Part One

MUSIC MINISTERS
CHAPTER ONE

FROM MINSTRELS TO MINISTERS

Daring to Draw Near

Your procession has come into view, O God, the procession of my God and King into the sanctuary. In front are the singers, after them the musicians; with them are the maidens playing tambourines. Praise God in the great congregation ...

—Psalm 68:24–26

SCENE 1

Imagine receiving a request to share your musical gifts at the home of a distinguished community leader. This individual has given much in service and gifts to your organization. On the appointed day, and equipped with the necessary music, you arrive at the imposing entrance to this estate. You are ushered in by a gracious butler with the utmost dignity and led directly to a splendid instrument. Without comment, you commence playing. Your best efforts at music-making fill the air but seem not to be received over the clamor of lively conversation and hearty laughter. After you complete your well thought-out program, you pack up. On the way home you come to an alarming realization: You never met or spoke with the host!

In Chapter One, we explore:

- ways to cultivate a community of musician–worshipers through corporate devotions, small groups and one–on–one mentoring.
- the role of Salvationist musicians and artists in worship, evangelism, and concert settings.
- giving attention to the lifeline of Sunday worship and getting it right with our musical offerings, including practical ideas to enhance worship and communication.
SCENE 2

Now imagine the same request, the same distinguished host, and the same imposing entrance. This time, you get caught up in a lively conversation as the host himself personally greets you. He allows time for you to share your heart. When you eventually get to playing, he seems to listen as though he knows you. His presence seems to embrace you, and you are strangely warmed. You draw nearer and nearer to his spirit, as he seems to draw closer to you. You desire never to leave his house!

MINSTRELS . . . ?

In Scene 1 the minstrel, although well prepared, somehow misses speaking with the host. Scene 2 illustrates the musician as minister, whose first intent is to draw near to God and minister to His heart. How many of us as church musicians find ourselves on the way home from a service or concert with a nagging dissatisfaction? Somehow we didn’t get to converse with the King. We didn’t even see or greet Him!

Interestingly, the terms minstrel (menestral) and minister (ministre) come from the same root word—a servant. Minstrels were a class of medieval entertainers who sang, recited, and accompanied themselves on an instrument, like the harp. A revival of the minstrelsy emerged in early 19th-century America with bands of public performers who sang songs and told jokes. Much of today’s popular music derives from this minstrel tradition. The intention of minstrels was simply to give a fine performance to please their audiences.

. . . or MINISTERS?

The title minister evolved as more akin to a public servant, as in government and diplomatic officials. The meaning, as extended to Protestant clergy over the centuries, effectively limited the label minister in the same way that the title priest (pontifex, Latin for bridge-builder) or presbyter (elder) became exclusive to Anglican, Catholic, or Eastern Orthodox clergy. But it was not God’s intention to limit the term minister to clergy. Through Christ, the new and living way, access to God has become the privilege of every believer. Peter attests to the priesthood of believers when he writes, “Present yourselves as building stones for the construction of a sanctuary vibrant with life, in which you’ll serve as holy priests offering Christ-approved lives up to God.” (1 Peter 2:5, The Message) The minister-priest offers gifts to minister to the Lord.
COME NEAR TO ME

The true nature of holy worship is powerfully illustrated in Ezekiel 44, following an epoch during which kings, foreigners, and even priests flagrantly violated the Temple code. The eastern gate was the route of the return of the Lord’s glory to the Temple. God commanded that it now be kept shut so that no access by mere humans could defile its holiness. Royalty could eat their portion of the sacrificial meals, but with a symbolic limited access through the vestibule, rather than the secure gate doors. The Temple would be in the Lord’s control, not the king’s. Foreigners believed in a plurality of gods and made the rounds to worship in temples where they were welcomed. Only Yahweh would now be worshiped in the Lord’s Temple.4 To those priests who had violated the Temple with ministry to idols, God says, "They shall not come near Me as a priest to Me, nor come near any of My holy things, nor into the most holy place ... but the priests, the Levites, the sons of Zadok, who kept charge of my sanctuary when the children of Israel went astray from Me, they shall come near to Me to minister to Me ..." (Ezekiel 44:13,16, ASB)

