

Journal of the Scholarship of Teaching and Learning for Christians in Higher Education

Volume 12 | Issue 1

Article 6

2022

Transitions in Collegiate Church Music Pedagogy: Developing a Pedagogy for Undergraduate Modern Worship Curriculum

Christopher Andrew Brown
chbrown@oru.edu

Follow this and additional works at: https://digitalshowcase.oru.edu/sotl_ched



Part of the [Christianity Commons](#), and the [Scholarship of Teaching and Learning Commons](#)

Recommended Citation

Brown, C. (2022). Transitions in collegiate church music pedagogy: Developing a pedagogy for undergraduate modern worship curriculum. *Journal of the Scholarship of Teaching and Learning for Christians in Higher Education*, 12(1), 31-50. <https://doi.org/10.31380/sotlched.12.1.31>

This Article is brought to you for free and open access by Digital Showcase. It has been accepted for inclusion in *Journal of the Scholarship of Teaching and Learning for Christians in Higher Education* by an authorized editor of Digital Showcase. For more information, please contact digitalshowcase@oru.edu.

TRANSITIONS

IN COLLEGIATE CHURCH MUSIC PEDAGOGY: DEVELOPING A PEDAGOGY FOR UNDERGRADUATE MODERN WORSHIP CURRICULUM

Christopher Brown, Oral Roberts University

Key Words *modern worship curriculum, church music pedagogy, modern rhythm section, collegiate music programs, worship leaders, technology in churches*

Abstract

Church music pedagogy has a rich history dating back to the 9th century and is rooted in scripture and ancient traditions. Changes over the centuries have been gradual with incremental transitions; however, since the introduction of pop and rock musical stylings to church settings almost sixty years ago, changes have been swift and dramatic. The advent of modern worship has left Christian higher learning institutions scrambling to find a place where the curriculum would be useful and relevant to the modern 21st century Church. This paper seeks to examine the historical background of Christian church music pedagogy while suggesting strategies for adaptation and transition to the realities of modern church worship.

Introduction

Corporate church worship traditions date back to the time of the Apostles and have roots in the ancient synagogues. The musical church worship practices of today were not formed out of a void but are instead an accumulation of Christian worship practices over time. Over the centuries, a pedagogy developed that supported these practices. In recent years, modern worship practices have developed away from the tradition of organ, piano, and choir to one that favors drums, guitars, bass, and keys—the modern rhythm section. Unlike the practices of the past, which were adapted gradually, modern worship music has trended at a much quicker rate. As a result, many Christian universities that provided churches with worship pastors have seen great challenges in meeting the need of the 21st century Church. The objective of this article is to examine the rich history of church music pedagogy while offering strategies and suggestions for collegiate programs moving forward.

Limitations

This article does not address what happens to the more traditional worshippers as churches and music departments focus on the modern worship approach. Within the body of Christ there are worshippers who come from different musical backgrounds and cultures. The focus of this article is to help traditional collegiate programs transition to a modern worship pedagogy. There should be further research to examine how traditional, mainline, and even orthodox churches are dealing with changes in worship and perhaps use that research to help church collegiate music programs develop a pedagogical strategy.

A Brief History of Church Music Pedagogy

For many years Christian colleges and universities carried the responsibility for developing worship pastors and song leaders for Christian and ministerial service. This is a tradition that extends back

to the 5th century church with the establishment in Rome of the *Schola Cantorum* or “singing school.” This was an organization of singers and teachers who trained boys and men as musicians and singers of the church (Grout, 1980). Although the teachings of Paul and the early apostles left many of the activities of corporate worship to the discretion of the local church bodies, it was made clear through the letters Paul wrote to the churches in Colossus and Ephesus that singing was to be a prominent part of the Christian assembly: “Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing to God with gratitude in your hearts” (Col. 3:16. NIV). This admonishment from Paul ensured that singing was taken seriously by the Early Church.

The writings of Paul as well as the worship practices of the Early Church began a tradition that led to the establishment of the formal music training programs of today, first in the European seminaries and eventually in Bible colleges and Christian liberal arts colleges and universities. As early as the 9th century, the organ began to find its place in western Europe, quickly becoming the sound of musical church worship (Stolba, 1990). This began a system of established pedagogy for the instruction and performance of the organ in church liturgy. Much like the singing schools of Rome, the formal instruction of organ became necessary because of its critical role in the corporate worship of the early Roman Catholic church.

