

GRASSI, DANIEL, J. Ph.D. Preparing A New Generation of Church Musicians: A Delphi Study of Evangelical Church-based Worship School Programs. (2022)
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The purpose of this research was to examine the program history, structure, curricula, Student Learning Objectives, and Instructional Methods of five ($N = 5$) Church-based Worship Schools ('CBWS') in the United States. Church-based Worship Schools are professional, non-degree-granting educational institutions that provide ministry training for church musicians who aspire to leadership roles in evangelical Protestant churches. This study was designed to examine the characteristics of these emerging church music education programs.

An exploratory sequential mixed-method design was used for this research. Data were collected and analyzed from four primary sources, including (a) Worship School course catalogs, (b) program materials, (c) websites, and (d) Delphi Survey responses. The five CBWS training programs examined in the current study were selected based on criteria, including (a) operational longevity, (b) active student enrollment, (c) trained faculty, and (d) Worship School facility. Church-based Worship School program history and curricula were described and presented in the form of researcher-developed 'Profiles' for each Worship School. A panel of Worship School program 'experts' ($n = 13$) were comprised of directors, instructors, administrators, and church leaders of five Worship Schools in the United States and were surveyed using a Delphi method.

Three Delphi Survey 'Rounds' were developed and administered to CBWS leaders to determine the specific elements of analysis. The first round of qualitative data collection generated themes that were used by the researcher to develop the second and third rounds of quantitative survey items. In Round 2 and Round 3 of the Delphi Survey, participants were given instructions to rate their responses to determine the student learning objectives and instructional methods of their Church-based Worship School training programs. Survey

participants' ratings were based on a five-point Likert-type scale (i.e., '1' = *definitely not important/strongly disagree/never or very rarely*; '2' = *not important/disagree/rarely*; '3' = *somewhat important/neutral/occasionally*; '4' = *important/agree/frequently*; '5' = *definitely important/strongly agree/very frequently*). The Delphi Survey responses items were analyzed and presented with the mean ratings (M), standard deviations (SD), variances (s^2), and consensus levels (CL) to determine what Student Learning Objectives (i.e., 'Skills' and 'Understandings') and Instructional Methods were common among the five CBWS programs. For the current study, a consensus was determined when 70% or more of the survey participants ($n = 13$) rated a survey item as either four or five on a five-point Likert-type scale.

Using the Delphi method, a consensus ($\geq 70\%$) or not achieving consensus ($\leq 69.9\%$) determination was made of the Skills, Understandings, and Instructional Methods that were rated by CBWS survey participants. A total of 100 Skills, Understandings, and Instructional Methods were identified in the Delphi Survey of CBWS programs. By the end of the Delphi Survey, 45 Skills, Understandings, and Instructional Methods achieved consensus while 55 did not achieve consensus of the survey participants. Commonalities and differences between the five CBWS programs were described in the current study. Survey participants' responses were discussed, and implications for CBWS training programs were considered.

Finally, program recommendations were offered by the researcher to develop Church-based Worship School programs in evangelical church settings. Future longitudinal studies are needed to determine the effectiveness and durability of these types of church-based music education programs as a means for developing church musicians, pastors, worship leaders, and creative professionals in evangelical churches.

PREPARING A NEW GENERATION OF CHURCH MUSICIANS:
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WORSHIP SCHOOL PROGRAMS

by

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DEDICATION

To my wife, Thelma, words cannot express my gratitude for your profound sacrifice during this season. Your love, devotion, and commitment have made it all worthwhile. To our daughters, Madeline and Ruth, we are so proud of you. “It is my prayer that your love may abound more and more, with knowledge and all discernment, so that you may approve what is excellent, and so be pure and blameless for the day of Christ” (English Standard Version, 2001, Philippians 1: 9–10). I love you all.

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TABLE OF CONTENTS

LIST OF TABLES.....	xii
LIST OF FIGURES.....	xiv
CHAPTER I: INTRODUCTION	1
Background of the Study.....	2
Research Purpose and Research Questions	5
Need for Study.....	6
Philosophical Framework.....	10
Introduction of Research Methodology.....	11
Delphi Method	12
Limitations of the Proposed Research.....	15
Definition of Terms.....	17
Church Music in Evangelical Traditions	18
Educational Terminology	22
Dissertation Organization.....	24
CHAPTER II: REVIEW OF LITERATURE	25
Early Protestant Church Music Education (1500–1600s)	25
Singing Schools (1700s).....	30
Evangelical Protestant Revivalism (1800s).....	33
Lowell Mason and Public-School Music Education (1800s)	34
University Music Degrees (1800–1900s).....	35
Protestant Church Music Degrees (1900s).....	37
Worship Studies Degree Programs (1990s–2000).....	45
NASM and Renewed Priorities in Church Music Education	47
Revisions to the Church Music Degree.....	54
The Rise of Church-based Worship Schools.....	56
Publicizing Church-based Worship Schools	59
Conclusion	60

CHAPTER III: PROCEDURES.....	62
Procedural Overview.....	62
Research Setting.....	64
Research Assumptions	64
Researcher’s Qualifications.....	65
Selection of Worship Schools and Survey Participants	66
Worship Schools	66
CBWS Naming.....	68
Admissions and Records	68
Learning Cohorts	69
Instruction Schedule.....	70
Survey Participants.....	70
Data Collection	72
Worship School Documentation	72
Operationalization of Research Questions.....	72
Delphi Survey.....	75
Data Analysis.....	78
Consensus	78
Reliability and Validity.....	81
Ethical Considerations.....	82
CHAPTER IV: RESULTS.....	84
Research Question 1.....	84
CBWS 1 Profile.....	85
Worship School History	85
Program Development	87
CBWS 2 Profile.....	90
Worship School History	90
Program Development	90
CBWS 3 Profile.....	93
Worship School History	93
Program Development	94
CBWS 4 Profile.....	96

Worship School History	96
Program Development	97
CBWS 5 Profile.....	99
Worship School History	99
Program Development	100
CBWS 1–5 Profile Summary.....	101
Research Question 2.....	104
CBWS Course Subject Categories	105
CBWS 1 Program.....	106
Curriculum and Structure	106
Assessments and Certification.....	109
CBWS 2 Program.....	111
Curriculum and Structure	111
Assessments and Certification.....	118
CBWS 3 Program.....	119
Curriculum and Structure	119
Assessments and Certification.....	123
CBWS 4 Program.....	124
Curriculum and Structure	124
Assessments and Certification.....	125
CBWS 5 Program.....	126
Curriculum and Structure	126
Assessments and Certification.....	129
CBWS 1–5 Program Summary	130
Research Question 3.....	135
Timeline of Delphi Survey.....	136
Results of Delphi Survey	137
Informed Consent and Demographic Information.....	137
Round 1	138
Round 2	144
Round 3	146
Final Consensus of Skills, Understandings, and Instructional Methods	149

CHAPTER V: SUMMARY AND CONCLUSIONS.....	158
Restatement of Purpose and Research Questions	158
Discussion of Results	160
Implications for Church-based Worship Schools	166
Identification	166
Advocacy	166
Alignment	167
Recommendations for Future Research and Actions	168
Conclusion	170
REFERENCES.....	173
APPENDIX A: IRB APPROVAL.....	187
APPENDIX B: OVERVIEW OF CBWS 1 INSTITUTION AND PROGRAM.....	188
APPENDIX C: OVERVIEW OF CBWS 2 INSTITUTION AND PROGRAM.....	189
APPENDIX D: OVERVIEW OF CBWS 3 INSTITUTION AND PROGRAM.....	190
APPENDIX E: OVERVIEW OF CBWS 4 INSTITUTION AND PROGRAM.....	191
APPENDIX F: OVERVIEW OF CBWS 5 INSTITUTION AND PROGRAM	192
APPENDIX G: CBWS 1 COURSE DESCRIPTIONS	193
APPENDIX H: CBWS 2 COURSE DESCRIPTIONS	197
APPENDIX I: CBWS 3 COURSE DESCRIPTIONS.....	212
APPENDIX J: CBWS 4 COURSE DESCRIPTIONS	218
APPENDIX K: CBWS 5 COURSE DESCRIPTIONS	224
APPENDIX L: INVITATION TO RESEARCH LETTER.....	241
APPENDIX M: CBWS DIRECTOR INITIAL QUESTIONNAIRE.....	242
APPENDIX N: INFORMED CONSENT AND DEMOGRAPHIC INFORMATION FORM .	243
APPENDIX O: DELPHI SURVEY ROUND 1.....	246
APPENDIX P: DELPHI SURVEY ROUND 2	250
APPENDIX Q: DELPHI SURVEY ROUND 3.....	268

APPENDIX R: ROUND 1 ‘SKILLS’ SURVEY RESPONSES	286
APPENDIX S: ROUND 1 ‘UNDERSTANDINGS’ SURVEY RESPONSES	291
APPENDIX T: ROUND 1 ‘INSTRUCTIONAL METHODS’ SURVEY RESPONSES	297
APPENDIX U: ROUND 2 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL METHODS ACHIEVING CONSENSUS.....	302
APPENDIX V: ROUND 2 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL METHODS NOT ACHIEVING CONSENSUS.....	305
APPENDIX W: ROUND 2 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL METHODS WITH COMMENTS.....	308
APPENDIX X: ROUND 3 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL METHODS ACHIEVING CONSENSUS.....	310
APPENDIX Y: ROUND 3 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL METHODS NOT ACHIEVING CONSENSUS.....	312
APPENDIX Z: ROUND 3 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL METHODS WITH COMMENTS.....	316
APPENDIX AA: ROUND 3 FINAL LIST OF SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL METHODS AND SURVEY ROUND RESULTS OR ACTIONS.....	319
APPENDIX BB: FINAL EMAIL SENT TO SURVEY PARTICIPANTS	327

LIST OF TABLES

Table 1. Protestant Church Adherent Populations by Size of Area	17
Table 2. NASM Handbook Description for B.M. in Worship Studies (NASM, 2012)	53
Table 3. CBWS Director Initial Questionnaire	72
Table 4. CBWS 1 Modern Music Coursework	108
Table 5. CBWS 1 Music Production Coursework	108
Table 6. CBWS 1 Creative Leadership Coursework.....	109
Table 7. CBWS 2 Track 1: The Character of the Worship Pastor Coursework.....	115
Table 8. CBWS 2 Track 2: The Craft of the Worship Pastor Coursework.....	116
Table 9. CBWS 2 Track 3: The Calling of the Worship Pastor Coursework	117
Table 10. CBWS 3 In-Person Music Track Coursework.....	120
Table 11. CBWS 3 Online Music Track Coursework	121
Table 12. CBWS 3 In-Person Media Arts Track Coursework.....	122
Table 13. CBWS 4 Worship School Coursework	125
Table 14. CBWS 5 Worship School Core Coursework.....	127
Table 15. CBWS 5 Worship School Concentration Coursework	128
Table 16. Timeline of Surveys	136
Table 17. Experience of CBWS Leaders Who Participated in the Delphi Survey	138

Table 18. Skills and Understandings That Achieved 100% Consensus in Round 2	146
Table 19. Skills, Understandings, and Instructional Methods That Changed Status	148
Table 20. Skills and Understandings that Achieved Final Consensus	150
Table 21. Instructional Methods that Achieved Final Consensus	153
Table 22. Skills and Understandings that Did Not Achieve Final Consensus	154
Table 23. Instructional Methods that Did Not Achieve Final Consensus	156

LIST OF FIGURES

Figure 1. Nondenominational Protestant Churches in the United States.....	16
Figure 2. Church Music Degree Program Paradigm (Robinson, 1982)	49
Figure 3. CBWS 1 Modern Music Course Subject Categories.....	108
Figure 4. CBWS 1 Music Production Course Subject Categories	109
Figure 5. CBWS 1 Creative Leadership Course Subject Categories.....	109
Figure 6. CBWS 2 Track 1 Course Subject Categories.....	115
Figure 7. CBWS 2 Track 2 Course Subject Categories.....	116
Figure 8. CBWS 2 Track 3 Course Subject Categories.....	117
Figure 9. CBWS 2 Combined Three-Track Course Subject Categories	117
Figure 10. CBWS 3 In-Person Music Track Course Subject Categories	120
Figure 11. CBWS 3 Online Music Track Course Subject Categories.....	121
Figure 12. CBWS 3 In-Person Media Arts Track Course Subject Categories	122
Figure 13. CBWS 4 Worship School Course Subject Categories.....	125
Figure 14. CBWS 5 Worship School Course Subject Categories.....	129
Figure 15. CBWS 1–5 Combined Worship School Course Subject Categories	131

CHAPTER I: INTRODUCTION

Throughout history, evangelical Protestant congregations have espoused the vital role of music in the public and private worship of God. The Old Testament's imperative call to “worship the Lord in the splendor of holiness” (English Standard Version, 2001, Psalm 29: 2) reverberates in the New Testament where the Apostle Paul commended all Christians to “address one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with your heart” (English Standard Version, 2001, Ephesians 5: 19). Evangelical Protestant worship practices have evolved over time, even controversially, especially regarding music.

‘Contemporary Worship Music’ emerged within evangelical Protestant churches during the 1960s in the United States (Ingalls, 2008, 2017, 2018; Ingalls & Yong, 2015; Ingalls et al., 2013, Webber, 1993). Contemporary Worship Music is a genre of evangelical Protestant congregational song that is modeled after Western mainstream popular music styles (Ingalls, 2008, 2017, 2018). Originally confined to the Pentecostal-Charismatic religious revival movement of the 1960s in the Western United States, known as the ‘Jesus Movement,’ Contemporary Worship Music has spread among evangelical Protestant congregations throughout the country, and is now the prevailing musical style heard in evangelical Protestant churches throughout the world (Ingalls, 2008, 2017, 2018).

More than a stylistic preference of evangelical Protestant congregants, however, contemporary worship music has influenced every aspect of evangelicals’ worship, including (a) song, (b) discourse, (c) doctrine, and (d) education. In no other place has contemporary worship music been more prominent than in the formation of the modern-day ‘worship leader’—identified as the person who directs the congregational singing in evangelical Protestant church worship services or gatherings.

