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ABSTRACT

AN EXAMINATION OF WORSHIP MUSIC IN UNITED METHODIST CHURCHES OF THE MISSOURI WEST ANNUAL CONFERENCE

Mark L. Shaffer

This study sought to examine the worship music in the full-time United Methodist pastoral charges of the Missouri West Annual Conference in terms of music's potential to make disciples for Jesus Christ, and to nurture Christian faith.

The study was descriptive in design, and utilized a researcher-designed survey. The survey was mailed to all full-time pastors in the annual conference. A worship musician and a lay person from each pastoral charge were also requested to complete a survey.

The total population included in this research project is 705, including full-time pastors, worship musicians, and lay persons. Of the total population, 301 persons returned surveys, constituting a 43 percent rate of return. The population of 301 includes 125 pastors, 93 worship musicians, and 71 lay persons.

The variables used in this study consider age, gender, church location, tenure at their church, and education attained. The independent variable is "worship music," and the dependent variable is "Christian discipleship." Control variables are involved in the study, and frequency distribution is displayed showing the musical instruments and resources used in the worship services of responding churches of the Missouri West Annual Conference. Chi-square tests of relationship between demographic variables were used. The research showed that music elicits an emotional response, music enables one to feel the presence of God, music has the capacity to invite one to Christian discipleship and music nurtures the faith of those who have previously made a commitment to Jesus Christ.

DISSERTATION APPROVAL

This is to certify that the dissertation entitled
AN EXAMINATION OF WORSHIP MUSIC
IN UNITED METHODIST CHURCHES OF
THE MISSOURI WEST ANNUAL CONFERENCE

presented by

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has been accepted towards fulfillment

of the requirements for the

DOCTOR OF MINISTRY degree at

Asbury Theological Seminary

Wilmore, Kentucky

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March 20, 1997

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AN EXAMINATION OF WORSHIP MUSIC
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A Dissertation
Presented to
the Faculty of
Asbury Theological Seminary

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Ministry

by
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May 1997

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TABLE OF CONTENTS

Chapter	Page
1. Overview of the Study.....	7
The Problem and Its Context.....	8
Purpose of the Study.....	11
Context of the Study.....	11
Population and Sample.....	12
Research Questions.....	12
Definition of Terms.....	13
Methodology of the Study.....	15
Comparisons and Contrasts as Related to Variables.....	15
Delimitations and Generalizability.....	16
Overview of the Dissertation.....	16
2. The Review of the Related Literature.....	17
A Historical View.....	17
Worship Music as an Evangelistic Tool.....	25
Music as a Tool to Strengthen Christian Discipleship.....	32
Selection of Worship Music.....	34
The Musical Instruments Used in Worship.....	40
The Chord Structure and Harmony of Worship.....	43
Summary.....	45

TABLE OF CONTENTS

(continued)

Chapter	Page
3. Design of the Study.....	47
Summary of the Problem.....	47
Purpose of the Study.....	47
Statement of Research Questions.....	47
The Population and Sample of the Study.....	50
Instrumentation.....	50
Pre-Test of the Survey Instrument.....	52
Data Collection.....	53
The Variables.....	53
Data Analysis.....	54
4. Findings of the Study.....	56
Statistical Tests for Significant Data.....	56
Response Rate.....	56
Data Analysis.....	56
Demographic Variables.....	57
Presentation of Findings and Tables.....	59
Demographic Variables and Perceived Quality of Worship.....	89
Frequency Distribution.....	96
Summary.....	102

TABLE OF CONTENTS
(continued)

Chapter	Page
5. Summary and Conclusions.....	105
Strength of Chi-Square Statistic.....	105
Demographic Variables and Perception of Worship Quality.....	108
Characteristics of Churches in the Missouri West Annul Conference.....	111
Function of Worship Music Based on Frequency Distribution.....	114
Perception of Quality of Worship Based on Memory.....	115
Limitations.....	116
Directions for Further Research.....	117
Conclusion.....	118
Appendixes	
A. Survey.....	119
B. Cover letter.....	124
Works Cited.....	125

ACKNOWLEDGMENTS

A word of thanksgiving goes to the following for making this research project possible...

...To the Lord Jesus Christ for His sustaining presence and power.

...To Julie, Elizabeth, and Paul, for their understanding in the long hours required for this project to take place.

...To Dr. Leslie Andrews, Dr. Burrell Dinkins, and especially my faculty mentor, Dr. William Goold.

...To William C. Smith, Ph.D. of Computer Analysis Statistical Services, Kansas City, MO.

...To the good folk of the Adrian United Methodist Church for their prayers and support.

CHAPTER 1

OVERVIEW OF THE STUDY

Why is it that one particular worship service can energize and uplift, while another service, even in the same church, can deplete the worship leader of strength and stamina? In one service, people clap their hands, raise their hands, and freely express "Amens!" and "Hallelujahs!" The people are excited, and there is visible vitality and energy among worship participants! In the other service, however, the worship participants look as if pillows should have been distributed at the front door, rather than worship bulletins. They look as if they're asking themselves, "How long does this have to last?" Prior to the benediction, the worship leader wishes he or she could sound a loud siren, signaling to the congregation that it is time to wake up and go home.

While not solely responsible, the music of worship, well chosen and performed, may contribute significantly to the overall effectiveness of worship. There is much to be said about music selected for worship, and how it is to be played and sung. While it is assumed that music will continue to be a part of Christian worship, it is not assumed that its selection and performance will always be given the thought and care it deserves. Music must be utilized in a manner in which it might enhance the worship environment in which one is invited to Christian discipleship. Music also serves as a tool to nurture the faith of those who have made a previous commitment to Jesus Christ.

The Problem and Its Context

A diversity of worship styles are now being utilized within The United Methodist Church. The type of music used in worship also varies to a large extent, as does the manner in which it is both sung and played.

"Music, in addition to consuming 40 percent of the worship time, sets the tone for the rest of the service. When people say that they like the worship music, they are saying, 'Music creates and re-creates in me a state of mind, being, and experience not otherwise possible'" (Owens 7).

A number of significant questions emerge regarding worship music. As Christian worship leaders, what do we hope music will accomplish within the context of worship? How can music be used in worship to be effective in evangelism and nurture in the Christian faith? What is the role of music in enabling persons to find the presence of God in worship?

Musical styles vary according to particular modes of worship. In order to examine properly the role of worship music, one must first consider various styles of worship, and placement of music within each style. Daniel T. Benedict and Craig Kennet Miller describe the placement and use of music in six styles of worship.

The first of these worship styles is the Book of Common Worship. Benedict and Miller state that music for this type of service is oriented to the glory of the Triune God and the gospel of Jesus Christ. Music in a Book of Common Worship service periodically occurs throughout the service, including the prelude, choral introit, gloria patri, and offertory. Hymns may be sung at the beginning, middle, end, and postlude.

Varying with the Book of Common Worship, in the Book of Common Song service, familiar gospel songs and contemporary praise and worship songs comprise major portions of the music used. A common practice in this style of worship is for church members to write and compose their own personal songs.

A Seeker Service, which specifically targets the unchurched, utilizes music focused on a specific cultural group. By its very nature and specific target, it therefore, varies from one church to the next. Rock, country, bluegrass, rhythm and blues are all possibilities for music in a Seeker Service. The "featured songs," musicians performing them, and the composer of the selection may be listed in the bulletin.

A fourth style, the Blended Worship Service, utilizes music from the full range of hymnody, contemporary Christian music, and even secular music. The placement of music in this service may include the prelude, the processional, praise singing, a ministry of music by the choir both after the gospel reading, and after the ritual of friendship, and the recessional.

An additional style of worship is called Visitor-Friendly Worship. In this style of worship, the song texts are printed in the bulletin, simplifying their use by those who may be guests, or simply unfamiliar with common hymnal usage. Like the Book of Common Worship type of service, music occurs throughout the service.

Finally, a Seeker-Sensitive Worship Service uses contemporary Christian songs almost exclusively. Additionally, one hymn is usually included in each service. In this service, an extended, packaged singing time follows the Call to Worship. Special music is shared after

the Opening Prayer, and one song is placed at the end of the service. When music has been examined as an art unto itself, it may then be considered within the broader context of worship.

Steve Sjogren, pastor of Vineyard Community Church, describes worship music in his church in this way.

"Our format is pretty straightforward. It's not very complex at this point. We sing for half an hour, starting with an upbeat call to worship - something pretty celebrative. Then, by the third song, we start to gear down into more vertical, intimate worship. We end the half hour on another upbeat song. I think there needs to be music playing from the moment Busters enter the building to the moment they leave, except for during the message" (Morgenthaler 184).

Timothy Wright agreed with Sjogren on this use and placement of music in worship.

"Pesky dead spots can be handled creatively without making the service feel rushed. Background music underneath transitions, for example, will subtly and effectively cover up dead spots. After a worship chorus, the pianist plays quietly as the pastor walks to the pulpit. After the prayer, music continues until the ensemble is ready to sing. Music during prayers and Bible readings keeps the service flowing" (Wright 73).

A thorough examination of multiple current worship styles will quickly verify that the use of music in worship varies greatly, as do the forms of worship themselves. In order for worship music to be maximized as an effective tool for evangelism, discipling, and nurture, music needs to be placed strategically in the order of worship so that it might facilitate one's response to Jesus Christ.

How does one respond to the gospel, having been exposed to meaningful music during worship? While one's response can be as straightforward as coming to the altar rail during the Invitation to Christian Discipleship, a response can also be as subtle as an inward decision made from the church pew. The primary point of consideration, however,

is that a conscious awareness of the all-pervading love of God be made known in the heart of the worship participant. While music is certainly not the only avenue in worship to help make known the love and presence of God, it has the ability to serve in this manner. It follows that the music of worship should therefore be selected, played, and sung with thought and care. When this is well accomplished, music finds its greatest potential for making Christian disciples, and nurturing faith.

Purpose of the Study

Given the diversity of worship styles and types of music utilized, the purpose of this study is to examine the role of worship music in full-time pastoral charges of the Missouri West Annual Conference of The United Methodist Church in terms of its capacity to invite persons to faith in Jesus Christ, as well as to nurture the faith of those who have already made a faith commitment. Stated hypothetically, the question is: "What role, if any, does music in worship serve to produce and nurture followers and disciples of Jesus Christ?"

Context of the Study

The Missouri West Annual Conference includes the entire western half of the state of Missouri. The conference is divided into eight districts, including Northwest, North Central, Kansas City North, Kansas City South, Central, Lakes, Southwest, and Springfield. Congregations vary in size from an average attendance of six to over a thousand persons. Kansas City is the largest city in the conference, followed by Springfield and Joplin. The population distributions, as stated in the survey instrument, accurately reflect the range of communities in terms of size.

A diversity of theological perspectives exist within the membership of this annual conference, resulting in a well-rounded, comprehensive group of pastors and laity. The occupations represented vary to a large extent, and include business persons, farmers, school teachers, and homemakers.

Population and Sample

A clergy person, worship musician, and lay person from each full-time pastoral charge, (235 X 3), constitutes a population of 705. These 705 persons have been surveyed, creating a sample identical to the population.

In addition to these clergy, one worship musician and one lay person in each of these charges in the annual conference were given the opportunity to respond. Because a "pastoral charge" often consists of more than one church, the pastor was requested to choose a worship musician and a lay person from one of the churches on his or her pastoral charge. The worship musician and the lay person chosen by the pastor do not necessarily belong to the same church on the pastoral charge.

A variation exists in worship styles in these pastoral charges, as some fit neatly into Benedict and Miller's categories, while others do not. Likewise, the style and placement of worship music in the churches of the annual conference also varies.

Research Questions

Six research questions guided this examination of the role of worship music in full-time pastoral charges in the Missouri West Annual Conference.

Research Question 1. Does the amount of music used in worship, including all music played and sung, enhance one's opportunity to respond to the Gospel of Jesus Christ?

Research Question 2. Does the use and multiplication of musical instruments enhance the capacity of worship music to evangelize persons and to nurture Christian faith?

Research Question 3. What affect, if any, does the tempo, (i.e. the pace and speed), of worship music have in eliciting one's emotional response?

Research Question 4. What affect does the volume (loudness) of worship music have in eliciting one's emotional response?

Research Question 5. How does the harmony and chord structure of worship music make it appealing as a drawing force of persons to Jesus Christ, and to enhance Christian faith?

Research Question 6. How might background music be used effectively in worship?

Definition of Terms

"Annual Conference" is an annual meeting of clergy and lay representatives of churches within a given geographical area of The United Methodist Church. Annual Conference also includes the area in which clergy itinerant, upon appointment of a bishop and a cabinet. District superintendents oversee smaller portions of the Annual Conference known as districts.

"Chord structure" is a musical term used to describe the various ways in which tones may be structured simultaneously to produce various sounds or chords.

"Christian discipleship" is a lifestyle in which one endeavors to live his or her life after the example of Jesus Christ.

"Commitment to Christ" is a relationship in which one acknowledges Jesus Christ as his or her personal Savior and Lord.

"Contemporary worship" is that style of Christian worship characterized by informality of style, and accessible language, and a marked absence of traditional-historical-orthodox liturgy. Concerning the music of contemporary worship, instrumentation often consists of, but is not limited to, keyboard (acoustic and electronic), electric bass, guitar, and drums. This differs from traditional worship where organ and piano are typically the primary instruments employed. Current examples of chorus-songs currently used in contemporary worship include: "We Bring a Sacrifice of Praise," "I Exalt Thee," and "Lord, I Lift Your Name on High."

"Harmony" is a group of musical tones sung or played simultaneously. Traditional tertian western harmony, built on the interval of the third is typically pleasant to the ear.

"Instrumentation" is the combination of musical instruments used in playing a musical composition.

"Tempo" is a musical term which describes the speed at which a musical composition is played or sung.

"Traditional worship" is that style of Christian worship characterized by the use of historical liturgy. It may involve vestments, formality, procession of the cross, etc. The music of traditional worship generally includes choral anthems, preludes, offertories,

postludes, etc. Hymns are most often accompanied by piano and/or organ. "Holy, Holy, Holy, Lord God Almighty" with its tune, *Nicea*, and "Love Divine, All Loves Excelling" to the tune *Beecher* are examples of hymns used in traditional worship.

Methodology of the Study

This is a descriptive study, utilizing a researcher-designed survey. The survey sought to examine the role of worship music in the United Methodist churches of the Missouri West Annual Conference, in terms of its ability to make disciples, and nurture Christian faith. The survey was designed to take a snapshot of how worship music was functioning at the time the survey was administered.

Comparisons and Contrasts as Related to Variables

The data collected from the survey has been categorized according to variables. There are six control variables used in this study. Churches are grouped by average worship attendance including: less than 25; 26-100; 101-500; 501-1000; and 1001 and over. The respondents are categorized by gender. Respondents are grouped in one of four age categories: 20-32; 33-49; 50-62; and 63 and over. Educational background of respondents is categorized. Locale of each congregation is categorized in one of five categories: rural, small town, medium-size town, small city, and large city. The length of time respondents have attended their church is also considered as a variable in this study.

The independent variable in this study is "worship music," while the dependent variable is "Christian discipleship." The study seeks to examine how the making and nurturing of Christian disciples is affected by worship music.

Delimitations and Generalizability

The study is limited to the churches of the Missouri West Annual Conference of The United Methodist Church. With the rapid emergence of contemporary worship styles, music plays an increasing integral role in the evangelism and Christian discipleship of persons. As humans, we have an innate need to worship God. This study seeks to examine how music enhances Christian worship, and how music serves as an expression of our praise and worship of God. This study also examines how our expression of thanksgiving to God through music might enable more persons to become disciples of Jesus Christ. Simply stated, worship by believers becomes evangelism to non-believers.

