



BUGEMA UNIVERSITY

**SCHOOL OF THEOLOGY AND RELIGIOUS STUDIES
DEPARTMENT OF THEOLOGY**

REL P 2102: MUSIC AND DYNAMICS OF WORSHIP

A self-instructional module for theology and ministry students

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PREFACE

Welcome to RELP 2102: Music and Dynamics of Worship. This course examines the theology and practice of corporate Christian worship and the role of music in shaping the worship experience. It gives special attention to biblical principles, Adventist philosophy, congregational singing, the ministry of choirs and musicians, and the administration of music in the local church.

MODULES AND UNITS

REL P 2102: MUSIC AND DYNAMICS OF WORSHIP

MODULE 1: FOUNDATIONS OF WORSHIP AND BIBLICAL MUSIC

Units 1–3

1. Meaning, Scope and Dynamics of Christian Worship
2. Biblical Principles of Music and the Importance of Singing
3. The Manner, Sound, Place and New Experience of Singing

MODULE 2: MUSIC MINISTRY, DISCERNMENT AND CONGREGATIONAL PARTICIPATION

Units 4–6

4. The Ministry of Music in the Bible
5. Musical Instruments, Sacred–Secular Discernment and Dance
6. The Adventist Philosophy of Music and Congregational Singing

MODULE 3: LOCAL-CHURCH MUSIC LEADERSHIP AND ADMINISTRATION

Units 7–10

7. Administering Music in the Local Church and the Biblical Origin of the Choir
8. The Church Choir and Singing Groups: Roles, Rehearsal, Conduct and Finance
9. The Music Ministries Coordinator and the Local Church Music Committee
10. Music Launches, Concerts, Recordings, Travel and the Worship Practicum

The course is organized into three modules and ten units to be studied sequentially over fifteen weeks.

COURSE DESCRIPTION, RATIONALE AND COMPETENCIES

Course Description

The course surveys key issues in the theology and practice of corporate worship and the role of music in Christian worship. Emphasis is placed on the Adventist understanding and culture of music, the biblical ministry of musicians, congregational participation, choir leadership, local-church music governance, and the planning of worship services and music events.

Course Rationale

Music is one of the most visible and influential ministries of the church. It can teach doctrine, unite a congregation, strengthen devotion, support evangelism, and help worshippers respond to God. It can also create confusion when theology, leadership, sound levels, performance expectations, or cultural forms are not carefully evaluated. Theology students and ministry leaders therefore need biblical, pastoral, musical, ethical, and administrative competence in order to guide worship responsibly.

Course Competencies

Biblical-theological interpretation of worship and music passages.

Discernment of music according to Christian and Adventist principles.

Planning and leading participatory, reverent, joyful and mission-oriented worship.

Administration of choirs, musicians, music committees and church music events.

Pastoral communication, teamwork, budgeting, evaluation and conflict management in music ministry.

Contextual sensitivity to culture, age, language, technology and congregational needs.

Course Objectives

1. State the key characteristics of Adventist worship.
2. Trace the history and key principles of worship music from Bible times to the present.
3. Explain the roles of church leaders in preparing worship services, including music for Christian worship.
4. State and apply the principles and elements of worship.
5. Develop practical skills for leading music and administering music ministry in local-church settings.

Learning Outcomes

By the end of the course, a successful student should be able to:

1. Explain the meaning, scope, elements and dynamics of Christian worship.
2. Interpret major biblical passages concerning singing, instruments, musicians, sound, the “new song,” and dance.
3. Evaluate sacred and secular music using an Adventist philosophy of music.
4. Lead vibrant congregational singing and identify common distractions to participation.
5. Describe the origin, role, membership, discipline and financing of church choirs and singing groups.
6. Perform the duties of a music ministries coordinator and contribute effectively to a local church music committee.
7. Prepare responsible guidelines and programmes for concerts, album launches, recordings, travel and social functions.

8. Design and facilitate a complete worship service in which Word, prayer, music, participation and mission are coherently integrated.

HOW TO USE THIS MODULE

1. Begin each unit by reading its objectives, learning outcomes and key biblical texts.
2. Read the main content slowly. Keep a Bible, notebook and hymnal beside you.
3. Complete every learning activity before reading the suggested feedback.
4. Do not treat the Bible references as decoration. Read the surrounding verses and record what the passage says about God, worshippers, music and ministry.
5. Complete guided learning activities as directed and retain selected work in the Music and Worship Portfolio.
6. Use the assessment rubric to check your work before submission.
7. At the end of each module, complete the three integrated assessment questions and review your work against the module criteria.
8. Seek guidance from the lecturer, pastor or qualified musician when practical issues require local clarification.

Assessment Plan

Assessment is designed to test biblical and theological understanding, ministry judgement, practical competence, ethical responsibility and reflective integration. All semester work is compiled in one Continuous Assessment Portfolio worth 50%. The End-of-Semester Examination / Capstone Assignment is worth 50%.

Component	Description	Weight
Continuous Assessment Portfolio	Three module-end integrated assessments, selected guided activities, worship and music ministry plans, practicum evidence, and reflective work.	50%
End-of-Semester Examination / Capstone Assignment	Integrated application of biblical worship, Adventist music philosophy, congregational participation, music-ministry leadership and administration.	50%
Total	Overall course assessment	100%

Academic Integrity

All reports, reflections, presentations and papers must represent the student's own work. Plagiarism, cheating, submitting another person's work, fabricated field observations, or unacknowledged use of sources may result in academic penalties. Cite ideas, quotations, images and music examples appropriately. Late work may attract a deduction unless an extension has been approved before the deadline.

Grading Guide

Score (%)	Grade	Grade point	Interpretation
80–100	A	5.00	Excellent
75–79	B+	4.50	Very good
70–74	B	4.00	Good
65–69	C+	3.50	Above average
60–64	C	3.00	Satisfactory
55–59	D+	2.50	Below average
50–54	D	2.00	Minimum pass
0–49	F	0.00	Fail

Course Map

Module	Focus	Units
Module 1	Foundations of Worship and Biblical Music	Units 1–3
Module 2	Music Ministry, Discernment and Congregational Participation	Units 4–6
Module 3	Local-Church Music Leadership and Administration	Units 7–10

Course Workload: 45 Hours

Learning activity	Allocation	Hours
Units 1-3: Foundations of Worship and Biblical Music	3 hours per unit	9
Units 4-6: Music Ministry, Discernment and Congregational Participation	3 hours per unit	9
Units 7-10: Local-Church Music Leadership and Administration	3 hours per unit	12
Three module-end integrated assessments	5 hours per module	15

MODULE 1

FOUNDATIONS OF WORSHIP AND BIBLICAL MUSIC

Module One establishes the theological and biblical foundation of the course. It begins with the meaning and dynamics of worship, then traces the place of music and singing in creation, redemption and Christian life, and finally considers the manner, sound, context and transforming experience of praise.

Units in this Module

- 1.** Meaning, Scope and Dynamics of Christian Worship
- 2.** Biblical Principles of Music and the Importance of Singing
- 3.** The Manner, Sound, Place and New Experience of Singing

Module Study Guidance

Complete the units in sequence. Read every biblical passage in its context, complete the learning activities, and retain all deliverables in one portfolio. The module is designed to guide you as a lecturer would: pause, reflect, practice, and verify your learning before proceeding.

UNIT 1: MEANING, SCOPE AND DYNAMICS OF CHRISTIAN WORSHIP

This unit establishes the theological foundation for the whole course. Before evaluating songs, instruments or choirs, a ministry leader must understand worship itself: who is worshipped, why the church worships, how God reveals Himself, and how worshippers respond.