The piano arrived several centuries later in the middle of the 18th century with rich literature quickly developing. Soon composers such as Mozart and Beethoven began composing works that even today are part of a classical pianist’s standard repertoire. With the Industrial Revolution in the 19th century and the emergence of a European and American middle class, many people could afford a piano, which quickly became the preferred parlor instrument. This advancement not only gave the common person access to an elite instrument, it also helped to create a music publishing industry as well as an established standard pedagogy for piano and vocal instruction. Like the *Schola Cantorum* of the 5th century, music conservatories and schools sprang up in Europe and eventually the United States.

From the time of its arrival, the piano was seen by most as a secular instrument and did not become a regular part of standard church worship until the 20th century. Western music tended to compartmentalize the secular and sacred, and piano music was seen by most as something more for the concert hall or saloon. Choir director Charles Alexander is credited with introducing the piano into the worship service during his partnership with D.L. Moody protégé Reuben (R. A.) Torrey. They worked together as part of a worldwide evangelistic team at the turn of the 20th century. Years later, Charles Fuller, who served for a time under R. A. Torrey's ministry in California, featured the stylings of William Attwood in his popular nationally syndicated radio show *The Old-Fashioned Revival Hour*. Fuller's show was popular in the early part of the 20th century, and he was known for having an innate sense of what would sound best on radio (Smith, 1949). At its peak in the 1950s, Fuller's show reached an estimated 20 million people. This meant that any instrument featured would have a sizable audience. Fuller's musical team not only introduced piano but also the B-3 Hammond organ to the listeners, routinizing previously unutilized instruments to many mainstream and evangelical churches (Towns & Whaley, 2012).

The Church has a rich tradition of choirs and choral music extending back before the Renaissance with monastic chants. This tradition developed to the point that churches such as St. Mark's cathedral in Venice were built with choir lofts around the parishioners, giving them a type of canonical surround sound effect. For the European Roman Catholic church, the choir may have been intended to duplicate the sounds of heaven, but for early protestant Scottish, English, and American colonial churches, the reason for developing choirs was much different: the reinforcement of congregational singing.

Until Vatican II in 1963, the Catholic mass was performed in Latin, leaving much of the singing duties with the choirs; however, Protestant reformers Martin Luther and later John Calvin conducted their services in the common vernacular and introduced congregational singing as a regular part of corporate worship. Luther's approach included the composition of new hymns with instrumental accompaniment. Calvin believed that instrumental music should be

forbidden in church and only allowed unaccompanied, metrical Psalms. John Knox, a protégé of Calvin, brought Reformed Theology to the British Isles and is considered the father of the Presbyterian church. The Presbyterians continued to practice the congregational singing of unaccompanied metrical Psalms. Although they were making a joyful noise, many observers felt the emphasis was on “noise” rather than joy. In 17th century Holland, the organ was introduced to the Reformed churches for purposes of improving the singing, which one observer described as “more like howling and screaming rather than human singing” (Temperley, 1981, p. 514). This issue of bad singing was also a challenge in the American colonies. Eventually churches in England and the colonies combatted the issue of discordant congregational singing with the establishment of singing schools and choirs. Essentially the choir could help the congregation by filling the sanctuary with musical harmonies and pleasant melodies.

Music schools at Christian universities developed programs adapted from the traditional university model, which incorporated a classical approach to the training of worship pastors. Future song leaders were instructed in such tasks as conducting, choir rehearsing, and piano and organ playing. These university music programs were created to meet the demands and needs of church worship music. Until the 1990s and perhaps a bit later into the early 2000s, students graduating from these programs were adequately prepared for church service. Although church music was not necessarily classically based, particularly in evangelical circles, the similarities were close enough that classically trained worship pastors were relevant and useful. Local church leadership could hire a recent church music graduate and be confident that the new candidate could perform their duties. This began to change with the advent of what many call “modern worship.”

The Introduction of Modern Secular Styles into Church Music

For the purposes of this article, the term “modern worship” refers to corporate worship that is stylistically modern pop music and utilizes a full rhythm section—drums, bass, acoustic and electric

guitars, and electronic keyboards. Modern worship has its roots in the 1960s and early 1970s in what many call the “Baby Boomer Revival.” Many of these stakeholders were hippies and other members of the counterculture who were characterized as having non-traditional values (Townes & Whaley, 2012). In particular were the baby boomer’s taste for rock and roll music. During this time, several youth musicals were written, including two called *Tell It Like It Is* and *Natural High*. Written by Kurt Kaiser and Ralph Carmichael, they are considered the first rock and roll musicals for the Church (Townes & Whaley, 2012). Kaiser and Carmichael showed that modern sounds had potential in a church setting.