Although this study is designed for the churches of the Missouri West Annual Conference, it is applicable to other annual conferences, or to judicatory areas of other denominations.

Overview of the Dissertation

Chapter 2 will consider, through precedents in the literature, how music functions in Christian worship. Chapter 3 will demonstrate the design of the study, and Chapter 4 will report the results of the study. Chapter 5 will summarize the results, and will complete the dissertation with interpretation of those results.

CHAPTER 2

THE REVIEW OF THE RELATED LITERATURE

A Historical View

The Psalms speak to us repeatedly concerning music used in the context of worship.

"Make a joyful noise to the Lord, all the earth. Worship the Lord with gladness; come into his presence with singing" (100:1-2). "Praise him with trumpet sound; praise him with lute and harp! Praise him with tambourine and dance; praise him with strings and pipe! Praise him with clanging cymbals; praise him with loud clashing cymbals!"

(150:3-5). Martin Luther said, "With all my heart I would extol the precious gift of God in the noble art of music" (Bainton 343). Historically, music has been used in worship most notably as an act of praise and thanksgiving.

Most certainly, the worship of God has not, in every historical instance, utilized music. There were numerous circles in the Early Church who gave thanks and praise to God without vocal or instrumental music present. The music of worship exists as an outpouring of praise, but not as a prerequisite for thanksgiving. The prevailing majority-view of the Christian Church universal is that the use of worship music enhances both our human desire to worship God and the quality of our worship. Music continues to be an integral part of Christian worship.

The praise of God Almighty is central to corporate worship. Music, which can be used in a variety of ways in worship, including congregational hymns, preludes, postludes, and

choral anthems, adds a great dimension to our worship. In addition to the spoken word, music provides the worship participant with an additional means of expressing and articulating his or her faith in God. The congregational singing in worship employs the voices of all persons willing to "make a joyful noise!" To be certain, Christian worship would not be the same without music, as this art allows the people of God to worship Him in a unique manner, unlike any other facet of worship.

According to James F. White, "Music aids worship with its beauty. One function of music is the offering of something we consider to be beautiful, no matter how meager our own musical accomplishments may be" (White 99). We offer our music in worship to God as an act of praise and thanksgiving.

Gregory J. Polan considers the various ways in which Israel praises God.

"Israel praises God by acknowledging and esteeming the divine one in various ways. In the laments, for example, people call out to God in desperation and need, thus acknowledging the Lord as the only one who can help them substantially. In hymns, they bless and thank God by recounting the deeds of the Lord of all creation and the wonders of the divine plan" (Polan 31).

In addition to the Old Testament references to music in the Psalms, and the nation of Israel's use of music in worship, the New Testament has multiple references to singing.

"Jesus and the disciples sang a hymn in the upper room, after the Passover meal; Paul and Silas sang hymns in the Philippian jail; there is an admonition in Colossians 3 to 'sing psalms and hymns and spiritual songs with thanksgiving to God;' and the multitude

singing praises to God in the Revelation to John" (Noren 59). It is noteworthy to consider, however, that the New Testament is strangely, and perhaps conspicuously silent on the use of instrumental music.

Following the references to music in worship found in both the Old and New Testaments of scripture, Gregorian chant had an influence on the development of worship music, particularly in the West. Although Gregorian chant did not, by and large, utilize congregational participation, with the exception of a few selected locations, such as Milan, under the leadership of Ambrose, and even though the Gregorian chant was sung predominantly by trained, male liturgical choirs, its influence on the music and liturgical structure-format of worship is worthy of consideration. "The Gregorian chant, which was part of the liturgy in the early Middle Ages, became a dominant foundation of the Western music tradition" (O'Day and Powers 99).

Worship music played a prominent role in the Protestant Reformation. "The Protestant Reformation gained momentum partly from Luther's chorales and Calvin's metrical psalms. These songs permeated the homes, schools, and churches of Germany, Switzerland, and other countries where they were used" (Eskew and McElrath 210). Ernest K. Emurian commented on Luther's quest to make music meaningful for the people of his time.

"This man, who had given back the Bible to his countrymen in their own tongue, had also restored the practice of congregational singing, writing hymns in his own language and composing tunes that he felt his people would love to sing. He made music once more the joy of the entire congregation rather than the sole duty of the choir, and gave it the spontaneity which has always characterized Christian hymnody at its best" (Emurian 12).

Throughout history, worship music which had the greatest influence on people was music which was culturally relevant. Although it is questionable the extent to which the 18th-century Anglican cleric Charles Wesley used popular or so-called "bar room tunes", Easum states,

"Spiritual giants such as Martin Luther and Charles Wesley showed us the importance of culturally relevant music. They met the needs of the culture of their day by taking the tunes out of bars, putting words to them, and using the songs in worship. They accommodated the needs of people in order to reach them with the message that would eventually change their lives" (Easum, Dinosaurs 86).

Both Luther and Wesley sought to use music in a fashion consistent with the culture of the people whom they intended to reach.

John and Charles Wesley sought to make worship music culturally relevant. Both the Wesleys and their lay preacher associates, some of whom would later form the core of American Methodist leadership, shared this goal. The Wesleys "taught people how to respond to the preached Word with the language of song" (Micks 62).

Historically, worship music has been used to strengthen our Christian faith. "In worship, music and faith are inextricably linked; the purpose of a church music program is to manifest and make articulate the faith of the people" (Clark 3).

Congregational singing enables us to express and articulate our Christian faith, because of its participatory nature. Those who sing unite their voices with others, resulting in a unique quality of hearts and spirits being untied in Christ.

Because music is an expression of our faith, there is something very profound about standing to sing in worship. "As you stand and sing, there is something within you that

tells you this is what Sunday is all about. This is why you are here, why we all are here, so that we might come to the point where God's love and God's care and God's presence might be so real that we rise to our feet and sing" (Willimon, Hearts 58).

Participation in the church choir also has tremendous potential for giving one a sense of belonging. "What is the single most effective way to fully assimilate a newcomer into your congregation? Look for a newcomer who is a great tenor. By the conclusion of the first choir rehearsal, the newcomer will feel a part of the group" (Schaller 5).

Consider the many diverse settings and circumstances in which music is used in American culture. "There is music to shop to, dance to, march to, have teeth drilled to, love to, and, yes, worship to" (Berglund 17). In seeking to examine how music functions within the context of worship, we must first look at how music is perceived as an art form. "Music is either something that simply washes over us or a means of expression we actively participate in with heart, mind and soul" (Schindler 10). Music is used by stores to solicit a response which makes one desirous to purchase certain products. The soft music played in the dentist office is intended to calm one's fears, and ease one's apprehensions. Loud music played in a drinking establishment is intended to make one want to dance. In all of society, music is used in a very intentional manner to solicit desired responses from people.

Rationally, music is nothing more or less than the application of physical law. "The air stirs in regular vibrations. The vibrations spread in all directions from their source. They reach the protruding trumpet which is the human ear and are guided to the ear drum. The

ear drum responds to these pulsations and vibrates in sympathy. They pass into consciousness and become human feeling" (Hughes 2). This is a description of the technical process in which music is perceived. As the human brain interprets as music the multiple patterns and vibrations and overtones gathered by the ear, the question must be raised, how much technical knowledge of music does one need in order to fully appreciate what is heard? "Just as one can ride a bicycle without knowing how a bicycle really works, so experienced listeners can respond sensitively to music without knowing anything about what makes music work, without knowing about the theory of history of music" (Meyer, Explaining 15).

While one does not necessarily need to understand the technical aspects of music in order to appreciate its quality, one must believe in what he or she hears, if the sounds heard are to be interpreted as music. "If I did not believe that I was experiencing music, then it does not seem likely that the sounds which are empirically there would ever be transformed into music" (Clifton 273).

One's perception of music is enhanced by his or her memory associated with what is heard. "Music is a time art which can only be comprehended by remembering what was heard in relation to what is heard" (Hughes 5). The human will helps make music a memorable event. Upon hearing a rendition of Beethoven's "Ninth Symphony," played with expertise and technical facility, one's mental image of that work is then established, and all future hearings of the same work will be evaluated in terms of that set standard. A significant percentage of the current world's population has no memory associated with

worship music. Given this fact, a premium must be placed on the music we choose to sing and play, as each worship event may very well be the time in which someone in the congregation will be given their primary and foundational hearing and impression of music which expressly articulates the worship and praise of God.

While music cannot cause persons to act unless they are already socially and culturally disposed to act, it can confirm situations that already exist. "It (music) cannot in itself generate thoughts that may benefit or harm humankind, but it can make people more aware of feelings that they have experienced, or partly experienced, by reinforcing, narrowing or expanding their consciousness in a variety of ways" (Blacking 108). An example of this dynamic is the man who weeps upon hearing "In the Garden" sung during worship. He remembers that song being sung only a short time earlier at his mother's funeral. Music and associative memory collide, resulting in an action.

In addition to the reinforcement of human feelings, music provides a source of satisfaction. "If we listen to music for the satisfaction it can give us - and I can think of no other reason why we should listen to it - it is only the music itself, not our notions of its place in history, past or future, that can give us that satisfaction" (Sessions 133). While the goal of music is to provide satisfaction for the human soul, and while music is an art to be enjoyed, it cannot be totally isolated from its historical context. If we believe there are memorative and emotionative qualities associated with music, then we must believe that music, even that music which might provide satisfaction under other circumstances, may not always be enjoyed because of negative feelings associated with the time period from

which a particular piece of music came. This knowledge is particularly useful for the one planning worship music. The worship leader's familiarity with congregants is helpful in selecting the music for worship which is most meaningful for that particular congregation.

Leonard Meyer identified a difference of opinion, which, "exists between those who insist that musical meaning lies exclusively within the context of the work itself, and those who contend that, in addition to these abstract, intellectual meanings, music also communicates meanings which in some way refer to the extramusical world of concepts, actions, emotional states, and character" (Meyer, Emotion 1). Meyer has referred to the first group as "absolutionists," and the latter group as "referentialists."

While Sessions, quoted previously, would be considered an absolutionist, believing that music should be critiqued according to the music itself, this view may be challenged, with the consideration that music is interpreted in the human soul according to surrounding emotions and circumstances. Sessions' contention that one's sense of satisfaction is the criteria in which music is evaluated is valid, although this sense of satisfaction may originate from feelings associated with music, as well as with the music itself.

With this understanding of how music functions in the human heart, mind, and soul, and with the knowledge that music exists as a voice unto itself, we now consider the role of music in Christian worship, seeking to utilize this art in a manner which will do much more than merely add to the length of a worship service. For the reasons discussed, worship music must be selected with much thought and care. Music is a vehicle for expressing our faith in God. The music used in Christian worship has tremendous

potential to reach persons for Jesus Christ, and to nurture the faith of those who have previously made that commitment.

Worship Music as an Evangelistic Tool

Because of music's ability to articulate the faith of people, and because it can stir the hearts of listeners, music can effectively be used as a means for evangelism in worship. Music has the capacity to proclaim the Gospel of Jesus Christ because of its unique ability to help persons focus beyond themselves. "Church music should communicate and express a sense of awe and wonder in the presence of the Divine. It should lead our thoughts toward God rather than toward ourselves" (Lovelace and Rice 204).

As we sense the awe and wonder of God, and find God's presence through our worship music, often we find that our music can have an invitational quality. That is, music possesses a unique capacity to invite a personal response to what may have been stated, preached or said. Music often seems to give permission to the listener, permission to respond in a volitional and sometimes physical manner. When culturally relevant, we are enabled to feel welcomed through the music of our worship. "Music and language that do not recognize and release worshippers to hear and to express themselves in their heart-language fail to welcome them" (Benedict and Miller 12).

Worship music may exert a strong sense of emotional appeal. "The emotional appeal of music may get someone down the aisle at the end of the service. We are so certain that only the spoken word can save that we don't allow music to play its own role in salvation (Thornburg 6). There is a definite emotional appeal to music, yet human emotion must

work in harmony with human cognitive processes. Within the context of worship, it would seem music's best role would be to strike a balance within the listener between emotion and human will. In the Wesleyan tradition, one's ability to reason is valued, and must be given equal weight with human emotion. John Wesley referred to reason as a good gift from God.

Donald Hustad offers a further comment on the emotional appeal of worship music. "To be sure, since the music emphasizes the ultimate realities of human life, it is replete with emotional expression" (Hustad 282). Although the music of worship can have a definite emotional impact on persons, human will must also be considered as a valid factor in entreating one's response to Christ through the avenue of music.

Through the music of worship, we are enabled to express our praise, thanksgiving, and faith in the Divine, and thus, music becomes a drawing force for persons to hear the good news of Jesus Christ. Congregational singing may be the single most corporate act of worship. It is through our full participation that our worship music has the greatest potential of reaching persons with the gospel. John Wesley recognized the importance of the corporateness of singing. He gave strict instructions to the 18th-century Methodists in how they were to sing the hymns of the Christian faith. "Sing lustily and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, or more ashamed of its being heard, than when you sung the songs of Satan" (The United Methodist Hymnal p. vii).

If we truly "sing lustily and with a good courage" as Wesley instructed, then our worship music has great potential to make Christian disciples. Worship becomes evangelism through the corporate act of declaration through song. "Even we shy United Methodists find ourselves able to witness to others by way of gently, forceful, passionate lyrics that we sing wholeheartedly and can share wholeheartedly" (Blum 8).

The pastor may potentially be a key leader in a congregation's singing. "If a pastor enters into congregational singing with enthusiasm, the congregation will often follow that lead. If the pastor enjoys learning (and teaching) new hymns, most congregations will respond in like fashion" (Willimon and Wilson, Worship 58). When a congregation stands to sing, the moment of corporate song may well be the single most unifying experience in the entire worship service.

Evangelistically, as the music of worship serves as a means in which we might express our Christian faith, non-believers are provided with an opportunity to become aware of the presence of God. Worship music also strengthens the faith of those already committed as disciples of Jesus Christ. "Music is the major vehicle for celebration and communication. Music is a integral part of life for people under forty-five years of age. It is the vehicle through which most unchurched people experience worship" (Easum, Dinosaurs, 84).

In order for worship music to have evangelistic possibilities, those who hear it must be receptive to its drawing, influencing ability. "It (music) has an incredible, matchless capacity to open the human heart to God, assessing the soul more quickly, deeply, and permanently than any other art form or human speech" (Morgenthaler 211). Much in the

same way in which singing in worship may exert an evangelistic influence, the very act of doing so also becomes nurturing - discipling to those believers doing the singing. Much of who God is for us is expressed through the songs we sing and play. "It is not an exaggeration to say that many Christians learn their theology from the hymns they sing" (Noren 57).

Assuming this to be true, there are implications for the use of music in worship. To be certain, the strategic use of music in worship is important, as we consider both the inviting and faith-nurturing qualities of music, via melody, rhythm and harmony. The selection of specific worship music is vital so that those who participate might have the greatest opportunity to learn about the presence and agape love of God. When those planning the music of worship have a knowledge of the ones who will be in attendance, and whether or not those persons have made a commitment to Jesus Christ, then the music of worship may be planned accordingly.

Previously stated, our music materials used in worship are most effective when culturally relevant both textually and musically. Music has a tremendous capacity to invite persons to faith and to nurture one's developing faith, yet it must be meaningful to a given culture. Hustad states,

"We should expect that new musical styles will appear in periods of renewal and evangelism. This both demonstrates the creativity of the Holy Spirit at these times, and offers a fresh message for communicating the gospel...Musical sounds common to the secular world are effective in pre-evangelizing the uncommitted. Furthermore, this illustrates the incarnational character of the gospel, which uses ordinary human speech and music to communicate the divine message to human beings; in turn, the music and speech may be used by the Holy Spirit to transform ordinary, sinful people into members of the family of God" (Hustad 202).