Estimated study time	3 hours
Key biblical texts	Exodus 20:1–11; Psalm 95; Isaiah 6:1–8; John 4:21–24; Romans 12:1–2; Revelation 4–5
Guided portfolio activity	A two-page analysis of one corporate worship service
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives Explain the biblical meaning and scope of worship. Identify major elements and movements of corporate worship. Describe key characteristics of Adventist worship. Recognize how theology, culture, leadership, space, time and participation shape worship.	Learning Outcomes Define worship in biblical and practical terms. Differentiate worship from entertainment, performance and mere attendance. Evaluate whether a worship service is God-centred, biblical, participatory and mission-oriented. Prepare a balanced order of worship for a local congregation.
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Key terms: worship; adoration; revelation and response; liturgy; corporate worship; reverence; participation; contextualization.

1.1 What Is Worship?

Worship is the believing community's total response to the self-revelation of God. It includes adoration, confession, thanksgiving, listening, obedience, dedication, fellowship and mission. In Scripture, worship is expressed through bowing, serving, praising, praying, singing, giving, hearing the Word and presenting one's life to God. Therefore, worship is more than a weekly programme: it is a relationship of loyal love and obedient service.

A working definition

Christian worship is the Spirit-enabled response of God's people to the Father's revelation through creation, Scripture and Jesus Christ, expressed in reverence, joy, truth, obedience and mission.

1.2 The Direction and Centre of Worship

Biblical worship is directed to God rather than to the worshipper, musician, preacher or congregation. The worshipper receives grace and blessing, but personal satisfaction is not the controlling goal. God's character, acts and promises provide the content of worship. Revelation 4–5 shows heavenly worship centred on God as Creator and Christ as Redeemer.

God as Creator: The Sabbath and the created order remind the church that life, beauty and music are gifts from God.

Christ as Redeemer: The cross, resurrection, priestly ministry and promised return of Christ shape Christian praise and hope.

The Holy Spirit: The Spirit enables understanding, conviction, unity, spiritual gifts and authentic response.

The Word: Scripture tests every worship practice and gives language to prayer, praise and proclamation.

1.3 Elements and Movements of Corporate Worship

A worship service may use different forms, but it should normally contain a coherent spiritual movement. The following pattern is not a rigid formula; it is a guide for balance and purpose.

Movement	Possible expressions	Purpose
Gathering	Call to worship, opening song, invocation	The congregation turns its attention to God.
Adoration	Praise, testimony, Scripture, singing	God's character and works are celebrated.
Confession and assurance	Prayer, silence, biblical promise	Sin is acknowledged and grace is received.
Proclamation	Scripture reading, sermon, teaching song	God speaks through His Word.
Response	Commitment, prayer, offering, appeal	Worshippers answer God in faith and obedience.
Fellowship	Welcome, intercession, participation	The body of Christ bears one another's burdens.
Sending	Benediction, mission charge, closing song	The congregation leaves to serve and witness.

1.4 Characteristics of Adventist Worship

Biblical: The Word of God guides content, doctrine and practice.

God-centred and Christ-centred: The service glorifies God and proclaims salvation through Christ.

Sabbath-conscious: Worship celebrates God as Creator, Redeemer and Sanctifier.

Reverent and joyful: Reverence is not lifelessness, and joy is not disorder.

Participatory: Prayer, congregational singing, testimony, giving and response involve the whole body.

Holistic: Mind, emotion, body, relationships and conduct are brought under God's lordship.

Mission-oriented: Worship equips believers to serve and witness while welcoming seekers.

Hope-filled: The Second Coming and restoration of all things give worship an expectant character.

1.5 The Dynamics of Worship

The word dynamics refers to the forces that shape how worship is experienced. Theology determines what the church believes; leadership determines how the service is planned and facilitated; culture influences language and artistic forms; space and technology affect attention; relationships affect participation; and the spiritual condition of worshippers affects authenticity. A wise leader does not manipulate emotion but creates a truthful, prayerful and orderly environment in which the congregation can respond to God.

LEARNING ACTIVITY: Worship Observation

Attend or review one complete worship service. Record evidence under five headings: God-centredness, biblical content, congregational participation, coherence of the service, and mission/response. Do not evaluate merely by personal taste.

Expected output: A one-page observation sheet containing evidence, strengths and two practical recommendations.

Unit Summary

Worship is the total response of God's people to His self-revelation.

Biblical worship is centred on God as Creator and Redeemer, not on performers or consumer preference.

Corporate worship should include coherent movements such as gathering, adoration, proclamation, response and sending.

Adventist worship is biblical, Sabbath-conscious, reverent, joyful, participatory, holistic, mission-oriented and hope-filled.

Theology, culture, leadership, space, technology and spiritual condition all shape the dynamics of worship.

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- Best, Harold M. *Unceasing Worship: Biblical Perspectives on Worship and the Arts*. Downers Grove, IL: InterVarsity Press, 2003.
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- White, Ellen G. *Testimonies for the Church*. Vol. 9. Mountain View, CA: Pacific Press Publishing Association, 1909.

UNIT 2: BIBLICAL PRINCIPLES OF MUSIC AND THE IMPORTANCE OF SINGING

Music accompanies God’s creative and redemptive acts throughout Scripture. This unit follows the argument that singing is ordained by God, directed to God, given by God, and intended to serve the whole person and the worshipping community.

Estimated study time	3 hours
Key biblical texts	Genesis 4:20–22; Job 38:7; Exodus 15:1–2; Psalms 30, 95, 96, 98, 103, 147; Luke 2:13–14; Ephesians 5:18–20; Revelation 19:6–8
Guided portfolio activity	A biblical music map showing at least twelve passages
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives Trace the importance of music across creation, redemption and final restoration. Explain the biblical meaning of creation singing and human singing. State why sacred singing is God-centred rather than entertainment-centred. Relate music to total human well-being and ministry.	Learning Outcomes Use Scripture to defend the place of music in worship. Explain the difference between praising God and using religious music for self-display. Identify spiritual, intellectual, emotional, social and physical dimensions of music. Develop a biblical rationale for music ministry.
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Key terms: creation song; human singing; cantillation; praise; thanksgiving; edification; redemption; wholistic music.

2.1 Music in Creation, Incarnation and Consummation

The Bible presents music at decisive moments in the story of salvation. Job 38:7 describes the morning stars singing and the sons of God shouting for joy at creation. Luke 2:13–14 portrays the heavenly host praising God at Christ’s birth. Revelation 19:6–8 presents the redeemed rejoicing at the marriage supper of the Lamb. These scenes show that music belongs within the biblical drama of creation, redemption and restoration.

2.2 The Singing of Creation

The Psalms and Prophets frequently call the heavens, earth, sea, fields, trees, rivers, mountains, wilderness and cities to rejoice before the Lord (Ps 96:11–12; 98:8–9; Isa 35:2; 42:10–12; 44:23). These are poetic descriptions of creation responding to God’s majesty and care. They teach that worship is larger than human preference: all creation exists for God’s glory.

2.3 Human Singing

Human beings receive a direct invitation to sing: “Come, let us sing to the Lord” (Ps 95:1). Singing is directed to God, expresses thanksgiving, remembers His acts and strengthens faith. Moses sang after

deliverance at the sea (Exod 15), David praised God among the nations (2 Sam 22:50), and Paul instructed believers to sing and make melody to the Lord from the heart (Eph 5:19).

Central principle

In biblical worship, music is not merely about what the worshipper enjoys. Its primary direction is toward God, and its content should communicate truth about God and His saving acts.

2.4 Music as a Gift from God

Psalms 40:3 describes God placing a new song in the worshipper's mouth. The book of Psalms itself functions as the hymnbook and prayerbook of biblical faith. Music therefore involves human creativity, but that creativity is exercised within God's gracious gift of sound, language, memory, emotion and community.