Earlier in the same book, Ezekiel illustrates the distinction between a minstrel and a minister when speaking of God. The prophet says, “Indeed, to them you are nothing more than one who sings love songs with a beautiful voice and plays an instrument well, for they hear your words but do not put them into practice." (Ezekiel 33:32) Ministry is music plus “something more,” as Catherine Marshall wrote. Eugene Peterson paraphrases, “God helping you: Take your everyday, ordinary life—your sleeping, eating, going-to-work, and walking-around life—and place it before God as an offering. Embracing what God does for you is the best thing you can do for him.” (Romans 12:1, The Message) Jazz artist Charlie Parker echoes the heartfelt sentiment of many leaders when he says, “If you don’t live it, it won’t come out of your horn.”

DARING TO DRAW NEAR

Richard Foster writes passionately: “Today the heart of God is an open wound of love. He aches over our distance and preoccupation. He mourns that we do not draw near to Him. He grieves that we have forgotten Him. He weeps over our obsession with muchness and manyness. He longs for our presence.”

The writer of the book of Hebrews puts it this way: “Let us draw near to God with a sincere heart in the full assurance of faith, having our hearts sprinkled to cleanse us from a guilty conscience and having our bodies washed with pure water. Let us hold unswervingly to the hope we profess, for He who promised is faithful. And let us consider how we may spur one another on toward love and good deeds. Let us not give up meeting together, as some are in the habit of doing, but let us encourage one another.” – Hebrews 10:22–25

Ministry to the Lord must take precedence over all other work, which although good in itself can rear its head as a subtle form of idolatry. Richard Foster, in Celebration of Discipline, warns that, “Service flows out of worship ... Activity is the enemy of adoration ... One grave temptation we
all face is to run around answering calls to service without ministering to the Lord Himself.” If properly focused, our arts offerings enhance the worshiping community in three ways:

1. The closer we come to God, the closer we come to each other.
2. There is a holy expectancy nurtured in meeting together to praise God.
3. Being a part of the act of worship builds the faith community.

Before we can minister musically as a group, we must find ways to cultivate our community of worshipers who desire to follow God’s command for ministers to “Come near to Me.” (Ezekiel 44:15, ASB)

Corporate devotions
One avenue is through corporate devotions—a pause in an otherwise busy day, which unifies the group. This needs to be more than perfunctory Bible reading. The Word of God is living and active and should have an immediacy and relevance for your group. Prayerfully selecting a series or devotional book over a “hit-or-miss” approach helps give ongoing focus to this time of sharing, as it builds community.

We can also worship in the rehearsal properly by making sure that our ensemble members have a personal understanding of what they are playing or singing. Conductors sometimes elect for devotions to look more deeply at the text and Scripture associated with music in the current repertoire. Sometimes a shared testimony can provide devotional inspiration, which is another way of building our team—from the inside out.

Divide and conquer (Small Groups)
For our present tactile generation, breaking into small groups increases accountability. It also allows shy members, who would rarely contribute in a full-group discussion, a chance to share their hearts. Small groups encourage a sense of belonging. Most often, small groups work best when a leader introduces the topic to the full group, then gives some follow-up questions to the small group leaders. Breaking into small groups widens the network of leaders preparing for discussion and increases participation in prayer times.

One-on-one mentoring (Prayer Partners)
To deepen the spiritual accountability within your ensemble, small groups can be strategically designed out of two or three sets of mentoring partners. This means matching an older, more mature mentor with a younger person of the same gender as prayer partners. Another option is peer-to-peer partnering, in which matching partners of the same age and sex permits increased openness and accountability. Prayer partners are asked to commit to:

- pray for their partner once a day.
- be in touch once a week.
- spend time together once a month.
In Hebrews 10:24 we read, “Consider how we may spur one another on toward love and good deeds.”

1. Prayerfully consider the best possibilities for establishing a strong devotional thrust to your rehearsal time.

2. What topics or material might work?

3. Who in your group might best take responsibility for overseeing devotions?

**FROM SPECTATOR TO PARTICIPANT**

The Kierkegaard paradigm—A theatrical metaphor

The wise sage Søren Kierkegaard pictures worship as an “unfolding drama.” He asks...