A recent development in church music education within the last three decades is the emergence of localized, church-based worship training programs, identified as ‘Worship Schools.’ ‘Church-based Worship Schools’ (CBWS) are institutions of higher education that provide short-term ministry training for church musicians and creative arts professionals through classroom instruction, mentoring, and music performance environments. Church-based Worship School programs foster learners’ spiritual growth, artistic abilities, and congregational song-leading skills to be effective as church musicians, worship leaders, music educators, and creative professionals in evangelical churches. Many Church-based Worship Schools are housed in evangelical Protestant ‘megachurches’ throughout the United States. Church-based Worship Schools provide students a non-degree certification in worship studies upon completion of the training program(s).

The current study is designed to descriptively analyze selected Church-based Worship Schools ($N = 5$) in the United States and to determine the qualities of these unique church music education programs. Church-based Worship Schools are committed to professionally preparing worship leaders, musicians, and creative professionals for ministry and service in evangelical Protestant churches. An analysis of CBWS programs is needed to clarify the history, curricular content, structure, student learning objectives, and instructional methods of these emerging church music education programs and to determine their place in the evangelical church and academic community. Determining how Church-based Worship Schools train their students for successful worship ministry is the central focus of this study.

Background of the Study

Pedagogical changes in evangelical church music education and worship leader preparation have been well-documented in recent years (Boer, 2019; Brady, 2002; Cooper, 2016;

Covarelli, 2018; De Santo, 2005; Gillis, 2013; Moss, 2001; Ruth, 2020). Parallel to the shifts in university-based church music degree programs throughout the 1990s and 2000s in the United States was the emergence of Church-based Worship School programs (De Santo, 2005; Hendricks, 2012; Sheeks, 2016; Ruth & Ottaway, 2020). Church-based Worship School program instructors equipped learners with specific skills and understandings and applied specialized instructional methods and learning environments compared to university-based church music degree programs. Church-based worship training programs also may yield different results compared to university-based church music education degree programs as well.

The primary focus of many university-based church music degree programs in recent years has centered on the development of the ‘worship leader’—the individual who is primarily responsible for selecting, preparing, and performing the music portions during evangelical Protestant church services or worship gatherings. Worship leaders’ essential duty is to enhance the worship experiences of congregants through music ministry.

Historically, worship leaders were well-trained pastors, administrators, theologians, musicians, and music educators (Hustad, 1981, 1993). The academic training that is received and experienced by worship leaders has been historically broad. The ubiquity of contemporary worship music that is performed in evangelical churches today compared to classic hymnody, however, has placed a particular challenge on university-based church music programs. University-based church music programs must apply curricula that meets the needs of modern worship music in evangelical church settings, and it often is difficult to design such a narrow focus in an accredited university setting. Considering the specific skills and understandings of the worship leader, Hustad (1981, 1993) maintained three important knowledge domains that a church music leader must master:

- music—the basic art in its theory, its history and literature, and its performance
- music education—the principles and practices of teaching music to various age groups
- church music—the philosophy and administration of church music, worship, hymnology, church music literature and history, conducting, service playing, Bible, theology, and ministry (Hustad, 1981, 1993)

Hustad (1981, 1993) also argued that to achieve a successful career in church music, a person often must possess specific academic credentials. He identified three typical educational paths for church music leaders:

- bible college education terminating in a baccalaureate degree in church music
- baccalaureate degree in music, followed by a master's degree in divinity
- baccalaureate degree in music followed by a master's degree in Christian ministry (Hustad, 1981, 1993)

Following formal education in music or ministry, vocational church musicians usually refined their education through courses, readings, workshops, conventions, and affiliations with professional organizations (Hustad, 1981, 1993).

University or seminary church music education programs have continued as common place in evangelical Protestant church music preparation. Church-based Worship Schools, however, have emerged as a relatively 'new' educational pathway for students who aspire to leadership roles as church musicians, worship leaders, and creative professionals in evangelical Protestant churches. Church-based Worship School programs provide students a unique set of learning experiences that foster the spiritual, professional, and artistic growth of those who lead worship experiences in their church congregation or contribute to their church's worship ministry.

The curricular content and program design of Church-based Worship Schools are largely unexamined in recent studies that pertained to evangelical Protestant church music education. A

criticism of CBWS programs is that they lacked adequate depth and scope in the performance practices, pedagogical, and historical traditions of evangelical Protestant church music. Church-based Worship Schools almost exclusively focus on contemporary worship music that is influenced by Western popular music styles and the Christian music industry. The current study is designed to address the legitimacy of this criticism, and ultimately, is designed to investigate the history, program structure, curricula, Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’), and Instructional Methods of CBWS programs for developing leaders in localized, evangelical church ministry contexts.

Finally, based on the findings of the current study, the researcher provided a series of recommendations for developing CBWS programs in evangelical church settings. The researcher’s recommendations collectively provided evangelical church leaders and music educators a tool for developing and evaluating CBWS programs. An exploratory analysis of these educational institutions is needed to determine the value of, and importance of CBWS programs. Commonalities and differences between the five CBWS programs in the United States are discussed.

Research Purpose and Research Questions

The purpose of the current study is to examine the histories, program structures, curricula, Student Learning Objectives (‘Skills’ and ‘Understandings’), and Instructional Methods of selected Church-based Worship Schools in the United States. A sample of representative Worship Schools ($N = 5$) is described in the current study. Survey responses from expert-level Worship School directors, instructors, and host church pastors ($n = 13$) using a Delphi survey method statistically are analyzed. The data are collected from several sources, including (a) website advertisements, (b) syllabi, (c) course materials, (d) assessments, (e)

certification processes, and (f) survey participants' responses. This study addresses the following three research questions (RQs):

1. What are the characteristics of Church-based Worship School (CBWS) music education programs?
2. How are each of the five CBWS programs unique in terms of their program curriculum and structure?
3. What are the Student Learning Objectives and Instructional Methods of CBWS programs to develop worship leaders who can successfully lead church music ministries in evangelical churches?

Need for Study

A study of Church-based Worship School institutions and program characteristics is needed considering several factors. First, as of March 2022, no scholarly research exists that examines the specific curricular characteristics of CBWS programs in the United States. Church-based Worship Schools are referenced tangentially in evangelical Protestant church music literature; however, no research study has been conducted that describes and positions these unique educational programs within academia. Second, many CBWS programs operate in independent, non-denominational evangelical Protestant 'megachurches,' and these churches feature substantial facilities and financial resources to support these types of church music education programs within their music ministries. Third, CBWS programs operate autonomously from other CBWS programs and pursue their curricular goals under the supervision of their respective 'host church.' Fourth, CBWS are not required to maintain academic accreditation, school boards, or other affiliations with professional associations in higher education. These factors may explain the relative obscurity of Church-based Worship Schools in the academic community, and thus, the motivation to study church-based music education programs.

To understand Church-based Worship Schools, the reader must consider how church music education and contemporary worship music intersect. For several decades, evangelical churches have deemphasized traditional hymnody in favor of popular music styles (Reagan, 2015; Redman, 2002; Webber, 1993). Congregants' expectations of worship music have shifted in evangelical Protestant churches. The performance of contemporary worship music in evangelical churches has prompted a change in the way church musicians think about their ministry preparation. The aim of the current study is to determine the nature and quality of CBWS programs for training worship leaders, church musicians, and creative professionals in evangelical church settings.

A related issue to the current study is the recent revision of undergraduate and graduate church music degree programs since 1990—in nomenclature and content—from the earlier 'sacred music' or 'church music' degrees to 'worship studies' degrees. This study will not address the perceived or actual strengths and weaknesses of university- or seminary-based baccalaureate or graduate church music degree programs to any significant depth or attempt to compare university-based church music programs to CBWS programs. Church-based Worship School programs are non-degree church music education programs that have evolved during a similar period that university-based church music education programs were experiencing considerable pedagogical change in the United States.

The short-term (i.e., typically eight months to two years) nature of a CBWS program does not match the rigor, scope, and depth of a four-year baccalaureate church music degree for obvious reasons. First, there are institutional affordances and boundaries that are characteristic of four-year baccalaureate degree or graduate degree programs that do not apply to CBWS programs. Second, university- or seminary-based church music degree programs provide

students a broader range of music education, including the historical, theoretical, philosophical, and cultural functions of music. Church-based Worship School programs provide students a narrower aim and curricular scope than university church music degree programs. Third, CBWS programs provide students opportunities to develop their skills and understandings in specialized areas of (a) worship leadership, (b) pastoral leadership, (c) music performance, (d) theology, (e) media, and (f) music technology that typically are focused on the creation and performance of contemporary worship music in evangelical church contexts.

The purpose of the current study is to examine the history, program structure, curricula, Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’), and Instructional Methods of five selected Church-based Worship Schools in the United States. A sample of five Worship School programs ($N = 5$) and survey responses of CBWS leaders ($n = 13$) are described and analyzed. The inclusion of five Worship Schools in this research reasonably represents the characteristics of Church-based Worship School programs.

The selection criteria used to determine the relative homogeneity of CBWS programs included in the current study were (a) a minimum of 3 years in operation; (b) continuous student enrollment over that period; (c) professionally trained instructors; and (d) adequate church facilities, budget, and staff to execute the CBWS program goals. This analysis of CBWS programs is accomplished by applying expert-level criticism and the researcher’s knowledge of the general characteristics of the student population, the CBWS content domains, and the instructional methods of these types of church music education programs. For the current study, individual CBWS programs are referred to by a pseudonym or collectively as ‘Church-based Worship Schools’ or ‘Worship Schools.’

Any instructional setting—whether a university, seminary, or church—that is committed to training church musicians for vocational ministry service must be examined for understandable reasons. Church music education programs do not exist in isolation. If the goal of evangelical Protestant Church-based Worship School programs is to prepare learners for service in evangelical church ministry as well-trained worship leaders, pastors, composers, educators, performers, and creators, then Worship Schools share many common goals as other institutions with similar interests. This study of CBWS programs is intended to describe CBWS programs and examine the curricular qualities for training leaders in evangelical churches.

Worship leaders fulfill an important ministerial role in the evangelical Protestant church. They must be individuals who are expected to effectively teach and guide others in biblical theology and worship experiences primarily through congregational singing. While they differ in particularities of their curricula and program design, all Church-based Worship Schools share a common commitment to prepare students who can lead excellently in congregational settings. Church-based Worship Schools are academic institutions that are not constrained to a single model or a mutual curricular standard. How Church-based Worship Schools achieve their educational goals exclusively is determined by the local church leadership, instructors, and administration of the Worship Schools.

Currently, the researcher has not found a centralized, national registry of Church-based Worship Schools in the United States. There are no published content standards or guidelines that specifically address non-degree CBWS programs in localized, evangelical Protestant church contexts. Evangelical Protestant churches that host a CBWS program are also not identified by a particular congregational size, staff composition, budget, or denominational affiliation. These qualities seem to further intensify the need for the current study of CBWS programs. Finally,

this examination of five CBWS ($N = 5$) is not intended to judge the ‘rightness’ of one Worship School program as compared to another but to recognize the special qualities of these academic programs for training worship leaders, musicians, and creative professionals in evangelical Protestant church settings.

Philosophical Framework

This section describes the philosophical framework that is considered in the current study. Philosophical frameworks guide researchers in ways they think about collecting, analyzing, describing, and interpreting data (Ravitch & Riggan, 2017). Dewey (1933) and Sleeper (1986) maintained that ‘pragmatism’ in educational inquiry is the process whereby a researcher determines the problem, forms research questions, and considers a potential research design to answer specific research questions. Morgan (2014) argued that pragmatists hold the epistemological position that individual human knowledge comes from socially shared experiences. With socially shared experiences of human knowledge, individual knowledge constructions can be compared to identify points of consensus that may be used to improve teaching practice in educational settings (Denzin et al., 2011).

Eisner (2017) discussed the connoisseurship and criticism concept in educational research and program evaluation. He maintained that a knowledgeable evaluator can determine whether a particular program or curriculum is successful by using a combination of skills and experiences. According to Eisner’s concept, the researcher makes “fine-grained discriminations among complex and subtle qualities” (Eisner, 2017, p. 63). Connoisseurship uses descriptive, interpretive, and evaluative processes to establish the value of the educational practice being observed. Eisner (2017) described the “ecology of schooling” as the ability to discern five dimensions of the educational event. His five dimensions of an educational event included (a)

the intentional, (b) the structural, (c) the curricular, (d) the pedagogical, and (e) the evaluative (Eisner, 2017, p. 72). Hatch (2002) also agreed with Eisner's philosophical position concerning educational connoisseurship and criticism.

Connoisseurs know works of art because of well-developed abilities to see the special qualities that make art great, and critics are skilled at helping others see the qualities that works of art possess. Educational researchers doing this kind of qualitative work are connoisseurs and critics of educational events and practices (Hatch, 2002, p. 29).

According to Hatch (2002), educational evaluation of this kind (i.e., connoisseurship and criticism) is not intended to produce theories, predictions, or findings that generalize to a population. From a pragmatist's philosophical viewpoint, therefore, educational researchers engage in observing regularities, patterns, possible configurations, and causal flows in data to accurately describe and interpret educational events and practices (Eisner, 2017; Hatch, 2002).

Introduction of Research Methodology

The research methodology used in the current study is an exploratory sequential mixed-method design consisting of qualitative data collection and analysis followed by quantitative data collection and analysis (Cameron, 2009; Creswell, 2014). Mixed-methods exploratory research designs are particularly valuable when the nature of a phenomenon or the variables of interest or measurement instruments have not been previously identified (Creswell, Plano & Clark, 2018). In a mixed-method research design, qualitative data and quantitative data are collected and analyzed at separate times (i.e., sequentially) in the research process. In an exploratory sequential mixed-method research design, results of an initial qualitative phase inform a quantitative second phase (Greene et al., 1989).

The qualitative phase of the current study and subsequent analysis provided a general understanding of the research problem(s). The intent of a second quantitative phase was designed to implement an instrument to examine the research question(s) in depth (Creswell,

Plano Clark, et al., 2004). Sequential mixed-method research designs previously have been employed in educational research (Creswell, Plano & Clark, Gutmann, and Hanson, 2003).

Delphi Method

The Delphi method is an example of a mixed-method research design that consists of one qualitative round followed by a set of quantitative rounds. The description of the Delphi method and processes in Chapter I provides a brief overview of the Delphi technique and approach to data collection. A detailed description of the specific Delphi Survey data collection approach and application in the current study is provided in Chapter III.