Perhaps the most significant contributors to the creation of early modern worship were Calvary Chapel, the Jesus Movement, and the Maranatha record label. Although the Jesus Movement was a national phenomenon in the late 1960s, most agree that Calvary Chapel in Costa Mesa, California, was an epicenter. The pastor, Chuck Smith, led a revival where nearly all the participants and stakeholders possessed the values of the younger generation. Smith believed that his growing congregation needed its own musical expression. Researcher and theologian Wen Regan noted, “Chuck Smith’s embrace of the Jesus people and the subsequent surge of Jesus music at Calvary Chapel dramatically grew the church in the late 1960s and early 1970s. Starting in 1969, Calvary Chapel saw large increases in attendance in its weeknight Bible study for youth, Sunday morning and evening services, and in particular in its church sponsored, monthly Saturday night rock concerts” (Regan, 2015, p. 172). The lack of new and relevant hymnody for the Jesus people combined with the enthusiastic creation of new music inspired Smith to create the Maranatha record label in 1971. Maranatha was an important facet of the Jesus Movement and became a source of music to which a younger generation of new worshipers could identify. This label is considered the roots of Contemporary Christian Music (CCM), as well as the modern praise and worship genre.

The Jesus Movement inspired the rise of the independent churches with a move away from traditional denominations. At the same time other labels began to emerge such as Sparrow, Myrrh, and Vineyard. Vineyard was unique in that it was a network of churches as well

as a label. The Vineyard churches were characterized by a freestyle, spontaneous worship and greater charismatic demonstrations of the gifts of the Holy Spirit. The Vineyard label was established to provide songs and music for the network of churches, which currently has over 600 Vineyard churches in the United States and more than 2400 worldwide (<https://multiplyvineyard.org>). Vineyard music found its way into non-affiliated churches and over time became the standard for many independent and denominational churches. By the end of the 1990s, there was a growing number of labels and church production companies featuring non-traditional worship music, which utilized a rhythm section rather than the traditional organ, choir, and piano combination. This included Integrity, the Passion movement, New Life Church of Colorado Springs, and perhaps the most influential stakeholder of the late 1990s and also today, Hillsong from Sydney, Australia.

Modern worship music from the early 2000s had many similarities to the alternative rock sound popular at that time. It was guitar driven, usually with a syncopated acoustic guitar rhythm but also with distorted Nirvana-like driving electric guitar rhythms. The drum style was characterized by a driving rock beat. Keyboard was primarily electronic and took an underlying, supportive role with an ethereal chordal style called a “pad.” Electric lead guitar hooks were melodic with minimal blues influence. Many urban and Southern gospel groups and churches of the previous generations had rhythm sections, but they tended to have more of a rhythm and blues foundation with such musical devices as blues scales, shuffles, and dominant seventh chords. The emerging music of modern worship was a more British alternative rock style emulating sounds from artists such as Brian Eno, U2, and Cold Play and had a much more modal approach—a stark contrast to the blues-based gospel styles associated with urban and Southern gospel church music.

Churches soon began to design their sanctuaries to accommodate the new style. Up to that point, a public address (PA) system could be relatively simple, often with only a handful of microphone inputs being used. The new musical style created new demands for public address with pastors working to figure out a way to have CD quality

sound with a manageable volume level. Evangelical pastors quickly saw the intergenerational potential for the new worship style with many creating modern worship services at different times on Sunday morning. Eventually even mainstream denominational churches such as Methodist or Presbyterian began having “blended” services and, in some instances, separate modern worship services. This change in church music styles created a demand for qualified worship leaders or pastors with a knowledge of the new musical worship practices and a solid, biblical formation of worship.