In a worship service:

_Who are the actors?_

_Who is the prompter?_

_And who is the audience?_

The common response is:

_The pastors and musicians are the actors._

_The prompter is God._

_And the congregation is the audience._

In _The New Worship_, Barry Liesch imaginatively transfers Kierkegaard’s theatrical metaphor to the unfolding drama of a football game. The worship leaders become the players, God is the coach, and the congregation is the audience in the stands watching it all play out.⁸
However, Kierkegaard challenges us by suggesting that this is how we should function:

**The pastor is the prompter.**

*All of the participants in worship and the congregation are the actors.*

They perform for Almighty God—*the Audience of One.*

In Kierkegaard’s words, “God himself is present ... [and] is the critical theatergoer, who looks on to see how the lines are spoken and how they are listened to ... The listener is the actor, who in all truth acts before God.” Using Liesch’s illustration, the worship leaders (coaches) then prompt the congregation (players) to “perform” worship for God (the audience).

If congregations understand that worship is not a spectator sport—that is, something done for them—they can become active player–participants in the journey. This perspective turns the tables on the speaker or musicians as performers becoming the focus of the service, while passive hearers act as the ones who evaluate the performance. (“I really liked the sermon this morning.”) We worship for the Audience of One. In subsequent chapters (Chapter Four—The Corps Leadership Team, Chapter Five—The Song Leader, and Chapters Eighteen and Nineteen—The Worship Leader) we will explore how the worship leader-prompter remains an active worshiper, but also an audience in the sense of worship as an interaction with God that reveals Himself to us and we respond to Him.

**Pew potatoes?**

If we accept Kierkegaard’s premise, then Salvationist musicians and artists must ask how to transition listeners from spectators to participants. This is a formidable challenge as we “live in a culture that breeds spectators. The average American watches over five hours of television daily, living much of their lives vicariously through characters that flit across a screen.” As couch potatoes, we pore over sports events, reality shows, and television news beamed
incessantly into our living rooms or onto the screens of our handheld devices. How easily churchgoers assume a *pew potato* posture in church, challenging worship leaders “to entertain, even bless me.” But God is not another character who flits across our spiritual screens. God longs for a relationship with us. Tommy Coombes, the worship leader from *Maranatha! Music* stresses, “God’s highest desire is to fellowship with us. As pastors and worship leaders, our job is to enable that, to make participants out of spectators.” According to Sally Morgenthaler, our intention then is “to help people pour out what God pours in.” She adds, “Spectator worship has always been and will always be an oxymoron.”

On the flip side, Kierkegaard’s metaphor dispels the worship leader’s performance, either as a musician or preacher, and downplays congregational evaluation, even approval. Worship leaders, while prompting the service, are joined with the congregation as active worshipers. Approval seeking and personal recognition take a backseat. Rather, what is essential is *The Audience of One revealing Himself and how we, the congregation and worship leaders, respond to Him*. The focus is rightly placed on the devotional intent of the service, rather than on an individual. Philip Yancey writes, “Tensions and anxieties flame within me the moment I forget I am living my life for the one-man audience of Christ and slip into living my life to assert myself in a competitive world. Previously, my main motivation in life was to do a painting of myself, filled with bright colors and profound insights, so that all who looked upon it would be impressed. Now, however, I find that my role is to be a mirror, to brightly reflect the image of God through me. Or perhaps the metaphor of stained glass would serve better, for, after all, God will illumine through my personality and body.”