2.5 Music and Total Human Well-Being

Genesis 4:20–22 places music alongside agriculture and metalwork as a basic human vocation. Music can involve the whole person: it communicates ideas, stirs emotion, coordinates breathing and bodily movement, builds social identity, strengthens memory and creates shared experience. Because music is powerful, its use requires spiritual and ethical responsibility.

2.6 The Reason for Singing

To glorify God: The subject and direction of sacred music are God's character and works.

To give thanks: Singing offers gratitude for creation, protection, deliverance and salvation.

To teach and admonish: Colossians 3:16 connects singing with the Word dwelling richly among believers.

To remember: Songs help the community preserve doctrine and testimony.

To unite: Congregational song enables many voices to confess one faith.

To witness: Praising God among the nations can make His acts known.

To strengthen faith: Songs of hope help believers endure suffering and persecution.

LEARNING ACTIVITY: Biblical Music Timeline

Read the assigned passages and place them on a timeline under creation, patriarchs, Exodus, monarchy/temple, exile, Jesus/early church and new creation. For each passage, state who sings, the reason for singing and the result.

Expected output: A table containing at least twelve passages and a 150-word conclusion.

Unit Summary

Music accompanies creation, redemption and the final restoration.

Creation singing poetically expresses the whole created order responding to God.

Human singing is commanded and should be directed to God.

Music is a divine gift and a basic human vocation.

Sacred singing glorifies God, gives thanks, teaches, unites, witnesses and strengthens faith.

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UNIT 3: THE MANNER, SOUND, PLACE AND NEW EXPERIENCE OF SINGING

Biblical worship is concerned not only with the fact that believers sing but also with the heart, manner, sound and context of their singing. This unit explores joy, preparation, sound stewardship, the expression “joyful noise,” the places and times of singing, and the biblical meaning of a “new song.”

Estimated study time	3 hours
Key biblical texts	Psalms 9:1; 40:1–3; 66:1; 71:22–23; 98:4–6; 100:1–2; 147:1,7; Amos 5:21–24; Acts 16:25; 1 Corinthians 14:15,40; Revelation 5:9; 14:3
Guided portfolio activity	A sound and participation audit plus a short “new song” reflection
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives Explain the manner in which believers should sing. Interpret “make a joyful noise” responsibly. Apply principles of sound level, clarity and excellence in worship. Explain the “new song” as a response to new experience of grace and deliverance.	Learning Outcomes Distinguish joyful power from harmful or disorderly loudness. Recommend sound practices that support congregational worship. Identify biblical settings in which believers sing. Connect spiritual transformation with meaningful praise.
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Key terms: joyful sound; rua/ruwa; amplification; acoustics; wholehearted singing; new song; deliverance; sound stewardship.

3.1 The Manner of Singing

Scripture associates singing with gladness, thanksgiving, understanding and the whole heart (Ps 9:1; 71:22–23; 147:7; 1 Cor 14:15). Enthusiasm is appropriate when it grows from grace and truth. Yet emotional energy alone does not make worship acceptable. Amos 5:23 warns that God rejects songs when worshippers persist in injustice and disobedience. The spiritual condition of the singer matters.

With joy: Joy responds to God’s goodness and salvation.

With understanding: The singer should know what the lyrics mean and affirm their truth.

With the whole heart: Worship should not be mechanical or divided.

With skill: Preparation and competence honour God and serve the congregation.

With order: 1 Corinthians 14:40 calls for worship that is fitting and orderly.

With humility: The aim is ministry rather than admiration of the performer.

3.2 “Make a Joyful Noise”

Several English translations use the phrase “make a joyful noise” in the Psalms. The underlying Hebrew verb commonly refers to a shout of joy or triumphant acclamation rather than meaningless, chaotic noise. The central idea is vigorous rejoicing. Therefore, the phrase should not be used as permission for careless musicianship, unintelligible sound or amplification that causes physical discomfort.

Sound stewardship

Volume is a ministry decision. Sound should make words and musical lines clear, support participation, protect hearing, respect neighbours and fit the size and acoustics of the worship space.

3.3 Does Loudness Praise God?

Loudness is not automatically spiritual or unspiritual. Trumpets, cymbals, many voices and public acclamation appear in Scripture, but the purpose is intelligible praise rather than sensory domination. Modern electronic amplification introduces responsibilities that biblical worshippers did not face in the same way. A sound system should reinforce the congregation, not overpower it.

Set levels during a sound check, not during the service.

Prioritize intelligible words and balanced voices.

Avoid feedback, distortion and harsh frequencies.

Monitor the experience in different parts of the room.

Use hearing protection and professional advice where levels may be hazardous.

Remember children, older adults and persons with sensory sensitivity.

3.4 The Place and Time of Singing

Believers sing in the congregation (Heb 2:12), among the nations (Rom 15:9), in private devotion, at celebrations, during grief, in persecution and in prison (Acts 16:25). Singing therefore belongs to the whole Christian life. The form and volume should fit the setting: a funeral, hospital ward, youth rally, home devotion, evangelistic meeting and Sabbath worship service may require different musical judgments while preserving the same biblical principles.

3.5 The “New Song” of the Bible

The expression “new song” occurs in Psalms, Isaiah and Revelation. This newness is not merely a recently composed melody. It is praise renewed by a fresh experience of God’s deliverance, victory and transforming grace (Ps 40:2–3; 144:9–10; Rev 5:9). A familiar hymn can become a “new song” when it is sung from a newly surrendered and grateful life.

LEARNING ACTIVITY: Sound and Participation Audit

During a worship service, observe from at least three positions in the room. Rate intelligibility, balance, volume, congregation-to-platform ratio, visual access to lyrics and evidence of participation. Speak respectfully with the responsible leader before making recordings.

Expected output: A one-page audit with ratings and three recommended adjustments.

Unit Summary

Christian singing should be joyful, intelligent, wholehearted, skillful, orderly and humble.

The phrase “joyful noise” refers to vigorous rejoicing, not meaningless or harmful noise.

Modern amplification requires stewardship of clarity, participation and hearing.

Believers sing in many settings across the whole of life.

A “new song” is praise renewed by a fresh experience of God’s deliverance and grace.

MODULE ONE: INTEGRATED ASSESSMENT

Place the following integrated work in the Continuous Assessment Portfolio. Answer all three questions. Each response must integrate the relevant units and apply the content to a realistic worship or music-ministry context.

1. Develop a biblical theology of worship that connects revelation and response, creation, redemption, congregational participation, reverence, joy and mission. Apply it to one observed worship service.
2. Using both Testaments, explain why Christians sing, how they should sing, and how sound, amplification and the biblical "new song" should be handled in contemporary Adventist worship.
3. Prepare a concise worship-renewal proposal showing how theology, Scripture, prayer, congregational song, participation and sending can form one coherent service.

MODULE ASSESSMENT CRITERIA

Criterion	Evidence expected
Integrated understanding	Uses the major ideas from every unit in the module and connects them coherently.
Biblical and Adventist foundation	Uses Scripture responsibly and applies Adventist worship and music principles accurately.
Contextual ministry judgement	Responds realistically to congregational needs, culture, resources, risks, participation and mission.
Academic and practical quality	Presents clear, feasible work with organized writing and Turabian/Chicago documentation where sources are used.

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MODULE 2

MUSIC MINISTRY, DISCERNMENT AND CONGREGATIONAL PARTICIPATION

Module Two moves from general biblical principles to the organized ministry of musicians, the discernment of instruments and movement, and the Adventist philosophy that guides music selection and congregational singing.