The Challenges of Traditional Christian University Music Programs

As trends changed in worship practices, it was obvious the universities that had traditionally trained worship pastors for church work were not prepared to adapt their programs to the new worship paradigm. In the book *Hungry for Worship*, worship pastor and author Lavon Grey wrote, “As worship culture made monumental shifts, colleges and seminaries dismissed the changes as passing fads or trends. While churches adopted modern expressions of worship, educational institutions continued teaching traditional approaches, often ignoring the changes taking place” (Page & Grey, 2014 p. 72). Grey’s concern was not the traditional Christian and evangelical college’s ability to provide good training for classical music and the fine arts, but that the church music training these colleges provided over the years was not as focused on the new church trends, creating a gap of qualified worship leaders going into the ministry. Consequently, “by the end of the twentieth century, many church leaders viewed formal music education as irrelevant to the modern worship movement. The result was declining [college] enrollment, increased tension between academics and practitioners, and a diminished influence on a new generation of worship leaders” (Page & Grey, 2014, p. 72).

The traditional Christian music college not only provided musical training and education but also coursework in theology and ministry. By the time a church music candidate graduated, he or she had successfully completed theology and ministerial courses—as well

as music courses—in preparation for the ministry. Grey’s concern for the present is that many modern churches are hiring musically talented worship leaders who have bypassed the educational process and may not have the theological training many church leaders have taken for granted (Page & Grey, 2014). The absence of formal training underscores the need for Christian collegiate music departments to have worship curriculum that both prepares the student musically and theologically for the demands of the 21st century church. A successful modern worship music program should create pedagogy that treats the rhythm section with the same degree of seriousness that the organ, piano, and choir have garnered in the past, but at the same time, the modern worship music program should include other elements such as theology, ministry, and pastoral leadership. The musical practices of the Modern Church may change, but the theological elements remain steadfast. (See Appendix A.)

Strategies for Creating Rhythm Section Curriculum

Fortunately for Christian university worship music programs, there are secular music colleges with modern and commercial music programs that recognize modern music styles—and the instruments that produce them—as legitimate. Musicians Institute (MI) of Hollywood, California, and Berklee College of Music of Boston, Massachusetts, are two schools that have utilized the non-traditional approach to musical instruction for many years. Additionally, there are several music colleges that feature jazz and even pop, country, and rock styles as performance options. These programs should be studied by Christian universities serious about creating relevant worship music programs. Many of their ideas can be adapted to training the worship leader in musical excellence, musicianship, and proficiency in much the same way these concepts have been applied to the traditional church music tracks. It is important to keep in mind that in many instances, the way pop or rock musicians learn is very different from that of the traditional classical student. Often it is by watching and copying as opposed to reading and memorizing. For these learners, the reading music often takes a backseat to aural listening skills (Green, 2002). These skills are learned and reinforced in group band settings.

The Importance of Qualified, Experienced Faculty

A quality program starts with qualified personnel. This may be the most difficult because people with a combination of higher music education and modern worship skills are required. Successful programs have faculty with sufficient education and practical experience. The best fit is degreed people who have led worship or have been part of a worship team. Much of what is taught is experiential, and faculty that can create a real-world scenario generally are the best fit. Worship music training will always have a vocational aspect to it, and the best instructors tend to be the ones who lead worship or participate in its production as a vocation. Additionally, faculty who are actively involved with church worship will have a better sense of the university's mission and theology. The challenge is finding the faculty with strong worship leadership experience and proper higher education credentials.

Worship Rhythm Section Performance Labs

For the traditional music performance major, there are proven methods coming from decades and even centuries of pedagogy. From the time traditional performance majors are freshmen, they are compelled by curriculum to perform as often as possible. It is these performances that give the developing performance major the confidence and poise to prepare them for professional world performance. Even the traditional approach has a vocational aspect in that it teaches a physical skill. It is important to keep in mind that from a purely performance perspective, a worship leader at a medium-sized church with several services may take the stage more often than student who graduates with a traditional performance degree. Those studying worship should have a regular venue in an academic setting where they can perform both self-accompanied and with a rhythm section or "worship band."

Both the Musician's Institute and the Berklee College of Music have regular performance venues with pop or rock bands as a regular part of their curriculum. For MI vocal performance majors, regular ensemble performing is required. The final project is a public showcase with a live band where the performer is required to demonstrate the ability to

book a show, create musical charts, and assemble a press package (MI Course Catalogue, 2021). Contemporary music performance is taken as seriously at Musician's Institute as classical studies might be at any elite music school in the United States. Berklee has many of the traditional elements, but there is still a focus on contemporary ensemble playing with most performance majors having a senior recital with a full band. Berklee emphasizes versatility, and performers are required to demonstrate a number of modern, contemporary styles.