Particularly for persons under age forty-five, music is most attractive when it has the capacity to not only entertain, but at same time to bring persons into a meaningful relationship with the Risen Christ. "Entertainment is an integral part of contemporary evangelism" (Easum, Dinosaurs 89).

Whether or not entertainment should occur simultaneously within worship as a method to make worship more attractive and inviting is a topic of considerable debate. In an effort to address this concern, Walt Kallestad has said, "Perhaps part of the reason entertainment evangelism is often regarded with suspicion is that so much of what passes for Christian entertainment is deprived of integrity; that is, it is put to a false use" (Kallestad 10). Unfortunately, Kallestad's position is valid, due primarily to the fall of certain television evangelists.

Kallestad offers an alternative to that style of worship which seeks to utilize entertainment solely as a means to attract persons. "I argue that there is such a thing as high-quality, substantial Christian entertainment that can deeply touch lives in ways that traditional approaches to ministry never could" (Kallestad 11).

In an effort to make worship more attractive to younger persons, Norman Shawchuck poses the question, "If worship done our way will no longer attract the young adults who are the children of those who are in the habit of worship as we do it, who will be attending our worship services when this generation of older members passes?" (Shawchuck 4). Shawchuck is advocating change, which is an inevitable part of the Church. The music of Christian worship must be used creatively, so that the needs of a changing society are met.

Experimentation and flexibility in the way we worship may be vital keys in reaching the unchurched in an evolving society.

Contemporary Christian music is increasingly being used as a means to evangelize unchurched persons. "Contemporary Christian music, an ever-expanding field in the music industry, offers an invaluable tool for outreach-oriented worship. The music is sophisticated, current, and theologically sound. Stylistically, contemporary Christian music resembles the music played on 'secular' radio stations. Lyrically, the words focus on Jesus" (Wright 68). Caution is called for at this point. Not all contemporary Christian music texts are theologically sound! Referring back to the statement of Noren, many Christians learn their theology from the hymns they sing. While the accompaniment for much of the contemporary music is energetic and exciting, it is not uncommon for an examination of textual material to reveal considerable theological shallowness. Much thought and care must be exercised by the one planning the music of worship.

In our attempt to be culturally relevant, we must consider what we are offering persons through worship. "We invite the unchurched to come and sit on seventeenth-century chairs (which we call pews), sing eighteenth-century songs (which we call hymns), and listen to a nineteenth-century instrument (a pipe organ), and then we wonder why they think we're out-of-date!" (Warren 290). Warren's statement is a bit of an exaggeration, as there are many hymns not of the eighteenth-century, and the organ is not a nineteenth-century instrument. Still, the Church is challenged to consider what it is offering persons. If it is our quest to provide worship participants with meaningful

worship to which they might resonate, and to enable persons to feel the presence of God, then our musical materials must be selected with considerable intention.

In sharp contrast to the previous positions, Marva Dawn does not advocate the use of music in worship as a means of entertainment. She asks, "Is the point of worship to make participants comfortable or to teach them about God? Keeping God as the subject might lead to comfort - or its opposite! What kind of character is being formed by certain styles of worship? Candy is very popular with children, but we wouldn't feed them only candy if we want them to grow strong and healthy" (Dawn 167). Further, Dawn states, "Many churches who want desperately to attract people to Christ miss the point by offering worship so shallow that not enough of Christ is proclaimed to engender lasting belief" (Dawn 280).

In the midst of established positions concerning contemporary worship, with Dawn advocating a cautious approach to new forms of worship and with Easum, Wright, and Warren having little reservation concerning the use of experimentation and creativity, there does appear to be middle ground. Sally Morgenthaler's understanding of cultural relevance is that worship should not relate solely to one's present, but also one's past. Advocating repackaging, Morgenthaler believes that older, traditional music may be used in contemporary worship, yet "modernized" in the manner in which it is played and sung. "Worship that witnesses takes the new and makes it true, and takes the old and makes it new. Repackaging is the modus operandi of worship evangelism" (Morgenthaler 137).

In addition to the qualities of music which have the ability to evangelize persons, bringing them to Christian discipleship, music also has a tremendous nurturing quality. Beyond helping non-believers come into relationship with the Living Christ, music may become a vital means of assisting believers in deepening their relationship with the Christ they have come to know. For those persons continuing their spiritual walk with the Lord Jesus Christ, the worship experience would lack a major tool for the nurturing of faith without music.

Music as a Tool to Strengthen Christian Discipleship

As the role of worship music can be an effective means of evangelizing persons into Christian discipleship, music also enhances the faith of those who are already disciples of Jesus Christ. Worship music should serve as a tool to mature persons in the Christian faith. "Following after the church's mission to foster Christian maturity through evangelism, teaching, and worship, it is logical to assume that in enabling men and women to praise God, music ministry's fundamental task is the maturing of the saints of God" (Johansson, Discipling 18).

Not only does worship music mature the Christian faith, but a nurturing quality exists in the group participation of music. "People can sing their petitions, praise, adoration, intercession, and dedication to the Lord. It is the 'together' experience of singing hymns and gospel songs which brings added vitality to the worship experience" (Wohlgemuth 81).

David B. Pass examined church music as it pertains to three modes, or functions of the Church: the kerygmatic (proclamation), the koinaniac (community), and the leitourgic (prayers and praise). In consideration of the koinaniac mode of the Church, Pass states, "Koinoniac church music, being the musical expression of the koinoniac mode as the affirmation of fellow believers, exists to articulate every aspect of our common life in Christ as a common life characterized by a unity-in-diversity" (Pass 112).

Pass also described the koinonaic mode of church music as being characterized by informality. A degree of comfort is sought for participants with this mode of church music, as its function is to affirm and build up the community. People who are part of a church fellowship must be afforded ample opportunity to feel comfortably at home in the worship of the church of which they are a part. Music, rightly done, intensifies the "at home" comfort zone. The koinonaic mode of church music presents a nurturing quality and an opportunity for persons to affirm their faith in Jesus Christ.

In addition to the three modes of church music listed by Pass, Donald Hustad adds the dimensions of didache (Christian education), and the diakonia (pastoral care). These five functions of the role of worship music listed by Pass and Hustad (kerygmatic, koinaniac, leitourgic, didache, and diakonia) are inclusive of the ministry in the effective Church. As the role of worship music is considered in terms of reinforcing the faith commitment of Christians, Hustad states, "Because music is an emotional language, experiencing music together strengthens the love bonds between members of the congregation" (Hustad 25).

Simply stated, it is possible to effect meaningful music in each of these five areas of ministry.

Selection of Worship Music

One of the major considerations in the selection of music for worship is that it must be selected with thought and care, given the reality that many persons learn their theology from the hymns and songs they sing, and with the knowledge that various styles and types of music provoke a variety of human responses. Music is an integral part of worship, and quality in its selection must be sought. "All music should be chosen as carefully as any other liturgical materials so that it proclaims God's power and purpose in our lives and guides us to respond" (Lovelace and Rice 204).

As music is selected for worship, a distinction must be made between music and text. There are significant factors in how worship music is chosen. In many forms of worship, instrumental music (non-textual) may be utilized as prelude, offertory, or postlude. In the case of instrumental music, a choice may be made on the basis of the music itself. This differs from a choral anthem or congregational hymn, however, which employs both music (instrumental accompaniment), and text (words).

Worship music which utilizes both accompaniment and text calls for special consideration in selection due to the fact that two interacting factors or components are simultaneously at work. While a specific hymn or choral anthem may be judged to be unsatisfactory because the text is not particularly meaningful, even when the accompaniment is adequate, the opposite of this dynamic may not hold true. A meaningful

text, one which invites and nurtures Christian faith, can often be used even with average instrumental accompaniment. The textual statement, creed, or witness of worship music is of great importance, for it is this ingredient which enables participants to express and articulate their faith.

Once a hymn is selected, unless there is Divine intervention of the Holy Spirit for the worship leader to deter from the printed worship bulletin, the congregation is locked into what the text says, whether or not it is true or accurate. The clear implications of this are that music for worship must be chosen in a thoughtful manner. The music we choose to sing and play in worship must not be selected arbitrarily or carelessly. Because of the potential of worship music to influence and enhance our relationship with the Risen Christ, the one choosing the music has a tremendous responsibility. Certainly, worship music which does not open the human heart to God's love and grace does not serve its purpose. Worship and worship music's purpose is to enable persons to have a deep, living, and vital relationship with Jesus Christ. William Easum asks, "Does it (music) bring people closer to God? The only acceptable music is that which conveys the message of new life" (Easum, Dinosaurs 86).

Along with our quest to select worship music which enhances the faith development of persons, an additional consideration in our search is to select music of acceptable quality. There is an obvious danger in using the word "quality," as it is highly subjective to individual perception. Although our ultimate goal is to exult the name of Jesus, and not ourselves, worship music must be played and sung with competence. As we endeavor to

make worship music the best that it can be, music then becomes more attractive to those who are our guests in worship. Once again, cultural factors come into play. The same type of music may not always simultaneously appeal to church musicians and also to persons in the pew. "Musicians tend to select music that is too difficult and too classical for the average person to enjoy. As a rule of thumb, select three musical pieces that are congregational pleasers for every piece that is difficult or unfamiliar" (Easum, Handbook 47).

Significant numbers of authors on the subject of church music stress a similar point concerning the qualitative aspect of worship music. "In both preaching and music the emphasis is always on excellence" (Anderson 154). Quality in worship music must be sought in order to be attractive to worship guests, particularly baby boomers. "Quality worship music is not only paramount to them (guests) but frequently serves as the reason for their return. Churches that offer the visitor's favorite music styles in quality presentations magnetically attract them by accepting their music" (Owens 12). Another quote on the quality of worship music stated, "It is important that music be played and sung competently and that the people who sing it be committed Christians. Their commitment as Christians will not compensate for a lack of competence" (Callahan 27).

An important point to consider in the selection of music for worship is that music is both an art, and an offering or sacrifice. It must always be treated as such. "The right music will probably be what feels right to you and to the others who are planning it. A

musician is an artist, and it is the artist's gift to use his or her craft to express meaning" (O'Day and Powers 104).

A degree of qualification is needed to interpret O'Day's and Powers' statement. It is only when a valid attempt has been made to understand the given culture, and when those planning are significantly and meaningfully familiar with the hearts, minds and the life-circumstances of those who will be worship participants, that they will become meaningfully able to serve in the capacity of determining what music "feels right." Certainly, one's experience in planning worship music is greatly beneficial in knowing what music will be most appropriate for a church's worship. However, general experience must be combined with particular knowledge of the specific congregation and people.

As appropriate music is selected for worship, one must always consider how well and effectively various musical selections will influence a variety of ages. "Thinking evangelistically with regard to the music of worship includes an awareness of the musical medium that appeal to the younger generation. The challenge is to use the modern musical idiom in a way that appeals to old and young alike" (Armstrong 30).

Many types of music, appealing to a wide diversity of generations, can have the capacity to bring persons closer to God. "It seems that each generation comes to realize - to one degree of another - that the style of its popular music has the potential for communicating the good news that God is still with us and alive for us today" (Benedict and Miller 35).

Although many types of music have evangelistic and faith-nurturing qualities, largely depending upon the cultural relevancy, Rick Warren places high importance on specific music selected. He states that he can determine who will be reached in any church according to that church's music. "When you choose your music, you are determining exactly who you are going to reach and who you are not going to reach. More than any other factor, tell me what the music is in a church and I will tell you who that church will be able to reach and who they will never be able to reach" (Warren 281).

Ed Dobson, pastor of Calvary Church in Grand Rapids, Michigan, began a seeker-sensitive service called "Saturday Night." These services target Baby Busters and Boomers. Dobson described the format of these services, "The format is non- (almost anti) traditional. The music is contemporary rock and roll. We use drama. The dress code is blue jeans and T-shirts. The format is informal. I give a talk (sermon) while sitting on a bar stool (renamed a church stool), and at the end of the talk I receive written questions from the audience" (Dobson preface).

Dobson also stated, "We wanted a musical style that would elicit a response. Unchurched people come to a service hesitantly. Their mind-set is 'you're not going to get me.' Their defenses are up. We felt that a style of music that would get them moving in a physical way, nodding heads and tapping feet, would help them break down their defenses" (Dobson 42).

"Saturday Night" is motivated by a question Dobson asks of himself, "Do I have a consuming passion for the evangelism of the unchurched?" (Dobson 16). The selection of

music for "Saturday Night" is that which, according to Ed Dobson, will be most attractive to his target audience.

Sally Morgenthaler described the "PASS" formula in selecting music for worship. The corresponding pieces to this acronym include: "*Personal* - they relate in some way to people's everyday lives and involve their whole being, including their emotions. *Attractive* - they hold people's attention. *Straightforward* - both Seeker Bob and Saintly Bill can understand and latch onto them quickly. *Substantive* - they have a thoroughly biblical message that is faithful to the whole counsel of Scripture" (Morgenthaler 214). The "PASS" formula is a well-rounded plan of music selection in worship, and many styles of music might be chosen for worship with the use of this formula.

In addition to Morgenthaler's "PASS" formula, Hustad advocated using, "as wide a spectrum of song as did the first-century church with musical styles that will meet the expectations of today's congregation" (Hustad 310). According to Hustad, this wide spectrum includes new worship choruses, older gospel songs, settings of the psalms, and classic hymns.

In selecting music for worship, care should be taken to choose music containing three important features:

1. quality in both text and accompaniment
2. age-appropriateness
3. cultural relevancy.

Increased sensitivity toward those attending, both listeners and participators in worship music will help in selecting music which is appropriate, and which has the greatest potential for evangelism and faith development/nurture.

The Musical Instruments Used in Worship

In our discussion of instruments used to play music in worship, we turn first to scripture. There are many Old Testament references to music utilizing a wide variety of instruments. First Samuel 16:23 describes David playing the lyre to drive the evil spirit from King Saul. In Psalm 150, there is a listing, a virtual catalogue of instruments used in worshipping God: trumpet, lute, harp, tambourine, strings, and cymbals. Also, in the New Testament Book of Revelation, John describes the song of the 144,000 as sounding like harps; trumpets are also played.

Concerning the assimilation of new persons in the church into areas of music ministry, S.F. Winward maintains the position that gifted lay persons need to be trained in order to assume leadership positions regarding the music of worship. Speaking specifically of instrumental music, Winward inquires, "And could we not make more use of gifted instrumentalists? The author of Psalm 150 obviously did not assume that one instrument only could be used in the worship of God" (Winward 112).

Despite the many references, musical instruments in worship were not always highly accepted. The indictment has often been guilt-by-association. "The early Church, with perhaps good reason, did not trust instruments. After all, the flute had bad associations of illicit love, and the organ was played for bacchanals and other unholy revels" (Lovelace

and Rice 212). It was the belief of some that instrumental music was not to be trusted because of the uncertainty of what was being communicated. Vocal music containing a text was, and in some circles today, continues to be better understood than its instrumental counterpart. While the text of a song can directly speak of the Divine, interpretation of instrumental music is more challenging. By its very nature, the text offers a higher level of objective interpretation, whereas instruments tend towards subjective interpretation.

The Cecilian movement of the early 19th-century sought the return to a more simple form of worship, without the benefit of instrumental music. Leaders of this movement insisted that a cappella singing was the ideal. The basis of their conviction was standard 16th-century, as earlier, practice. It was in the 16th-century that the Swiss reformer Zwingli banned all music from the Reformation worship of Zurich, arguing that Colossians 3:16 teaches that God is interested only in the "melody of the heart," not that of the voice or of instruments. Some early church fathers even insisted on allegorical interpretations of Biblical references to instruments. For example, the harp was to be interpreted as a reference to the believer's mouth; likewise, the lyre referred to the believer's tongue.