**Worship, evangelism, and concerts**

A spectator can be someone who “sits and soaks in” our worship service, the casual observer passing an open-air meeting, or the intrigued concertgoer. Is it possible to make the transformation from a spectator to one who is fully participating in worship to the Audience of One? As a point of reference, Salvationist musicians and artists offer up gifts in three broad arenas:

**SUNDAY WORSHIP**

<table>
<thead>
<tr>
<th><strong>PURPOSE</strong></th>
<th>Focus on worship of the Almighty and draw others into His kingdom.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GOAL</strong></td>
<td>For each worshiper to be a full participant to the Audience of One.</td>
</tr>
<tr>
<td><strong>DIFFICULTIES</strong></td>
<td>Keeping the attention off our offerings and focused on the Audience of One, while giving the Holy Spirit leadership and free reign.</td>
</tr>
</tbody>
</table>

**STREET EVANGELISM**

<table>
<thead>
<tr>
<th><strong>PURPOSE</strong></th>
<th>Draw attention and get a listening ear in order to present the Gospel.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GOAL</strong></td>
<td>Attract spectators.</td>
</tr>
<tr>
<td><strong>DIFFICULTIES</strong></td>
<td>How do we keep folks’ attention? And how do we get out of the way to allow the Holy Spirit to draw listeners in?</td>
</tr>
</tbody>
</table>
## CONCERTS

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>Bring people into a listening experience which reflects something of God.</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOAL</td>
<td>What are our intentions? Are concerts to be evangelism and excite the spectator toward participation? Or should we try to go further and bring listeners into a worship experience?</td>
</tr>
<tr>
<td>DIFFICULTIES</td>
<td>How do we keep folks' attention? How do we best present the Gospel and how much? Do we give the Holy Spirit breathing room within our programming? A good test is whether people happily come back to our concerts.</td>
</tr>
</tbody>
</table>

1. What was the most exciting concert or worship service you ever attended? What made it appealing for you? What components of the programming and content made it work for you?

2. What was the worst concert or worship service that you have experienced? What made it unappealing?

3. What forms of evangelism, using music and arts, have you experienced? Was there a response? Did you feel a connection? Why or why not?

Open air meeting in Atlantic City, 1927.
MUSIC FOR EVANGELISM

The Salvation Army has been a militant expression of the evangelical church since its inception. Salvation Army music-making has rightly been a vital part of that evangelistic thrust. Consider this description of Salvation Army outreach in New York, circa 1895:

Vaudeville was not the only popular attraction that the Army added to its arsenal. Its parades became more spectacular, with ever more elaborate floats and costumed battalions. Similarly, its evangelical street workers invented ever more dramatic ploys to attract spectators. Loud bands remained the first line of attack, but Salvationists also circulated handbills advertising staged ‘trials’ of the devil, ‘John Barleycorn,’ and even Robert Ingersoll, the most famous atheist of the day. Army officers preached from coffins, held marathon hymn-singing contests, and appeared as ‘specialty’ acts ... Officers had to devise marketing strategies that borrowed from but did not fully partake of the consumerist ethos.¹³

This statement is consistent with Salvation Army ideals for evangelism. Attract attention and a listening ear in order to share the Gospel succinctly. The goal is to draw in spectators and move them toward participation through the presentation of the Gospel message. These Army pioneers were not afraid to engage their contemporary culture. As William Booth once said, “The man must blow his horn and shut his eyes, and believe while he plays that he is blowing salvation into somebody.”

Above: Billie Parkins, principal cornetist of the New York Staff Band, accompanies a song at Kensico, 1931. Below: Joe the Turk playing saxophone at an open air.
So how does a concert work?
While open-air ministry has waned, Salvation Army musicians continue to concertize. Our stated purpose is: “the glorification of God and the salvation of souls.” Concerts include music with a message, prayer, and a Bible reading, but may lack the imaginative, evangelistic zeal of our spiritual forefathers.

Should our concerts be designed to move spectators to become participants in worship? Consider rock concerts and the level of participation down front. A large ovation and dance response spurs the band on. What about the rich interaction between preacher and parishioners in livelier worship services? What is our participatory intent with sacred concerts? Do we aim toward what some label a “worship experience?” In all of this, how do we best re-present Christ? We must constantly ask these questions as we prepare our musical offerings.

Hearts touching hearts
The answer rests less with the technique and expression of the presentation than with the intent of the heart. All the striving for high-level execution, technical support, and intentional communication, while important, must be girded with God’s holy presence. By sharing a sense of heartfelt worship in testimony and song, the minister-musicians can bring an authenticity to concerts that genuinely touches listeners. Ministering to the Audience of One doesn’t just happen. We work to enable each member to experience “the power of the resurrection of Jesus Christ,” be it through small groups or one-on-one mentoring.