Units in this Module

- 1.** The Ministry of Music in the Bible
- 2.** Musical Instruments, Sacred–Secular Discernment and Dance
- 3.** The Adventist Philosophy of Music and Congregational Singing

Module Study Guidance

Complete the units in sequence. Read every biblical passage in its context, complete the learning activities, and retain all deliverables in one portfolio. The module is designed to guide you as a lecturer would: pause, reflect, practice, and verify your learning before proceeding.

UNIT 4: THE MINISTRY OF MUSIC IN THE BIBLE

This unit studies the organization of music ministry under David and the Levites. The biblical pattern presents music as a sacred ministry requiring calling, skill, spiritual preparation, clear authority, diligent service and appropriate support.

Estimated study time	3 hours
Key biblical texts	1 Chronicles 6:31–32; 9:33; 15:16–24; 16:4–42; 23:2–32; 25:1–7; 2 Chronicles 29:25–30; Nehemiah 12:44–47
Guided portfolio activity	An organizational chart and ministry profile for biblical musicians
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives Trace the stages by which David organized temple music. Describe the status and responsibilities of Levitical musicians. Identify factors that made the temple music ministry effective. Apply biblical ministry principles to local-church musicians.	Learning Outcomes Explain music ministry as pastoral service rather than entertainment. Create a structure that clarifies accountability among pastor, church board, music leaders and musicians. Defend the need for spiritual preparation and musical competence. Propose fair support and resourcing for music ministry.
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Key terms: Levites; Asaph; Heman; Jeduthun; music ministry; ordination; skill; sanctification; accountability.

4.1 The Institution of an Organized Music Ministry

Before the monarchy, Scripture frequently describes individuals and groups singing at significant events: Miriam and the women after the Exodus, women welcoming David, and other celebrations. With the ark established in Jerusalem and the temple planned, David organized a permanent Levitical music ministry for corporate worship.

4.2 Three Stages in David's Organization

1. Transporting the ark: David instructed Levitical leaders to appoint singers and instrumentalists for the procession (1 Chron 15:16–24).
2. Regular ministry before the ark and altar: choirs served in Jerusalem and Gibeon, offering thanksgiving and praise as each day required (1 Chron 16:4–6, 37–42).
3. Preparation for temple worship: near the end of his reign, David organized a larger and more detailed system for the temple Solomon would build (1 Chron 23–26).

4.3 Selection, Structure and Responsibility

A large pool of Levites assigned to music and a trained company of 288 musicians organized under leaders (1 Chron 25:1–7). The details demonstrate intentional selection, leadership, scheduling and accountability. Music ministry was not left to whoever arrived first or desired public visibility.

4.4 The Ministry of the Musicians

Subordinate and accountable: The music ministry operated within the wider priestly and worship structure.

Liturgical: Musicians served at appointed times and supported the congregation's thanksgiving, invocation and praise.

Pastoral: They ministered to the people through song rather than performing for applause.

Scriptural: The hymn in 1 Chronicles 16 draws from Psalms and proclaims God's acts.

Continuous and prepared: Some musicians were freed from other duties because their work required regular preparation.

Supported: The biblical system provided material support for those assigned to sustained ministry.

4.5 Factors in a Successful Music Ministry

There are four major factors for the successful music ministry: musical maturity and training, spiritual preparation, diligent service and a ministry orientation. Kenaniah led because he was skilful (1 Chron 15:22). The Levites sanctified themselves (1 Chron 15:12–14). They prepared for daily duty (1 Chron 9:33; 16:37). They ministered before the Lord and to the people (1 Chron 6:31–32; 16:4).

Biblical factor	Practical expression	Expected fruit
Musical competence	Training, rehearsal, ability to instruct	Quality and confidence
Spiritual preparation	Prayer, character, consecration	Authentic ministry
Diligent service	Scheduling, preparation, reliability	Order and continuity
Pastoral purpose	Invoke, thank, praise, teach and serve	Congregational growth

LEARNING ACTIVITY: From Temple Principle to Local-Church Practice

For each of the four success factors, identify one current strength and one gap in a church music ministry known to you. Avoid naming or embarrassing individuals.

Expected output: A four-row diagnostic table and a prioritized three-step improvement plan.

Unit Summary

David organized music ministry deliberately in stages.

Biblical musicians were selected, trained, spiritually prepared and accountable.

Music ministry served a liturgical and pastoral purpose.

Successful ministry combined competence, consecration, diligence and service.

Churches should provide appropriate structure and resources for music ministry.

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UNIT 5: MUSICAL INSTRUMENTS, SACRED–SECULAR DISCERNMENT AND DANCE

This unit examines the use of instruments in worship, the relationship between voice and accompaniment, sacred and secular associations, and biblical references to dance. It retains the concern for holiness and distinction while teaching students to separate explicit biblical evidence from interpretation and application.

Estimated study time	3 hours
Key biblical texts	1 Chronicles 15:16; 23:5; 2 Chronicles 5:12–14; 29:25–30; Ezra 3:10–11; Nehemiah 12:27–43; Psalms 33, 92, 150; 2 Samuel 6:12–23; 1 Corinthians 10:31
Guided portfolio activity	A 1,200-word biblical position paper
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives Identify instruments used in biblical worship. Explain principles governing accompaniment, skill, volume and appropriateness. Analyze biblical references to dance in context. Develop a balanced method for sacred–secular discernment.	Learning Outcomes Evaluate instruments by function, association, manner and effect rather than by name alone. Explain the conservative Adventist argument concerning temple instruments and dance. Present a reasoned position supported by Scripture and ministry principles. Recommend practical guidelines for a local church.
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Key terms: instrumentation; accompaniment; sacred; secular; association; appropriateness; dance; context; discernment.

5.1 Instruments as Aids to Praise

Scripture records harps, lyres, trumpets, cymbals and other instruments in worship and celebration. Ellen G. White’s counsel that instrumental music may accompany singing when skillfully handled. The presence of instruments is therefore not the main question. The ministry question is how, why, where and by whom they are used.

5.2 The Voice–Instrument Relationship

In congregational worship, instruments should support rather than suppress the human voice. Accompaniment establishes pitch, tempo, rhythm and harmony, but the congregation should still hear itself singing. When the platform or sound system dominates, worshippers may become spectators.

Choose a key within the congregation’s comfortable range.

Use an introduction that clearly establishes melody and tempo.

Balance instruments so that lyrics remain intelligible.

Avoid excessive fills, solos or rhythmic complexity during congregational verses.

Coordinate endings, transitions and modulations in rehearsal.

5.3 Sacred and Secular Distinction

The temple worship used a restricted group of instruments and excluded forms associated with entertainment and dancing. It draws a principle of distinction between music for the sanctuary and music for social life. Students should recognize that the biblical texts describe specific historical arrangements and that Christian application requires theological reasoning. The enduring principles include holiness, appropriateness, intelligibility, order, edification and separation from sensual or theatrical manipulation.

Discernment questions

What is the purpose? What message do the lyrics communicate? What associations will the congregation reasonably hear? How are rhythm, melody, harmony, timbre and volume functioning? Does the music invite worshipful participation or spectator entertainment? What effect does it have on thought, body, behaviour and community?

5.4 Dance in the Bible

This Module distinguishes celebratory dancing around religious events from the formal worship of temple, synagogue and early church. David's dancing before the ark (2 Sam 6) occurred in a public procession rather than an ordinary temple service. Other dance references often occur in victory celebrations, social events or poetic calls to praise. A responsible interpretation should identify the setting, participants, purpose and literary form before applying the text to corporate worship.