The Delphi method was first developed in the 1950s by Dalkey and Helmer of the RAND Corporation as a technique for business and economic forecasting (Dalkey & Helmer, 1963). ‘Delphi surveys’ originally were designed as a tool to obtain the most reliable agreement of panelists in a field of interest (i.e., ‘experts’) in circumstances where hard data could not be obtained (Dalkey & Helmer, 1963). Since the 1960s, researchers in various social science fields recognized that the Delphi survey technique placed importance on “real world” knowledge (Hsu & Sandford, 2007), and ensured that participants within the Delphi survey group worked effectively “as a whole” (Linstone & Turoff, 1975). The Delphi method aimed to improve group consensus and reduced issues associated with face-to-face research methods, such as the traditional committee meeting and nominal group technique (Rowe & Wright, 2001). Skulmoski et al. (2007) maintained the Delphi method was meant to help researchers and practitioners deepen their understanding on a topic where limited research was available. Skulmoski et al. (2007) also explained, “the Delphi method is well-suited as a research instrument when there is incomplete knowledge about a problem or phenomenon” (p. 12). Daniels (2017) maintained the Delphi survey method takes the form of a multistage, iterative group communication that is

designed to elicit consensus among members of a group on a specific subject. Perea-Diltz and Sauerheber (2017) posited subsequent survey ‘rounds’ in a Delphi survey were designed to prompt survey participants to reevaluate their initial judgements and compare them to the group responses. In general, the goal of a Delphi survey was to achieve a consensus of experts on the point(s) of interest (Perera-Diltz & Sauerheber, 2017).

A successful Delphi survey required that survey participants contribute to the study and are given sufficient time to complete the survey rounds (Goodman, 1987). In a Delphi survey, a panel of experts are invited to take part in a series of questionnaires based on their self-reported experience and expertise within the subject of interest (Linstone & Turoff, 1975). De Villiers et al. (2005) defined an “expert” as someone who “possess the relevant knowledge and experience and whose opinions are respected by fellow workers in their field” (p. 640). Fowles (1978) and Rowe and Wright (2001) identified four primary characteristics of the Delphi survey method:

- anonymity of participant responses
- iteration allowing participants to refine their views in light of responses of the group
- researcher-controlled feedback to survey participants
- statistical aggregation of group responses to allow quantitative analysis and interpretation of data (Fowles, 1978; Rowe & Wright, 2001)

Somerville (2008) summarized the Delphi survey method as (a) use of expert participants, (b) size of panel, (c) heterogeneity, (d) anonymity, (e) two or more Delphi rounds, (f) controlled-feedback rounds with some measure of statistics and textual information, (g) analysis of data, and (h) consensus. Delbecq, Van de Ven, and Gustafson (1975) identified five objectives of the Delphi survey method:

- to determine or develop a range of possible alternatives
- to explore or expose underlying assumptions or information leading to different judgements
- to seek out information which may generate a consensus on the part of the respondent group
- to correlate informed judgements on a topic spanning a wide range of disciplines
- to educate the respondent group as to the diverse and interrelated aspects of the topic (Delbecq, Van de Ven, & Gustafson, 1975, p. 11)

In a Delphi survey, a ‘facilitator’—identified as the researcher in the current study—selects a panel of subject experts based on the survey participants’ self-reported experiences in the field of interest. To obtain an adequate data pool to determine consensus in a Delphi survey, Barbara Ludwig (1997) suggested repeated surveying of 15 to 20 experts. Rowe and Wright (2001), however, suggested that between two and 12 participants were sufficient, depending on the research questions and level of desired consensus.

In a Delphi survey, the researcher solicits responses from selected subject experts through a series of questionnaires (i.e., ‘rounds’). In each Delphi survey round, the experts are given instructions to comment on prompts based on their opinion, experiences, or previous research on the topic(s) of interest. Survey rounds begin with a researcher-designed summary of feedback that is distributed to the experts to provide findings of the prior survey round. Survey participants review the survey summary and are given clarifying instructions based on the collective responses of the panel group. Hsu and Sandford (2007) maintained that typically three to four rounds of surveys are sufficient to collect data and reach group consensus.

Given the relatively new field of CBWS programs in the United States, the Delphi survey method provided an efficient inquiry model to determine the characteristics of CBWS programs without pre-established research frameworks or conducting extensive interviews and on-site

observations. Delphi surveys also have been applied in previous curriculum studies (Bolte, 2008; Kloser, 2014). The Delphi survey method has been used in prior studies related to Protestant church music leadership (Crawley, 2017; Cummins, 1997; Focht, 2011; Jacobsen, 1994; Oh, 2017; Sargent et al., 2019). The goal of the Delphi Survey in the current study is to find a consensus of the Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’) and Instructional Methods of selected Church-based Worship School programs in the United States.

Limitations of the Proposed Research

The five Church-based Worship Schools that are described and analyzed in the current study are limited to evangelical Protestant churches in the United States. Evangelical Protestant churches are identified by similar characteristics, but they differ in their particularities and emphases of biblical doctrine and religious practices (Steensland et al., 2000).

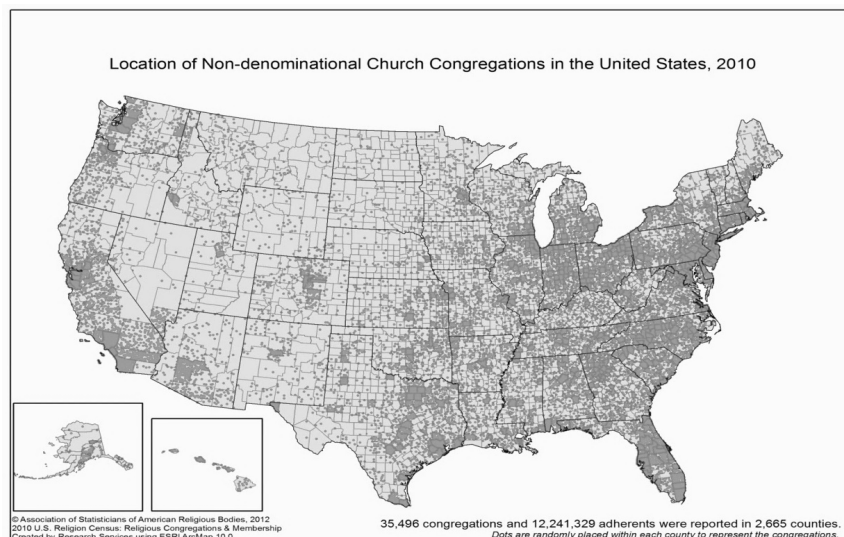
Protestant denominations in the United States comprise three basic types—mainline Protestant, evangelical Protestant, and the Black Church (Kellstedt & Green, 1993; Layman, 1997; Steensland et al., 2000). Evangelical Protestantism, which includes Black denominations (e.g., Apostolic, Assembly of God, Charismatic, Church of God in Christ, Pentecostal), are generally associated with doctrinal fundamentalism, Pentecostal-Charismatic traditions, or other historical evangelistic movements in the United States (Steensland et al., 2000; Woodberry & Smith, 1998). Mainline Protestant denominations (e.g., American Baptist, Episcopal, Disciples of Christ, Lutheran, Methodist, Mennonite, Presbyterian) traditionally emphasize “a more accommodating stance toward modernity, a proactive view on issues of social and economic justice, and pluralism in their tolerance of varied individual beliefs” (Steensland et al., 2000, pp. 293–294).

A significant change in evangelical Protestantism in the United States has been the growth of ‘independent’ or ‘nondenominational’ churches (Woodberry & Smith, 1998). Steensland et al. (2000) explained this phenomenon in evangelical Protestant churches in the United States.

This group [nondenominational congregations] tended to resemble evangelical Protestants in many theological beliefs, yet in most cases individuals actively decided to affiliate with independent ‘Bible churches’ (or, increasingly, ‘megachurch’) that are not formally associated with larger denominational structures (Steensland et al., 2000, p. 295).

A 2010 report by the Hartford Institute for Religion Research maintained that nondenominational/independent evangelical Protestant congregations represented the third largest cluster of all Protestants in the United States followed by the Roman Catholic Church and the Southern Baptist Convention (Thumma, 2010). The location of nondenominational and independent Protestant churches in the United States is represented graphically in Figure 1.

Figure 1. Nondenominational Protestant Churches in the United States



The Association of Statisticians of American Religious Bodies (2012) and the National Profile of U.S. Nondenominational and Independent Churches (Thumma, 2010) reported that

four percent of church-attending Americans worshipped in nondenominational Protestant churches, and nondenominational Protestant churches were heavily concentrated in metropolitan regions. The latest (2010) Hartford Institute for Religion Research Report of U.S. Nondenominational and Independent Churches is represented in Table 1 (Thumma, 2010).

Table 1. Protestant Church Adherent Populations by Size of Area

Size of Area	U.S. Population	Nondenominational Adherents	Total Congregational Adherents
Metro \geq 5 million	24.6%	26.0%	26.4%
Metro 1–4.9 million	29.5%	32.0%	27.8%
Metro 250,000–0.9 million	20.9%	22.0%	20.6%
Metro < 250,000	10.0%	9.0%	8.7%
Micropolitan 10,000–49,999	8.7%	8.0%	10.0%
Neither Metro nor Micropolitan	6.3%	3.0%	6.5%

Contemporary Worship Music (CWM) is without question the dominant distinctive of evangelical Protestants' worship gatherings in denominational and nondenominational churches (Ingalls, 2018, 2017, 2008; Ingalls & Yong, 2015; Ingalls et al., 2013). Church-based Worship School programs have emerged primarily in evangelical 'megachurches' in recent years to provide students with the necessary ministry environments and experiences to train worship leaders, singers, songwriters, instrumentalists, technicians, and other arts professionals for vocational service in evangelical church ministries.

Definition of Terms

Fundamental to answering the research questions presented in the current study is an understanding of terms associated with evangelical Protestant church music, congregational

worship traditions, and music education. The following section is devoted to defining the terms and concepts addressed in the current study.

Church Music in Evangelical Traditions

Blended Worship. A worship service that contains both traditional and contemporary service elements that are less formal than traditional worship but less contemporary than hard-core contemporary worship (i.e., worship might incorporate both a traditional choir and a contemporary worship team as part of the music leadership) (Best, 1993; Webber, 1993; Zahl & Basden, 2004).

Christian Music Industry. Christian music songwriters, artists, and bands began to emerge in greater frequency in the 1960s and 1970s and propagated a musical genre known as Contemporary Christian Music (CCM)—also known as ‘gospel music.’ The Christian music industry generally describes the mass producing of, marketing of, and distribution and selling of Christian music through corporate record label entities (Cusic, 2010; Nichols, 2008; Powell, 2002).

Christian Worship. Christian worship is the act of attributing reverent honor to God. Throughout most of Christianity’s history, corporate and personal Christian worship has been characterized by prayers and the singing of psalms, hymns, and spiritual songs with texts rooted in, or closely related to, the Bible.

Congregational Music. A participatory religious musical practice typically associated with singing “psalms, hymns, and spiritual songs” (English Standard Version, 2001, Colossians 3: 16) in a manner that weaves together a religious community inside and outside institutional churches (Ingalls, 2018, 2017, 2008; Ingalls & Yong, 2015; Ingalls et al., 2013).

Contemporary Christian Music (CCM). A genre of popular music which is lyrically focused on matters concerned with personal expressions of Christian faith; Contemporary Christian Music formed as those affected by the 1960s ‘Jesus Movement’ revival began to express themselves in a more contemporary style of music than the hymns, gospel, and southern gospel music (Ingalls, 2018).

Contemporary Worship. A more informal approach to structuring the elements in the service in the worship service including pop-oriented ‘praise & worship songs’ and ‘choruses’ sung by the congregation and led by a ‘worship leader’ usually accompanied by acoustic and electric guitars, electric bass, keyboards, drums and percussion, and additional vocalists (Boschman, 1999; Liesch, 2001; Scheer, 2006, 2009; Sorge, 2001).

Corporate Worship. The gathering of devoted Christians to experience Christ-centered worship, focused on God’s holiness, collectively expressing devotion and adoration by the singing of songs of praise, through prayer, serving, and by the public reading and preaching of the Bible (Allen & Borrer, 2000; Bradley, 2012; Hustad, 1981, 1993; Parrett, 2005).

Evangelicals. The word, Evangelical, comes from the Greek word, *evangelion*, which means ‘good news’ or ‘gospel.’ Evangelicals are a transnational, interdenominational religious group numbering between 300 and 550 million Christians worldwide and can be said to comprise anywhere between 60 to 100 million Christians in the United States, or between 22 percent and 35 percent of the U.S. population (Johnson & Zurlo, 2022).

Evangelical Traditions. Although American evangelicals are by no means homogeneous culturally, they share a common heritage based on their theology and liturgical church worship practices which are reflected in certain basic text/music patterns. Evangelical traditions describe the context and distinctive musical and liturgical expressions within their

church settings. Theologically, evangelicals identify with an orthodox view of Protestant doctrine—holding to tenants that emphasized the authority of the Bible, a conscious personal commitment to Jesus Christ, and a commitment to preaching and proselytizing. Evangelical traditions focus on the music of Protestant churches which are “non-liturgical” or “free”—those that do not have a fixed order and content of worship (Hustad, 1981, p. xviii).

Evangelicalism. Bebbington’s (1989) summary of evangelical distinctives included (a) *conversionism*—the belief that lives need to be transformed through a ‘born again’ experience and a lifelong process of following Jesus, (b) *activism*—the expression and demonstration of the gospel in missionary and social reform efforts, (c) *Biblicism*—a high regard for and obedience to the Bible as the ultimate authority, and (d) *crucicentrism*—stress on the sacrifice of Jesus Christ on the cross as making possible the redemption of humanity.

Free or Non-liturgical Worship. Worship practices of evangelical Protestant churches who do not have a fixed order and content of their church services (Hustad, 1981, p. xviii).

Liturgical Worship. The planned ordering and structuring of corporate religious worship involving the various elements included in a worship service such as hymns, prayers, readings, communion, and sermons (Cherry, 2010; Segler & Bradley, 2006; Webber, 1993).

Megachurch. Any Christian congregation with a sustained average weekly attendance of 2,000 persons or more in its worship services, counting all adults and children at all its worship locations (Thumma, 2020).