While participatory worship may seem unnatural to our couch-potato society, it is the very mystery of God reaching out to humans with His love that proves attractive. Our music making should attract spectators, but more importantly it should also move them toward participation in a worship experience. Rather than concertgoers sitting back and watching a sacred performance, we pray that their hearts connect with the heart of the Creator. True worship facilitates a divine encounter.

Envision a worship service or important performance. What is happening within your group? Where is their focus? How is the congregation/audience responding? Where are you in this picture?
In light of what Sally Morgenthaler calls “worship evangelism,” music leaders must be sensitive to the needs of the multiple generations within our congregation, our audience, and our group when considering repertoire.

**Good repertoire selection is culturally relevant or consciously takes the audience out of their cultural box.**

Knowing our audience or congregation is as important as knowing our singers. Standard repertoire, from classics to spirituals to hymns, can prove appealing to churched and unchurched because it moves the musicians and listeners away from their familiar culture and music. For example, some popular contemporary Christian music can sound exactly like that of the world, whereas the unchurched may be more convinced in their faith if the music is a fresh experience. Conversely, a Latin or swing item may attract more spectators than a Salvation Army “club” offering. Folks may think, “Wow, they play my style of music at church.” This works both ways.

**Good repertoire selection serves the service.**

Too often musical selections can interrupt, rather than enhance, the flow of meetings with a *highbrow* selection or something the band favors. A misguided choice of music may not only intrude on the flow and spirit of a meeting, but may preempt what might have been a precious moment in worship. Aim to genuinely serve the service with an appropriate item that blends into the flow of the service. Pieces programmed to impress place the focus on the performers. Musical offerings are not offerings unless they focus upward to God and outward to others.

**Good repertoire selection involves honing down a program to a measured proportion.**

In Acts 20, Luke tells the story of Eutychus who “was sinking into a deep sleep as Paul talked on and on.” Eutychus subsequently falls out of a third story window and is picked up dead. Paul wraps his arms around him and says, “Don’t be alarmed, he’s alive!” Luke records that Paul then went upstairs, broke bread, and continued talking until daylight. Army concerts and meetings are too often over-programmed and fall within what is sometimes known as the Eutychus syndrome. Remember that “less is more.”

Church musicians today, especially with an ever-increasing cultural media overload, need to carefully consider the pace and length of our presentations. This may mean giving up playing or singing that latest lengthy opus. To encourage return encounters, leave the audience wanting more. Excising favored “little darlin’s” can be a difficult but necessary exercise to keep a program in balance. On the other hand, sometimes players need to be coerced into sacrificing a bit with a piece that really functions well within a service. A good test is to ask whether a non-musician enjoyed a selection, or if children would thrill to sit through your programs.
In maintaining flow in programming, beware of dead space or—what is more likely—too much talking between items. Much music speaks for itself and does not require introduction. On the other hand, choose to help the listener make important text associations by printing or projecting words, visual images, or related Scripture.

**Good repertoire selection is about educating players and congregation.**
Think about the musical and spiritual aspirations for your group. In planning a season’s repertoire, consider these questions:

- Where are we now and where have we been with our current repertoire?
- What pieces or styles of music have been well received by this audience or corps?
- Is our Sunday morning programming functioning well within the service?
- Which pieces do we know well but could give up?
- What pieces should we continue with or come back to after a time?
- What new items will enhance our programming?
- What genre or styles have we avoided?
- What repertoire will connect an evangelistic message with an audience?
- What is the program missing? An opener? A great closing sequence? A solo item? A devotional invitation item? What encore? What congregational involvement? Humor—when and what? Explain to your groups some of these stretching decisions, particularly how items fit into the big picture.
- Ask yourself, “Will my groups grow into or grow out of these choices?” There is merit in playing an easier piece exceptionally well where the expressive freedom can be achieved, especially if it is music of substance.
- Choose songs just for the group’s edification, not necessarily to be performed, as warm-ups, for devotional significance or a musical challenge.