In the 20th-century Protestant worship, the organ and piano have become the primary musical instruments used in traditional worship music. So common are they, that the tendency exists to ignore them as not having any special significance. "Don't forget that they (organ and piano) are instruments to be listened to in their own right. Many times the organ is a church's pride and joy, and the celebration of its musical possibilities provide some great moments in a church's life" (O'Day and Powers 104).

Over the years, especially with the recent dawning of new contemporary worship services, instrumentation of worship music has radically changed. In addition to the organ and piano, a wide variety of other instruments are being added. "Synthesizer, drums, flute, electric guitar, tambourine, bass, and piano are the basis instruments of today" (Easum, Dinosaurs 86).

Eric Herron, pastor of New Song Church, commented on the use of the guitar in worship to reach Busters, those born between 1964 and 1983. Herron stated in an interview with Sally Morgenthaler, "I definitely think Buster worship music needs to be more guitar-oriented versus keyboard oriented. That's what we're moving toward. We always said that our music was very keyboard driven, but now I'm purposely looking for guitar-oriented music, because that's the bulk of what you see out there...other than the dance music" (Herron quoted in Morgenthaler 186).

The "Saturday Night" services used by Ed Dobson, which targets Boomers and Busters, utilizes rock music of the latter sixties and early seventies. Instrumentation of this music includes a lead guitar, bass guitar, synthesizer, piano, drums, and sometimes saxophone.

There is great diversity concerning the use of musical instruments in worship. Even if the songs of worship are accompanied on the piano alone, they can be made fun and interesting. "Get a lively pianist that can 'rock' the old hymns" (Smith 11).

Those planning worship must determine what style of service is being desired for those who will be the worshippers. The literature revealed the fact that, although the organ has

deep roots in Christian worship, the music of contemporary worship is best served through the use of guitar, bass, synthesizer, piano, drums, saxophone, and flute. Organs serve well the traditional hymnody, stylized anthems, preludes and offertories, but they don't easily assimilate into praise bands.

The Chord Structure and Harmony of Worship Music

As we seek to determine how worship music may draw persons to Christ and mature Christian faith, consideration is given to the selection of music, the placement of music in worship, the instrumentation used in worship, and finally, thoughtful attention should also be given to how music may be best played or sung to express our praise and thanksgiving to God, thereby enabling worship participants to engage with God and to know His presence.

Given the fact that the way in which music is sung or played may have a significant impact on its capacity to reach persons for Jesus Christ, Lovelace and Rice posed the question, "Why does a particular chord in one composition add mystery and excitement while in another is tame and even tasteless?" (Lovelace and Rice 15). The chord structure and harmony in worship music largely determine the receptivity level.

Chord structure and music harmony have gone through a process of evolution in centuries past in a quest to become accepted by our culture, and to be considered worthy. Beginning with unison Gregorian chant, continuing with parallel 5ths, to harmony in thirds, altered chords, and the various functions of the bass, music has undergone sweeping changes. The evolution of musical creativity has rarely been static for long.

Undoubtedly, this process of evolution will continue. It is inevitable that as musical creativity and innovation continues to evolve, the Church will be forced deal with this progression, either intentionally, by absolute necessity, or by default.

Sally Morgenthaler made three important points concerning chord structure and harmony. First: "Chords need to be fresh sounding. Contemporary chord spellings, C-2 or C-6 instead of just C are more attractive." Second: "Chord progressions need to get past the cliches, (e.g.. I-IV-V-I; IV). Look for even one chord that is unusual or unexpected. Look for progressions that move chromatically or modally instead of just within the normal scale." Third: "Use smooth chord movement. Also use a few inversions or pedal tones in the accompaniment" (Morgenthaler 221).

Certain types of music, reggae, for example, utilize a strong, moving bass line. The purpose of this is to provide the listener with something that will entertain, to holding one's attention, and to entice one to move physically. Most persons experiencing reggae music will attest to its ability to effect its purpose. There is a luring attraction to the electric bass. Country and Western music is formed around this same musical concept of a strong bass line. It is the belief of some that music played in this particular style will get into our being, and that we will be attracted to what is being played.

Although the musical instruments of contemporary worship seek to provide the listener with an upbeat style of music which enables one to freely move about in respond to what is heard, the instrumental accompaniment should never be considered separately and apart from the text of the song. The "marriage" of the two must be compatible. The text of

worship music must be the prominent factor. It is the text of worship music which speaks about God, and in some cases, speaks directly to God.

Summary

Music results as an outpouring of human praise and worship of God. The worship of God is a response to God's love for us. Although music has not always been present in Christian worship, worship is enhanced through this vehicle of human expression. Music is widely used in society in an intentional manner to elicit desired responses. In much the same manner, the music of worship may be used to elicit responses as well. Although not as manipulation, worship music can be a drawing influence of persons to Jesus Christ, and music has the capacity to nurture Christian faith. Within the context of worship, music serves as an outward expression of the faith of the people of God.

There is a memory quality associated with music. The environment in which the listener is surrounded influences an emotional response, although human emotion and cognitive process must work together. One's sense of satisfaction gained from music is a result of what the listener brings with him or her as music is interpreted in the human heart, mind and soul.

When music is selected for worship with sensitivity to quality in both text and accompaniment, when the age-appropriateness of music is considered, and when an attempt is made to make the music of worship culturally relevant, then music finds its greatest capacity to invite persons to Christian faith, and to nurture faith.

The use of musical instruments was not always approved in worship, such as in the Cecilian movement, and others, still existent. In stark contrast, the twentieth-century Church employs a vast variety of instruments including the organ and piano of traditional worship, and guitar, keyboard, percussion, bass and synthesizers of contemporary worship. Creativity may be sought in the manner in which worship music is played. Modern chords and harmonies help make music interesting and uplifting.

There is a wide diversity of worship styles in the churches of the Missouri West Annual Conference of The United Methodist Church, and musical styles vary greatly as well. When those who will be the participants of worship are considered, the worship music in the churches of this Annual Conference may offer the most significant compliment to the preached and written Word in both making disciples (evangelism) and enhancing Christian faith (nurture).

CHAPTER 3

DESIGN OF THE STUDY

Summary of the Problem

A wide variety of worship styles are enacted by Mainline Protestant churches, including the churches of the Missouri West Annual Conference of The United Methodist Church. Considerable variety also exists in the manner in which worship music is both played and sung within and among the churches which form the basis of this study. With the realization that worship music can play an integral role in the faith development of persons, it is our desire that worship music be a vehicle in which persons might be reached with the gospel of Jesus Christ. Music also serves as a tool in which Christian faith might be nurtured.

Purpose of the Study

The purpose of this study is to examine the role of worship music in the full-time pastoral charges of the Missouri West Annual Conference of The United Methodist Church in terms of music's capacity to invite persons to faith in Jesus Christ, and to nurture their faith..

Statement of Research Questions

The following research questions are offered in this study as a means of examining the role of worship music in the full-time pastoral charges of the Missouri West Annual Conference of The United Methodist Church.

Research Question 1. Does the amount of music presently used in your weekly worship service, including all music, played and/or sung, enhance the participant's opportunity to respond to the Gospel of Jesus Christ?

OQ #1: Does the use of a "song service" (two or more songs sung prior to the message) help to prepare persons to better hear the spoken word?

OQ #2: Should musical solos, vocal and/or instrumental, always be integrated into your worship?

Research Question 2. Does the addition of musical instruments, as accompaniment or solo, used enhance worship music's power to evangelize persons and to nurture Christian faith in your weekly worship?

OQ #1: Are instruments other than organ or piano normally used to accompany your congregational singing?

OQ #2: What musical instruments are presently being used for the prelude, offertory, and postlude in your weekly worship?

Research Question 3. What affect does the tempo of worship music have in eliciting and/or increasing one's emotional response to what is being sung or to be preached?

OQ #1: Does upbeat, faster music, both congregational and/or solo, tend to invite persons to a heightened celebrative mood?

OQ #2: Does slower music, both congregational and solo, tend to cause persons to be in a more meditative and reflective mood?

Research Question 4. What affect does the volume, i.e. louder or softer, of worship music have in eliciting one's emotional response?

OQ #1: Does loud music tend to enable persons to be in a more celebrative posture of worship?

OQ #2: Does music played and sung in a softer manner heighten the results of contemplation and reflection?

Research Question 5. How, if any, does the harmony and chord structure of worship music make it appealing as a drawing force of persons to Jesus Christ, and to enhance Christian faith?

OQ #1: Does the use of chord inversions, and modified chords, C-2, for example, rather than C, have a positive impact on people's response to worship music?

OQ #2: Does the ability of an accompanist to improvise, as opposed to playing music exactly as printed, exert a positive impact on people's response to worship music?

Research Question 6. How can background music be used effectively in worship?

OQ #1: Is background music, either instrumental or vocal, used during gathering time, the reading of scripture, or during prayer(s) or at other times in worship?

OQ #2: Are there particular types of styles of music that are used most appropriately, or effectively for background music?

The Population and Sample of the Study

The population of this study consists of each full-time clergy person serving a pastoral charge in the Missouri West Annual Conference of The United Methodist Church. In charges where there are multiple staff pastors, only one pastor on that charge was requested to complete the survey. Additionally, one worship musician and a lay leader from each full-time pastoral charge constitutes the population. Therefore, the population for the study is comprised of equal numbers of clergy, worship musicians, and lay persons.

There are 235 active full-time clergy currently serving pastoral charges in the Missouri West Annual Conference. With the addition of a worship musician and a lay person from each pastoral charge, a total of 705 persons have been given the opportunity to provide data.

Instrumentation

The instrument used in this study is a researcher-designed survey intended to examine the role of worship music in the full-time pastoral charges of the Missouri West Annual Conference.

Reliability, as defined by Fink and Kosecoff, considers the consistency with which an instrument produces measurement. As illustrated, a yardstick which measures one's height at 6 feet-1 inch, and again measures that same height six months later, assuming the persons' height has not changed in that period, constitutes reliability. When applied to the survey instrument of this study, reliability will be measured in terms of the survey's ability

to evaluate the role of worship music, provided that the role of worship music has not changed in that particular church, and that the same persons respond to the survey. The goal is to design and employ an instrument which produces the same results every time it measures the same object.

A additional goal of the survey for this study was to produce an accurate and correct examination of how music was currently functioning in each responding congregation. This is the validity of the instrument. Even though the results may be consistent, they must also be valid. Obviously, the survey instrument will fail to produce desired results if it measures consistently, yet measures something other than what is intended. The quest was to accurately describe the role of worship music in the full-time pastoral charges of the annual conference. The validity of the instrument used for this study was insured by intentional design to include questions which most appropriately address and respond to the research questions set forth.

The survey instrument used in this study is intended to cover all music used in worship. An effort has been made to inquire as to the role of music in worship from a wide variety of perspectives. For efficiency and objectivity in scoring, "forced choice" questions have been designed. Questions in the survey consider the following:

1. Resources for music (RQ 2)
2. Number of hymns/songs used in worship (RQ 1)
3. Type of musical instruments used in worship (RQ 2, 6)
4. Accompaniment for congregational singing (RQ 2, 5)
5. Function of the choir (RQ 1,3,4,5,6)
6. Use of recorded music (RQ 1,2,3,4,5,6)
7. Use of background music (RQ 1,2,3,4,5,6)
8. Selection and placement of hymns and songs (RQ 1,6)
9. Process used in planning music for worship (RQ 1,2,3,4,5,6)
10. Quality of music used in worship (RQ 1,2,3,4,5,6)

Pre-Test of the Survey Instrument

The survey used for this study was pre-tested by a group of five pastors within a thirty-mile radius of the author's pastoral charge, plus a worship musician and a lay person from each of the five pastoral charges, totaling fifteen persons in the pre-test group. The pre-test group was requested to analyze the survey instrument in terms of its readability, clarity of questions, appearance, length, wording of questions, and whether or not the most appropriate questions for the desired data were included. Those in the pre-test group were not selected for any particular or unique qualifications. They represented a typical cross-section of the annual conference who later were requested to respond to the survey.

Three surveys were mailed to each of these five pastors. Each pastor was requested to complete a survey, and to also give one to a worship musician and one to a lay person from their pastoral charge. In addition to completing the survey themselves, all fifteen persons in the pre-test group were requested to send an additional page of comments for future revisions of the survey instrument. Three stamped, self-addressed envelopes were included with the packet sent to each of these five pastors. Persons in the

pre-test group were requested to have surveys and comments mailed by a deadline set one month from the date the surveys were first received by them. Nine of the fifteen pre-test surveys (60%) were returned.

Data Collection

Upon completion of revisions on the instrument survey, the survey was sent to each of the 235 full-time clergy currently serving United Methodist churches in the Missouri West Annual Conference. A cover letter was included in the packet, explaining the purpose of the study, which was to examine the role of worship music in the full-time pastoral charges of the conference. The cover letter included a brief description of the process involved in earning the Doctor of Ministry degree from Asbury Theological Seminary. Also included in each packet were three self-addressed return envelopes.

As in the pre-test group, each pastor was requested to complete a survey, and to give one to a worship musician and one to a lay person in their pastoral charge. All 705 persons, clergy, worship musicians, and lay persons, were given a deadline for response set one month from the date surveys were first received by the clergy. A copy of the data resulting from this study was offered to respondents as incentive for completing and returning the survey by the stated date.

The Variables

The variables of this study include the respondent's age, gender, location of respondent's congregation, respondent's level of education attained, and the length of time the respondent has attended his or her particular church. All active full-time clergy

serving United Methodist congregations, with the addition of one worship musician and one lay person from each clergy's pastoral charge constitute the population and boundaries of this study.

Data Analysis

The survey for this study was administered a single time only. Therefore, it is cross-sectional in design. The goal of this study was to serve as a snapshot of how music was functioning in worship in the churches of our Annual Conference at the time the survey was administered.

The findings from the study were further analyzed by controlling for the intervening variables of age, gender, education, size of church, and geographical local of church. Chi-square contingency tests of relationship between demographic variables and the survey question which inquires about the quality of worship are included in this study. The frequency of responses for each of the survey items is noted. While correlations and relationship cannot state causes, they may indicate certain preferences as to how music functions in worship.

The relationship between variables for this study is measured by the Pearson Chi-Square. The 0.05 level of significance was set as the cut off for significance.

As relationships are sought, the survey instrument accomplishes its goal and purpose. The role of worship music in the active, full-time pastoral charges of the Missouri West Annual Conference of The United Methodist Church has been properly examined.

Having considered a summary of the problem, the purpose of the study, the statement of research questions, the population and sample of the study, the instrumentation, the survey instrument pre-test, data collection procedures, and variables, chapter four reports the data resulting from the survey instrument.

CHAPTER 4

FINDINGS OF THE STUDY

Statistical Tests for Significant Data

This chapter reports the data, resulting from the mailed survey instrument. Statistical tests and analysis were used with the data. Significant data, measured by Chi-square relationships, indicate the strength of association between the demographic control variables. Comparisons were also made between the independent variable, worship music, and the dependent variable, Christian discipleship.

Response Rate

The total surveys returned number 301, which form the basis of this study. The number 301 represents 43% of the total population of 705 persons, including pastors, worship musicians, and lay persons in the full-time pastoral charges of the Missouri West Annual Conference.

Data Analysis

Many of the survey items allowed multiple responses. Several of the items which asked for only one response were marked with multiple responses. Because of the multiple response nature of this survey, many of the items have been treated as if each possible response were a separate item with a yes or no answer. The analysis of the data reflects this situation. All statistical tests and other analysis were performed using SPSS for PC, version 7.0. The 0.05 level of significance was set as the cut off for significance.

Demographic Variables

The following tables describe the frequency distribution between the control variables of respondent's age, gender, locale of congregation, level of education attained, and tenure in their congregation.