There are many ideas and concepts that a modern worship program could adapt from schools and programs such as MI and Berklee. There should be an emphasis on performing with a group, and like the MI students, worship students should have the opportunity to select repertoire, create relevant scores, and rehearse a worship band. Collegiate music programs should design curriculum that allows every worship candidate this live band opportunity. The ability to assemble and rehearse a band for weekly Sunday worship is one of the most important things a worship leader does in addition to his or her pastoral duties. For worship leaders, keeping a quality band in place may require offering a scholarship or some type of curriculum where students from other academic areas can receive ensemble credit. A live band component to a collegiate worship program could bring a real-world element to the curriculum while adding a certain level of excitement and enthusiasm. (See Appendix B.)

Speaking the Language of Drums and the Rhythm Section

For the traditional sacred music student, there was always a connection to the piano. Nearly all music majors are required to pass a piano proficiency, and in some Christian traditions, worship pastors were required to have some type of training on the organ. Like the piano or organ in traditional church worship, the need for a competent drummer is critical for modern worship. Twenty or thirty years ago it might have been a novelty to see a drum set in a church, especially a more mainstream church, such as Presbyterian or Methodist. These days, nearly all churches have a drums, electronic keyboards, and amplifiers. New churches are now designed with the sound reinforcement and media in

mind. Any worship leader or pastor who enters the ministry today will need specific knowledge about drums, rhythm sections, media, and PA systems. Training and education in these areas should be as deliberate as choral and organ training has been the since the time of *Schola Cantorum*.

For many worship leaders and also musicians who play in pop and rock bands, knowledge of creating musically tight bands has occurred as a result of trial and error. Terminology and rehearsal strategies should be imbedded in the curriculum. Future worship leaders should understand terms such as half-time feel, shuffle, or 16th note groove. These concepts should occur in an academic setting as well as situations where students work with live bands. Most colleges music majors are required to take a conducting class where they learn to conduct choirs and orchestras. Although there may be some churches where a worship leader regularly conducts choirs and orchestras, many only work the rhythm section and frontline singers. The rhythm section, particularly drums, must be given the same type of attention choirs, pianos, and organs have received. The development of a professional sounding church worship band may be the most important task a church worship leader will accomplish, and in many instances, they are hired out of college with the expectation that they will be able to accomplish this task.

Understanding the Roles of the Rhythm Section and Technology in Modern Worship

It is essential to teach future worship leaders and pastors how the rhythm section instruments fit together. Acoustic guitar, electric guitar, electric keyboard, bass, and drums all have specific roles that should be defined as part of the curriculum. Sacred music degrees included classes designed to help the student understand the essentials of rehearsing and directing an excellent choir. The same seriousness should be applied to teaching the worship leader the roles of rhythm section instruments and how they interact and work together in modern worship music. Although much of modern worship music is harmonically less complex than church music of the past, playing it well in a band can be difficult and requires each member to have a competent skill level. It also requires the worship leader to understand how to regularly bring the elements of the

rhythm section together to create a level of excellence. This requires an understanding of leadership principles. These principles and techniques should be part of the music curriculum.

There was a time when technology in churches was fairly minimal. The public address system was simple with a few channels for microphones. For many churches there was no need for a sound engineer. These days, other than the pastor, the sound engineer may be the most important staff member because the worship music, non-musical audio, video, lyrics, social media, and any other type of media that can be imagined are interconnected. Even smaller churches with limited budgets find it difficult to ignore the need for a good PA system and the capacity to stream live on social media platforms. With the integration of technology in modern worship, pedagogy must include courses covering live sound and streaming audio. Because of the impact of the Covid-19 pandemic, there is speculation that many churches will need to continue streaming technology due to some congregants never returning to in-person worship, thus relying completely on streaming technology (Roso, Holleman, Chaves, 2020). The role of the worship leader is quickly becoming that of a producer; consequently, the expectation of the pastoral staff is that the worship leader will be able to execute musically and technologically excellent and flawless corporate worship service every Sunday morning. This development means that technology, especially live sound, needs to be part of a collegiate worship music curriculum.

Conclusion

If the writings of the Apostle Paul are any indication, music has always been an important and critical element in the Christian corporate worship. As early as the medieval period there were schools for proper church singing. These early institutions formed many of the church's musical practices, especially those related to the choir and organ. Although these elements started with the Roman Catholic church, many of them transcended the Reformation and remerged in protestant churches in the form of organ and choral music. The result was a pedagogy based upon piano, organ, and choral music. The techniques for

teaching these skills have been utilized for centuries. On the other hand, the rhythm section—drums, guitars, bass, keys—in a church setting has been around for only a few decades.

