

Philosophy for Music Ministry
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Fourfold Purpose of Music Ministry

SUMMARY

- A. Encouraging the Expression of Authentic Christian Worship**
- B. Glorifying God through Offerings of Excellence**
- C. Ministering to Those that Minister to the Body**
- D. Calling and Equipping the Next Generation of Music Ministers**

I. Fourfold Purpose of Music Ministry

A. Encouraging the Expression of Authentic Christian Worship

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|---|---------------------------------------|
| 1. Weekly Corporate Worship | 1 Cor. 14:26 / Heb. 10:24-25 |
| See separate document ALL for ONE | |
| 2. Worship in Small Group Discipleship | Eph. 5:19-21 / Col. 3:16-17 |
| 3. Personal/Private Worship | John 4:23-24 / Luke 10:42-11:1 |
| See CHARACTER of WORSHIP LEADERS | |
| 4. Seasonal Worship Celebrations | Psalm 42:4/96:7-8/149:1/150:1 |

B. Glorifying God through Offerings of Excellence

- 1. Commendable Corporate Song**
1 Corinthians 14:16-26 / Ephesians 5:19-20 / Colossians 3:16
 - a. Psalms**
(See Andrew Hill, *Enter His Courts with Praise* (Baker), p. 206-210)
 - Metrical Psalm Resources / Settings
Isaac Watts, *Psalm Imitated in the Language of the New Testament* (1709)
Hal Hopson, *Metrical Psalms for the Church Year*, Hope Publishing
Witvliet, *Psalms for All Seasons*, Faith Alive Christian Resources (2011) –
See <http://psalmsforallseasons.org/>
 - Contemporary Psalm Settings – Andrew Peterson, Tommy Walker, etc.
 - Originally Composed Psalm Settings
 - b. Hymns**
 - Ancient-Patristic era / Reformation / 18th Century Evangelical Hymnody – specifically, Calvin, Gerhardt, Luther, Neander, Perronet, Cowper, Hart, Newton, Toplady, Watts, Wesley, Winksworth, etc.
 - Historic Baptist Hymnody - Benjamin Beddome, John Fawcett, John Needham, Robert Robinson, Anne Steele, Joseph/Samuel Stennett
 - Contemporary Hymn Arrangements
Boswell Hymns / Getty/Townend Hymns / Gateway/Hillsong/NewLifeChurch
Indelible Grace Evangelical Hymns / Sojourn/Sovereign Grace Modern Hymns
Travis Cottrell / Bradley Knight / Tommy Walker hymn arrangements

c. Spiritual Songs

- Commendable Contemporary Song – by Paul Baloche, Brenton Brown, Matt Crocker, Ben Fielding, Jason Ingram, Bob Kauflin, Brooke Ligertwoode, Joel Houston, Reuben Morgan, Matt Redman, Chris Tomlin, Tommy Walker, etc.
- Originally Composed Songs – Spiritual/Theological Songs

2. Commendable Choral Music

1 Chron. 6:31-32 / 15:16-28 / 25:1-8 / 2 Chron. 5:12-13

a. Early Scriptural Principles

- Appointed 1 Chron. 15:16a
 - Accompanied 15:16b
 - Celebrative 15:16c
 - Conducted (Chenaniah) 15:22a
 - Skillful 15:22b
 - Sanctified 15:27b
 - Exultant 15:28a
 - Prophetic Function (presenting the Word) 1 Chron. 25:1b
 - Complimentary (under the direction of the King) 25:2b
 - Specified Service (in thanksgiving and praise) 25:3d
 - Privileged Position (Heman had prospered by God's provision) 25:5b
 - Locational Identity (singing/serving *in* the house of the Lord) 25:6b
 - Liturgical Purpose (for the service of the house of God) 25:6c
 - Trained in Singing 25:7a
 - Selected as Skillful 25:7b
 - Substantial in Number 25:7c
 - Equal in Significance (both teacher and pupil) 25:8c
 - Perpetually Employed (hourly liturgical service) 25:9f
- See also 1 Chronicles 9:33 / Psalm 134

b. Principal Descriptive Text on Choirs – Nehemiah 12

27 Now at the dedication of the wall of Jerusalem they sought out the Levites from all their places, to bring them to Jerusalem so that they might **celebrate the dedication with gladness, with hymns of thanksgiving (I Chron. 15:16, 25:3) and with songs to the accompaniment of cymbals, harps and lyres.** **28** So the sons of the singers were assembled **from the district around Jerusalem,** and from the villages of the Netophathites, **29** from Beth-gilgal and from *their* fields in Geba and Azmaveth, **for the singers had built themselves villages around Jerusalem.** **30** The priests and **the Levites purified themselves;** they also purified the people, the gates and the wall.