TABLE 1
Age of Subjects

Age	n	%
20-40 years	62	21.4
41-45 years	61	21.1
46-53 years	56	19.4
54-61 years	57	19.7
62 years >	53	18.3
Total	289	100.0

TABLE 2
Gender of Subjects

Gender	n	%
Male	146	50.5
Female	143	49.5
Total	289	100.0

TABLE 3
Location of Congregation

Location of Congregation	n	%
rural	48	16.5
small town	119	41.2
middle-size town	31	10.6
small city	15	5.1
large city	77	26.6
Total	290	100.0

TABLE 4
Level of Education Attained

Education Attained	n	%
high school diploma	28	9.6
some college	47	16.2
B.A./B.S. degree	43	14.9
some graduate work	21	7.3
M.A./M.S./M.Div. degree	130	45.0
doctoral degree	20	7.0
Total	289	100.0

TABLE 5
Time in Congregation

Time in Congregation	n	%
two years or less	26	23.2
2.5 to 4 years	53	18.3
4.5 to 10 years	59	20.4
11 to 25 years	64	22.2
26 years or more	46	15.9
Total	289	100.0

According to the demographic data, the largest category of subject's age was between the ages of 20 and 40 years of age (62%), attended or pastored a small town congregation (41.2 % in 1,001 to 10,000 population), had completed a master's degree (45%), and had spent two years or less in their present congregation (23.2%). The population was distributed between 146 males (50.5%), and 143 females (49.5%).

Presentation of Findings

The data presented are organized around the research questions. For purposes of clarity and logical progression, the research questions are restated.

RQ #1: Does the amount of music presently used in your weekly worship, including all music, played and/or sung, enhance the participant's opportunity to respond to the gospel message?

The four possible responses to survey item 28, "Music elicits an emotional response," "Music enables you to feel the presence of God," "Music invites you to Christian discipleship," and "Music nurtures your Christian faith," were used to test the subject's opportunity to respond to the gospel of Jesus Christ.

Items used to compare subject's opportunity to respond to the gospel of Jesus Christ by cross-tabulation analysis included the number of music resources used (#9), church choir (#17), quantity of choir resources (#19), and the instruments used in congregational singing accompaniment (#12). The results are displayed in Tables 6 through 14.

Survey item 9, concerning the number of music resources, and survey item 28, "music enables you to feel the presence of God," were significantly related.

TABLE 6
Relationship of Number of Music Resources and
Subject's Feel of the Presence of God

Number of Music Resources	Feel the Presence of God		Total
	No	Yes	
One or less	43	142	185
Two	11	68	79
Three	1	24	25
Four or more	0	10	10
Total	55	244	299

Chi-square = 9.654; df = 3; $p \leq .022$.

Eighty-two percent ($n = 244$) of subjects indicated that music enables them to feel the presence of God. Of these subjects, 142 (58.2%) reported their congregations used one or no music resources.

Survey item 9, concerning the number of music resources, and survey item 28, "music nurtures Christian faith," were significantly related.

TABLE 7
Relationship of Number of Music Resources and
Subject's Belief that Music Nurtures Christian Faith

Number of Music Resources	Music Nurtures Christian Faith		Total
	No	Yes	
One or <	57	128	185
Two	15	64	79
Three	2	23	25
Four or >	3	7	10
Total	77	222	299

Chi-square = 8.581; df = 3; $p \leq .035$.

Seventy-four percent ($n = 222$) of subjects indicated that music nurtures their Christian faith. Of these subjects, 128 (43%) reported their congregations used one or no music resources.

Survey item 19, which asked respondents to describe the quantity of their choir's resources, and survey item 28, "music elicits an emotional response", were significantly related.

TABLE 8
Relationship of Quantity of Choir Resources and
Subject's Belief that Music Elicits and Emotional Response

Quantity of Choir Resources	Music Elicits an Emotional Response		Total
	No	Yes	
Plentiful	30	59	89
Adequate	44	103	147
Limited	29	22	51
Scarce	8	4	12
Total	111	188	299

Chi-square = 16.702; df = 3; $p \leq .001$.

Sixty-three percent ($n = 188$) of subjects indicated that music elicits an emotional response. Of these subjects, 103 (34.5%) reported their choir to have adequate resources.

Survey item 19, describing the quantity of choir resources, and survey item 28, "music invites you to Christian discipleship," were significantly related.

TABLE 9
Relationship of Quantity of Choir Resources and
Subjects Belief that Music Invites You to Christian Discipleship

Quantity of Choir Resources	Music Invites You to Christian Discipleship		Total
	No	Yes	
Plentiful	25	64	89
Adequate	61	86	147
Limited	26	25	51
Scarce	6	6	12
Total	118	181	299

Chi-square = 8.463; df = 3; $p \leq .037$.

Sixty-one percent ($n = 181$) of subjects indicated that music invites them to Christian discipleship. Of these subjects, 86 (29%) reported their choir to have adequate resources.

Survey item 19, describing the quantity of choir resources, and survey item 28, "music enables you to feel the presence of God," were significantly related.

TABLE 10
Relationship of Quantity of Choir Resources
and Subject's Belief that Music Enables You to Feel the Presence of God

Quantity of Choir Resources	Music Enables You to Feel the Presence of God		Total
	No	Yes	
Plentiful	11	78	89
Adequate	24	123	147
Limited	15	36	51
Scarce	5	7	12
Total	55	244	299

Chi-square = 11.032; df = 3; $p \leq .012$.

Eighty-two percent ($n = 244$) of subjects indicated that music enables them to feel the presence of God. Of these subjects, 123 (41%) reported their choir to have adequate resources.

Survey item 12.3, concerning congregational singing accompaniment, and survey item 28, "music elicits an emotional response," were significantly related.

TABLE 11

Relationship of Congregational Singing Accompaniment and Subject's Belief that Music Elicits an Emotional Response

# of Music Instruments in Cong. Singing Acc.	Music Elicits an Emotional Response		Total
	No	Yes	
One or None	39	49	88
Two	51	75	126
Three	16	43	59
Four or More	5	21	26
Total	111	188	299

Chi-square = 8.654; df = 3; $p \leq .034$.

Sixty-three percent ($n = 188$) of subjects indicated that music elicits an emotional response. Of these subjects, 75 (25%) reported their congregation used two kinds of musical instruments in worship.

Survey item 12.3 concerning congregational singing accompaniment, and survey item 28, "music enables you to feel the presence of God," were significantly related.

TABLE 12

Relationship of Congregational Singing Accompaniment and Subject's Belief that Music Enables You to Feel the Presence of God

# of Music Instruments in Cong. Singing Acc.	Music Enables You to Feel the Presence of God		Total
	No	Yes	
One or None	26	62	88
Two	22	104	126
Three	6	53	59
Four or More	1	25	26
Total	55	244	299

Chi-square = 13.688; df = 3; $p \leq .003$.

Eighty-two percent ($n = 244$) of subjects indicated that music enables them to feel the presence of God. Of these subjects, 104 (35%) reported their congregations used two musical instruments in worship.

Survey item 12.3, concerning congregational singing accompaniment, and survey item 28, "music invites you to Christian discipleship," were significantly related.

TABLE 13
Relationship of Congregational Singing Accompaniment and
Subject's Belief that Music Invites You to Christian Discipleship

# of Music Instruments in Cong. Singing Acc.	Music Invites You to Christian Discipleship		Total
	No	Yes	
One or None	47	41	88
Two	46	80	126
Three	19	40	59
Four or More	6	20	26
Total	118	181	299

Chi-square = 11.849; df = 3; $p \leq .008$.

Sixty-one percent ($n = 181$) of subjects indicated that music invites them to Christian discipleship. Of these subjects, 80 (26.8%) reported their congregation used two kinds of musical instruments in worship.

Survey item 12.3, concerning congregational singing accompaniment, and survey item 28, "music nurtures one's Christian faith," were significantly related.

TABLE 14
Relationship of Congregational Singing Accompaniment and
Subject's Belief that Music Nurtures Your Christian Faith

# of Music Instruments in Cong. Singing Acc.	Music Nurtures Your Christian Faith		Total
	No	Yes	
One or None	30	58	88
Two	34	92	126
Three	11	48	59
Four or More	2	24	26
Total	77	222	299

Chi-square = 9.294; df = 3; $p \leq .026$.

Seventy-four percent ($n = 222$) of subjects indicated that music nurtures their Christian faith. Of these subjects, 92 (31%) reported their church uses two musical instruments in worship.

Research Question #1 asked if the amount of music presently used in subject's weekly worship, including all music, played and/or sung, enhances the participant's opportunity to respond to the gospel message. The data indicated that a statistically significant relationship exists between the number of music resources used in worship, the quantity of choir resources, the number of instruments used in congregational singing, and the subject's feeling of God's presence, the belief that music nurtures Christian faith, the belief

that music elicits an emotional response, and the belief that music invites one to Christian discipleship.

RQ #2: Does the addition of musical instruments used, as accompaniment or solo, enhance worship music's capacity to evangelize persons and to nurture Christian faith in your weekly worship?

The four possible responses to survey item 28, "Music elicits an emotional response," "Music enables you to feel the presence of God," "Music invites you to Christian discipleship," and "Music nurtures your Christian faith," were used to test the subject's opportunity to respond to the gospel of Jesus Christ.

Items used to compare subject's opportunity to respond to the gospel of Jesus Christ by cross-tabulation analysis included the number of kinds of instruments used (#14), and accompanied congregational singing (#12). The results are displayed in Tables 15 through 19.

Survey item 14, concerning the number or kinds of instruments used, and survey item 28, "music elicits an emotional response," were significantly related.

TABLE 15
Relationship of Number or Kinds of Instruments and
Subject's Belief that Music Elicits an Emotional Response

# of Kinds of Instruments	Music Elicits an Emotional Response		Total
	No	Yes	
One or None	7	3	10
Two	65	61	126
Three	15	41	56
Four	13	27	40
Five	5	16	21
Six	2	18	20
Seven or More	4	22	26
Total	111	188	299

Chi-square = 32.016; df = 6; $p \leq .000$

Sixty-three percent ($n = 188$) of subjects indicated that music elicits an emotional response. Of these subjects, 61 indicate their church uses two musical instruments in worship.

Survey item 14, concerning the number or kinds of instruments used, and survey item 28, "music enables you to feel the presence of God," were significantly related.

TABLE 16
Relationship of Number or Kinds of Instruments Used and
Subject's Belief that Music Enables You to Feel the Presence of God

# of Kinds of Instruments	Music Enables You to Feel the Presence of God		Total
	No	Yes	
One or None	5	5	10
Two	34	92	126
Three	8	48	56
Four	4	36	40
Five	2	19	21
Six	2	18	20
Seven or More	0	26	26
Total	55	244	299

Chi-square = 23.255; df = 6; $p \leq .001$.

Eighty-two percent ($n = 244$) of subjects indicated that music enables them to feel the presence of God. Of these subjects, 92 (31%) reported their church uses two musical instruments in worship.

Survey item 14, concerning the number or kinds of instruments used, and survey item 28, "music invites you to Christian discipleship," were significantly related.

TABLE 17
Relationship of Number or Kinds of Instruments Used and
Subject's Belief that Music Invites You to Christian Discipleship

# of Kinds of Instruments	Music Invites You to Christian Discipleship		Total
	No	Yes	
One or None	8	2	10
Two	57	69	126
Three	24	32	56
Four	13	27	40
Five	5	16	21
Six	7	13	20
Seven or More	4	22	26
Total	118	181	299

Chi-square = 18.350; df = 6; $p \leq .005$.

Sixty-one percent ($n = 181$) of subjects indicated that music invites them to Christian discipleship. Of these subjects, 69 (23%) reported their church uses two musical instruments in worship.

Survey item 14, concerning the number or kinds of instruments used, and survey item 28, "music nurtures your Christian faith," were significantly related.

TABLE 18
Relationship of Number or Kinds of Instruments Used and
Subject's Belief that Music Nurtures Your Christian Faith

# of Kinds of Instruments	Music Nurtures Your Christian Faith		Total
	No	Yes	
One or None	6	4	10
Two	41	85	126
Three	15	41	56
Four	4	36	40
Five	4	17	21
Six	3	17	20
Seven or More	4	22	26
Total	77	222	299

Chi-square = 17.557; df = 6; $p \leq .007$.

Seventy-four percent ($n = 222$) of subjects indicated that music nurtures their Christian faith. Of these subjects, 85 (29%) reported their church used two musical instruments in worship.

Survey item 12.3, concerning the accompaniment of congregational singing by musical instruments normally associated with contemporary worship, and survey item 28, "music elicits an emotional response," were significantly related.

TABLE 19
Relationship of Contemporary Worship Instruments and
Subject's Belief that Music Elicits an Emotional Response

Contemporary Worship Instruments Used	Music Elicits an Emotional Response		Total
	No	Yes	
No	87	111	198
Yes	24	77	101
Total	111	188	299

Chi-square = 11.665; df = 1; $p \leq .001$.

Sixty-three percent ($n = 188$) of subjects indicated that music elicits an emotional response. Of these subjects, 111 (59%) reported their church does not use contemporary worship instruments, and 77 (41%) indicated their church does use these musical instruments.

Research Question #2 asked if the addition of musical instruments used, as accompaniment or solo, enhances worship music's capacity to evangelize persons and to nurture Christian faith in the subject's weekly worship. The data indicated that a statistically significant relationship exists between the number of kinds of instruments used, the use of contemporary worship instruments, and the subject's belief that music elicits an emotional response, music enables them to feel the presence of God, music invites them to Christian discipleship, and music nurtures their Christian faith.

RQ #3: What affect does the tempo, i.e. the speed of music played and sung, of worship music have in eliciting and/or increasing one's emotional response to what is being sung or what is to be preached?

For research question three, the four responses to survey item 28, pertaining to the function of worship music, were used to test "the participant's opportunity to respond to the gospel of Jesus Christ. Items used to compare in cross-tabulations were survey items 15.3, and 15.4. The statistic used was Chi-square. There were no significant relationship found within research question three.

RQ #4: What affect does the volume, i.e. louder or softer, of worship music have in eliciting one's emotional response?

The first option of survey item 28, pertaining to worship music eliciting an emotional response, and the four responses to survey item 26, pertaining to one's reaction to background music, were used to test the emotional response to music.

Items used to compare by cross-tabulation analysis were the four options of survey item 21, pertaining to organ, piano, guitar, or brass ensemble as accompaniment for choir anthems. The nature of the particular musical instruments was considered in terms of their capacity to play loud or soft. The statistic used was Chi-square. The results are displayed in Tables 20 through 27.

Survey item 21.1, pertaining to the use of the organ as accompaniment for choir anthems, and survey item 28, "music invites you to Christian discipleship," were significantly related.

TABLE 20
Relationship of Organ Accompaniment for Choir Anthems and
Music Invites You to Christian Discipleship

Organ Accom. for Choir Anthems	Music Invites You to Christian Discipleship		Total
	No	Yes	
No	46	46	92
Yes	72	135	207
Total	118	181	299

Chi-square = 6.174; df = 1; $p \leq .013$.

Sixty-one percent ($n = 181$) of subjects indicated that music invites them to Christian discipleship. Of these subjects, 135 (75%) reported their congregation used the organ for choir anthem accompaniment.

Survey item 21.2, pertaining to the use of the piano for choir anthem accompaniment, and survey item 26.4, concerning the belief that background music has a soothing effect, were significantly related.

TABLE 21
Relationship of Piano Accompaniment for Choir Anthems and
Subject's Belief that Background Music is Soothing

Piano Accom. for Choir Anthems	Background Music is Soothing		Total
	No	Yes	
No	19	18	37
Yes	195	67	262
Total	214	85	299

Chi-square = 8.485; df = 1; $p \leq .004$.