In *An Hour on Sunday*, Nancy Beach poses four questions related to selecting Sunday service music:

1. Does this piece move us?
2. Is it theologically sound and biblically true?
3. Does it have artistic integrity? Avoid the preachy, simplistic, manipulative, fairy tale ending which misrepresents life as it really is.
4. Is it tasteful? Humor that draws from a low denominator with innuendo or crude language is just not appropriate in church. Be similarly discerning with costuming, dance moves, and video clips.
Good repertoire selection is an ongoing process.

What are you listening to? Work to listen outside your box. Take inventory of your group’s listening and that of your congregation. Attend concerts and other worship services. Consider why a memorable concert really worked for you. Ask why a service didn’t flow. Discipline yourself to review music constantly and organize a system to have ideas on file for future use. File by occasion, church holiday, or type of ensemble.

Be creative in designing a concert for your corps ensembles. Note the length of items and total duration of the program. Be prepared to give a rationale for how the program flows.

IDEAS TO ENHANCE WORSHIP AND COMMUNICATION

From intimate simplicity to soaring descants

- Have the children or teens render a simple prayer chorus, like Teach Me How to Love Thee or Be Still as the call to worship. The congregation is hard pressed to converse when children share their simple message.

- Allow the congregation to sing unaccompanied. While some songs work best with piano or band, and others better with guitar, commence with a solitary instrumentalist to provoke intimacy, and then let the voices continue unaccompanied. Be tasteful and appropriate.

- Vary the instrumental forces for song accompaniment, selections, and offertory. Create an aura of majesty by uniting musical forces. This can include creating opportunities to join the children’s voices with the adults by exchanging verses, or having the treble voices join on the refrain with a soaring descant. Some hymns have magnificent refrains that can be taught to the children and thus make them active participants in worship. (For an example of a simple descant refrain, see p. 149 in Chapter Seven on singing company leadership. For ideas about how to create a descant from an alto or tenor part sung an octave higher, see pp. 279–283 in the section on re-voicing hymns in Chapter Thirteen.)

- Engage the participation of your young singers in the service by teaching them the doxology or the sung benediction, including a three-part “amen.”

Doxology

Three-part “amen”

Praise Fa-ther, Son and Ho-ly Ghost. A-men.
Meeting elements

- Take the offering from the front or rear, requiring worshipers to move to the offering plate. Occasionally sing a hymn or chorus during the offering or recycle a chorus from earlier in the service.

- Create opportunities for the worship team, band, songsters and kids groups to sit among the congregation. Close physical proximity encourages interaction. Some bands configure seating off the platform in with the congregation. The objective is to represent Christ as one body.

- Encourage families to worship together. Others can “adopt” young people without caregivers in church, nurturing a spirit of belonging. This helps the young people learn how to sit in church.

- Use a seventh–inning stretch. “Say good morning to someone you may not have met before or you have not seen in a while.” This builds body life.

The spoken word

- Use Scripture or hymn texts as the basis for spoken prayer, call to worship, or benediction.

- Interactive responsive readings bring the Scripture alive. For instance, from Psalm 24:

  Speaker: “Who is the King of Glory?”
  Congregation: “The Lord strong and mighty”

Or from Psalm 136:

  Speaker: “Give thanks to the Lord, for he is good.”
  Congregation: “His love endures forever.”

- Many hymn texts function well as spoken introductions, prayers, or call’s to worship.

- Use a dramatized Bible passage for Scripture reading as prelude to the sermon or call to worship.

- Ask a dancer to interpret through movement a Scripture passage as it is read.

- Set the tone for a songster or band selection with a dialogue using Scripture and/or lines from the song being shared. Project the lyrics or related Scripture during the musical selection to aid in understanding of the text and emotion of the music.
Congregational song

- Connect generations of worshipers by using traditional or seasonal songs for congregational singing. The Christmas season in particular affords opportunities to sing classical fare, even in different languages. This ennobles the worship.

- A concert of prayer is a journey in prayer rendered in song. Begin with adoration upward. "Now let us praise the Lord for His greatness, with thanks in our hearts." Then move inward. "Now let us pray for personal forgiveness before our Sovereign God and for a real sense of direction in our lives and the lives of our families." Lastly, move outward. "Bring to the Lord your concerns for our own families, our corps family, co–workers, and outreach." Encourage worshipers to use the altar or simply pray at their seats. Allow a freedom in the Spirit.