5.5 A Method for Evaluating Music and Movement

Criterion	Questions	Ministry implication
Biblical truth	Are lyrics and symbols consistent with Scripture?	Reject false teaching and trivialization.
Purpose	Worship, teaching, testimony, evangelism, social fellowship?	Fit the form to the ministry purpose.
Context	Sanctuary, concert, home, wedding, youth event?	Apply appropriate boundaries.
Associations	What meanings does the culture attach to the style or movement?	Consider the actual congregation, not assumptions only.
Manner and effect	Does it encourage clarity, reverence, joy, order and self-control?	Avoid sensuality, confusion and manipulation.
Excellence and participation	Is it prepared, balanced and accessible?	Serve the congregation rather than showcase skill.

LEARNING ACTIVITY: Case Conference

In a group, analyze a case in which a youth choir proposes drums, choreography and stage lighting for a Sabbath concert. Assign roles: pastor, music coordinator, youth representative, sound technician and elder. Reach a decision using the six criteria above.

Expected output: A one-page decision record stating evidence, concerns, conditions and final recommendation.

Unit Summary

Scripture permits and values skillful instrumental music.

Instruments should support the Word, the voice and congregational participation.

The Unit draws a sacred–secular distinction from temple practice.

Dance references must be interpreted according to setting and purpose.

Music and movement should be evaluated by truth, purpose, context, association, manner, effect, excellence and participation.

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UNIT 6: THE ADVENTIST PHILOSOPHY OF MUSIC AND CONGREGATIONAL SINGING

Adventist music philosophy applies biblical discipleship to listening, composing, performing and leading. This unit also treats congregational singing as a central, not optional, expression of corporate worship.

Estimated study time	3 hours
Key biblical texts	1 Corinthians 10:31; Philippians 4:8; Ephesians 5:18–20; Colossians 3:16–17; Hebrews 2:12; 2 Chronicles 5:12–14
Guided portfolio activity	A song evaluation and a congregational singing plan
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives State the overriding biblical principles of Adventist music philosophy. Evaluate music by quality, balance, appropriateness, authenticity and wholistic effect. Explain the importance of congregational singing. Identify and correct common distractions that reduce participation.	Learning Outcomes Use a structured rubric to evaluate songs and music practices. Select songs appropriate to theology, occasion and congregation. Lead congregational singing with preparation and sensitivity. Improve lyric projection, sound, staging and coordination.
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Key terms: quality; balance; appropriateness; authenticity; wholistic; congregational singing; chorister; pitch; lyric projection.

6.1 The Overriding Principle: Glory to God

The Adventist music philosophy begins with 1 Corinthians 10:31: whatever the Christian does should glorify God. This principle covers sacred and secular listening, composition and performance. Philippians 4:8 adds a moral and intellectual filter: believers should attend to what is true, honorable, just, pure, lovely and commendable.

6.2 Qualities of Music Consistent with Christian Discipleship

Quality: Careful craftsmanship, competent performance and meaningful content.

Balance: Melody, harmony, rhythm, words, emotion and intellect support one another.

Appropriateness: The music fits its purpose, setting, audience and stage of spiritual development.

Authenticity: The performer's message, character and manner do not contradict the ministry.

Wholistic effect: Music influences spirit, mind, emotion, body and relationships in a constructive way.

Biblical lyric content: Words educate, uplift and correspond with sound theology.

Cultural sensitivity: The worldwide church recognizes diverse musical forms while testing all practice by biblical principles.

6.3 Congregational Singing Defined

Congregational singing is the active participation of the gathered church in hymns, metrical psalms, Scripture songs and other biblically appropriate songs. It turns worshippers from an audience into a confessing, praying and praising community. Although choirs and soloists contribute greatly, they should not replace the voice of the congregation.

6.4 Why Congregational Singing Matters

It praises God because He is worthy.

It teaches doctrine and allows the Word to dwell richly among believers.

It admonishes, encourages and comforts.

It expresses thanksgiving and testimony.

It unites different ages, cultures and social groups in one confession.

It provides a response to Scripture, prayer and sermon.

It trains new believers in the language of faith.

6.5 Factors in Song Selection

The following factors should be considered culture, age, familiarity, lyrical content, melodic range, key, pitch, instruments and the skill of the chorister as important factors. A song may be theologically sound yet fail in a particular service because it is unfamiliar, pitched too high, poorly introduced or disconnected from the theme.

6.6 Keys to Vibrant Congregational Singing

1. Select well-written songs with sound theology and a singable melody.
2. Match songs to the occasion, sermon theme and needs of the congregation.
3. Prepare the chorister, lead voices, accompanists and sound team.
4. Choose a comfortable key and a steady, suitable tempo.
5. Give a clear introduction and visible cue for the first word.
6. Project lyrics accurately, legibly and on time.
7. Keep the congregation's voice prominent in the sound mix.
8. Teach unfamiliar songs before expecting full participation.

6.7 Common Distractions

Distraction	Effect on worship
Unclear vocal improvisation	The congregation does not know when or what to sing.
Concert-style staging	Bright stage and dark room can communicate that people should watch rather than participate.
Poor lyric projection	Small fonts, typographical errors, late slides and moving backgrounds interrupt attention.
Poor audio mix	Sound that is too loud, soft or unclear makes participation difficult.

Lack of preparation	Wrong key, uncertain tempo, unplanned transitions and disagreement among leaders create confusion.
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LEARNING ACTIVITY: Song Evaluation Laboratory

Choose two songs proposed for the same worship service. Evaluate each under biblical truth, lyrical quality, melody, harmony, rhythm, singability, cultural meaning, occasion, performance requirements and expected effect.

Expected output: A completed evaluation rubric and a justified selection of one song.

Unit Summary

Adventist music should glorify God and reflect what is true, pure and worthy.

Quality, balance, appropriateness, authenticity and wholistic effect guide evaluation.

Congregational singing is a central ministry of the whole church.

Song selection must consider theology, culture, age, familiarity, range and occasion.

Preparation, clear leadership, readable lyrics and balanced sound strengthen participation.

MODULE TWO: INTEGRATED ASSESSMENT

Place the following integrated work in the Continuous Assessment Portfolio. Answer all three questions. Each response must integrate the relevant units and apply the content to a realistic worship or music-ministry context.

1. Compare the organized music ministry under David with a present local-church music ministry. Recommend structures for calling, competence, consecration, accountability and support.
2. Evaluate a disputed music practice involving instruments, amplification or movement. Interpret the relevant biblical passages in context and apply Adventist principles with cultural and pastoral sensitivity.
3. Evaluate two contrasting songs and design a congregational singing plan that addresses theology, lyrics, musical balance, singability, culture, leadership, projection and sound.

MODULE ASSESSMENT CRITERIA

Criterion	Evidence expected
Integrated understanding	Uses the major ideas from every unit in the module and connects them coherently.
Biblical and Adventist foundation	Uses Scripture responsibly and applies Adventist worship and music principles accurately.
Contextual ministry judgement	Responds realistically to congregational needs, culture, resources, risks, participation and mission.
Academic and practical quality	Presents clear, feasible work with organized writing and Turabian/Chicago documentation where sources are used.

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MODULE 3

LOCAL-CHURCH MUSIC LEADERSHIP AND ADMINISTRATION

Module three equips the student to administer music in a local church. It treats selection and governance, choir operations and finance, the work of the music ministries coordinator and committee, and the responsible planning of public music events and complete worship services.

Units in this Module

- 1. Administering Music in the Local Church and the Biblical Origin of the Choir**
- 2. The Church Choir and Singing Groups: Roles, Rehearsal, Conduct and Finance**
- 3. The Music Ministries Coordinator and the Local Church Music Committee**
- 4. Music Launches, Concerts, Recordings, Travel and the Worship Practicum**

Module Study Guidance

Complete the units in sequence. Read every biblical passage in its context, complete the learning activities, and retain all deliverables in one portfolio. The module is designed to guide you as a lecturer would: pause, reflect, practice, and verify your learning before proceeding.