Pentecostal-Charismatic Tradition. A movement of evangelical Christianity emerging in the early 20th century that emphasized direct personal and emotional experiences with God through ‘baptism of the Holy Spirit’ enabling followers to use spiritual gifts such as speaking in

foreign ‘tongues’ (English Standard Version, 2001, Acts 2: 4), divine healings, and other miraculous ‘signs’ that reinvigorates evangelistic revival and renewal.

Praise & Worship Music (P&W)/ Contemporary Worship Music (CWM). A musical style that has emerged within Western evangelical churches largely within the last fifty years identified with differing lyrical, musical, and performance characteristics; generally characterized by the use of contemporary music styles in an informal setting; the use of musical styles from current types of popular music, extended times of uninterrupted congregational singing, and a centrality of the musicians in the liturgical space and in the leadership of the service; using contemporary, nonarchaic English, a dedication to relevance regarding contemporary concerns and issues in the lives of worshippers, and a commitment to adapt worship to match contemporary people, sometimes to the level of strategic targeting (Ingalls, 2018; Lim & Ruth, 2017; Morgenthaler, 1999).

Traditional Worship. More formal liturgical elements in the worship service including classically styled musical selections, choral anthems, clergy processions, recessions, clerical vestments, scripture lessons and readings, responsive readings, and poetic litanies (Allen & Borrer, 2000; Best, 1993; Liesch, 2001; Pinson et al., 2009; Webber, 1993; Zahl & Basden, 2004).

Worship Leader. The modern-day ‘worship leader’ is a creation from a rather broad period that begins with Christian revivalism through the Praise & Worship movement in mid-20th century; the ‘worship leader’ is typically the individual who is responsible for the selection and presentation of congregational songs within a church service or gathering; the person who is responsible for shaping the overall structure (‘flow’ of service elements) of the liturgy including music, readings, prayers, sermons, baptisms, communion, testimonies, and other elements. The

most common understanding of a worship leader in the evangelical church today is usually the lead vocalist of a worship band or choir (Ingalls, 2008, 2017, 2018).

Worship Style. Worship style includes the method and form of the ordering of the worship service itself, the genre of music used in worship, and the congregants' perceived degree of formality or informality of the worship gathering or space (e.g. formal 'high church' Catholic mass, informal home churches, or services held in a commercial building) (Bradley, 2012; Hustad 1981, 1993; Weber, 1993; Zahl & Basden, 2004).

Educational Terminology

Church Music Education. A term referencing all forms of undergraduate and graduate programs that train musicians or ministers for service within the worship of the church; encompassing the full range of programs in their varying manifestations, including "sacred music," "worship," and "church music" (Ruth & Ottaway, 2020, p. 160).

Curriculum. Curriculum refers to the sought-for ends of instruction—for example, changes in students' knowledge or skills that a teacher hopes students will experience as a result of what was taught (Popham, 2011).

Instruction. Instruction describes the means teachers employ in an attempt to promote students' achievement of the curricular ends being sought. Instruction refers to the set of activities a teacher has students carry out in an attempt to accomplish one or more intended curricular objectives (Popham, 2011).

Instructional Methods. Instructional methods are techniques or strategies that teachers use to help students become independent learners. Instructional strategies are often grouped into five broad categories, including (a) direct instruction, (b) indirect instruction, (c) interactive instruction, (d) experiential learning, and (e) independent study (Moran & Malott, 2004)

Knowledge (Understandings). The understanding of the (a) theoretical, (b) historical, (c) technical, (d) cultural, (e) aesthetic, and (f) social qualities of music. The knowledge of music impacts the purpose of music within a given context and enables learners to make decisions and evaluate musical events, artifacts, and behaviors (NAfME, 2017).

Learning Experience. Any interaction, course, program, or other experience in which learning takes place, whether it occurs in traditional academic settings (e.g., schools, classrooms) or nontraditional settings (e.g., outside-of-school locations, outdoor environments), or whether it includes traditional educational interactions (i.e., students learning from teachers and professors) or nontraditional interactions (i.e., students learning through games and interactive software applications) (Abbot, 2013).

Skills. Refers to the demonstrated abilities and qualities of learning music, including (a) expressing thought and feeling through sound, (b) understanding and interpreting music, (c) communicating through music, (d) responding to music, (e) playing or singing, (f) listening and appreciating, (g) evaluating, (h) creating, (i) composing, (j) improvising, (k) reading, and (l) understanding music. The National Association for Music Education described “skills” as “performing, creating, listening, reading, notating, and evaluating music” (NAfME, 2017).

Student Learning Objectives. Student Learning Objectives are measurable statements that articulate what students should know (i.e., cognitive), be able to do (i.e., skills), or value (i.e., affective) after completing a course or program. Identified learning objectives allow teachers to determine course content, design assessments that allow students to demonstrate their knowledge and skills, design effective teaching strategies or learning activities that help students develop their knowledge and skills and measure learning accurately (Bloom et al., 1956; Davis, 2009; Walvoord, 2010).

Dissertation Organization

Chapter I contains the following sections, including (a) background of the study, (b) research purpose and research questions, (c) need for study, (d) philosophical framework, (e) introduction of research methodology, (f) Delphi method, (g) limitations of the proposed research, (h) definition of terms, and (i) dissertation organization. Chapter II contains a discussion of the growth and expansion of Protestant church music education in the United States. Subheadings are organized topically and chronologically from pre-colonial American hymnody to the advent of contemporary worship music in the 20th century.

Finally, pertinent literature to the development and expansion of Church-based Worship Schools are examined. Chapter III includes the (a) procedures, (b) selection of study participants, (c) data collection procedures, and (d) analysis techniques used in this dissertation. A detailed explanation of the Delphi survey method and the way in which this method is operationalized in the current study are discussed. Chapter IV presents the five Church-based Worship Schools' program attributes and curricula. After all the three Delphi questionnaires were submitted and statistically analyzed, results are listed and described in Chapter IV. Chapter V includes (a) a restatement of purpose and research questions, (b) discussion of results, (c) implications for Church-based Worship Schools, (d) recommendations for future research and actions, and (e) conclusion.

CHAPTER II: REVIEW OF LITERATURE

Chapter II presents a review of literature pertinent to evangelical Protestant church music education in the United States. The first section of the review of literature includes key historical movements that have influenced worship practices of Protestants and codified music education in church settings. The second section of the review of literature includes a synopsis of literature and studies on the institutions and publications that have publicized Church-based Worship Schools programs. The final section of the review of literature positions CBWS programs as an example of melding the priorities of church ministry and higher education through the development of training programs that are designed to prepare church musicians for effective ministry service in evangelical Protestant church settings.

For the purpose of the current study, this review of literature is not presented as an extensive theological or sociological study of evangelical Protestant music or worship practices in the United States. Several notable studies in evangelical Protestant music, worship practices, and contemporary American culture were analyzed for the potential value to the current study (Ellsworth, 1979; Frame, 1997; Hustad, 1981, 1993; Marini, 2003; Quantz, 2003). Literature and events that specifically pertained to the practice of music education in Protestant church settings were prioritized in Chapter II. Although some overlap in the time markers exist, a generally chronological presentation, beginning in pre-colonial America to the 21st century, is an appropriate method of organization for this review of literature.

Early Protestant Church Music Education (1500–1600s)

Throughout history, religious leaders have held strong convictions concerning the priority of music and music education. Abeles et al. (1995) noted that “the precedent for using schools of music to improve singing in the church actually began in the 1500s, with the church

organizing these schools for the express purpose of having plainsong performed properly in the service” (p. 6). The Protestant Reformation redefined the priority and role of music in Protestant churches throughout Europe. Reformers Martin Luther (1483–1546), John Calvin (1509–1564), and Ulrich Zwingli (1484–1531), among other influencers, led powerful innovations in music and the worship traditions of European Protestants—the most significant of which was translating the Bible in a language that congregants could read for themselves. Hooper (2020) noted that the invention of the printing press made possible the rapid spread of Protestant faith through the mass publication of documents written by the Reformers.

A significant musical development during this period, driven by German-Protestant Reformer, Martin Luther (1483–1546), was the recognition of choral music for the training of children and adults in congregational singing. Musical and worship practices of Roman Catholic churches were enacted solely by the clergy while congregants remained as observers. Luther placed the biblical doctrines in the hands and hearts of congregants, first, by translating the Bible into a language they could understand, and second, through constant reinforcement of Protestant doctrines through choral performance, hymnody, and participatory congregational singing. Luther actively promoted trained choirs, and as a result, choral societies were formed, and congregants were taught to read music (Hooper, 2020).

Though the Protestant Reformation as a movement had ceased, two centuries later, the American colonies were settled. The religious settlers brought with them two main types of religious song to the New World, including metrical psalmody (English-, French-, and Dutch-speaking settlers) and the chorale from Germany and Scandinavia (Eskew & McElrath, 1980). The Puritans were English separatists that held to biblical doctrines and personal piety. The leaders of the Great Awakening, including theologians George Whitefield (1714–1770), John

Wesley (1703–1791), and Jonathan Edwards (1703–1758), revitalized Protestantism through preaching and congregational singing in the 1730s and 1740s.

Metrical psalmody represented a vestige of the settlers' European musical traditions (Hooper, 2020). The Puritans' French Psalter, referred to as the *Ainsworth Psalter*, was written by English clergyman, Henry Ainsworth (1571–1622), and was first published in Holland in 1612. The *Ainsworth Psalter* was brought to New England in 1620 when the settlers established a colony at Plymouth, Massachusetts. The *Ainsworth Psalter* was used in Plymouth until the Pilgrim settlements were merged with the Colony of Massachusetts Bay in 1692 (Hooper, 2020).

Hooper (2020) maintained, while significant to the founding colonists, the *Ainsworth Psalter* did not have sustaining influence on American church music. Due in part to its limited repertory and lack of musical rudiments, the *Ainsworth Psalter* was not successful in establishing a body of song that would remain within the mainstream of Protestant churches. Later, a version of the psalter, called *The Whole Booke of Psalmes Faithfully Translated into English Metre*, or what was known as the *Bay Psalm Book*, was printed in Cambridge, Massachusetts in 1640. The production of the *Bay Psalm Book* appeared twenty years after the Pilgrims arrived at Plymouth, Massachusetts. Even still, musical notation was lacking in the new Bay psalters, so singing the tunes became primarily an act of memory (Hooper, 2020).

While many of the settlers were well-educated, that also included musical knowledge, formal schooling was not readily offered to children of the settlers. As a result, the knowledge and practices of church music singing generationally began to deteriorate. The congregational singing had become so poor in the early colonial churches that hymns were often unrecognizable. Protestant church ministers would practice 'lining out the tune' in a call-and-response manner to sustain congregational singing. Upon witnessing the poor condition of

congregational singing, some Protestant ministers sought to improve the music practices in their churches by teaching their congregations to read music instead of singing by ear. Reverend Thomas Walter described the dire condition of congregational singing in the New England churches.

The tunes are now miserably tortured and twisted and quavered in our churches, into a horrid medley of confused and disorderly voices. Our tunes are left to the mercy of every unskilled throat to chop and alter, to twist and change, according to their infinitely diverse and no less odd humors and fancies. I myself have paused twice in one note to take a breath. No two men in the congregation quaver alike or together. It sounds in the ears of a good judge like five hundred tunes roared out at the same time, with perpetual interfearings with one another (Birge, 1928, p. 5).

The *Bay Psalm Book* was revised in 1698 by three Massachusetts Bay clergy members, including Reverends Thomas Symmes (1678–1725), Thomas Walter (1696–1725), and Richard Mather (1596–1669). The result of these ministers’ psalm singing reforms, known as the “New Way,” caused fervent controversy among the New England churches (Becker, 1982). The “New Way” of singing was essentially an effort to standardize melodies by relying on printed scores and written instructions for proper congregational singing. A total of 1700 new psalm books were printed, and the revised 1698 edition of the *Bay Psalm Book* was adopted by many Protestant churches in the Colony of Massachusetts Bay (Hooper, 2020).

While the revised *Bay Psalm Book* was largely embraced by colonist churches, there were strong objections to the new psalter and its singing methods. The principal objections to the “New Way,” referred to as “regular singing,” revolved around aesthetic and economic concerns (Ellinwood, 1953, p. 20). Some Puritans saw the newly proposed singing methods as a liberalization of their singing practice through an imposition of European baroque musical aesthetics.

Symmes (1723) presented a vigorous defense of regular singing and summarized several objections that were held by his more conservative contemporaries. Some of the debate over regular singing practices centered on the rapid induction of new songs over a relatively short period of time that were, according to conservative Protestant ministers, “so many tunes we shall never have done learning them,” or “a contrivance to get money.” Some critiques of regular singing were more sharp-edged. Dissenters of the new tunes and singing methods decried the new psalter was “Quakerish and Popish,” or “blasphemous” (Ellinwood, 1953, p. 20).

Amidst a decade of clash between the Puritans’ oral tradition and the regular singing movement, some ministers made meaningful progress towards music education reforms in the early colonial Protestant churches. Publication of dozens of pamphlets began to appear in colonial churches during this period which helped solidify the regular singing methods of Protestant congregants. Pamphlets were placed in the backs of psalters and contained singing instructions (Appel, 1969). The first of such publications, *The Reasonableness of Regular Singing, or Singing by Note*, appeared in 1720 and was written by Rev. Thomas Symmes, a graduate of Harvard College. Through the publication of pamphlets, basic music education became readily accessible to congregants in colonial Protestant churches. “High” and “low” voices were given instruction on how the tunes should be properly sung. Simple and crude musical instructions could be read so that congregants could sing “without squeaking above, or grumbling below” (Becker, 1982, p. 81). Some tunes required a “cheerful high pitch,” while others “the first note should be ‘low’” or “the first note should be ‘indifferently high’” (Appel, 1969, p. 26).

A key reformer in this period, John Tufts (1689–1750), expanded the regular singing movement and developed the first American music textbook, published in 1721, called *An*

Introduction to the Singing of Psalm-Tunes in Plain and Easy Method (Hamm, 1983). The sole purpose of Tufts' textbook was to provide basic music education to church parishioners. Eleven editions of Tufts' book were printed. Tufts' textbook was so popular at the time that it was appended in the back of most church psalters as a staple musical guide for church congregants (Hooper, 2020). Tufts' music textbook was followed by the writings of other 'singing masters' throughout the colonial period in America, including Thomas Walter (1696–1725) (Hooper, 2020). Regular singing was eventually adopted, but in some communities and villages, several decades went by before regular singing was implemented throughout the colonial Protestant churches (Crawford, 2001). Tufts' and Walter's textbooks and techniques laid the foundation for the future of church-based music education (De Santo, 2005).