Creating effective collegiate music pedagogy requires a paradigm shift. In many cases, undergraduate music programs have not taken non-classical approaches to musical instruction and performance with the same focus and, as a result, have been reluctant to take modern musical styles seriously. This reluctance has created an unfortunate rift between Christian college educators and church pastors who need worship leaders who can assemble a modern church worship program. This has forced pastors to find non-traditional singers and musicians to fill the role of worship leader. These non-traditional worship leaders may not only lack certain musical qualifications, but also may not have proper theological training or even biblical knowledge. Christian university music departments have the potential to play an important role in the training and development of modern worship leaders if the faculty is able to find a way to adapt centuries of established pedagogical practices to a modern setting.

First of all, the years of traditional church music pedagogy do not change the fact that the modern church has undergone a dramatic transformation in terms of its corporate worship practices. Colleges that fail to adapt to a marketplace that has already changed run the risk of being outdated or irrelevant. There are several strategies that could be employed by Christian university music departments to address. First, the faculty could treat worship majors with the same degree of seriousness given to other majors. There may be a misconception that since modern worship music is musically simpler, the people who regularly lead worship do not require the same level of instruction or intensity. Performance majors are often required to practice two to three hours a day, and even more at a conservatory. From a pure performance standpoint, a worship leader often performs as regularly as any professional musician in that they routinely lead worship several times a week. The modern worship student should approach his or her studies with the same level of intensity and professionalism.

Second, in terms of curriculum, the worship band must be treated the way the church choir has been since the creation of formal church

music programs. Many modern churches do not have a traditional choir or, if they do, the choir has more of a frontline singer support role with no intricate parts or offertory anthem. It is the rehearsing and performance of the rhythm section or worship band that becomes a worship leader's most critical weekly task. There may be as many as seven or eight different band members required to play together with musical proficiency and professionalism. Each element of the band—drums, bass, guitars, keys—should be embedded in the curriculum with the student receiving multiple opportunities to learn each of them. The student should have several opportunities throughout the undergraduate experience in the form of performance labs or something similar to practice preparing worship bands for real-world church music presentations. In other words, the worship leader must be trained to be a band leader.

Finally, the changing roles of the worship leader in the modern church must be addressed in the curriculum. The traditional worship pastor focused on the choir and usually had organ and piano. Some churches might have had an orchestra or rhythm section, but these groups would have probably been in support of the choir. The modern worship leader is more of a television producer; in fact, with social media live streaming, there is an expectation that a church can manufacture a service that is more like a television show. It is, more often than not, the worship leader who is expected to be proficient in all these different areas. It is not enough for the Christian collegiate music programs to teach music; there must certainly be a technology component to assure that the graduating worship leader can effectively meet all the roles.

With a realistic approach, it is possible to have the traditional and modern work together in parallel. The older ways of learning do not have to be thrown out; however, collegiate Christian music educators need to address the reality of modern worship styles or risk becoming irrelevant. The rich tradition of music education does not need to go away but instead could be transformed and adapted. Music educators can bring established ideas to modern corporate worship curriculum and create a system where all learners can grow and benefit.

REFERENCES

- Course Catalogue. (2021). *MI College of Contemporary Music*. Retrieved April 27, 2021, from <https://www.mi.edu/wp-content/catalog/MI-Catalog.pdf>
- Green, L. (2002). *How popular musicians learn: A way ahead for music education* (1st ed.). Routledge.
- Grout, D. (1980). *A history of western music* (3rd ed.). Norton and Company.
- Hoch, M. (2018). CCM Pedagogy: The pioneering generation. In M. Hoch (Ed.), *So you want to sing CCM (Contemporary Commercial Music): A guide for performers*. Rowman & Littlefield Publishers.
- New International Version*. (2011). <https://www.biblegateway.com/>
- Page, D. J., & Grey L. (2014). *Hungry for worship: Challenges and solutions for today's church*. New Hope Publishers.
- Regan, W. (2015). *A beautiful noise: A history of contemporary worship music in modern America* {Doctoral Dissertation, Duke University}. Dukespace.
- Roso, J., Holleman, A., & Chaves, M. (2020). Changing worship practices in American congregations. *Journal for the Scientific Study of Religion*, 59(4), 675–684.
- Smith, W. M. (1949). *A voice for God: The life of Charles E. Fuller*. W. A. Wilde Company.
- Stolba, M. (1990). *The development of western music: A history*. Wm. C Brown.
- Temperley, N. (1981). The old way of singing: Its origins and development. *Journal of the American Musicological Society*, 34(2), 511–544. <https://doi.org/10.2307/831191>
- Towns, E. L. & Whaley, V. M. (2012). *Worship through the ages: How the Great Awakenings shape evangelical worship*. B&H Publishing Group.
- Vineyard, USA. Multiply Vineyard. <https://multiplyvineyard.org>