31 Then I had the leaders of Judah come up on top of the wall, and I appointed **two great choirs, the first proceeding to the right** on top of the wall toward the Refuse Gate.

32 Hoshaiah and half of the leaders of Judah followed them, **33** with Azariah, Ezra, Meshullam, **34** Judah, Benjamin, Shemaiah, Jeremiah, **35** and some of the sons of the priests with trumpets; and Zechariah the son of Jonathan, the son of Shemaiah, the son of Mattaniah, the son of Micaiah, the son of Zaccur, the son of Asaph, **36** and his kinsmen, Shemaiah, Azarel, Milalai, Gilalai, Maai, Nethanel, Judah and Hanani, **with the musical instruments of David the man of God. And Ezra the scribe went before them.**

37 At the Fountain Gate they went directly up the steps of the city of David by the stairway of the wall above the house of David to the Water Gate on the east.

38 *The second choir* proceeded to the left, while I followed them with half of the people on the wall, above the Tower of Furnaces, to the Broad Wall, **39** and above the Gate of Ephraim, by the Old Gate, by the Fish Gate, the Tower of Hananel and the Tower of the Hundred, as far as the Sheep Gate; and they stopped at the Gate of the Guard. **40** *Then the two choirs took their stand in the house of God.* So did I and half of the officials with me; **41** and the priests, Eliakim, Maaseiah, Miniamin, Micaiah, Elioenai, Zechariah and Hananiah, with the trumpets; **42** and Maaseiah, Shemaiah, Eleazar, Uzzi, Jehohanan, Malchijah, Elam and Ezer. And **the singers sang, with Jezrahiah their leader,** **43** and on that day they offered great sacrifices and **rejoiced because God had given them great joy,** even the women and children rejoiced, so that **the joy of Jerusalem was heard from afar.**

44 On that day men were also appointed over the chambers for the stores, the contributions, the first fruits and the tithes, to gather into them from the fields of the cities the portions required by the law for the priests and Levites; **for Judah rejoiced over the priests and Levites who served.** **45** *For they performed the worship of their God and the service of purification, together with the singers and the gatekeepers in accordance with the command of David and of his son Solomon.* **46** *For in the days of David and Asaph, in ancient times, there were leaders of the singers, songs of praise and hymns of thanksgiving to God.* Nehemiah 12:27-46 (NASB)

c. Choral Principles Derived from Nehemiah 12:27-47

- Dedicatory Significance
- Assembled from Afar
- Celebrative in Function
- Accompanied in Performance
- Occupationally Positioned
- Sanctified for Service
- Employed Processionally
- Led the Congregation
- Multi-generational in Composition
(Male and female according to Ezra 2:65)
- Prescribed Instrumentation
- Under Ezra's Leadership
- Under Jezrahiah's Direction
- Supported by the "Congregation"
- "Performing" the Worship of God
- Among the Company of Ministers
- According to Historic Practice

d. Pertinent New Testament Text Concerning "Choir" – Revelation 7

9 After these things I looked, and behold, a great multitude which no one could count, **from every nation and all tribes and peoples and tongues, standing before the throne and before the Lamb, clothed in white robes,** and palm branches *were* in their hands; **10** **and they cry out with a loud voice, saying, "Salvation to our God who sits on the throne, and to the Lamb."** **11** And all the angels were standing around the throne and *around* the elders and the four living creatures; **and they fell on their faces** before the throne **and worshiped God,** **12** saying, "Amen, blessing and glory and wisdom and thanksgiving and honor and power and might, *be* to our God forever and ever. Amen."