Singing Schools (1700s)

Protestant congregational singing reforms continued into the eighteenth century throughout rural communities as more colonies were established in the American North and South. While there was some opposition to the regular singing movement, the overall quality of music in colonial churches was improving (Hamm, 1983). Amateur choirs began to appear in many colonial churches. The absence of musical training and music illiteracy among congregants, however, contributed to the decline in the quality of music performance (Ellinwood, 1953).

Following the development of the Puritans' psalters, the next period of singing reform in the American colonies was the appearance of 'singing schools.' 'Singing Masters,' as they were called, were itinerant music teachers that traveled throughout the colonies and taught congregants to learn to sing and read music. The teaching materials that the singing masters used were simple 'tune books' that included hymn tunes and instructions for singing, including

fundamentals of harmony and composition. Like their European counterparts, many singing masters were composers themselves and contributed their own tunes to their tune books.

William Billings (1746–1800), Justin Morgan (1747–1798), and Benjamin Franklin White (1800–1879) were among the frontiers in the singing school movement, and their tune books codified the singing practices in many Protestant churches that stabilized basic musicianship among the congregants. The date of the first singing schools in America is difficult to determine, but records indicated there were singing schools in existence in Boston, Massachusetts in 1714 (Hamm, 1983) and Charleston, South Carolina in 1730 (Hooper, 2020).

The proliferation of ‘shape-note’ tune books marked early colonial church music singing. Tune books provided a collection of folk hymns that were easily learned by church leaders, adults, and children with minimal musical training. By the late 18th century, shape-note tune books grew in number and popularity across the Northern and Southern colonies. While less musically sophisticated than traditional European hymnody, colonial Protestant congregants felt strongly about their folk hymns and embraced a sense of religious enthusiasm through their singing compared to the Reformation-era English hymns.

Daniel Bayley (1729–1792), the organist of St. Paul’s Church in Newburyport, Massachusetts, published a series of books in 1764 that transformed hymn singing through the introduction of “fuging tunes” (Ellinwood, 1953, p. 27). Bayley’s two-part collection, *A New and Compleat Introduction to the Grounds and Rules of Musick* (1764) included the writings of ministers and school masters, Thomas Walter (1696–1725), and English hymn writer, William Tans’ur (1706–1783). Walter, in collaboration with fifteen other clergymen, identified the “choicest tunes” of the psalter and expanded these melodies harmonically (Ellinwood, 1953, p. 27). Fuging tunes were set in three- or four-part harmony with an opening homophonic phrase

followed by a polyphonic section using either strict or free imitation in at least three parts (Ellinwood, 1953). Fuging tunes were identified as “a relic of polyphonic motets of the Elizabethan era, with their imitative entrances for each voice part in turn” (Ellinwood, 1953, p. 28). Revitalization of the Puritans’ Protestant faith spread as the quality of their church music increased by the end of the eighteenth century.

The study and practice of music became a distinctive feature in colonial churches by the late eighteenth century in America. As a result of improved musical instruction, antiphonal singing of hymns was performed in church services and organized church choirs emerged. German pietists (known as Moravians who were Bohemian Protestants from the days of John Hus) began to migrate to the New World. As a part of their morning and evening rituals, Moravians sang selected German and English hymns. The settlement of Swedish Lutherans, known as Mennonites, in the American colonies further expanded church music by means of their highly disciplined in-residence schooling of children, and printing of their own hymnals, tracts, and Bibles (Ellinwood, 1953).

Early American choral singing flourished in Protestant churches during the late eighteenth century. The choral repertoire was largely based on part-songs that were modeled off the European concepts of harmony, intonation, and style. Though the hymn-book melodies and notation of the Moravians and Mennonites remained simple, some of these songs formed the seeds of new musical composition. Monastic communities in the colonial North and South thrived through the publication of hymn books and music teaching materials. Monastics’ constant use of music in daily life led to the cultivation of more advanced musical abilities in their communities. The establishment of weekly rehearsals for instrumental and choral groups in

elementary schools and churches, for example, became widely identified with their religious communities.

Prior to 1770, tune books were plentiful in American colonial churches, yet they drew from European sources and usually contained forty or less songs (Music & Westermeyer, 2014). In 1770, William Billings published *The New-England Psalm-Singer* which contained 127 tunes of his own compositions. By more than tripling the number of compositions than standard tune books of his day, Billings achieved prominence as an American composer and singing master. Billings' music teaching, compositions, and published materials had become the "chief symbol of the entire era of American sacred music" (Music & Westermeyer, 2014, p. 7).

Evangelical Protestant Revivalism (1800s)

The singing school movement fueled the expansion of Protestantism in the United States throughout the nineteenth century. Folk hymnody, in combination with the fiery preaching of evangelists, seeded a Protestant revival known as the Second Great Awakening. New folk hymns were emphasized in the Protestant evangelistic campaigns that marked this period (Eskew & McElrath, 1980). Numerous collections of "camp meeting" hymn tune books appeared in the early decades of the nineteenth century (Eskew & McElrath, 1980, p. 165). Later, folk hymn tunes were harmonized and published in Benjamin F. White's and Elisha J. King's *The Sacred Harp* (1844), and later, John G. McCurry's *The Social Harp* (1855). The later collection contained the largest single tune book concentration of spirituals in this period (Eskew & McElrath, 1980).

During the mid-1800s, a new style of church song, called 'gospel songs' or 'gospel hymns' emerged throughout the rural American South and Midwest. The singing of gospel hymns became synonymous with the Protestant revival meetings of evangelist, Dwight L.

Moody (1837–1899) and his song leader, Ira D. Sankey (1840–1908) (Eskew & McElrath, 1980). Two important collections of Protestant revival hymnody were published, including *Gospel Songs* (1874) by Philip P. Bliss and Ira D. Sankey's *Gospel Hymns and Sacred Songs* (1875) (Eskew & McElrath, 1980).

During this period, many independent community music schools emerged and were not affiliated with any religious group or church. Community music schools were founded by well-educated citizens of settlement houses and offered high-quality musical training to immigrants in rural and urban regions. Community music schools were not public schools, nor did they offer the formal, career-minded music education of the early music conservatories. Community music schools focused on the social reforms and the benefits of arts education (Egan, 1989). Music education in these institutions reached a standard of excellence that became beneficial and celebrated in this period in American life. The notable advances of music education began with the churches of the Puritan settlers and expanded into the community schools as more immigrants came to America.

Lowell Mason and Public-School Music Education (1800s)

Hymn singing in the American North in the 1800s led to the development of 'singing societies.' Lowell Mason (1792–1872) based hymn singing on European models and used the work of major composers to develop new hymns. Community-based singing societies were important to the development of formal music education in the public schools in larger cities throughout the American North. The Handel and Haydn Society of Boston, Massachusetts published Mason's first collection of hymns in 1822 and was called *The Boston Handel and Haydn Society Collection of Church Music*. This hymnal was so successful that it went through

22 editions. Mason's hymnal included his original music as well as his arrangements of hymns based on works by classical composers (Ellinwood, 1953).

In 1834, church music education training was offered when Mason began teaching at the Boston Academy of Music (Ellinwood, 1953). Mason's most celebrated achievement was the development of music education curriculum in the Boston public schools—beginning in 1837 in an experimental form and then permanently added to public school curriculum in 1838 (Birge, 1973). Mason's *Manual of the Boston Academy of Music* (1838) outlined music-teaching methods based on the techniques of Swiss reformer and music educator, Johann H. Pestalozzi (1746–1827). Mason held teacher training workshops and published additional writings on methods of music teaching. Mason's leading contemporary was Thomas Hastings (1784–1872). Hastings wrote 600 hymn texts, 1,000 hymn tunes, and compiled more than 50 collections of music (Eskew & McElrath, 1980). Hastings' music was also associated with Presbyterian preacher, Charles G. Finney (1792–1875), whose sermons marked the evangelistic Protestant revival in the early nineteenth century.

University Music Degrees (1800–1900s)

University-based sacred music degrees were first developed in the United States at Oberlin College and Conservatory in Oberlin, Ohio from 1835 to 1836 by educators, Elihu Parsons and George Nelson Allen (De Santo, 2005). The development of university-based sacred music education was led by the pioneering work of John Knowles Paine (1839–1905). In 1875, Paine was named the first professor of music at Harvard University, and he established the first university music curriculum in the United States (Hamm, 1983).

Ellinwood (1953) noted that while Oberlin and Harvard music conservatories developed the first sacred music programs in the latter part of the 19th century in the United States, there

lacked specific training in the skills required for church music leaders in the areas of church service playing, conducting, and vocal performance. The perceived ‘gap’ in university-based sacred music education was taken up by smaller Bible colleges during this period. American evangelist, Dwight L. Moody (1837–1899) founded the Moody Bible Institute in 1889. This institution played a significant role in the training of church musicians to assist Protestant evangelists and pastors (De Santo, 2005). Dean (1988) recognized that the sacred music curriculum of The Bible Institute of Los Angeles (BIOLA University), founded in 1908 by Lyman Stewart (1840–1923), was based on the curriculum of the Moody Bible Institute.

In 1895, American church music organist and composer, Peter C. Lutkin (1858–1931), was appointed the Dean of Northwestern University School of Music (Carr, 2001). A strong advocate for church music education and choral singing, Lutkin established the first academic a cappella choir in the United States in 1906. Subsequently, F. Melius Christiansen established the St. Olaf Choir in 1911 (Oja, 2011). Lutkin also founded the American Guild of Organists (AGO) in 1896 (Carr, 2001).

In 1897, organist and conductor, Wallace Goodrich (1871–1952) joined the faculty of the New England Conservatory. He was appointed the Dean in 1907 and the Director of the Conservatory in 1931. His music instruction was dedicated to preparing church musicians specifically in the areas of organ and choral music (Ellinwood, 1953).

In 1912, the Trinity School of Church Music offered a music curriculum that underscored the liturgy and music of episcopal churches (De Santo, 2005). The music curricula of the Trinity School of Church Music included (a) organ performance, (b) choir, (c) music theory, (d) voice, and (e) composition (Ellinwood, 1953). In 1918, the first Catholic church music institution was established at the Manhattanville College of the Sacred Heart in New York (De Santo, 2005).

The purpose of its founders, Mother Giorgia Stevens and Mrs. Justine Bayard Ward, was “to devote its primary attention to the training of church musicians” (Ellinwood, 1953, p. 147).

In 1912, Clarence Dickenson (1873–1969) became professor of church music at Union Theological Seminary in New York City, and in 1928 he and his wife, Helen Snyder Dickinson, established the School of Sacred Music. Dickinson (1928) highlighted several notable faculty members that taught at the Union Theological Seminary, including Lowell Mason, Thomas Hastings, George Root, and Gerrit Smith. One of the key architects of the sacred music program at Union Theological Seminary was organist and choirmaster, Robert S. Baker (1917–2005). Baker was the Dean of the School of Sacred Music and Union Theological Seminary from 1961 to 1973 at which point the school was closed. The program was reestablished as the Institute of Sacred Music at Yale Divinity School in 1973 with Baker as the Director (Gotwals & Caldwell, 2010).

In 1920, John F. Williamson (1887–1964) founded the Westminster Choir out of its church home at Westminster Presbyterian Church in Dayton, Ohio. Williamson established Westminster Choir School in 1926. The Westminster Choir School and Choir moved to Ithaca, New York in 1929 and finally to Princeton, New Jersey in 1932, where the Westminster School currently resides. Williamson’s work while at the Westminster Choir School included revision of the music curriculum to include a four-year Bachelor of Music degree (Ellinwood, 1953). Later, other prestigious universities and colleges formed degree programs in church music throughout the United States.

Protestant Church Music Degrees (1900s)

In the early 20th century, American Protestant churches were experiencing revitalized growth. The ubiquity of a new kind of liturgical music known as ‘gospel music’ had two

primary effects on Protestant congregations and church leaders. First, gospel music reinvigorated congregants' Christian faith. Second, the gospel music style elevated congregants' and church leaders' expectations for higher levels of aesthetic quality and musical performance. Davidson (1933) described the rather poor condition of church music in Protestant churches in the early 20th century United States. He observed that one of the contributing factors for the declining musical conditions in Protestant churches was due to "sorely deficient" music education for the pastor, church musician, and layman (Davidson, 1933, p. 12–13). Consequently, Christian universities began to offer courses in church music to train musicians, pastors, and laymen (Smith, 1949).

Protestant church music degree programs in the United States were still in their infancy, yet scholars were already interested in the effects of church music education programs on pastoral ministry in Protestant churches (Smith, 1949). Almost twenty years later, Davidson (1952) continued to express concern about the need for higher musical standards in Protestant church music and worship practices. Davidson (1952) advocated sacred music training should include "attention to choral teaching and church music philosophy" (p. 59). Routley (1950, 1959, 1968, 1970, 1977) also argued for improvements in Protestant church music education during the mid-20th century.

Leaders of evangelical church music publishers during this period also responded to the state of music in Protestant churches and committed to produce music that was consistent with higher standards of performance and composition. Organizations such as The American Guild of Organists, The National Church Music Fellowship, and The Presbyterian Association of Musicians, were founded, and collectively they 'raised the banner' for increased performance

standards and music education in evangelical churches from the early 1900s to the 1950s (Schwarz, 1975).

University sacred music degree programs came to maturity in the United States by the mid-1950s. Morrison (1957) addressed the scope and expansion of Protestant sacred music degree programs in American schools of higher education. Morrison (1957) examined catalogs of approximately 1,200 schools and found that 98 sacred music degree programs were offered in 79 schools. He studied the diversity of titles that were given to core church music courses in the undergraduate program. The courses he most frequently observed in the study were (a) Hymnology, (b) Liturgies, and (c) Service Playing (Morrison, 1957).

Farrier (1965) noted the growth in academic training opportunities in the field of church music across the United States. He queried the directors of 389 educational institutions that offered degree programs in church music about the nature and state of their programs. Of the 389 institutions, catalogs from 375 of these institutions were collected to ascertain if the institution offered any courses in church music, and, if so, what curricula was used, how many semester hours, and what degrees in church music were offered (Farrier, 1965). Of the 375 institutions that offered degrees in music, 101 of them offered degrees in church music (Farrier, 1965). Farrier (1963) also noted that substantial gains had been made in the number of institutional degrees in church music in the United States from 1946 to 1960, but the present-day realities of the quality of church music in evangelical Protestant churches still was concerning. Consistent with Davidson's (1933, 1952) earlier findings, Farrier (1965) confirmed a similar situation in the 1960s in the United States.