- Using an upbeat congregational song, open the meeting for brief testimonies between verses focused on a subject such as, "I am thankful for..."

- When introducing new songs or choruses, use the keyboard or track the first week. The next week ask a soloist or the band to render the tune. Following that, have the songsters introduce and lead it. Repeat the chorus in coming weeks.

- Vary the accompaniment between verses by using the band, piano, organ, and/or worship team. Within each ensemble, exchange colors, for instance, between the women’s and men’s voices or between the brights (cornets and trombones) and mellows (horns, baritones, euphoniums and basses). Change key or vary voicings and harmonizations. (More on this in the Piano Worship and Worship Leading chapters.)

- Having reviewed a new song or chorus in rehearsal, songsters are able to gird up the singing from their seats in the congregation or as church choirs have for generations, from the platform.
MUSIC MINISTRY RESOURCES

BOOKS ON MINISTERING IN WORSHIP

**An Hour on Sunday,** Nancy Beach (Zondervan)

**Desiring Repetition:** Søren Kierkegaard’s Metaphor of the Theater in dialogue with Contemporary Worship Leader Models, Andrew Thompson, 
www.sorenkierkegaard.nl/artikelen/Engels/099.%20desiringrepetition.pdf

**From Memory to Imagination:** Reforming the Church’s Music, C. Randall Bradley (Eerdmans)

**Jubilate! Church Music in the Evangelical Tradition,** Donald Hustad (Hope)

**Making Sunday Special,** Ken Mains (Word)

**Mastering Worship,** Jack Hayford, John Killinger and Howard Stevenson (Multnomah)

**Music and Ministry—A Biblical Counterpoint,** Calvin Johansson (Hendrickson)

**Performer as Priest and Prophet,** Judith Rock and Norman Mealy (Harper and Row)

**Profiles of Worship,** Meeting Plans for Ten–Week Series on Worship (The Salvation Army, USA Central)

**Reinventing Sunday,** Brad Berglund (Judson Press)

**The Ministry of Music—A Complete Handbook for the Music Leader in the Local Church,** Kenneth Osbeck (Kregel Publications)

**The Christian, the Arts and Truth—Regaining the Vision of Greatness,** Frank Gaebelein (Multnomah)

**The New Worship—Straight Talk on Music and the Church,** Barry Liesch (Baker Books)


**The Worship Sourcebook** with Companion CD, (CRC Publications)

**Times of Refreshing,** Tom Kraeuter (Emerald Books)

**Whatever Happened to Worship?** A.W. Tozer (Christian Publications)

**Worship Is a Verb—Eight Profiles for Transforming Worship,** Robert Webber (Hendrickson)

**Worship Evangelism:** Inviting Unbelievers into the Presence of God, Sally Morgenthaler (Zondervan)

---

**From Spectator to Participant**

**Moving from the Couch to the Chapel**

Crowds don’t disbelieve in God, but they disqualify themselves from strenuous, personal participation ... How can people who are conditioned to a life of distraction and indulgence be moved to live at their best, to be artists of the everyday, to plunge into life and not loiter on the fringes?

—Eugene Peterson

More on this in Chapter Two straight ahead ...

---

**RECOMMENDED DEVOTIONAL SERIES**

**Can You Hear Me?** Brad Jersak (Freshwind Press)

**From Mission Tourists to Global Citizens,** Tim Dearborn (InterVarsity Press)

**Hand Me Another Brick,** Chuck Swindoll (Thomas Nelson)

**Slaying the Giants in Your Life,** David Jeremiah (Thomas Nelson)

**The Heart of the Artist,** Rory Noland (Zondervan)

**The Musician’s Core** (published by The Salvation Army, USA Central). Divides the core principles of **The Heart of the Artist** (Rory Noland) over a 40–week study especially designed for small groups within Salvation Army music and arts ensembles.

**The Prayer of Jabez,** Bruce Wilkinson (Multnomah)