13 Then one of the elders answered, saying to me, "These who are clothed in the white robes, **who are they**, and where have they come from?" **14** I said to him, "My lord, you know." And he said to me, "These are the ones **who come out of the great tribulation, and they have washed their robes and made them white in the blood of the Lamb.** **15** For this reason, **they are before the throne of God; and they serve Him day and night in His temple ... Revelation 7:9-15 (NASB)**

e. Choral Principles Derived from Revelation 7

- Comprised of All the Redeemed of God
- Multi-ethnic / Multi-lingual / Multi-generational
- Before the Throne – Performing in God's Presence
- Clothed in Christ's Righteousness
- Victorious in Intent
- Passionate in Praise
- Extolling Father / Son
- Physical Engagement
- Committed / Sanctified Followers
- Expressing the Overflow of Personal / Perpetual Praise

f. Requirements for Present Choral Participation

- Believing Membership
- Practitioners of God's Presence
- Submitted to Sanctified Purpose
- Zealous / Passionate / Exuberant
- Freedom of Physical Expression
- Devoted in Personal Discipleship
- Perpetual in the Service of Praise

g. Choral Stylistic Options

- Choral Arrangements of Worship Songs (Ease of Engagement for ALL)
- Classical Sacred Choral Literature – Renaissance to 21st Century (Including Classical Hymn arrangements)

Commendable Composers Include:

Renaissance - William Byrd, Richard Farrant, Orlando Gibbons,
Thomas Tallis, John Taverner, Christopher Tye
Baroque – Bach, Croft, Handel, Purcell, Schütz, Telemann, Vivaldi
Classical – Haydn, Mozart (though most works are in Latin), Schubert
Romantic – Beethoven, Brahms, Gounod, Mendelssohn, Goss, Stanford
20th Century – Samuel Barber, F. Melius / Paul J. Christiansen, Rene Clausen,
John Gardner, Knut Nystedt, John Rutter, John Stainer, Randall
Thompson, William Walton, Ralph Vaughan Williams

- Contemporary Choral Arrangements – Neo-Classical to Contemporary (Including Contemporary Hymn arrangements)
- Gospel Arrangements – Black / Southern
- Multi-Ethnic/Lingual Choral Arrangements – African / European (Latin) / Hispanic
- Negro and White Spirituals – Dawson / Hogan / Parker / Shaw

h. Considerations for Choral Music at Cornerstone Baptist

- Declarative Purpose – complement preaching
- Word-based Choral/Cong. Song Selection
- Pastoral Collaboration / Confirmation
- Mutual Musical Appreciation
- Expositional Preaching Format
- Choral / Orchestral History
- Able Personnel (Choir / Orch)
- Advanced Planning Required
- Admin. of Repertory Required

- Exhortational Effect – secondary purpose is to inspire the people to praise
 - Principally a Worship Choir
 - Potential for Powerful Presentation
 - Presence of an Auxiliary/Advanced Choral Complement (Vox Ens)

- Facial Expression – singing must be communicative more than musical
 - Communication is the basis of the arts
 - Facial engagement actually enhances musicality

- Physical Engagement – congregational catalyst and matter of performance
 - Physicality in Worship is Biblical / Inspirational
 - Physicality is Essential for Musical Expression

- Rhythmic Integrity – harmonic cohesion is the result of rhythmic precision
 - Generally too much emphasis on notes
 - Right rhythms result in right harmonies

- Textual Intensity – critical above all other issues is communication of text
 - Articulation and enunciation cannot be overstressed
 - Technical precision promotes spiritual expression

- Technical / Architectural Considerations
 - Sound amplification is a nuisance / necessary evil
 - Train teachable sound techs / engineers
 - Architectural issues affect everything
 - Work the room for the best effect

- Vocal Clarification / Technique
 - Learn how to sing with efficiency
 - Learn how to train lay singers

- Worshipful Sacrifice / Submission
 - Demonstrate a willingness to give your all
 - Expect your people to yield Christ, to you , to each other

3. Commendable Accompaniment

1 Chronicles 16 / Psalm 150 / Ephesians 5:19 / Colossians 3:16 / Revelation 11:15

- a. Acoustic (Compliment) Instruments – Banjo / Bass / Cello / Dobro / Fiddle / Guitars
- b. Keyed Instruments – Accompanimental and Solo (largely arrangements of known songs)
- c. Orchestral Instruments – Brass Ensemble, Horn Line, Woodwind Ensemble / Solo Orchestral Percussion, Strings Ensemble (through Full Orchestration)
- d. Percussion Instruments – bells, chimes, cymbals, drums, misc. ethnic percussion
- e. Combinations of the Above

B. Glorifying God through Offerings of Excellence cont'd

4. Technical Considerations (loosely supported from the following Scriptures)

"The precepts of the LORD are right, making the heart glad; **the command of the LORD is radiant, making the eyes light up.**" Psalm 19:8 (HCSB)

Your testimonies are wonderful; therefore my soul observes them. **The unfolding of Your words gives light;** it gives understanding to the simple. Ps. 119:129-130 (ESV)

Yet *even* lifeless things, either flute or harp, in producing a sound, if they do not produce a distinction in the tones, how will it be known what is played on the flute or on the harp? For if the bugle produces an indistinct sound, who will prepare himself for battle? So also you, ***unless you utter by the tongue speech that is clear, how will it be known what is spoken?*** For you will be speaking into the air. 1 Corinthians 14:7-9 (NASB)

From a 21st century perspective the aesthetic complement, illustration, organization and reinforcement that visual media provides in the proclamation of the Word is nearly requisite to corporate worship and contemporary formats of communication in general.