The field of church music, even with the great strides made in the past two decades, is still almost a virgin forest in most of the United States when compared with the enormous potential for fine church music in this country. As this is being written, all over the United States unqualified people are still being coaxed, wheedled, and pressured into directing the music programs of the smaller churches—people whose average level of musical and organizational competence is so abysmally low that in many cases it is ethically scandalous for them to attempt to lead others in the rendering of musical praises to God (Farrier, 1965, pp. 138–139).

Finally, Farrier (1965) suggested that while the widening of degree offerings in church music across the United States was encouraging, he recommended that more attention be given to the training of nonprofessional and part-time church music directors who often served in smaller churches.

Pflueger (1964) examined the best practices of Protestant church musicians. He studied how universities, colleges, and music conservatories with baccalaureate degrees in sacred music were meeting the needs of vocational church musicians. Pflueger (1964) identified higher education institutions and observed patterns, variations, and potential shortcomings of the sacred music degree program in these university settings. Williams (1969) observed that even in the absence of a church music curriculum, Lutheran schools provided potential church musicians with exposure to vocal and ensemble music instruction.

Dunbar (1970) identified patterns of church music education and current trends in evangelical Protestant church music. Dunbar (1970) examined church music degrees of regionally accredited, non-NASM, Protestant, interdenominational liberal arts schools which had an enrollment of under 2,500 students. Dunbar (1970) recommended curricula for Protestant church music baccalaureate degrees in liberal arts colleges. He noted the growth in size, identity, and strength of the church music profession and highlighted the expansion of Protestant church music in America as a motivating factor for curriculum that was tuned to address new worship practices (Dunbar, 1970).

Breland (1974) surveyed undergraduate and graduate church music curricula in 31 NASM-accredited, non-church-controlled colleges and universities. Breland's (1974) study included questions on the (a) curriculum, (b) philosophy, (c) goals, (d) teaching materials, and (e) other items related to university church music programs. Blume's (1974) seminal work in church music, *Protestant Church Music: A History*, was an English translation and expansion of his *Die Evangelische Kirchenmusik* that was published originally in Germany in 1931. While more thorough treatment was given to the Lutheran and Reformed Protestant church music traditions in western Europe, Blume's revised editions included Protestant church music in America and Scandinavia (Blume, 1974). Criticized for the minimal attention given to America's contribution to Protestant church music, the ending chapter of Blume's book (written by Robert Stevenson) focused on American psalmody and hymnody (Blume, 1974). Often used as a textbook in American and European university church music programs during the mid-twentieth century, Blume's (1974) book raised the prominence of American Protestant church music in the eyes of music scholars.

Schwarz (1975) investigated the training of professional church musicians in selected Protestant theological seminaries in the United States. He diagnosed the cause of low-quality church music in Protestant churches and found that the central issue centered around the education of the preaching minister not solely the musicians.

If the quality of church music which is used from Sunday to Sunday in the local church is to improve significantly on a wide scale and if its relevance to the worship experience is also to gain appreciably, it will only be affected by the minister himself. This does not imply that the minister act in the place of the musicians, but simply that it is the minister who can, and must, set the standards for his local congregation. This importance of the musical training of the minister is, therefore, evident (Schwartz, 1975, p. 3).

Costen (1978) examined the similarities and differences in church music degree programs in accredited, Protestant theological seminaries in the United States. He identified if they, and

how course offerings in Protestant seminaries aligned with the suggested curricular categories by the National Association of Schools of Music (NASM). The categories set forth by NASM at the time included (a) conducting, literature and repertory; (b) hymnology and liturgies; (c) supervised apprenticeships; (d) organ and voice; (e) choral ensemble; (f) music history and literature; and (g) music theory and analysis (Costen, 1978). Costen (1978) studied the degree to which Protestant seminaries “reflect[ed] concern for contemporary worship practices” (p. 3). Costen (1978) concluded that there was sufficient evidence among Protestant seminaries of theologically oriented church music curriculum that the goals of the schools reflected a concern for preparing students to meet the changing musical needs in churches.

Bearden (1980) proposed general “competency statements” that explained the needed skills, behaviors, and knowledge for music ministers in Southern Baptist churches (p. ix). Bearden’s (1980) competency statements were a result of field research wherein he queried Southern Baptist church music leaders and music educators on the importance of church musician competencies. Bearden (1980) organized 106 competency statements in twelve topic areas, including (a) philosophy and history, (b) hymnody, (c) worship planning, (d) musicianship, (e) personal musical performance, (f) vocal, (g) choral conducting, (h) choral planning, (i) children’s music, (j) other music training, (k) instrumental music, and (l) church music administration. Through the current study, Bearden (1980) appeared to have widened the language used to refer to what a church musician is and does. Bearden (1980) stated, “the church musician today serves as a worship leader, music educator, performing musician, and program administration” (p. 182).

Singleton (1980) studied the self-reported perceptions of graduates of the Southern Baptist Theological Seminary School of Church Music who completed their degrees between

1963 and 1967. Recognizing that music ministries had evolved substantially in Southern Baptist churches, Singleton (1980) examined the opinions and attitudes of graduates of their Southern Baptist School who had become professional church music practitioners. Southern Baptist seminary graduates in church music were surveyed on the nature of several areas, including their (a) present job conditions, (b) interpersonal relationship, (c) self-realization, (d) seminary preparation, and (e) need for continuing education (Singleton, 1980).

Polman (1981) suggested that “past efforts in training clergymen for their task as worship leaders have not been very successful” (p. 165). Klassen (1990), Leach (1983), Melton (1987), and Regier (1985) surveyed music programs in four-year Christian colleges and seminaries with particular emphasis on choral music preparation and curricula development.

White (1989) examined the development of worship practices of nine mainline Protestant denominations. Hayford, Killinger, and Stevenson (1990) provided a practical resource for evangelical Protestant church leaders who selected repertoire and led congregational singing in contemporary evangelical churches. Webber (1993) comprised a well-admired, multi-volume collection on evangelical Protestant music and historical evangelical worship practices. With over 3,400 pages in seven volumes, his collection presented a definitive biblical, historical, theological, and cultural analysis of evangelical Protestant church music traditions and contemporary worship practices.

Researchers acknowledged the skills that were needed by vocational church musicians had expanded beyond the basic musicianship for effective song leading. The ‘worship leader’ in evangelical churches was not only a person who led congregational singing but must also confidently assimilate theology and artistry while administrating the complexity of a music

program with paid and volunteer personnel (Eskew & McElrath, 1995; Hansen, 1998; Navarro, 1998; Webber, 1993).

Researchers identified relational, artistic, and professional skills that were expected of worship leaders to effectively recruit and develop volunteer worship bands and choirs in local evangelical church contexts. Navarro's (1998) study was designed to "help worship leaders become more integrated in the areas of theology, discipleship, artistry, and leadership" (p. ii). Tuttle (1999) examined instructional methods for determining the curricula of worship studies degree programs in Christian colleges and seminaries. Because of the relative newness of the Worship Studies baccalaureate and graduate degree programs, Tuttle (1999) incorporated biblical research, field studies, and surveys to ascertain the qualities of this type of church music education program in Christian universities. Tuttle (1999) estimated that while there was a substantial amount of literature regarding the history and meaning of Christian worship in evangelical communities, worship styles, and the characteristics of worship gatherings, minimal information was available about establishing a systematic curriculum for the training of worship leaders (Tuttle, 1999).

In the 1980s and 1990s, evangelical Protestant churches in the United States focused heavily on the selection and adaptation of worship music 'styles' in their worship services. Terms like 'contemporary worship,' 'blended worship,' and 'traditional worship' frequently were used by evangelical church worship leaders, pastors, and congregants to identify their worship services. Although there did not exist a single, unified definition of these terms, their appearance in evangelical churches in this period symbolized a way of identifying worship gatherings. Worship style galvanized the discourse among evangelicals pertaining to their worship practices and musical preferences (Ingalls, 2008, 2017, 2018). For churches that

featured ‘traditional worship,’ for example, worship services typically would include the singing of hymns and an anthem performed by a choir and organ accompaniment. For churches that featured ‘contemporary worship,’ worship services typically would include Praise & Worship music led by guitars, drums, and keyboards (Ingalls, 2008, 2017, 2018). ‘Blended worship’ seemed to denote a kind of ‘meld in the middle’ with worship services featuring traditional hymns and contemporary worship songs and instrumentation in the same worship service and setting. A common practice among many evangelical Protestant churches in this period was to publicly market their church services by worship style—even to the point of targeting specific demographic groups (Boschman, 1999; Morgenthaler, 1999; Zahl & Basden, 2004).

Worship Studies Degree Programs (1990s–2000)

At the end of the 20th century, Protestant church music education seemed to approach a crossroads. The defining questions before many evangelical Protestant church music educators centered around the concern of contemporary worship practices and an appropriate church music education pedagogy. Debate surfaced among evangelical leaders and music educators regarding what was a suitable practice of contemporary worship music in evangelical churches, and how were church music degree programs structured adequately to address the evolving needs of church music students. As incoming students became exposed and experienced with contemporary worship music in their local church contexts compared to classical music styles, universities and seminaries were rapidly reworking their church music degree programs to incorporate contemporary worship music into the curricula. Pedagogical reform was needed in many Christian academic institutions to train evangelical church musicians for vocational music ministry roles in modern evangelical churches.

The quality of evangelical Protestant congregational singing has remained a central concern among pastors and worship leaders in recent years (Getty & Getty, 2017; Kauflin, 2015; Merker & Duncan, 2021). Recent research studies have focused on the traits and abilities of worship leaders and the effect that worship leaders' understandings of music, worship, and theology had on ministry effectiveness (Cherry, 2010; Harvill, 2013; Hooper, 2007; Navarro, 2001; Noland, 2007; Oh, 2017; Sherwin, 2004). In response to several research studies on worship leader traits and abilities, church music education degree programs were changing in the latter half of the 20th century. Music educators sought to grasp the underlying motivation behind the pedagogical shifts in university church music degree programs. The advent of Contemporary Christian Music (CCM) in evangelical congregations and a multi-million-dollar Christian music publishing industry had a powerful influence on worship leader training in the late-20th century. The impact of CCM on the evangelical community not only influenced congregational music style, but on how congregants perceived the value of church music in their personal and corporate worship of God (Ingalls, 2018).

Researchers argued that the Contemporary Christian Music publishing industry influenced evangelicals' understandings and behaviors in worship (Blanchard & Lucarini, 2007; Di Sabatino, 1994, 1999; Howard & Streck, 1999; Joseph, 1999, 2003; Lim & Ruth, 2017; Lucarini, 2007; Morgenthaler, 1999). Since the 'Jesus Movement' of the 1960s, the adoption of popular music styles in the church had permanently changing the way evangelical congregants and church musicians practiced their worship (Di Sabatino, 1994, 1999). With the adoption of Western popular music styles in many evangelical churches, conflict arose about the purpose and long-term impact that Contemporary Christian Music would have on evangelical church

musician's training. Morgenthaler (1999) described the impact of the Christian music industry on evangelical Protestant worship practices.

Unless we are writing songs ourselves, we are pretty much dependent on the decisions made in the worship music industry. For better or worse, the worship music industry is a reflective industry with a profit margin to consider (Morgenthaler, 1999, p. 212).

Developing undergraduate and graduate church music programs to reflect the changing nature of contemporary music in evangelical churches was a challenging assignment for many universities and seminaries. Brady (2002) noted the “potential curricula conflicts include traditional vs. contemporary worship styles, organ vs. guitar performance emphases, and traditional hymnody vs. Praise & Worship choruses” (p. 19). A key institution that addressed the developing concerns related to church music curricula in university music programs was the National Association of Schools of Music (NASM).

NASM and Renewed Priorities in Church Music Education

The National Association of Schools of Music (NASM) was founded in 1924. The purpose of NASM was three-fold: (a) to advance the course of music in American life and especially in higher education; (b) to establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence; and (c) to provide a national forum for the discussion of issues related to these purposes (NASM, 2022, Purposes section, para 2).

The inclusion of popular music styles in undergraduate church music education programs has been a topic of interest in the NASM annual proceedings since the 1970s (Brady, 2002). Researchers in Catholic and Protestant church denominations raised questions on whether university-based sacred music programs were adequately preparing students for careers in church music (Baskerville, 1971; Best, 1982; Carrol, 1980; Kennedy, 1971). Best (1982) argued that

students should uphold the intrinsic worth of both popular and classical music styles, and the goals were to discern excellence in both types of music.

During the proceedings of the 57th Annual Meeting of NASM, Robinson (1982) addressed needed changes in university-based church music curricula. Robinson (1982) argued sacred music education programs in universities were not adequate, and the reason for this was the educational philosophy and curricular aims of the institutions that were granting sacred music degrees. According to Robinson (1982), for a music degree graduate to pursue a career in church music, the quality of the institution's curriculum was a legitimate concern.

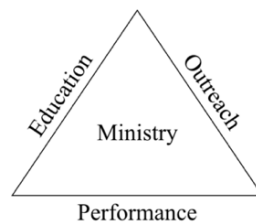
The present-day teacher preparation program in music, with its emphasis on philosophy, practice and method, is not a bad model for the church musician. Both the teacher and the church musician are working almost exclusively with the musical amateur, both are working with children and young adults, both are directing the leading by influence, and both are investing their lives in the lives of others. What we, who are charged with the responsibility of planning curricula and effecting accountability must never lose sight of, is that the ultimate goal of the Sacred Music degree at any level is to prepare the graduate to serve the church, the entire congregation, if you will. The biblical New Testament model is one in which corporate worship—the response of the individual believer to the Word—is the central force in building up the ‘body life’ of the congregation: ‘Let all things be done unto edifying,’ writes St. Paul in 1 Corinthians 14: 26 (Robinson, 1982, p. 142).