UNIT 7: ADMINISTERING MUSIC IN THE LOCAL CHURCH AND THE BIBLICAL ORIGIN OF THE CHOIR

Music ministry requires more than talent. The local church must select, authorize, organize and nurture musicians who represent its faith and mission. This unit connects the biblical origin of organized choirs with practical church governance.

Estimated study time	3 hours
Key biblical texts	Isaiah 6:1–3; 1 Chronicles 15:16–27; 25:1–7; Ephesians 5:19; Colossians 3:16; 1 Corinthians 14:40
Guided portfolio activity	A draft local-church music ministry policy
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives Describe biblical examples used to explain the origin of choirs. Explain how musicians should be selected and authorized. State expectations for membership, character, dress and conduct. Develop administrative principles for a local church music ministry.	Learning Outcomes Prepare a policy that clarifies authority, membership and standards. Distinguish choir ministry from private performance activity. Explain the relationship among church board, music coordinator, choir leadership and singing groups. Recommend a process for pastoral care and discipline of musicians.
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Key terms: choir; music ministration; authorization; membership; decorum; church board; sacred trust; governance.

7.1 Biblical Foundations for Choir Ministry

Isaiah 6 portrays seraphim antiphonally declaring God’s holiness. This heavenly scene serves as a model of ordered praise. In Israel, organized choir ministry became especially visible when David appointed trained Levites to lead worship around the ark and later the temple (1 Chron 15; 25). These texts show plurality of voices, leadership, role assignment, training and sacred purpose.

7.2 The Church Choir

The church choir is described as an organ of the church responsible for music ministration and aspects of music administration. A choir is not an independent club using the church name. It is accountable to the local church through elected leaders, the music ministries coordinator, pastor and church board.

7.3 Selecting Musicians

Because musicians occupy a visible position in worship, the church should select persons who can represent its principles such as committed participation in the church, Sabbath School or youth ministry,

together with modesty, decorum and spiritual example. Skill is important, but skill without character can damage ministry.

Spiritual qualifications: Christian commitment, teachability, prayerfulness and willingness to serve.

Church relationship: Good standing and participation in the worshipping community.

Musical qualifications: Pitch, rhythm, blend, discipline and capacity to learn.

Relational qualifications: Cooperation, punctuality, respect and ability to receive correction.

Public witness: Appearance, speech, online conduct and lifestyle should not contradict the message.

Safeguarding: Appropriate supervision and child-protection practices for children's choirs.

7.4 A Recommended Membership Procedure

1. Express interest or respond to an invitation.
2. Complete an orientation on theology, purpose, expectations and safeguarding.
3. Participate in an audition or skills assessment appropriate to the group.
4. Meet with choir leadership or the music coordinator for spiritual and practical assessment.
5. Receive recommendation through the church's approved process.
6. Sign or affirm a ministry covenant.
7. Complete a probation/orientation period.
8. Receive continuing training, pastoral nurture and periodic review.

7.5 Multiple Choirs and Singing Groups

A church may organize children's, youth, women's, men's or other choirs according to need. The singing groups are branches of the church's music ministry and should not operate as substitutes for or rivals to the church choir. All groups using the church's name or platform require coordination and accountability.

LEARNING ACTIVITY: Policy Gap Review

Interview a pastor, elder or music coordinator about the current music ministry policy. Ask about selection, scheduling, conduct, discipline, group travel, finance and safeguarding. Obtain permission and do not record confidential names.

Expected output: A gap analysis listing existing practice, risk and recommended policy response.

Unit Summary

Biblical choir ministry demonstrates order, leadership, training and sacred purpose.

The church choir is accountable to the local church rather than operating independently.

Selection should consider character, church participation, skill, relationships and witness.

A transparent membership procedure protects both the ministry and the applicant.

Multiple groups require coordination under one church music ministry.

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UNIT 8: THE CHURCH CHOIR AND SINGING GROUPS: ROLES, REHEARSAL, CONDUCT AND FINANCE

A choir fulfils its calling through disciplined preparation, congregational leadership, special ministry and responsible stewardship. This unit develops the practical systems needed for a choir to serve consistently.

Estimated study time	3 hours
Key biblical texts	1 Chronicles 9:33; 15:22; 16:4; 1 Corinthians 14:15,40; Colossians 3:16; 1 Peter 4:10–11
Guided portfolio activity	A choir constitution and one-year budget
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives Explain the role and function of a choir in worship. Design a disciplined rehearsal and conduct system. Develop fair procedures for singing groups. Prepare a basic choir budget and financial controls.	Learning Outcomes Write a choir constitution suitable for church approval. Plan rehearsals that combine devotion, musical training and administration. Assign responsibilities to choir officers. Prepare and justify a ministry budget.
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Key terms: choir constitution; rehearsal; ministry covenant; blend; repertoire; budget; accountability; special service.

8.1 Roles and Functions of the Choir

Lead and strengthen congregational singing.

Present special music that supports the theme and movement of worship.

Teach new hymns and Scripture songs.

Support revivals, evangelistic outreach and mission programmes.

Serve at weddings, funerals, dedications, thanksgiving services and other approved occasions.

Provide spiritual nurture, fellowship and musical training for members.

Present approved concerts for edification, evangelism and appropriate fellowship.

8.2 Choir Leadership Structure

The exact offices may vary, but responsibilities should be clear. Common roles include choir director, assistant director, secretary, treasurer, chaplain/spiritual-life leader, librarian, wardrobe officer, accompanist, section leaders and technical liaison. Officers remain accountable to the music ministries coordinator and church governance.

8.3 A Balanced Rehearsal

Rehearsal segment	Suggested time	Purpose
Devotion and prayer	10 minutes	Align character and ministry purpose.
Vocal/physical warm-up	10 minutes	Promote healthy technique and focus.
Difficult sections	25 minutes	Correct notes, rhythm, diction and blend.
Full repertoire	25 minutes	Develop continuity, expression and memory.
Service coordination	10 minutes	Confirm order, cues, dress and logistics.
Review and prayer	10 minutes	Set personal practice goals and close spiritually.

8.4 Conduct and Discipline

Discipline should be consistent, documented, restorative and free from favouritism. Common concerns include lateness, repeated absence, disrespect, refusal of leadership, inappropriate public conduct, misuse of funds and performance outside approved procedures. The first goal is conversation, clarification and restoration. Serious or repeated issues should follow the church's established disciplinary and pastoral process.

8.5 Financing Choir Activities

A monthly or annual church budget for music ministry and provision for instruments, robes and equipment should be in place. Financial planning prevents pressure for uncontrolled fundraising and protects the choir from private ownership. All income and expenditure should pass through approved church systems and be reported transparently.

Possible budget lines: music books/licences, instrument purchase and maintenance, training, robes/uniforms, transport for approved ministry, recording support, stationery, sound support and welfare.

Financial controls: approved budget, receipts, dual authorization, regular reporting, inventory register and church treasurer oversight.

Fundraising: must be approved, ethical, transparent and consistent with the church's mission and policies.

LEARNING ACTIVITY: Rehearsal Leadership Practicum

Lead a 20-minute rehearsal segment. Include a warm-up, correction of one musical problem, spiritual application of the lyrics and a clear closing instruction.

Expected output: Peer feedback using preparation, clarity, musical competence, respect and spiritual leadership criteria.

Unit Summary

The choir leads, teaches, supports special ministry and nurtures members.

Clear officer roles and balanced rehearsals strengthen consistency.

Discipline should be fair, documented and restorative.

The church should budget for music ministry.

Choir funds require transparent church-approved controls.