5. Aesthetic Complements / Precedents

- a. Christian Symbolism – Baptistry, Communion Table, Cross, Dove, Ichthus, etc.
- b. Multi-Media – Illustrative/Promo Videos, illustrative quotes but primarily sermon Outlines, Scripture passages and congregational Song Texts, also special events Such as baptisms, concerts, seasonal emphases, testimonies, etc.
- c. Natural Foliage – Reflective of the Creation, the Paradise of Eden and the Temple
- d. Seasonal Décor – Christmas Symbolism, Colors Schemes, Floral Displays, etc.
- e. Decorative Treatments – Banners, Paintings, Sculpture, Stained Glass, Visual Arts

C. Ministering to Those that Minister to the Body

1. Bible Study / Devotional Provision

- a. Apart from Rehearsal (Alt. Evening / Morning / Small Groups)
- b. Devotional / Prayer during / prior to Rehearsal
- c. Thematic Emphasis Informing Rehearsal

2. Fellowship / Hospitality

- a. Music Ministry Retreat
- b. Performance / Rehearsal Receptions
- c. Seasonal Social Events

3. General Pastoral Care (Music Ministry Council)

- a. Co-Leadership Encouragement (Music Council) / Prayer
- b. Personnel Funerals / Hospital Visitation / Special Events
- c. Personnel Logistical Asst. / Benevolence / Meal Provision / Moving

4. Pastoral Counseling

(In lieu of or in addition to pastoral counseling staff)

D. Calling/Equipping the Next Generation of Music Ministers

1. Graded Music Program

- a. Teaching Music Fundamentals:
Leading, Listening, Reading, Singing, Thinking, Writing
- b. Teaching Worship Fundamentals:
Biblical Mandates and Methods, Historical Methods and Models
- c. Identifying and Cultivating Gifts:
Private Instruction, Music Academic Development, Leadership Opportunities

2. Personal Mentoring of Prospective Music Ministers

- a. Concert Attendance / Community Concert Sponsorship
- b. Personnel Recruitment – Community Chorale / Orchestra / Outreach Theater
- c. Small Group Study – Hymnody, Music: Sight-singing/Theory, Theology, Worship
- d. Song-writing Instruction and Collaboration with Students

3. Congregational Discipleship

a. Sunday Evening Study Series

I. What's So Special about God?

An introductory examination of the character and attributes of God according to Scripture with the intent of acknowledging God's infinite worth and the character of response that should result.

II. What Is Worship? Genesis 17:3-8, 18:2-5, 22:1-5

An examination of the earliest references to worship culminating in the Scripture's introduction of vocabulary which elucidates the active and submissive essence of authentic worship.

III. Here Is Love ... Deuteronomy 6:4-5

From God's perspective the essence of worship is love.

1. Worship is an expression of love for our Redeemer. Exodus 19:4-6
2. Worship is a process of purification for the King. Ex 19:10-15
3. Worship is a demonstration of devotion to a holy God. Ex 20:1-6
4. Worship is an expression of extravagance toward God. Ex 25:1-9
5. Worship is an act of surrender to the Lord of lords. Ex 34:6-9
6. Worship is the evidence of our love for God. Deut 6:4-6

IV. "God Will Choose a Dwelling for His Name" Deut 12:10-14

The Tabernacle as a Model for the Place of Worship. Exodus 25-31
The Temple as a Model for the Place of Worship. I Kings 6, 8:1-30

V. Worship According to "the Way" Luke 4:16-21, John 14:6 Acts 9:2, 24:14 –18

If we recognize Jesus as "The Way" – not only of salvation but our model for a life of authentic worship – our corporate worship experiences could certainly be enhanced through an understanding of the worship experiences in which He took part. Chief among them was the worship practice of the Synagogue.