Robinson (1982) recommended that university church music curricula focus on four essential functions, including the “professional, educational, evangelistic, and pastoral skills” of church music students (pp. 142–143). The purpose of the sacred music degree in higher education should be “to graduate ministry-oriented students who will go into the cathedral or parish equipped to perform four basic functions” (Robinson, 1982, p. 142). Robinson (1982) presented the following four basic functions of the sacred music degree program:

- to perform the best music possible by singers and instrumentalists drawn from the congregation (this is the professional function)
- to educate children and adults to make biblically based aesthetic judgements through graded choirs and instrumental ensembles that encompass levels of the congregation (this is the educational function)
- to develop a program of outreach through an offering of one's time and talent as the result of a deep experience of corporate worship (this is the function of evangelism)
- to minister to the choristers through a program of personal discipleship (this is the pastoral function) (Robinson, 1982, p, 142)

Robinson (1982) envisioned a ministry-based sacred music education program curriculum with three guiding principles, including (a) "Performance," (b) "Education," and (c) "Outreach" (Robinson, 1982, p. 143). Robinson's (1982) sacred music education program paradigm is represented graphically in Figure 2. Robinson (1982) concluded that the basic skills and competencies for developing church musicians were present in the university church music curricula at the time.

Figure 2. Church Music Degree Program Paradigm (Robinson, 1982)



Best (1982) studied the musical, philosophical, and theological components of church music training and called for the highest articulation of these elements offered up in what he termed a "theology of excellence" (pp. 137–138). The goal of the church music curriculum was to train highly competent musicians who could teach, compose, perform, and successfully integrate biblical theology (Best, 1982).

Throughout the 1990s, NASM annual conferences continued to “provide a national forum for important issues and conflicts apparent in sacred music programs” (Brady, 2002, p. 36). Church music educators at several NASM proceedings expressed concern over the artistic quality and even the necessity to include or not include popular music styles in university sacred music curricula (Hammond, 1996; King, 1990; Lamb, 1990; Pierce, 1994; Price, 1991; Uitermarkt, 1995, 1997). Lamb (1990) argued the projection of populist-driven music styles in the church might not be compatible with the traditional views of church music and worship. King (1990) examined the strengths and weakness of traditional and popular music styles in the evangelical church. King (1990) noted that popular music “fostered an inclusiveness,” and “it invited all men and women to whole-heartedly participate in corporate expression of praise and joy” (King, 1990, p. 93). King (1990) also identified a weakness of popular music in evangelical church music, saying, “mass-appeal results in reaching for the lowest common denominator of the audience” (p. 94).

King (1990) argued sacred art music created “an unparalleled atmosphere for worship, both in forms and in media,” and it “fostered a reverence for the Holiness of God” (p. 93). A weakness of traditional musical styles in evangelical congregational music, however, was that the performance of sacred art music left some congregants feeling as though the music was presented “in the spirit of a ‘concert’ rather than as an offering of worship” (King, 1990, p. 94).

Hart (1994) argued that university-based church music education might lose focus by emphasizing every musical style used within the evangelical church. Hart (1994) suggested that to provide church music students instruction on multiple musical styles with sufficient depth could set up “impractical goals and unnecessary endeavors” (p. 131). Hart (1994) recognized that church music education reform was needed.

We all generally agree that the duties of a church musician are tripartite: musical, educational, and pastoral. While the emphases change with time, these three roles remain constant and in some sort of precarious balance. Perhaps no one can accurately predict where we are going, but anyone who is at all aware realizes that we are changing. Naturally, this will have a profound effect upon church music curricula, albeit an often uncomfortable and frequently after-the-fact one (Hart, 1994, p. 128).

Webb (1994) argued for the appreciation and respect of many types of musical styles in church music curricula but issued a call for “a striving for excellence” (p. 136). Uitermarkt (1997) explored the themes of music, language, and theology in church music preparation. She offered five grounding statements regarding the objectives of university church music curricula:

- Our students must know correct theology;
- Our students must be sensitized to the beauty and power of language;
- Our students must learn to think through a Christian grid about contemporary issues that affect language;
- Our students must be encouraged to proclaim truth through hymnody, despite living in a time when some will say truth cannot be known;
- Our students must be able to build bridges that promote the use of hymnody in a culture that is increasingly musically illiterate (Uitermarkt, 1997, p. 149).

While music educators in many Christian universities were debating the musical, philosophical, and cultural changes in evangelical churches, declining enrollment in sacred music programs caused many universities substantial concern. Considering the enrollment statistics of NASM-accredited sacred music university degree programs in the United States, Ruth and Ottaway (2020) reported a 25% decrease from 1982 to 1992 (p. 160). Brady (2002) reported a drastic 40% decline in sacred music degree program student enrollment from 1990 to 2000 (p. 6).

During the NASM pre-conference meeting in November of 2011, new church music and worship studies baccalaureate degree programs were discussed and proposed. Those NASM attendees that advocated for changes in church music degree programs proposed that new

curriculum focus on (a) the Western art music tradition and how it relates to worship vernacular, pop culture, and worship practices; (b) Kindergarten through 12th grade church music education; and (c) student expectations of the training curriculum (NASM, 87th Annual Meeting 2011 Proceedings, 2012).

In November 2012, NASM approved revisions to the *Handbook 2012–2013* and included an addition of a new “Bachelor of Music in Worship Studies” baccalaureate degree alongside the traditional baccalaureate sacred music degree program standards (NASM, Handbook 2012–2013, 2012, pp. 112–113). Ruth and Ottaway (2020) noted the importance of NASM’s affirmation of the Worship Studies baccalaureate degree. Ruth and Ottaway (2020) commented, “worship degrees received an important form of legitimacy through recognition from a wider body of music educators” (p. 167). The new Worship Studies baccalaureate degree standards are represented in Table 2 on page 53.

Table 2. NASM Handbook Description for B.M. in Worship Studies (NASM, 2012)

<i>Curricular Structure</i>	
<i>Standard.</i> Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music with a designated component in worship studies.	
<i>Guidelines.</i> Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in music, including acquisition of the common body of knowledge and skills in Section VIII.B., and music-centered studies in or associated with service or worship and organizational leadership, normally comprise at least 50% of the total program; studies in worship practices, theology, ministry or similar subjects that are not music-centered but may be music-related, 15–20%, general studies, 30–35%.	

<i>Specific Recommendations for General Studies</i>	
Religious history, comparative religion and liturgies, other art forms, media and communications, philosophy, sociology, and general history are particularly appropriate.	

<i>Essential Competencies, Experiences, and Opportunities</i>	
<ol style="list-style-type: none">1. Comprehensive capabilities to provide music-based leadership in religious institutions and settings, including the ability to (a) conceive, organize, and lead musical performances and experiences in congregational or worship settings, (b) perform, improvise, and conduct at a high level; irrespective of the primary area of performance, functional performance abilities in keyboard and voice are essential, (c) arrange and/or compose consistent with the purposes of the program, (d) develop choral and instrumental ensembles, and (e) employ media and technologies in developing and producing music and worship experiences.2. An understanding of musical religious practice including music in worship, orders of worship, repertoires, congregational song, and service design, and of music administrative structures, practices, and procedures.3. Knowledge in one or more fields of religious studies as determined by the institution, including but not limited to fields such as theology, sacred texts, worship studies, ministry studies, and liturgy.4. At least one public demonstration of competence in music leadership and/or solo performance or composition. Competence may be demonstrated in a variety of ways, including but not limited to a single event or series, or through one or more than one type of public presentation. Normally, requirements include public demonstration in at least one extended worship setting. A senior recital or project is essential; specific elements and requirements are established by the institution. Though not necessarily the same in form, content, or presentation sequence, senior projects must be functionally equivalent to a senior recital in terms of composite length, engagement, and level of musical presentation.5. Practicum opportunities within or beyond the institution that lead to demonstration of competency to provide leadership as a musician in the field of worship. While these functions may be fulfilled in a variety of ways, an internship or similar formal experience is strongly recommended.	

Revisions to the Church Music Degree

The National Association of Schools of Music (NASM) played a critical role in codifying new content standards for the Worship Studies baccalaureate degree programs. The pedagogical changes in evangelical Protestant church music degree programs, however, were already well underway in some Christian universities and seminaries. In 1997, Regent University of Virginia Beach, Virginia was the first accredited institution to offer a worship studies concentration in their Master of Arts degree program in Practical Theology (Ruth & Ottaway, 2020). In 1998, Liberty University of Lynchburg, Virginia followed their lead and created a similar program (Ruth & Ottaway, 2020).

The response of church music educators to NASM's new Worship Studies degree standards manifested in waves throughout many universities, bible colleges, and seminaries across the United States. Some institutions quickly modeled their existing church music degree programs after Regent University or Liberty University, while others took years to transition their church music baccalaureate degrees (Ruth & Ottaway, 2020). The development of accredited Worship Studies undergraduate and graduate degree programs took several years to materialize, but the decade and a half following Brady's (2002) study saw a rapid expansion of the new Worship Studies degree in academia (Ruth & Ottaway, 2020).

Initially, the change from Sacred or Church Music degree programs to Worship Studies degree programs was one of terminology. Eventually, Worship Studies degree programs became separate-but-related degrees to Sacred or Church Music degree programs. Worship Studies degree programs offered students core theological training usually with separate concentration emphases, including (a) music performance, (b) music education, (c) music technology, and (d) worship leadership.

Amidst the adaptations and renovations occurring in Christian degree-granting institutions related to Worship Studies degree programs, evangelical churches were developing church musicians independent of universities. For churches to train their own church musicians from within rather than through liberal arts education, some evangelical megachurches in the United States began to formulate classes and church music curricula for aspiring church musicians and worship leaders in their own ranks. The appeal of this type of academic preparation (i.e., CBWS programs) grew in popularity among young church musicians, aspiring worship leaders, and other creative professionals in evangelical churches. Aspiring CBWS students desired training within large evangelical megachurches that employed prominent worship leaders, pastors, songwriters, technicians, and musicians that developed their own worship ministry training programs. University-based church music degree programs perhaps were perceived by students as behind or not well-prepared to address the evolving needs of evangelical ministry, especially in the realm of contemporary worship music. Brady (2002) suggested a sentiment among some university church music program leaders was building for years.

Faculty members expressed a lack of respect for the theological message and aesthetic construction of the lyrics [contemporary worship songs]. They also expressed lack of respect for the performance manner of the church musicians and for the manner in which the new music [contemporary worship music] was used in worship services. Combined with the multiple barriers to the acceptance of popular music forms in general, it is not surprising to note the absence of contemporary congregation music in undergraduate sacred music curricula of the past 40 years (Brady, 2002, p. 62).

Historically, Protestant church music educators relied on the sturdy cannon of sacred music repertoire of the common practice period. The development of Contemporary Christian Music and the regular inclusion of popular music styles and music performance in evangelical Protestant churches produced new opportunities and new tensions for Christian academia. The

imprint of Contemporary Christian Music on the music preparation of worship leaders, church musicians, and creative professional, and church congregants' expectations of music performance was studied in recent years (Brady, 2002; Busman, 2015; De Santo, 2005; Hendricks, 2012; Nekola, 2009; Quanz, 2003; Reagan, 2015; Risi, 2007).

Worship leaders in evangelical Protestant churches required training for new skills in popular music styles and music technology more than at any time before. Contemporary worship music performance had become the norm in most evangelical churches in the United States and not the exception. Beginning in the late 1990s, Christian colleges and universities re-invented their church music programs. What remained to be seen in this period was how Church-based Worship School programs would respond to the challenges of equipping church musicians during this same period. Worship Studies degree programs and CBWS programs appeared during the same historical period, and there was no way to determine the exact impetus for either occurrence. Both types of institutions (i.e., degree-granting institutions and non-degree-granting Church-based Worship Schools) addressed a similar problem in church music education, but perhaps approached the problem using potentially different methods.

The Rise of Church-based Worship Schools

Church-based Worship Schools materialized in the 1990s in the United States as non-degree-granting, non-accredited institutions of higher learning that operated in the facilities of localized, evangelical Protestant churches. The history of Church-based Worship Schools could not categorically be traced to a single church, institution, or denomination within evangelical Protestantism in the United States. Church-based Worship School program designs were determined by the expertise of the directors, instructors, host church worship leaders, and pastors. The emergence of CBWS programs in the United States was due to several related

factors. First, CBWS programs addressed students' needs in ways that university-based church music education programs had fallen behind. Ruth and Ottaway (2020) described the pedogeological change in evangelical Protestant church music and education.

While students and worship practitioners were being made aware of an increasingly broad diversity of programs, recognition was also growing at an institutional level that the working definitions of Christian music education were becoming antiquated in comparison to the new worship degrees being introduced (Ruth & Ottaway, 2020, p. 166–167).

Ruth and Ottaway's (2020) term, "antiquated," stemmed from the critique that university-based church music education degree programs typically resisted the inclusion of contemporary worship music styles in their church music curriculum (Brady, 2002). Ruth and Ottaway (2020) suggested that as early as the late 1980s there existed a "misalignment" between the pedagogical goals of university-based church music education degree programs and the forms of music being used in most evangelical Protestant churches (p. 160).

Second, the ascendancy of evangelical megachurches in the United States and the propagation of contemporary worship music in these settings provided the groundwork for CBWS programs. Some evangelical Protestant megachurches operated their own music recording labels (e.g., Hillsong Music, Bethel Music, Elevation Worship) and hosted their own worship music conferences and training workshops. The songs of worship leaders from evangelical Protestant megachurches dominated contemporary worship music publishing and the Christian music recording industry. Many popular worship songs that were sung in evangelical Protestant churches were composed by musicians who were associated with megachurch music ministries. Church-based Worship Schools attracted learners to their programs due, in part, to the celebrity-like status of megachurch worship leaders and songwriters, and their bands.

Finally, Worship Schools were developing as new modes of evangelical community. Ingalls (2018) described the effects of contemporary worship music on the formation of evangelical communities. She maintained that the modes of congregating, including “concerts, conferences, local churches, public events, and online websites,” were the means of forming the boundaries of evangelical communities (Ingalls, 2018, p. 29). Church-based Worship Schools formed their own unique evangelical communities around the characteristics of the megachurches that hosted them, and students formed their musical identities in these unique evangelical communities as well.

The rise of Church-based Worship School programs exposed a shift in thinking about the knowledge, skills, and learning experiences that students desired and expected in their educational preparation. The stylistic shift in most evangelical churches from traditional hymnody to contemporary worship music also exposed unique educational and social challenges. Garcia (2013) claimed, “because musical expression is pivotal and primary to the overall Christian worship experience, music education is logically important as well to the overall Christian growth and maturation process” (p. 22).