Appendix A

Sample Degree Plan

CHRISTIAN UNIVERSITY
 DEGREE: **Bachelor of Science in Music (B.S.)**
 MAJOR: **Worship and Leadership**

SAMPLE DEGREE PLAN SHEET

TOTAL HOURS REQUIRED **120**
 Hours in general education **46**
 Hours in major **71**
 Hours in electives **3**

SEMESTER TAKEN	COURSE CODE	COURSE TITLE	CREDIT HOURS	SEMESTER TAKEN	COURSE CODE	COURSE TITLE	CREDIT HOURS
FRESHMAN Semester 1				FRESHMAN Semester 2			
_____	MUS 099	Music Forum	0	_____	MUS 099	Music Forum	0
_____	MUS 001, 004, 005	Applied Music/Class Voice, Piano ¹ or Guitar	1	_____	MUS 001, 004, 005	Applied Music/Class Voice, Piano ¹ or Guitar	1
_____	MUS 061-075, 080-086	Ensemble Group	1	_____	MUS 061-075, 080-086	Ensemble Group	1
_____	MUS 101	Music Theory	2	_____	MUS 102	Music Theory	2
_____	MUS 103	Aural Skills	2	_____	MUS 104	Aural Skills	2
_____	MUS 105	Music Production Intro	1	_____	MUS 160	Live Sound Fundamentals	2
_____	THE 104	Spirit Led Life	2	_____	THE 105	Spirit Led Leadership	2
_____	COMP 102	English Composition II	3	_____	THE 299	Theology Intro	3
_____	COM 101	Speech Communication	3	_____	PE 155	Phys Ed	1
_____	GEN 150	Introduction to Christian Education	1				14
			16				
SOPHOMORE Semester 3				SOPHOMORE Semester 4			
_____	MUS 099	Music Forum	0	_____	MUS 099	Music Forum	0
_____	MUS 001, 004, 005	Applied Music/Class Voice, Piano or Guitar	1	_____	MUS 001, 004, 005	Applied Music/Class Voice, Piano or Guitar	1
_____	MUS 061-075, 080-086	Ensemble Group	1	_____	MUS 061-075, 080-086	Ensemble Group	1
_____	MUS 228	Contemporary Theory	2	_____	MUS 165	Lighting & Projection for Music	2
_____	_____	Foreign Language	3	_____	MUS 309	Worship and Biblical Foundations	3
_____	_____	Civics	3	_____	BIB 261	Intro to New Testament	3
_____	BIB 222	Intro to Old Testament	3	_____	_____	Laboratory Science	4
_____	BIB 306	Hermeneutics	3	_____	_____	_____	_____
_____	PE _____	Phys Ed Activity	0.5	_____	PE _____	Phys Ed Activity	0.5
			16.5				14.5
JUNIOR Semester 5				JUNIOR Semester 6			
_____	MUS 098	Forum for Worship Majors	0.5	_____	MUS 098	Forum for Worship Majors	0.5
_____	MUS 001, 004, 005	Applied Music/Class Voice, Piano or Guitar	1	_____	MUS 001, 004, 005	Applied Music/Class Voice, Piano or Guitar	1
_____	MUS 061-075, 080-086	Ensemble Group	1	_____	MUS 061-075, 080-086	Ensemble Group	1
_____	MUS 89	Modern Music and Ministry Ensemble	0	_____	MUS 089	Modern Music and Ministry Ensemble	0
_____	MUS 208	Music in World Cultures	3	_____	MUS 130	Music Appreciation	3
_____	MUS 452	Worship in the Modern Church	3	_____	MUS 207 or 210	Worship Skills for Keyboard or Guitar	2
_____	DRAM 215	Intro to Theatre and Drama	3	_____	MUS 320	Songwriting	2
_____	CCC 321	Pastoral Counseling	3	_____	MUS 245	Technology and Live Worship	2
_____	PE _____	Phys Ed Activity	0.5	_____	MUS 451	Worship Ministry and Leadership	3
			15	_____	_____	_____	0
				_____	PE _____	Phys EdActivity	0.5
							15
SENIOR Semester 7				SENIOR Semester 8			
_____	MUS 098	Forum for Worship Majors	0.5	_____	MUS 098	Forum for Worship Majors	0.5
_____	MUS 001, 004, 005	Applied Music/Class Voice, Piano or Guitar	1	_____	MUS 001, 004, 005	Applied Music/Class Voice, Piano or Guitar	1
_____	MUS 061-075, 080-086	Ensemble Group	1	_____	MUS 061-075, 080-086	Ensemble Group	1
_____	MUS 089	Modern Music and Ministry Ensemble	0	_____	MUS 089	Modern Music and Ministry Ensemble	0
_____	MUS 389	Practices of the Music Industry	3	_____	MUS 333	Worship Showcase	2
_____	MUS 417	Designing the Worship Service	3	_____	HUM _____	Humanities	3
_____	MAT 232 or 325	Quantitative Knowledge	3	_____	MUS _____	Music Elective	3
_____	_____	Science Elective	3	_____	MUS 420	Worship Internship	3
_____	PE _____	Phys Ed Activity	0.5	_____	PE 400	Phys Ed Activity	0.5
			15	_____	_____	Participation in graduation exercises	0
							14