Seventy-two percent ($n = 214$) of subjects indicated that background music does not have a soothing effect. Of these 214, 195 (91%) reported their congregation used piano accompaniment for choir anthems.

Survey item 21.3, concerning the use of the guitar for choir anthem accompaniment, and survey item 28.1, "music elicits an emotional response," were significantly related.

TABLE 22
Relationship of Guitar Accompaniment for Choir Anthems and
Subject's Belief that Music Elicits an Emotional Response

Guitar Accom. for Choir Anthems	Music Elicits an Emotional Response		Total
	No	Yes	
No	105	156	261
Yes	6	32	38
Total	111	188	299

Chi-square = 8.489; df = 1; $p \leq .004$.

Sixty-three percent ($n = 188$) of subjects indicated they believe music elicits an emotional response. Of these 188, 156 (83%) reported their congregation does not use the guitar for choir anthem accompaniment.

Survey item 21.3, concerning the use of the guitar for choir anthem accompaniment, and survey item 28.2, "music enables you to feel the presence of God," were significantly related.

TABLE 23
Relationship of Guitar Accompaniment for Choir Anthems and
Subject's Belief that Music Enables Them to Feel the Presence of God

Guitar Accom. for Choir Anthems	Music Enables You to Feel the Presence of God		Total
	No	Yes	
No	53	208	261
Yes	2	36	38
Total	55	244	299

Chi-square = 5.001; df = 1; $p \leq .025$.

Eighty-two percent ($n = 244$) of subjects indicated a belief that music enables them to feel the presence of God. Of these 244, 208 (85%) reported their congregation does not use the guitar for choir anthem accompaniment.

Survey item 21.3, concerning the use of the guitar for choir anthem accompaniment, and survey item 28.3, "music invites you to Christian discipleship," were significantly related.

TABLE 24
Relationship of Guitar Accompaniment for Choir Anthems and
Subject's Belief that Music Invites You to Christian Discipleship

Guitar Accom. for Choir Anthems	Music Invites You to Christian Discipleship		Total
	No	Yes	
No	109	152	261
Yes	9	29	38
Total	118	181	299

Chi-square = 4.538; df = 1; $p \leq .033$.

Sixty-one percent ($n = 181$) of subjects indicated their belief that music invites them to Christian discipleship. Of these 181, 152 (84%) reported their congregation does not use the guitar for choir anthem accompaniment.

Survey item 21.3, concerning the use of the guitar for choir anthem accompaniment, and survey item 28.4, "music nurtures your Christian faith," were significantly related.

TABLE 25
Relationship of Guitar Accompaniment for Choir Anthems and
Subject's Belief that Music Nurtures Christian Faith

Guitar Accom. for Choir Anthems	Music Nurtures Your Christian Faith		Total
	No	Yes	
No	75	186	261
Yes	2	36	38
Total	77	222	299

Chi-square = 9.558; df = 1; $p \leq .002$.

Seventy-four percent ($n = 222$) of subjects indicated a belief that music nurtures their Christian faith. Of these 222, 186 (84%) reported their congregation does not use the guitar for choir anthem accompaniment.

Survey item 21.4, concerning the use of a brass ensemble for choir anthem accompaniment, and survey item 28.1, "music elicits an emotional response," were significantly related.

TABLE 26
Relationship of Brass Ensemble Accompaniment for Choir Anthems and
Subject's Belief that Music Elicits an Emotional Response

Brass Ensemble Accom. for Choir Anthems	Music Elicits an Emotional Response		Total
	No	Yes	
No	106	154	260
Yes	5	34	39
Total	111	188	299

Chi-square = 11.349; df = 1; $p \leq .001$.

Sixty-percent ($n = 188$) of subjects indicated a belief that music elicits an emotional response. Of these 188, 154 (82%) reported their congregation does not use brass ensembles for choir anthem accompaniment.

Survey item 21.4, concerning the use of a brass ensemble for choir anthem accompaniment, and survey item 28.2, "music enables you to feel the presence of God," were significantly related.

TABLE 27
Relationship of Brass Ensemble Accompaniment for Choir Anthems and Subject's Belief that Music Enables Them to Feel the Presence of God

Brass Ensemble Accom. for Choir Anthems	Music Enables You to Feel the Presence of God		Total
	No	Yes	
No	54	206	260
Yes	1	38	39
Total	55	244	299

Chi-square = 7.488; df = 1; $p \leq .006$.

Eighty-two percent ($n = 244$) of subjects indicated a belief that music enables them to feel the presence of God. Of these 244, 206 (85%) reported their congregation does not use brass ensemble accompaniment for choir anthems.

Research Question #4 asked what affect the volume of worship music has in eliciting one's emotional response. The nature of the musical instruments was considered in this question in terms of their capacity to play loud or soft. Significantly related relationships were shown between organ choir anthem accompaniment, and music inviting Christian discipleship; piano choir anthem accompaniment, and the belief that background music is soothing; guitar choir anthem accompaniment, and the emotional response of music; guitar choir anthem accompaniment, and the belief that music enables one to feel the presence of

God; guitar choir anthem accompaniment, and music inviting Christian discipleship; guitar choir anthem accompaniment, and the belief that music nurtures Christian faith; brass ensemble choir anthem accompaniment, and the belief that music elicits an emotional response; and brass ensemble choir anthem accompaniment, and music enabling one to feel the presence of God.

RQ #5: How, if any, does the harmony and chord structure of worship music make it appealing as a drawing force of persons to Jesus Christ, and to enhance Christian faith?

For research question five, survey item 29, pertaining to the overall quality of worship, was used to test the "drawing force of persons to Jesus Christ." Responses of those who marked survey item 16.2, accompaniment played with additional notes to what is written, and all persons in the survey were compared on their choices for survey item 29. There were no statistically significant differences in the percentages for the two groups.

RQ #6: How can background music be used effectively in worship?

For research question six, the four responses to survey item 28, pertaining to the function of worship music, were used to test "one's opportunity to respond to the gospel of Jesus Christ."

Items used to compare by cross-tabulation analysis were the four options of survey item 25, pertaining to the use of background music in worship. The statistic used was Chi-square. The results are displayed on Tables 28 through 31.

Survey item 25.3, pertaining to music played or sung during transition periods, and survey item 28.1, "music elicits an emotional response," were significantly related.

TABLE 28
Relationship of Background Music Used During Transition Periods and
Subject's Belief that Music Elicits an Emotional Response

Background Music During Transition Periods	Music Elicits an Emotional Response		Total
	No	Yes	
No	75	85	160
Yes	36	103	139
Total	111	188	299

Chi-square = 14.020; df = 1; $p \leq .000$.

Sixty-three percent ($n = 188$) of subjects indicated that music elicits an emotional response. Of these 188, 103 (55%) reported their congregation used background music in worship during transition periods.

Survey item 25.3, pertaining to music played during transition periods in worship, and survey item 28.2, "music enables you to feel the presence of God," were significantly related.

TABLE 29
Relationship of Background Music Used During Transition Periods and
Subject's Belief that Music Enables Them to Feel the Presence of God

Background Music During Transition Periods	Music Enables You to Feel the Presence of God		Total
	No	Yes	
No	37	123	160
Yes	18	121	139
Total	55	244	299

Chi-square = 5.130; df = 1; $p \leq .024$.

Eighty-two percent ($n = 244$) of subjects indicated a belief that music enables them to feel the presence of God. Of these 244 subjects, 123 (50%) reported their congregation does not use background music during the transition periods of worship.

Survey item 25.3, pertaining to music played or sung during transition periods, and survey item 28.4, "music nurtures your Christian faith," were significantly related.

TABLE 30
Relationship of Background Music Used During Transition Periods and
Subject's Belief that Music Nurtures Your Christian Faith

Background Music During Transition Periods	Music Nurtures Your Christian Faith		Total
	No	Yes	
No	50	110	160
Yes	27	112	139
Total	77	222	299

Chi-square = 5.440; df = 1; $p \leq .020$.

Seventy-four percent ($n = 222$) of subjects indicated a belief that music nurtures their Christian faith. Of these 222 subjects, 112 (50.5%) reported their congregation used background music during the transition periods of worship.

Survey item 25.4, concerning background music not being used at all, and survey item 28.2, "music enables you to feel the presence of God," were significantly related.

TABLE 31
Relationship of Background Music Not Used and
Subject's Belief that Music Enables Them to Feel the Presence of God

Background Music Not Used	Music Enables You to Feel the Presence of God		Total
	No	Yes	
No	45	224	269
Yes	10	20	30
Total	55	244	299

Chi-square = 4.957; df = 1; $p \leq .026$.

Eighty-two percent ($n = 244$) of subjects indicated a belief that music enables them to feel the presence of God. Of these 244 subjects, 224 (92%) reported "no" on the question of background music not being used at all during worship, meaning that background music is used to some extent in 92% of the churches reporting.

Research Question #6 inquired about the effective use of background music in worship. Statistically significant relationships were shown between the use of background music during transition periods in worship and:

1. Subject's belief that music elicits an emotional response.
2. Subject's belief that music enables them to find the presence of God.
3. Subject's belief that music nurtures their Christian faith.

An additional relationship was shown between background music not being used at all in worship, and the subject's belief that music enables them to feel the presence of God.

Demographic Variables and Perceived Quality of Worship

The gender of respondents, survey item 2, and the perceived quality of worship, survey item 29, were compared. The results are displayed in Table 32.

TABLE 32
Relationship of Gender to Perception of Quality of Worship

Gender of Respondent	Quality of Worship Service			Total
	Excellent	Good	Fair or Needs Improvement	
Male	39 (26.7%)	89 (61%)	18 (12.3%)	146
Female	53 (37.1%)	65 (45.4%)	25 (17.5%)	143
Total	92	154	43	289

Chi-square = 6.980; df = 2; $p \leq .031$.

Women (n = 53, 37.1%) are more likely than men (n = 39, 26.7%) to rate the quality of worship as Excellent. When Excellent is combined with Good, however, men and women tend to rate the quality of worship service somewhat comparably.

The respondent's age, survey item 1, and the subject's perception of the quality of worship, survey item 29, were compared. It can be seen that those 62 and over tend to be more critical of worship than others. Results are displayed in Table 33.

TABLE 33
Relationship of Age and Perception of Quality of Worship

Age by Category	Quality of Worship Service			Total
	Excellent	Good	Fair or Needs Improvement	
20 to 40 yrs.	14 (22.5%)	39 (62.8%)	9 (14.7%)	62
41 to 47 yrs.	15 (24.7%)	36 (58.8%)	10 (16.5%)	61
48 to 53 yrs.	20 (35.8%)	29 (51.7%)	7 (12.5%)	56
54 to 61 yrs.	22 (38.7%)	29 (50.8%)	6 (10.5%)	57
62 and over	21 (39.8%)	21 (39.8%)	11 (20.4%)	53
Total	92	154	43	289

Chi-square = 10.429; df = 8; $p \leq .236$.

Subjects 62 and over tend to rate the quality of their worship in the extreme categories of Excellent (39.8%), and Fair or Needs Improvement (20.4%). The majority of subjects between the ages of 20 and 40 rate the quality of their worship as Good (62.8%).

The respondent's time within their congregation, survey item 7, and their perceived quality of worship were compared. It can be seen that those with 2 years or less in the congregation tend to be more critical than others in terms of rating their church's worship as Fair or Needs Improvement. Results are displayed in Table 34.

TABLE 34
Relationship of Time in the Congregation and
Perception of Quality of Worship

Time in Congregation by Category	Quality of Worship Service			Total
	Excellent	Good	Fair or Needs Improvement	
2 yrs. or less	12 (17.9%)	39 (58.3%)	16 (23.8%)	67
2.5 to 4 yrs.	17 (32.1%)	29 (54.7%)	7 (13.2%)	53
4.5 to 10 yrs.	22 (37.4%)	33 (55.9%)	4 (6.7%)	59
11 to 25 yrs.	24 (37.5%)	29 (45.2%)	1 (17.3%)	64
25 yrs. and over	17 (37.1%)	24 (52.2%)	5 (10.7%)	46
Total	92	154	43	289

Chi-square = 13.910; df = 8; $p \leq .084$.

Subjects who have spent two years or less in their congregation lead the other categories in rating their worship as Fair or Needs Improvement (23.8%). These same subjects also lead other categories in rating their worship as Good (58.3%), yet are behind the other categories in rating their worship as Excellent (17.9%).

Subjects who have been in their congregations from four and one-half to ten years lead other categories in rating their worship as Excellent (37.4%), and trail the other categories in rating their worship as Fair or Needs Improvement (6.7%).

The respondent's level of education attained, survey item 8, and their perceived quality of worship, survey item 29, were compared. Results are displayed in Table 35.

TABLE 35
Relationship of Education Attained and Perception of Quality of Worship

Highest Level of Education Attained	Quality of Worship Service			Total
	Excellent	Good	Fair or Needs Improvement	
High School Diploma	9 (32.2%)	14 (50%)	5 (17.8%)	28
Some College or Specialized Training	15 (31.9%)	28 (59.7%)	4 (8.4%)	47
B.A./B.S. Degree	18 (42%)	19 (44.2%)	6 (13.8%)	43
Some Graduate Work	5 (23.9%)	10 (47.7%)	6 (28.4%)	21
M.A./M.S./M.Div., Etc. Degree	37 (28.4%)	72 (55.4%)	21 (16.2%)	130
Doctoral or More	8 (40%)	11 (55%)	1 (5%)	20
Total	92	154	43	289

Chi-square = 9.559; df = 10; $p \leq .480$

It can be seen that those subjects with a B.A. or B.S. degree lead other categories in rating their worship as Excellent (42%). Those with some college or specialized training lead other categories in rating worship as Good (59.7%), and those subjects with some graduate work lead other categories in rating their worship as Fair or Needs Improvement category (28.4%).

The location of respondent's congregations, survey item 4, was compared with their perception of the quality of their church's worship, survey item 29. Results are displayed in Table 36.

TABLE 36
Relationship of Location of Congregation and
Perception of Quality of Worship

Location of Congregation	Quality of Worship Service			Total
	Excellent	Good	Fair or Needs Improvement	
Rural	19 (39.5%)	23 (48%)	6 (12.5%)	48
Small Town	32 (27.1%)	67 (56.7%)	19 (16.2%)	118
Middle-Size Town	14 (45.2%)	13 (42%)	4 (12.8%)	31
Small City	3 (20%)	11 (73.3%)	1 (6.7%)	15
Large City	24 (31.2%)	40 (52%)	13 (16.8%)	77
Total	92	154	43	289

Chi-square = 7.837; df = 8; $p \leq .450$.

Subjects in middle-sized congregations lead other categories in rating their church's worship as Excellent (45.2%). Subjects in small city churches led other categories in rating their worship as Good (73.3%). The Fair or Needs Improvement classification for the quality of worship is led by subjects in large city churches (16.8%).

The average worship attendance of subjects, survey item 6, was compared with the perceived quality of their church's worship, survey item 29. Results are displayed in Table 37.

TABLE 37
Relationship of Average Worship Attendance and
Perception of Quality of Worship

Average Worship Attendance	Quality of Worship Service			Total
	Excellent	Good	Fair or Needs Improvement	
100 or less	19 (19.6%)	54 (55.7%)	24 (24.7%)	97
101 or more	73 (38%)	100 (52.1%)	19 (9.9%)	192
Total	92	154	43	289

Chi-square = 16.581; df = 2; $p \leq .000$.

Subjects in churches with an average weekly worship attendance of 101 or more lead the other category in rating their church's worship as Excellent (38%). Subjects in churches with an average weekly worship attendance of 100 or less lead the other category in rating their church's worship at Fair or Needs Improvement (24.7%). Both worship attendance groups were similar in rating the quality of their worship as Good (55.7%, 100 or less, and 52.1, 101 or more).