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UNIT 9: THE MUSIC MINISTRIES COORDINATOR AND THE LOCAL CHURCH MUSIC

COMMITTEE

Local-church music requires coordination across pastors, elders, choristers, accompanists, choirs, sound teams and the congregation. This unit explains the coordinator's duties and the committee processes that turn vision into an orderly annual programme.

Estimated study time	3 hours
Key biblical texts	1 Corinthians 12:4–27; 14:26,40; Ephesians 4:11–16; 1 Peter 4:10–11
Guided portfolio activity	An annual music ministry plan and committee agenda
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives State the duties of the music ministries coordinator. Describe the composition and roles of a music committee. Develop goals, schedules, budgets and evaluation systems. Promote spiritual growth and constructive communication among musicians.	Learning Outcomes Prepare a one-year music ministry calendar. Chair a structured music committee meeting. Coordinate regular and special services with pastoral leadership. Resolve common music ministry problems through policy and dialogue.
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Key terms: coordinator; music committee; worship committee; liaison; annual plan; schedule; evaluation; action plan.

9.1 Duties of the Music Ministries Coordinator

The coordinator is chair of the music committee, scheduler of musicians, contributor to the church bulletin, member of the worship committee and partner of the pastor in selecting music for regular and special services. It also includes pastoral participation such as visitation. The coordinator therefore combines spiritual leadership, administration, communication and musical judgment.

Chairs the music committee and prepare agendas, minutes and follow-up actions.

Maintain a fair schedule for choirs, choristers, accompanists and special music.

Coordinate with the pastor, elders, worship committee and technical team.

Ensure that music information reaches bulletins, announcements and digital platforms accurately.

Review proposed songs, groups, concerts and service requests under approved policy.

Promote training, spiritual nurture and pastoral care of musicians.

Develop and monitor the annual music budget and inventory.

Evaluate congregational participation and the effectiveness of the music programme.

9.2 Composition of the Music Committee

The pastor, music ministries coordinator, elder responsible for music, pianist/accompanist, choristers and representatives of singing groups. Depending on local needs, the church may also include the choir director, sound/technology representative, children's ministry representative or church clerk. The church board should approve the composition according to local policy.

9.3 Roles of the Music Committee

Evaluate goals in light of congregational needs.

Discuss problems and recommend solutions.

Recognize, encourage and nurture music leadership.

Serve as liaison between musicians, leaders and congregation.

Promote spiritual growth among musicians.

Plan and publicize special music events.

Recommend a music budget to the finance committee/church board.

Report progress and major decisions to the appropriate church body.

9.4 Planning Cycle

Stage	Key work	Output
Listen	Congregational needs, pastoral themes, calendar, resources	Needs statement
Set goals	Specific spiritual, musical and participation goals	Annual goals
Plan	Calendar, leaders, repertoire, training, budget and risk controls	Action plan
Implement	Communication, rehearsal, service and event coordination	Completed activities
Evaluate	Feedback, participation, quality, finance and spiritual fruit	Review and revised plan

9.5 Managing Common Problems

Scheduling conflict: Use a published rotation and define a transparent process for exchanges.

Style disagreement: Return to biblical principles, service purpose and congregational needs; avoid personal attacks.

Late song changes: Set deadlines while allowing the pastor limited flexibility for genuine ministry needs.

Platform competition: Clarify that all groups serve one church mission and are not ranked by popularity.

Poor preparation: Require rehearsal, provide training and temporarily reassign responsibilities where necessary.

Financial dispute: Use approved budgets, receipts, minutes and church treasurer procedures.

LEARNING ACTIVITY: Committee Simulation

Conduct a 30-minute mock music committee meeting. Agenda: low congregational participation, a requested concert, instrument repair and a scheduling complaint. Assign a chair, secretary and members.

Expected output: Agenda, minutes, decisions, responsible persons and deadlines.

Unit Summary

The coordinator integrates spiritual, musical and administrative leadership.

The music committee represents the main stakeholders in local-church music.

Its work includes evaluation, problem solving, nurture, events, budgeting and communication.

A planning cycle moves from listening to evaluation.

Policies and respectful dialogue help resolve common conflicts.

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UNIT 10: MUSIC LAUNCHES, CONCERTS, RECORDINGS, TRAVEL AND THE WORSHIP PRACTICUM

Public music events can support evangelism and edification, but they also expose the church to theological, financial, safety and reputational risk. This unit translates the handout's event guidelines into a transparent approval process and concludes the course with a complete worship practicum.

Estimated study time	3 hours
Key biblical texts	1 Corinthians 10:31–33; 14:26,40; Philippians 4:8; Colossians 3:16–17; Proverbs 11:14; Luke 14:28
Guided portfolio activity	An event proposal and a 45–60-minute worship practicum
Assessment status	Formative practice; graded only as part of the module-end portfolio assessment

Unit Objectives State guidelines for album launches, concerts, recordings, service requests and travel. Apply approval, finance, safety and spiritual criteria to public events. Plan music for church social functions responsibly. Design and lead an integrated worship service.	Learning Outcomes Prepare an approval-ready event proposal. Identify risks and mitigation measures for travel and public performance. Evaluate whether an event is evangelistic, edifying and consistent with church identity. Facilitate a coherent worship service with effective participation.
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Key terms: concert; album launch; service request; recording review; clearance; insurance; risk assessment; worship practicum.

10.1 Album Launches and Concerts

Organizing these events requires appropriate church approval and additional clearance when programmes occur outside the local territory. Organizers should submit the whole programme, venue, participants and master of ceremonies. The approving body should be satisfied that the event is evangelistic or edifying and will not bring the church into disrepute.

Keep the programme spiritually purposeful and theologically sound.

Avoid costume changes, decorative effects or presentation styles that shift attention from ministry to theatrical display.

Choose a sober-minded master of ceremonies and avoid comedy that destroys the worship atmosphere.

Clarify finance, tickets/offering, copyright, venue, security, child safeguarding and accountability.

Provide realistic start/end times and respect Sabbath boundaries where applicable.

10.2 Service Requests and Outings

Groups invited outside their local church or territory should obtain approval before travel. The inviting body should ordinarily meet agreed transport, food and lodging costs. Outings should be moderated so that family responsibilities and the ministry needs of the home church are not neglected.

10.3 Recordings and Publication

Before recording or publishing music under the church's identity, there should be theological and technical review by the music committee. Review should consider lyrics, doctrine, pronunciation, music quality, copyright/licensing, artwork, performer authorization, safeguarding and the public reputation of the church. Digital publication requires the same spiritual care as a physical album.

10.4 Travel and Insurance

Approved travel requires a responsible itinerary, passenger list, qualified driver, roadworthy vehicle, emergency contacts, consent for minors, accommodation arrangements and appropriate insurance. A spiritual event does not remove the duty of care.

10.5 Music at Social Functions

Music at weddings, parties and other church-related social functions should be selected according to Christian values, the setting and the audience. Even when music is not explicitly sacred, the Christian witnesses through choices that avoid sensuality, degrading lyrics, intoxication culture and behaviour inconsistent with discipleship.

10.6 Event Approval Workflow

1. Concept note submitted to music coordinator and pastor.
2. Programme, lyrics, participants, venue, budget and risk assessment reviewed.
3. Music committee recommendation recorded in minutes.
4. Church board or appropriate church body approves.
5. Conference/field/union clearance obtained where territory or policy requires.
6. Contracts, insurance, transport, copyright and safeguarding completed.
7. Event implemented with accountable finance and pastoral oversight.
8. post-event report and financial statement submitted.