Appendix B

Course Descriptions

Live Sound Fundamentals: A study of the basics of Live Audio, including the fundamental skills necessary to work, in the live event industry. Lectures are supported by practical hands-on application.

Lighting and Projection for Music: An in-depth study of concepts, equipment, and techniques associated with modern lighting and video presentation. Includes aspects of the appropriate use of related software and hardware. Lectures are supplemented with and supported by practical, hands-on application.

Worship and Biblical Foundations: Provides a Biblical, theological, and practical examination of worship and prophetic leadership in the ministry of the Church. Provides practical, contemporary demonstration of this Biblical concept, which was demonstrated in Old Testament Hebrew worship, the life of Christ and the New Testament Church, by exposing students to the practices and concepts of worship throughout 2,000 of Church history.

Modern Music and Ministry Ensemble: This is a character-building course for everyone who is called of God to impact this generation through music and the arts. It will focus on the essential qualities required of those called to worship leadership, as well as providing practical training relating to music ministry. It will provide sound Biblical, theological, and practical principles that will prepare the student for a fruitful life and ministry.

Forum for Worship Majors: A course giving students opportunities to share views on worship and to dialogue with music representatives, professional music ministers, recording artists, studio musicians, professors, and pastors.

Worship in the Modern Church: A course presenting various worship trends in the twenty-first century church.

Worship Skills for Keyboard or Guitar: Focus on developing skills needed for leading worship using guitar or keyboard for accompaniment in a modern worship setting.

Songwriting: A study of the compositional techniques, contemporary harmonization, arranging tools and popular song forms suitable for the small ensemble. Particular attention is given to writing and arranging for the church ensemble.

Technology and Live Worship: An in-depth study of concepts, equipment, software and techniques associated with the musical needs of the contemporary worship platform and modern music in general. Lectures are contrasted with and supported by practical, hands-on application.

Worship Ministry and Leadership: A study of various methods of organizing and administering the music program of the church.

Practices of the Music Industry: A broad survey of the music industry, this course not only discusses the practices of music labels but also deals with such things as copyright, touring, and royalties including mechanical, performance, and those associated with CCLI.

Designing the Worship Service: This course focuses specifically on the designing, creating, and conducting a worship service.

Worship Showcase: This is a final project where the worship student designs a worship service complete with all the elements associated with a church service. The service is performed in a forum that is open to the public.

Worship Internship: The candidate for graduation spends a semester working with in a real church shadowing the worship pastor and staff. The object is for the student to get hands-on training, which will have a real-world application.

Dr. Christopher Brown *has served as guitar coordinator at Oral Roberts University since 2002. He recently received a doctor of worship studies from Liberty University and has recently taken the responsibility of worship coordinator for ORU's worship program. Besides worship curriculum his interests include guitar performance, music production, and commercial music. In addition to his doctorate, Dr. Brown has a MM in from the University of Oklahoma, a MS from Abilene Christian University, and a BM from the University of Mary Hardin-Baylor. He can be reached at chbrown@oru.edu.*