The position in the church held by respondents, survey item 3, was compared with the subject's perception of their church's worship, survey item 29. Results are displayed in Table 38.

TABLE 38
Relationship of Position Held in Congregation and
Perception of Quality of Worship

Position Held in Church	Quality of Worship Service			Total
	Excellent	Good	Fair or Needs Improvement	
Pastor	31 (24.8%)	74 (59.2%)	20 (16%)	125
Worship Musician	30 (32.3%)	48 (51.7%)	15 (16%)	93
Lay Person	31 (43.6%)	32 (45.1%)	8 (11.3%)	71
Total	92	154	43	289

Chi-square = 7.662; df = 4; $p \leq .105$.

Lay persons led pastors and worship musicians in rating their worship quality as Excellent (43.6%). Pastors led the other two categories in rating worship quality as Good (59.2%). Pastors and worship musicians led lay persons in rating worship quality as Fair or Needs Improvement (both at 16%).

Frequency Distribution

Tables 39 through 44 display musical resources utilized by the churches of the Missouri West Annual Conference.

TABLE 39
United Methodist Hymnal (1989)

	Frequency	Percent
No	12	4.0
Yes	289	96.0
Total	301	100.0

TABLE 40
Methodist Hymnal (1964)

	Frequency	Percent
No	280	93.0
Yes	21	7.0
Total	301	100.0

TABLE 41
Cokesbury Hymnal

	Frequency	Percent
No	264	87.7
Yes	37	12.3
Total	301	100.0

TABLE 42
United Methodist Hymnal Supplement

	Frequency	Percent
No	292	97.0
Yes	9	3.0
Total	301	100.0

TABLE 43
Songs of Zion

	Frequency	Percent
No	295	98.0
Yes	6	2.0
Total	301	100.0

TABLE 44
Overhead Projector/Transparencies

	Frequency	Percent
No	268	89.0
Yes	33	11.0
Total	301	100.0

Tables 45 through 48 indicate characteristics of worship in the churches of the Missouri West Annual Conference.

TABLE 45
More Than One Worship Service

	Frequency	Percent
No	137	45.5
Yes	164	54.5
Total	301	100.0

TABLE 46
Variation Between Worship Services

	Frequency	Percent
No	190	63.1
Yes	111	36.9
Total	301	100.0

TABLE 47
Intentional Absence of Formal, Traditional Liturgy

	Frequency	Percent
No	238	79.1
Yes	63	20.9
Total	301	100.0

TABLE 48
Utilization of Praise Choruses

	Frequency	Percent
No	143	47.5
Yes	158	52.5
Total	301	100.0

Tables 49 through 56 display the frequency in which various musical instruments are used in worship services in the churches of the Missouri West Annual Conference.

TABLE 49
Organ

	Frequency	Percent
No	9	3.0
Yes	292	97.0
Total	301	100.0

TABLE 50
Piano

	Frequency	Percent
No	9	3.0
Yes	292	97.0
Total	301	100.0

TABLE 52
Guitar

	Frequency	Percent
No	187	62.1
Yes	114	37.9
Total	301	100.0

TABLE 53
Percussion

	Frequency	Percent
No	248	82.4
Yes	53	17.6
Total	301	100.0

TABLE 54
Tambourine

	Frequency	Percent
No	250	83.1
Yes	51	16.9
Total	301	100.0

TABLE 55
Brass

	Frequency	Percent
No	229	76.1
Yes	72	23.9
Total	301	100.0

TABLE 56
Woodwind

	Frequency	Percent
No	249	82.7
Yes	52	17.3
Total	301	100.0

TABLE 57
Strings

	Frequency	Percent
No	249	82.7
Yes	52	17.3
Total	301	100.0

Tables 58 through 61 display the frequency in which subjects responded to the four options of survey item 28, concerning the function of music in worship.

TABLE 58
Music Elicits an Emotional Response

	Frequency	Percent
No	113	37.5
Yes	188	62.5
Total	301	100.0

TABLE 59
Music Enables You to Feel the Presence of God

	Frequency	Percent
No	57	18.9
Yes	244	81.1
Total	301	100.0

TABLE 60
Music Invites You to Christian Discipleship

	Frequency	Percent
No	119	39.5
Yes	182	60.5
Total	301	100.0

TABLE 61
Music Nurtures Your Christian Faith

	Frequency	Percent
No	78	25.9
Yes	223	74.1
Total	301	100.0

Tables 62 and 63 display subject's belief that their church's worship music should be more celebrative, rather than reflective, survey item 30.

TABLE 62
Music Should Be More Celebrative

	Frequency	Percent
No	111	36.9
Yes	190	63.1
Total	301	100.0

TABLE 63
Music Should Be More Reflective

	Frequency	Percent
No	252	83.7
Yes	49	16.3
Total	301	100.0

Summary

Strength of Chi-Square Statistic

1. The number or kinds of musical instruments is significantly related to subject's belief that music elicits an emotional response.
2. The number or kinds of musical instruments is significantly related to subject's belief that music enables one to find the presence of God.
3. The number or kinds of musical instruments is significantly related to subject's belief that music invites one to Christian discipleship.
4. The number or kinds of musical instruments is significantly related to subject's belief that music nurtures one's faith.
5. The number or kinds of musical instruments used in congregational singing accompaniment is significantly related to subject's belief that music enables one to find the presence of God.
6. The quantity of choir resources is significantly related to subject's belief that music elicits an emotional response.
7. The use of background music during transition periods is significantly related to subject's belief that music elicits an emotional response.
8. Brass ensemble accompaniment for congregational singing is significantly related to subject's belief that music elicits an emotional response.

Demographic Variables

1. Women are more likely than men to rate the quality of worship as Excellent.
2. Subjects age 62 and over tend to rate the quality of their worship in the categories of Excellent and Fair or Needs Improvement.
3. Subjects who have spent two years or less in their congregation led other categories in rating their worship as Fair or Needs Improvement.
4. Those who have been in their congregations four and one-half years or more led other categories in rating their worship as Excellent.
5. Subjects with a B.A. or B.S. degree led other categories in rating their worship as Excellent. Those with some college or specialized training led other categories in rating their worship as Good, and those subjects with some graduate work led other categories in rating their worship as Fair or Needs Improvement.
6. Subjects in middle-sized congregations led other categories in rating their church's worship as Excellent. Subjects in small city churches led other categories in rating their worship as Good, and subjects in large city churches led other categories in rating their worship as Fair or Needs Improvement.
7. Subjects in churches with an average weekly worship attendance of 101 or more led the other category in rating their church's worship as Excellent. Subjects in churches with an average weekly worship attendance of 100 or less led the other category in rating their church's worship as Fair or Needs Improvement.
8. Lay persons led pastors and worship musicians in rating their worship quality as Excellent.

Characteristics of Churches in the Missouri West Annual Conference

1. The 1989 edition of the United Methodist hymnal is the most common music resource used.
2. There are slightly more churches offering multiple worship opportunities than those who do not, yet of those congregations with more than one service, there is little variation between worship styles.
3. The organ and piano are the most commonly used musical instruments in worship.
4. Subjects believe music should be more celebrative, and less reflective.

Function of Worship Music Based on Frequency Distribution

Music functions in worship in this order of priority:

1. Music enables persons to feel the presence of God.
2. Music nurtures Christian faith.
3. Music elicits an emotional response.
4. Music has the capacity to invite one to Christian discipleship.

CHAPTER 5

SUMMARY AND CONCLUSIONS

Strength of Chi-Square Statistic

The survey data indicated a strong association between the number or kinds of musical instruments used in worship, and subject's belief that music elicits an emotional response. Several instruments played simultaneously are capable of playing multiple harmonies, resulting in a richer, fuller sound. An additional musical quality considers the volume, or actual decibel level, the capacity of musical instruments to play loud and softly. More instruments playing together produce a louder sound, and the full volume of sound can elicit heightened emotional response. This particular situation is contrasted with a church in which one instrument, typically a piano, is the sole instrument employed. When "O For a Thousand Tongues to Sing" begins softly, and then builds with each succeeding verse through the end of the hymn, emotions may be brought forth in the heart of the worship participant. The number or kinds of instruments enhance the volume of music, and the volume of music has a profound impact of how God is experienced emotionally.

A feeling of God's presence also results from the number of kinds of instruments used. Although subjective, because the presence of God cannot be concretely measured, a high Chi-square score resulted in this area of association. Because of the vastness of God, and because He is over all things, and ultimately is all things, multiple musical instruments enable one to more keenly feel God's presence. While God's presence is surely represented in the playing of the old, out-of-tune, upright piano, which is the only musical

instrument offered in some churches, God's presence is also represented through the playing of a variety of instruments, which are capable of playing different sounds. We worship a God who is creator of the universe. The complexity and vastness of God is represented through the playing of a variety of musical instruments.

One is invited to Christian discipleship through the number or kinds of musical instruments played in worship. Undoubtedly, each human personality is unique, and the prevenient grace of God is appropriated differently by each individual. Therefore, the more variety shown in the types of musical instruments played, the greater the opportunity for unique and individual persons to receive an invitation to Christian discipleship.

Christian faith is nurtured through the number or kinds of musical instruments played in worship. The mountaintop experiences of life, and especially the deep, dark, valley circumstances of life present a need for us to be reminded of the strength offered us through the Lord Jesus Christ. Many musical instruments represent a variety of life situations we encounter, and we seek the empowerment and new life offered to us through the life, death, and resurrection of Jesus Christ.

The data suggested that the presence of God is felt through the number or kinds of musical instruments used in congregational singing accompaniment. To be certain, there is a tremendous difference between the accompaniment of "And Are We Yet Alive" played on the piano only, verses the addition of other instruments. The very same hymn or song, when played with various combinations of musical instruments, results in varying sounds.

This is the nature of God. No single instrument, song, or style of music can encompass the vastness of God!

Although there are faith traditions which do not utilize musical instruments for congregational singing accompaniment, the data on this research project stated that congregational singing which is accompanied elicits an emotional response. To illustrate, the 1989 ordination service of the Missouri West Annual Conference began with the strong and vigorous congregational hymn, "Lift High the Cross," (No. 159, The United Methodist Hymnal). The accompaniment, played on a pipe organ, enhanced the singing of this hymn. Granted, other factors were involved, such as the procession of the cross, along with the bishop and district superintendents, yet this was undeniably an emotional experience for those in attendance.

The quantity of choir resources also elicits an emotional response. In vocal music, there must be a good marriage between melody and text. The greater the quantity of choir resources, the more opportunities are afforded, through various composers, for both the choir members and the worship participants to express human emotion. A broad range of composers and musical styles present multiple opportunities for one to emotionally respond to what is heard.

Background music, or what Donald Hustad refers to as service music, is a predominant feature of contemporary worship. Many leaders of contemporary worship believe that music, in some form, should be played and/or sung throughout the entire service, with the

exception of the sermon time. Particularly during transition periods does background music play a prominent role. Survey data suggested that the use of background music during the transition times of worship elicits an emotional response. Music during transition periods enables worship to be more fluent, with fewer pauses and interruptions. The environment for worship is enhanced through the continuity brought about by background music.

Consider the feelings of the worship participant as a brass fanfare is played during the beginning of an Easter Sunday worship service. The survey data suggested that a relationship exists between brass ensemble accompaniment, and the potential of music to elicit an emotional response. When one enters a church, and a brass ensemble is playing, perhaps from the balcony, one can indeed feel the presence of God. This feeling may be expressed emotionally. In consideration of the memorative quality associated with music, one may express joy or sorrow through what is perceived by the human senses.

Demographic Variables and Perception of Worship Quality

Demographic variables were used in this study to examine subject's perception of the quality of their church's worship. Obviously, Christian worship includes many ingredients, yet by rating the quality of worship, subjects are, in part, also evaluating music, which plays an integral role in worship. Women are more likely than men to rate the quality of worship as Excellent. It is, indeed, the uniqueness of our God-given individuality that causes this world to be an interesting place. Men and women do not always think and act alike, and the research data confirmed this fact.

Subjects 62 years of age and over led the other four categories in rating their worship as Excellent and Fair or Needs Improvement. Those in the 20 to 40-year category led the other four categories in rating their worship as Good. This data is actually the reverse of what one would expect. While it might be assumed that Baby Boomers, Busters, and Generation X persons tend to be more critical of worship quality, the data from this research indicated quite the opposite. Easum and Shawchuck have written concerning efforts to make worship attractive to younger persons. According to this data, however, it is the younger people who lead others in rating worship as Good! While not many in the 20 to 40-year category rated their worship as Excellent, this age category trailed in rating worship as Fair or Needs Improvement. A possible explanation in this data is that those in the 20 to 40-year group are more discerning in their evaluation of worship. While they may not rank among the top in stating that their worship is Fair or Needs Improvement, they are also reluctant to rate worship as Excellent. They tend to be a "middle-of-the-road" group in the rating their worship in terms of quality.

Subjects who have spent two years or less in their congregations led other categories in rating their worship as Fair or Needs Improvement. Those who have been in their congregations four and one-half years or more led the other categories in rating their worship as Excellent. Those persons who are relatively new in a congregation do not view worship the same way as those who have been there for longer periods of time. When "fresh eyes" are available in a given congregation, then needed changes might take place. The implications of this are that when a congregation is genuinely interested in

evangelism and church growth, then some of the newer folk in the congregation may have valuable insight and suggestions regarding the quality of worship.

Subjects with a B.A. or B.S. degree led other categories in rating their worship as Excellent. Those with some college or specialized training led other categories in rating worship as Good, and those subjects with some graduate work led other categories in rating their worship as Fair or Needs Improvement. Of these three categories, those with some graduate work led the other categories in rating their worship as Fair or Needs Improvement. This data is consistent with one's expectations, as it is assumed that, generally, a higher level of education attained will enable one to be more discerning. Perhaps the thought-processes change according to education attained, and therefore, those with more education tend to exercise more critique of their worship experience than do others.

Subjects in middle-sized congregations led other categories in rating their church's worship as Excellent. Subjects in small city churches led other categories in rating their worship as Good, and subjects in large city churches led other categories in rating their worship as Fair or Needs Improvement. Interestingly, large city churches led the other categories in rating their worship as Fair or Needs Improvement, yet those congregations with an average of 100 or fewer persons in their primary, weekly worship service also rated their worship as Fair or Needs Improvement. The interpretation of this data is that those churches located in large cities (Kansas City and Springfield are the two largest

cities in the Missouri West Annual Conference), are not necessarily the churches ranking the highest in average worship attendance.

Lay persons led pastors and worship musicians in rating their worship quality as Excellent. Because they are actively involved in the leading of worship, pastors and worship musicians tend to be more critical of worship than lay persons. Although lay persons often serve as liturgists, etc., they are not typically involved in worship to the extent of pastors and worship musicians. No matter how well a worship service goes, pastors and worship musicians can always find room for improvement.

Characteristics of Churches in Missouri West Annual Conference

The 1989 edition of the United Methodist Hymnal is the most common music resource used. The use of this hymnal led other music resources, including overhead projector and transparencies, the 1964 edition of the Methodist hymnal, the United Methodist hymnal supplement, and Songs of Zion. The 1989 edition of the United Methodist hymnal contains a vast variety of hymns, some praise choruses, and a variety of resources for liturgy.

An interesting piece of data reported is that 54.5% of the churches report having more than one worship service, yet 63.1% of these churches state that there is no variation between them. An intentional absence of formal, traditional liturgy is indicated by only 20.9% of the churches. Slightly over half (52.5%) of the churches indicate some utilization of praise choruses.