10.7 The Worship Practicum

The capstone practicum requires students to plan and lead a complete worship experience. The service should demonstrate theology, coherence, participation, congregational song, appropriate special music, Scripture, prayer, response and sending. The practicum may be conducted in a classroom, chapel, local church or supervised online setting.

Practicum criterion	Evidence	Marks (%)
Theology and purpose	God-centred, biblical, clear theme	15
Order and coherence	Meaningful flow and time management	15
Music selection	Theologically sound, appropriate and singable	15

Leadership and participation	Clear cues; congregation actively involved	15
Musical/technical execution	Prepared, balanced, intelligible sound	15
Pastoral sensitivity	Inclusive, reverent, culturally aware	15
Reflection and documentation	Plan, roles, self-evaluation and feedback	10

LEARNING ACTIVITY: Event Approval Panel

Review a fictional album launch proposal containing: unapproved guest artists, late-night timing, no budget, unreviewed lyrics, dramatic lighting and travel by minors. Decide whether to approve, revise or reject.

Expected output: A written panel decision with required conditions and reasons.

Unit Summary

Public music events require church authorization and transparent planning.

Programmes should remain evangelistic or edifying rather than theatrical.

Recordings need theological, technical, ethical and copyright review.

Travel requires duty of care, approval and insurance.

The worship practicum integrates theology, music, leadership, participation and pastoral sensitivity.

MODULE THREE: INTEGRATED ASSESSMENT

Place the following integrated work in the Continuous Assessment Portfolio. Answer all three questions. Each response must integrate the relevant units and apply the content to a realistic worship or music-ministry context.

1. Prepare a local-church music ministry policy covering authority, selection, membership, conduct, rehearsal, scheduling, finance, safeguarding, discipline and restoration.
2. Develop an annual music ministry plan containing measurable goals, a calendar, leadership roles, choir development, congregational-singing priorities, budget controls and evaluation methods.
3. Plan and document an approval-ready worship practicum or public music event, including theology, programme, participation, repertoire, rehearsal, finance, copyright, travel, risk, safeguarding and post-event evaluation.

MODULE ASSESSMENT CRITERIA

Criterion	Evidence expected
Integrated understanding	Uses the major ideas from every unit in the module and connects them coherently.
Biblical and Adventist foundation	Uses Scripture responsibly and applies Adventist worship and music principles accurately.
Contextual ministry judgement	Responds realistically to congregational needs, culture, resources, risks, participation and mission.

Criterion	Evidence expected
Academic and practical quality	Presents clear, feasible work with organized writing and Turabian/Chicago documentation where sources are used.

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APPENDICES: PRACTICAL TOOLS

The following templates may be copied, adapted and submitted as part of the Music and Worship Portfolio.

Appendix A: Song Evaluation Rubric

Criterion	Evaluation questions	Score
Biblical/theological truth	Does the text agree with Scripture and Adventist belief?	0–5
Purpose and God-centredness	Does it glorify God and serve the service purpose?	0–5
Lyrical quality	Clear, rich, intelligible, non-trivial language	0–5
Melody and singability	Memorable, suitable range, accessible to congregation	0–5
Harmony and rhythm	Support the message; balanced and appropriate	0–5
Cultural meaning	Associations understood and responsibly evaluated	0–5
Wholistic effect	Constructive influence on mind, emotion, body and conduct	0–5
Performance requirements	Can available leaders present it skillfully?	0–5

Decision guide: 32–40 = strongly suitable; 24–31 = suitable with preparation/adaptation; 16–23 = reconsider; below 16 = not recommended for the proposed setting.

Appendix B: Worship Service Planning Template

Service theme and date	
Biblical text and central truth	
Target congregation / special needs	
Worship objectives	
Order of service with time allocations	
Congregational songs and keys	

Special music and purpose	
Scripture readers / prayers / sermon leader	
Sound and projection requirements	
Rehearsal and sound-check time	
Participation strategy	
Risk/safeguarding considerations	
Post-service evaluation questions	

Appendix C: Choir Constitution Outline

1. Name and church relationship
2. Biblical purpose and mission
3. Membership eligibility and admission
4. Officers and responsibilities
5. Meetings and rehearsals
6. Repertoire and song approval
7. Dress, conduct and public witness
8. Finance, property and inventory
9. Travel, service requests and safeguarding
10. Discipline, restoration and appeals
11. Amendment and church-board approval

Appendix D: Music Committee Agenda

1. Opening devotion and prayer
2. Confirmation of previous minutes
3. Review of action items
4. Congregational singing and worship feedback
5. Musician/choir scheduling
6. Training and spiritual nurture
7. Event, travel or recording requests
8. Budget and equipment
9. Policy or discipline matters
10. New business
11. Decisions, responsible persons and deadlines
12. Closing prayer

Appendix E: Concert / Launch Approval Checklist

- ☐ Clear evangelistic or edifying purpose
- ☐ Church and territorial approval obtained
- ☐ Full programme and repertoire reviewed
- ☐ Participants and master of ceremonies approved
- ☐ Budget and financial controls approved
- ☐ Venue, time and Sabbath considerations appropriate
- ☐ Sound, lighting and staging support ministry purpose
- ☐ Copyright/licences and recording permissions addressed
- ☐ Safeguarding and parental consent completed
- ☐ Travel, accommodation, driver and insurance arranged
- ☐ Emergency and security plan prepared
- ☐ post-event report and financial statement scheduled

Appendix I: Glossary

Term	Meaning
Accompaniment	Instrumental support that helps singers maintain pitch, tempo, rhythm and harmony.
Adoration	Worship that celebrates God's character and worth.
Cantillation	The chanting or melodic recitation of sacred text.
Congregational singing	Corporate song in which the gathered worshippers actively participate.
Contextualization	Expressing biblical worship appropriately within a culture without compromising truth.
Dynamics	The forces and relationships that shape a worship experience; in music, also variation in loudness.
Liturgy	The pattern or order through which public worship is conducted.
Music ministry	Service to God and people through music, carried out under spiritual and church accountability.
Repertoire	The collection of music prepared by a musician, choir or congregation.
Sacred music	Music set apart for worship or explicitly religious purpose.

Secular music	Music not specifically designed for sacred worship; it still requires Christian moral discernment.
Worship practicum	A supervised practical exercise in planning and leading a worship service.

Appendix G: Continuous Assessment Portfolio Rubric (50%)

Criterion	Evidence expected	Marks
Biblical and theological foundation	Responsible use of Scripture and a coherent theology of worship and music.	10
Adventist philosophy and discernment	Accurate application of Adventist principles to music, culture and ministry decisions.	8
Module integration	Connects learning from all three modules in the submitted work.	8
Practical ministry competence	Usable worship plans, policies, schedules, budgets, event tools and practicum evidence.	10
Participation, ethics and accountability	Addresses congregation, safeguarding, finance, copyright, risk and church authorization.	7
Reflection, organization and documentation	Clear reflection, improvement plan, writing and source documentation.	7
Total	Continuous Assessment Portfolio	50

Appendix H: End-of-Semester Examination / Capstone Rubric (50%)

Criterion	Evidence expected	Marks
Biblical theology of worship and music	Interprets key passages responsibly and builds a coherent theology.	10
Adventist identity and music philosophy	Applies Adventist worship, congregational and music-ministry guidance accurately.	8
Integration of all three modules	Connects foundations, discernment, participation, leadership and administration.	10
Contextual analysis and ministry judgement	Addresses culture, technology, sound, ethics, risk and differing congregational needs.	8

Criterion	Evidence expected	Marks
Practical application and feasibility	Presents workable plans, policies, budgets, approvals and evaluation.	8
Academic presentation and documentation	Uses clear organization, accurate language and Turabian/Chicago documentation.	6
Total	End-of-Semester Examination / Capstone Assignment	50

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