VI. "A Hundred and *One Way*" to Worship

Psalm 150

An examination of the various means of corporate worship according to Scripture and review of the essence of authentic Christian worship – Sacrifice, Submission and Service, Submission

VII. How Then Shall We Live?

Revelation 4 - 5
19:1-10, 21:1-4

Preparing for an eternity of worship by examining and implementing the principles of worship displayed in the Revelation of John, the Apostle.

- b. **Sunday Morning Worship Emphasis** – annually, periodically, seasonally
- c. **Periodic Musical/Worship Celebrations** – community quarterly concerts by the music department, seasonal presentations, special guest concerts
- d. **Special Services of Song** – Hymn Festivals for the entire congregation, Psalm Singing Service, Shape-Note Sing

II. DEVELOPING THE MODEL MUSIC MINISTRY

A. What Is the Church's Vision for Music Ministry?

- With whom do you begin to implement your vision for worship ministry?
- Where do you begin to serve and specifically who do you employ in assistance?
- What has been their experience in music ministry and worship historically?
- What would the Lord have you tackle at the outset?
- What is the Pastor's vision for Music Ministry & Worship?
- How does your vision coincide with / differ from the pastor's vision?
- How has the music ministry been administrated in the past and by whom?
- How do you begin to communicate your vision to the church?
- Are there ensembles, ideologies, programs, traditions, etc. that you will have to adopt, preserve, and revitalize in your vision for music ministry?

B. What Are the Church's Resources for Music Ministry?

- What do you have in the way of personnel?
- What do you have in the way of musicians?
- What does the worship facility have to offer?
- What does the facility require for functionality?
- Who is unofficially in charge?
- Who can help you lead?
- Who can help with logistics?
- How can you befriend them?
- How much money is available?

Service Ex.: Reformation Sunday

Prelude	<i>It Is Well with My Soul</i>	Cranfill arr.
Worship Songs	<i>A Mighty Fortress Made Me Glad with It Is Well Mighty to Save By Grace Alone</i>	Walker/Williamson arr. Lari Goss arr.
Offertory	<i>I Go to the Rock</i>	Praise Charts Reformed Praise Goss arr.
Sermon Theme	Persevere / Live by Faith	Hebrews 10:35-39
Closing Song	<i>Amazing Grace My Chains Are Gone</i>	Tomlin arr.

Prelude	<i>Holy, Holy, Holy</i>	Goeller arr.
Worship Songs	<i>God, Our Father, We Adore Thee Praise the Father, Praise the Son Children of the Heavenly Father The Potter's Hand</i>	Traditional Tomlin (PC) arr. Platt trad. arr. Zschech
Offertory	<i>Your God Will Come</i>	Duren arr.
Sermon Theme	Receiving Godly Discipline	Hebrews 12:1-14
Closing Song	<i>He Knows My Name</i>	Walker

Call to Worship	<i>And the Glory of the Lord</i>	from <i>Messiah</i>
Worship Songs	<i>Thine Is the Glory To God Be the Glory Everlasting God</i>	Trad. Arr. Walker (PC) arr. Tomlin (PC) arr.
Offertory	<i>He Watching Over Israel</i>	from <i>Elijah</i>
Sermon Theme	God Sees / Knows All	Isaiah 40:18-31
Communion	<i>He Hideth My Soul</i>	Trad. Arr.
Response	<i>Bless the Lord, O My Soul</i>	Redman

Prelude	<i>In Christ Alone</i>	Kirkland arr.
Worship	<i>O Church Arise with In Christ Alone The Stand At the Cross</i>	Cason arr. Hillsong Noblitt arr.
Offertory	<i>Beneath the Cross of Jesus With Traditional Hymn</i>	Getty/Cason arr.
Sermon Theme	Surely He Has Borne Our Grievs	Isaiah 53:4-6
Response	<i>By His Wounds We Are Healed</i>	Vocal Ensemble
Closing Song	<i>The Wonderful Cross</i>	Tomlin arr.

This Sunday

Prelude	<i>All Creatures of Our God and King</i>	Parks arr.
Worship Songs	<i>Immortal, Invisible Open the Eyes of My Heart Lord Refiner's Fire Search Me, O God When I Survey ...</i>	Elkin (G3) arr. Baloche (PC) arr. Brien Doerksen Traditional Williamson arr.
Offertory	"Blessed Are the Pure in Heart"	Matthew 5:8
Sermon Theme	<i>Purify My Heart</i>	Hammerly arr.
Song of Response	<i>Worthy Is the Lamb</i>	Wyrzten arr.
Communion	<i>The Wonderful Cross</i>	Tomlin arr.
Closing Song		