The interpretation of these statistics is that most churches in the annual conference that offer more than one worship service have services which, with the exception of minor variations, are basically the same. Praise choruses may be included as part of these worship services. Little evidence supports the theory that churches with more than one worship service have a clear distinction between traditional and contemporary worship. The data suggested the predominance of a blended style of worship in which both traditional hymns and contemporary praise choruses are employed in the same service.

The organ and piano are the most commonly used musical instruments in worship. The organ is an instrument of versatility, as it has the capacity to play loud, bold music. When played during the prelude, the organ can set the tone for worship. Organ music may also be played quietly, however, and in traditional worship is often played during participation in the sacrament of Holy Communion.

Considering the characteristics of the piano, it may be played in a soothing manner, and in addition to providing accompaniment for congregational singing, piano music functions adequately as an instrument for music during gathering time prior to worship, for transition times during worship, and for other uses where background music is considered necessary, and/or useful in bringing a sense of God's presence to worship.

The use of the organ and piano in worship coincides with one's preference of worship styles. For one who is accustomed to a more formal style of worship, it may be unimaginable to consider using musical instruments other than the organ or piano. The advocate for contemporary worship, however, may welcome additional instruments for the

variety offered. Regardless of what other musical instruments are employed for worship, however, the vast majority of churches included in this research project (97%), state that the organ and piano are the primary instruments used.

The survey data indicated the subject's desire that worship music be more celebrative, and less reflective. Typically, the music of contemporary worship is sung and played at a faster tempo than in traditional worship, and faster music tends to be more celebrative. The irony of this data is that few churches in the Missouri West Annual Conference offer contemporary worship, yet, at the same time, there is a desire for more of the celebrative music normally associated with this particular style of worship. A possible theory concerning this dilemma is that the resources to conduct contemporary worship are not always readily available. Circumstances certainly exist in which it is easier to find a pianist or an organist than it is to find a competent drummer, keyboard player, guitarist, and bass player.

If there are a significant number of churches in the annual conference that offer a type of "blended" worship, one in which both Wesleyan, traditional hymns, and contemporary praise choruses are sung in the same service, the desire to have music be more celebrative may pertain more to the way it is played and sung, as opposed to the musical selections. Smith advocated having a pianist who can "rock" the old hymns. They don't have to sound like funeral music! Morgenthaler's "repackaging" concept is also an important consideration. Older, more traditional hymns may be played with even one instrument in addition to piano and/or organ, and a totally new sound results.

An assumption is made that each respondent has a different idea in mind in relation to what is "celebrative." Yet, there may be a some common ground contained in these responses. A desire exists for persons to be uplifted and affirmed in worship. Without conjecture, it is difficult to state precisely what is meant by the respondents, yet there is reason to believe that persons have the desire for a worship experience which enables them to feel better about themselves, their families, and their work. Persons want to experience the goodness of God, and to be affirmed in God's love and grace.

Function of Worship Music Based on Frequency Distribution

The four options of survey question 28, inquiring about the function of worship music, were indicated. They include: music enables you to feel the presence of God (81.1%), music nurtures your Christian faith (74.1%), music elicits an emotional response (62.5%), and music invites you to Christian discipleship (60.5%). The highest percentage indicated was "music enables you to feel the presence of God." This may very well be some of the most profound data of this research project. Both discipleship and the nurture of Christian faith are dependent upon one feeling God's presence. When the prevenient grace of God is appropriated in the human heart and soul, then one is given an opportunity to become a disciple of Jesus Christ. The knowledge of God's presence enables one to have his or her faith nurtured. Christian faith is strengthened through a knowledge of God's everlasting presence.

Trailing this response, by 7%, was "music nurtures your Christian faith." If there is truly a relationship between worship and evangelism, then it is important that our music of

worship enable participants to feel the presence of God. When pre-Christians are guests at a worship service, the worship experience itself might become an opportunity for evangelism through music.

Perception of Quality of Worship Music Based on Memory

Meyer identified the distinction between "absolutionists," those who believe music should be evaluated in terms of the music itself, and "referentialists," those who believe that pre-conceived notions and experiences play a major role in the perception of music. Sessions would be considered an absolutionist, while Blacking and Hughes fall into the camp of referentialists.

At the beginning of this paper, the question was raised concerning why one worship service is uplifting and energizing for the worship leader, while another service, even in that same church, depletes the worship leader of strength and stamina. One's perception of worship, whether it is energizing or draining, is dependent upon the memory associated with music. How consistent is the music of a particular worship service with one's pre-conceived ideas and expectations? When people are moved emotionally, or when they feel the presence of God through what they hear, musically, they are responding to the consistency in which what they hear coincides with their memory. As it pertains to the music of Christian worship, we are all referentialists. We evaluate quality in terms of met or unmet expectations.

The greatest lesson learned from this research project, one which can be shared with other worship leaders and congregations, is that memory quality must be considered, in

terms of both music selection, and how it is sung and played. It is not intuitively obvious that the greatest of care will always be taken concerning music's role in worship. For the worship leader, a thorough knowledge of worship participants, along with sensitivity toward those who will gain their first memory of the worship and praise of God, as articulated through music, must always be considered. While it is assumed that music will continue to be a part of Christian worship, it is not assumed that it will always be given the thought and care needed in order for it to contribute to a worship environment in which persons are invited to Christian discipleship and are nurtured in Christian faith. As this research project has taken a snapshot of the worship music in the churches of the Missouri West Annual Conference, the perception of worship quality and the preferences of subjects may be applicable to other annual conferences and denominational settings.

Limitations

Research question #5 asked if the harmony or chord structure of worship music makes it appealing as a drawing force of persons to Jesus Christ, and enhances Christian faith. Data from survey item 16, inquiring concerning how accompaniment for congregational singing is played, was used to address RQ #5. The assumption is that, at least to some extent, persons are drawn to Jesus Christ, and faith is nurtured as a result of the harmony and chord structure used in music, and how music is played. The extent to which this assumption is true, however, will not be seen in this research project.

This research question failed due to the fact that many respondents did not fully understand the question from a technical perspective. Unless subjects had some music

theory in their background, or some technical knowledge of the function of music, this question would easily be misunderstood. Future research might seek to pose this question to a population consisting solely of worship musicians. The result would be much different than what was produced by this research. There were no statistical relationships shown, due, in part, to a lack of understanding on the part of respondents, and partially due to musical bias on the part of the researcher.

Directions for Further Research

With the dawning of new, contemporary styles of worship, further research might examine the development of contemporary worship in the local church. The dimensions of contemporary worship music in terms of the theology expressed might be examined.

To be certain, there are battles to be fought when launching a new worship service. The chief complaint is that persons will be taken away from the original service. While this may be true, to an extent, a second worship service also provides an opportunity for new persons to attend worship because both a choice of time and style of worship is offered. When provided with choices, more persons may be presented with opportunities to be drawn into the Kingdom of God.

Future research might examine how a Worship and Praise Team is recruited, and what resources are available for musical training. The needed commitment, persistence, and perseverance of the worship leader might be examined. When persons complain about the new service, what will undergird the worship leaders, and keep them faithful to the task to

which they are committed? Given the fact that music will continue to evolve and change, what challenges does the Church face, when attempting to maintain worship that is "contemporary?" While the essence of the gospel may never be altered or compromised, the Church is challenged to present the gospel with flexibility and creativity. Future research might consider how the Church will continue to meet the musical needs and interestests of a changing, evolving society.

Conclusion

This study is not exhaustive, yet it encompasses the subject of worship music from a broad perspective, seeking to examine worship music from a wide variety of perspectives. A proposal was made that a wide variety of musical styles exist in the United Methodist churches of the Missouri West Annual Conference. This study confirmed that hypothesis. Although there are only a few contemporary worship services offered in the churches of this annual conference at this time, the number is increasing. A place exists for both traditional and contemporary worship, as well as the particular styles of music employed by each of these worship experiences. A variety of worship styles and music enable more persons, ultimately to be reached for the Kingdom of God.

Although it was the intent of this author to explore worship music from a broad perspective, rather than focus on a particular type or style of music, it very well may be that this research will provide the foundation upon which further studies might take place. May God be glorified as we continue to express our praise, adoration, and thanksgiving through the avenue of music in worship.

APPENDIX A

Survey

This survey is being sent to each active, full-time United Methodist pastor currently serving a pastoral charge in the Missouri West Annual Conference. Additionally, a worship musician and a lay person from each pastoral charge will also have the opportunity to respond. This study is designed to examine the role of worship music in the churches of our conference. Your personal response will remain anonymous. Data collected from this study may assist the churches of our Annual Conference in their future planning of worship music in a more intentional manner, enabling it to become a tool for evangelism and the nurture of faith. Your response is appreciated.

1. Your Age _____ (20-99)
2. Sex: Male _____ Female _____
3. Are you a:
 - 1) Pastor _____
 - 2) Worship Musician _____
 - 3) Lay Person _____
4. Locale of Your Congregation (X)
 - 1) rural (less than 1,000) _____
 - 2) small town (1,001 to 10,000) _____
 - 3) middle-size town (10,001 to 30,000) _____
 - 4) small city (30,001 to 50,000) _____
 - 5) large city (50,001 or larger) _____
5. Membership of Your Church (X)
 - 1) 1-25 _____
 - 2) 26-100 _____
 - 3) 101-500 _____
 - 4) 501-1000 _____
 - 5) 1001 or larger _____
6. Average Worship Attendance at Weekly Principle Service
 - 1) less than 25 _____
 - 2) 26 to 100 _____
 - 3) 101-500 _____
 - 4) 501-1000 _____
 - 5) 1001 or more _____
7. Number of years (round off to nearest whole year) you have pastored or attended your church _____

8. Highest Level of Education Attained (X)

- 1) elementary school/or middle school _____
- 2) high school diploma _____
- 3) some college or specialized training _____
- 4) B.A./B.S. degree _____
- 5) some graduate work _____
- 6) M.A./M.S./M.Div., etc. degree _____
- 7) doctoral degree or more _____

9. What music resource(s) do you use primarily for congregational singing? (check all that apply)

- 1) United Methodist Hymnal (1989) _____
- 2) Methodist Hymnal (1964) _____
- 3) Cokesbury Hymnal _____
- 4) United Methodist Hymnal Supplement _____
- 5) Songs of Zion _____
- 6) overhear projector/transparencies _____
- 7) other _____

10. Do you have more than one worship service in your church?

Yes _____ No _____

11. If your church offers more than one worship service, is there variation between them in terms of worship style and music?

Yes _____ No _____

12. Does your church offer a worship service in which any of these factors are present?

- 1) intentional absence of formal, structures liturgy _____
- 2) utilization of praise choruses _____
- 3) congregational singing accompanied by guitar, keyboard, synthesizer, drums, bass _____
- 4) drama _____

13. Are your hymns/songs chosen by: (X)

- 1) pastor _____
- 2) choir director _____
- 3) worship musician _____
- 4) worship committee _____
- 5) other _____

14. What music instruments do you presently, with reasonable regularity, use in worship?
(check all that apply)

- 1) organ_____
- 2) piano_____
- 3) guitar_____
- 4) percussion_____
- 5) tambourine_____
- 6) brass_____
- 7) woodwind_____
- 8) strings (violin, viola, cello, bass)_____
- 9) other_____

15. Which term best describes the instrumental music of your church? (X)

- 1) stagnant_____
- 2) boring_____
- 3) reflective_____
- 4) upbeat_____
- 5) uplifting_____
- 6) other_____

16. Is the accompaniment for the congregational singing of your church: (X)

- 1) played exactly as written_____
- 2) played with improvised, additional notes beyond those written_____
- 3) played with fewer notes than those written_____

17. Does your church regularly use a choir? Yes_____No_____

18. If your church has a choir, what resources do you use?

- 1) published choir anthems_____
- 2) hymnal_____
- 3) music written by someone in your own congregation_____
- 4) other_____

19. Which of these options best describes the quantity of choir resources available in your church?

- 1) plentiful_____
- 2) adequate_____
- 3) limited_____
- 4) scarce_____

20. If your church has a choir, who selects the anthems?

- 1) choir director _____
- 2) worship musician _____
- 3) pastor _____
- 4) other _____

21. What types of musical instruments provide accompaniment for your choir anthems?

- 1) organ _____
- 2) piano _____
- 3) guitar _____
- 4) brass ensemble _____
- 5) other _____

22. What is the primary role of your church choir, as you understand it?

- 1) to help lead congregational singing _____
- 2) to provide anthems _____
- 3) to give persons a sense of belonging _____
- 4) sake of appearance in the choir loft _____
- 5) other _____

23. Who leads the congregational singing in your worship? (X)

- 1) song leader _____
- 2) choir _____
- 3) vocal ensemble _____
- 4) worship team _____
- 5) pastor _____
- 6) other _____
- 7) We do not use a congregational song leader _____

24. Who in your church is responsible for the recruitment of persons to provide special music (solos, ensembles, etc.?)

- 1) pastor _____
- 2) choir director _____
- 3) worship musician _____
- 4) worship committee _____
- 5) other _____

25. In your church's worship, which of the following are places in the order of worship in which background music is played or sung? (X)

- 1) gathering time _____
- 2) during reading of scripture _____
- 3) during transition periods _____
- 4) not used at all _____
- 5) other _____

26. Do you find your reaction to background music during prayer and/or other times in worship to be:
- 1) annoying
 - 2) distracting _____
 - 3) meditative _____
 - 4) soothing _____
 - 5) none of the above _____
27. Is recorded music used in any of the following categories in your church's worship?
- 1) prelude, offertory, postlude _____
 - 2) solo/ensemble accompaniment _____
 - 3) choir accompaniment _____
 - 4) other _____
 - 5) rarely, if ever, used _____
28. Please check the following ways in which, you believe, music functions in your church's worship (X)
- 1) elicits an emotional response _____
 - 2) enables you to feel the presence of God _____
 - 3) invited you to Christian discipleship _____
 - 4) nurtures your Christian faith _____
29. How would you rate the overall quality of your church's worship?
- 1) excellent _____
(Our people consistently experience the presence and power of God.)
 - 2) good _____
(Our people sometimes experience the presence and power of God.)
 - 3) fair or needs improvement _____
(Seldom gives evidence of experiencing the presence and power of God.)
30. Which of the following options pertaining to music express your desire for future experiences in worship?
- 1) more celebrative _____
 - 2) more reflective _____
 - 3) addition of instruments in accompaniment _____
 - 4) organ and/or piano only used in accompaniment _____
 - 5) addition of a choir or vocal ensemble _____
 - 6) continue to do what we are presently doing _____

APPENDIX B

First United Methodist Church



Main at Kentucky
Rt. 3, Box 165
Adrian, Missouri 64720

Office (816) 297-2310

Parsonage (816) 297-2053

Friday, November 8, 1996

Dear Colleagues in Ministry,

One of the components of the Doctor of Ministry degree on which I am working at Asbury Theological Seminary in Wilmore, Kentucky, is a contextual project and dissertation. I am examining the music of Christian worship in terms of its potential to make disciples for Jesus Christ, and to nurture the faith of those who have previously made that commitment.

Please take a small portion of time, and complete the enclosed survey, and pass along a copy to a worship musician and a lay person on your pastoral charge. This packet is being mailed to each active, full-time clergy person in the Missouri West Annual Conference.

The results of this survey may enable the churches of our Annual Conference to utilize the music of worship in a manner that will be most effective in making Christian disciples, and to nurture Christian faith. Your returned survey, using the self-addressed envelope by Friday, December 6 will be most appreciated.

Results of the survey will be sent upon request by contacting the address on this letterhead. For purposes of confidentiality, please send requests under separate cover from survey. Your time spent in providing this information is very much appreciated. May God bless you!

Sincerely,

Rev. Mark L. Shaffer, pastor
First United Methodist Church

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