The effect of modern worship music styles on evangelical Protestants’ singing has been linked to worship leaders’ skills and knowledge. Zahl and Basden (2004) noted, “we choose songs that people do not know, in keys they cannot sing, to beats they cannot follow, and then wonder why they are not engaged” (p. 113). How church musicians were trained to navigate the challenges found in evangelical worship in the late-20th and early 21st centuries would either aggravate arguments about musical style or prompt deeper conversations about the pedagogical and theological purposes of music in evangelical communities (Zahl & Basden, 2004).

Publicizing Church-based Worship Schools

Church-based Worship School programs existed alongside university church music degree programs for many decades (Ruth & Ottaway, 2020). Initially, CBWS programs were given exposure through the marketing campaigns of *Worship Leader* magazine—a bi-monthly periodical targeted towards vocational worship leaders and church musicians in evangelical churches. Beginning in 2007, *Worship Leader* magazine advertised institutions of higher education, including Church-based Worship Schools, in a section entitled the “Higher Learning Guide” (Worship Leader Media, 2007). The ‘Higher Learning Guide’ appeared twice annually in their publication and offered descriptions of university- and church-based worship studies programs (Worship Leader Media, 2007). Basic program descriptions of each school were provided along with a listing of student-to-faculty ratio, denominational affiliation of school, enrollment size, and tuition cost of the program in full-color advertisements. Inclusion in *Worship Leader* magazine’s Higher Learning Guide was determined by which institutions purchased advertisements and not any specific program criteria.¹

Annually, the editorial staff of Worship Leader Media produced a list of universities and Church-based Worship Schools that they believed offered the best worship studies degree programs in the United States. An advisory team of university music school directors and Christian music industry leaders were questioned about which Church-based Worship School programs should be included in the Higher Learning Guide list. Worship Leader Media

¹ Data were collected from a phone conversation and email correspondence with Worship Leader Media’s Sales Director on March 31, 2020. Worship Leader Media is a print and digital publisher located in San Juan Capistrano, California. *Worship Leader* is a bi-monthly (six issues per year) publication that features articles, reviews, interviews, conference information, and devotional materials for church musicians. The ‘Higher Learning Guide’ has appeared in the March/April and September/October issues of *Worship Leader* since 2008 and was accessed by the researcher through their archived Magazine Library in April 2020. The ‘Best of the Best’ listing of traditional, accredited universities and Church-based Worship Schools was published annually in *Worship Leader*’s November/December issue.

acknowledged that the editorial staff's selections were not driven by any pre-determined qualities or curricular program standards. Church-based Worship Schools that appeared in the Higher Learning Guide list of top worship degree programs were based on reputation of the Worship School or a recognition of new enhancements or institutional changes that marked an expansion of their programs

In 2017, the ShareFaith organization published a list of top 20 universities and Worship Schools in the United States (ShareFaith Incorporated, 2017). Inclusion in their list of Worship Schools was based on five criteria, including (a) reputation, (b) facilities, (c) faculty, (d) location, and (e) program offerings (ShareFaith Incorporated, 2017). The list of Worship Schools in their publication was curated annually by the *ShareFaith* magazine editorial staff. The researcher's selection of CBWS institutions for potential inclusion in the current study initially was guided by these two publications.

Conclusion

The literature reviewed in Chapter II provided evidence that evolution of evangelical Protestant church music education occurred since 1990. Based on historical precedence and the stability of university-based church music degree programs, an exploratory study of Church-based Worship School programs is needed to clarify the program and learning environments of these emerging church music education programs in the United States. To effectively describe and analyze CBWS programs and their current institutional objectives, the researcher identified and sought answers to the following three research questions (RQs):

1. What are the characteristics of Church-based Worship School (CBWS) music education programs?
2. How are each of the five CBWS programs unique in terms of their program curricula and structures?

3. What are the student learning objectives and instructional methods of CBWS programs to develop worship leaders who can successfully lead church music ministries in evangelical churches?

The purpose of the current study was to describe five ($N = 5$) Church-based Worship Schools programs' (a) history, (b) structure, (c) curricula, (d) assessments, (e) certification process, (f) Student Learning Objectives (i.e., 'Skills' and 'Understandings'), and (g) Instructional Methods for developing leaders in evangelical church settings.

CHAPTER III: PROCEDURES

Chapter III describes the research procedures used to investigate Church-based Worship School programs in the current study. The research procedures, setting, and assumptions are detailed within this Chapter. A description of the recruitment techniques used by the researcher to select Worship Schools and survey participants are provided. Finally, an explanation of the Delphi Survey and data analysis processes are specified.

The purpose of the current study was to examine the (a) program history, (b) structure, (c) curricula, (d) assessments, (e) certification process, (f) Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’), and (g) Instructional Methods of five Church-based Worship Schools (CBWS) in the United States. Worship School leaders and instructors were surveyed using a Delphi technique, and survey responses statistically were analyzed to determine the qualities of church-based music educational programs in evangelical Protestant church contexts. The following research questions (RQs) guided the current study:

1. What are the characteristics of Church-based Worship School (CBWS) music education programs?
2. How are each of the five CBWS programs unique in terms of their program curricula and structures?
3. What are the student learning objectives and instructional methods of CBWS programs to develop worship leaders who can successfully lead church music ministries in evangelical churches?

Procedural Overview

The current study was designed to answer the three proposed research questions. Qualitative research methods were used to answer the research questions because sufficient literature on Church-based Worship School programs were not available to build pre-established

data points for analysis. The Delphi Survey generated and organized data from survey participants on the Student Learning Objectives ('Skills' and 'Understandings') and Instructional Methods of CBWS training programs. Three 'Rounds' of the Delphi Survey were administered in the current study to achieve a consensus (i.e., agreement) of CBWS program experts on the Student Learning Objectives (i.e., 'Skills' and 'Understandings') and Instructional Methods in their programs and educational settings.

To answer Research Question 1 (RQ1), host church historical information and CBWS program development details were collected and analyzed. Qualitative data were presented in the form of researcher-developed 'Profiles.' Church-based Worship School 'Profiles' were listed sequentially and described in Chapter IV.

To answer Research Question 2 (RQ2), CBWS course descriptions and program concentrations were obtained from five Worship Schools' course catalogs and websites. Promotional materials, course syllabi, and bibliographies of CBWS programs were collected and examined. Data were presented in the form of researcher-developed charts and tables that contained an overview of the curricular components of the five Worship School programs. Church-based Worship School program course titles thematically were organized and presented graphically in Chapter IV.

To answer Research Question 3 (RQ3), a three-round Delphi Survey was developed and administered to CBWS program leaders to determine the Student Learning Objectives (i.e., 'Skills' and 'Understandings') and Instructional Methods of CBWS programs. The Delphi Survey procedures and results are presented in Chapter IV.

The selection of Delphi survey participants was critical to the design of the current study. In the Delphi Survey, survey responses were generated by a panel of CBWS program 'experts,'

and were collected and analyzed by a ‘facilitator’ (i.e., the researcher). The 13 Delphi Survey participants ($n = 13$) in the current study were comprised of (a) Worship School instructors, (b) directors, (c) administrators, (d) host church pastors, and (e) worship leaders.

Research Setting

A key benefit of the Delphi method was the flexibility in the research setting. Due to the time and geographical restraints of participants, a Delphi survey was as an ideal instrument for collecting data (Yousuf, 2007). The current study was conducted remotely and did not require on-site observations of CBWS institutions. Online surveys were created by the researcher via SurveyMonkey Software and were distributed to all survey participants ($n = 13$) via email correspondence. Survey participants received written instructions and deadlines before the start of each of the three Delphi Survey Rounds. Survey participants were provided adequate time to complete three Rounds of the Delphi Survey. The entire Delphi Survey was completed within approximately a three-month period. Other research materials, including course catalogs, syllabi, and bibliographies were collected through email correspondence, the Worship Schools’ websites, or phone conversations with CBWS program staff. The five CBWS program descriptions publicly were available to the researcher through the Worship Schools’ websites.

Research Assumptions

The following four research assumptions guided the current study and facilitated the collection of pertinent CBWS program materials for analysis:

- Course descriptions of CBWS programs were a valid means of determining commonalities and differences of the institutions’ instructional objectives;
- Course syllabi and bibliographies adequately conveyed CBWS programs’ instructional content and objectives;

- Content retrieved from the Worship Schools' websites and other marketing and course materials were accurate to the date of this dissertation, publicly available, and subject to content analysis with no further permission required;
- Survey participants were recruited from Worship School 'experts,' including (a) instructors, (b) administrators, (c) directors, (d) pastors, and (e) worship leaders from the host church of the CBWS program. Survey participants were selected by the researcher to represent various perspectives on the qualities of CBWS programs and the training that these institutions provided their students.

Researcher's Qualifications

The purpose of this section is to describe the researcher's qualification, including the academic background and professional experiences that substantiate what makes the researcher competent to conduct this research. The researcher has served in vocational church music ministry for 30 years as a worship pastor, musician, composer, and music educator. Currently, he is the Director of Worship & Creative Arts at a large evangelical Protestant church. The church is comprised of approximately 1,500 congregants. The church hosted an accredited Classical Christian Academy on its campus with an average enrollment of approximately 400 students K through 8th grade. The church also served as an extension campus for a seminary graduate degree program and employed adjunct faculty. The seminary graduate program offered a Master of Divinity degree to students and was accredited through a prominent religious school accrediting organization. Prior to the researcher's current ministry role, he served in several similar positions at evangelical churches on the west and east coasts of the United States. The researcher's music ministry in these churches provided the motivation to conduct the current study on Church-based Worship School programs.

The researcher has experienced over 35 years of professional music performance experience as a recording vocalist and instrumentalist, including four album recordings. The researcher has arranged several choral octavos that have been published in the Christian music

industry in the past ten years. After receiving a master's degree in music education, the researcher has been able to lead worship ministries, mentor worship leaders, and teach at evangelical church music conferences and universities throughout the United States on the subjects of worship leadership, theology, and church music.

The researcher's music ministry experiences provided him an understanding of the content domains of CBWS programs and the issues of developing church musicians in church and academic settings. Through the current study, the researcher desires to understand the goals and effectiveness of Church-based Worship School programs to train worship leaders, church musicians, and creative professionals for ministry service in evangelical churches.

Selection of Worship Schools and Survey Participants

Worship Schools

An initial exploration of potential Church-based Worship Schools for inclusion in the current study was conducted by examining advertisements in *Worship Leader* magazine, *ShareFaith* magazine, and internet searches. The CBWS selection process began with an introductory email and questionnaire to Worship School Directors and a description of the proposed research project and the Delphi Survey data collection timeline.

The five CBWS programs ($N = 5$) included in the current study were based on four selection criteria, including (a) operational longevity of a minimum of three years; (b) active student enrollment; (c) professional instructors; and (d) facilities, staff, and budget to operate their CBWS training program(s). To gain an adequate understanding of the five CBWS programs and to collect an analogous data pool from CBWS survey participants, general Worship School parameters and survey participant selection criteria were created by the researcher.

Researcher-created criteria were used to determine the relative homogeneity of CBWS programs included in the current study. First, a minimum of three years in operation was considered a reasonable standard to determine the CBWS viability for inclusion in the current study. Second, continuous student enrollment over that period (i.e., three years) was determined to be an adequate indication of the Worship School program's stability. Finally, the Worship School provided professionally trained instructors, staff, and adequate facilities and budget to execute their training programs as advertised. These criteria established a baseline set of characteristics of the CBWS programs in the current study, especially considering the variability of these unique academic institutions in the United States.

Based on the stated qualities, the researcher determined that CBWS students were provided a safe and equitable learning environment to successfully complete the training program. The appropriate access to (a) technology, (b) learning management software, (c) classrooms, (d) libraries, (e) musical instruments, (f) rehearsal rooms, (g) performing spaces, and (h) recording studio facilities were provided students in the training program by the CBWS institutions in the current study.

The five representative Church-based Worship School programs' ($N = 5$) information was clearly stated on their websites. Course catalogs or student handbooks also delineated (a) enrollment and audition requirements, (b) application dates, (c) fees, (d) grading and academic integrity policies, (e) tuition information, and (f) program completion deadlines. Additional CBWS general characteristics for inclusion in the current study were identified by the researcher and are described in the following subheadings.

CBWS Naming

The Church-based Worship School programs that were described in the current study are professional educational institutions. The terms ‘Worship School(s)’ and ‘CBWS’ are used interchangeably in the current study and refer to non-degree-granting higher educational institutions that are housed and operated in evangelical Protestant churches. To maintain confidentiality, the Worship Schools included in the current study were given pseudonyms, including (a) CBWS 1, (b) CBWS 2, (c) CBWS 3, (d) CBWS 4, and (e) CBWS 5. The current study was designed to examine Church-based training programs in localized, evangelical church ministry settings and should not be confused with undergraduate or graduate university degree programs housed in these types of educational institutions that may bear similar names, including ‘Worship Studies,’ ‘School of Worship,’ or ‘Worship School(s).’

Admissions and Records

Church-based Worship School student enrollment was determined by means of a written application, background check, in-person or video-based interview, and a music audition with a CBWS leader prior to admission to the training program. The Worship Schools that were described in the current study engaged in regular student evaluations and maintained adequate school records, including (a) student contact information, (b) student enrollment status, (c) course attendance, (d) transcripts, (e) graduation rates, and (f) students’ progress towards completion of the certification program. Some of the participating Worship Schools utilized a web-based Learning Management System (LMS) that was accessible by students enrolled in the CBWS program (e.g., Populi, Canvas), while some of the participating Worship Schools did not use an LMS in their training program.

Learning Cohorts

The student populations of the participating CBWS programs in the current study were relatively small, generally averaging less than 100 students per school. The five Worship Schools offered in-person and online delivery of instruction. A common characteristic of all CBWS programs was the organization of students in learning cohorts. According to researchers, student cohorts often became a learning community in which members acquired, used, and shared their collective knowledge (Hasinoff & Mandzuk, 2005; Lei et al., 2011).

Cohort student learning groups appeared to be the preferred model for CBWS program instruction and allowed for regular interactions between CBWS students and leaders within the training program. Church-based Worship School leaders maintained that to train effective leaders required more than building students' skills and knowledge. Ministry training must include the development of students' personal character, pastoral identity, and professional competencies (Heath, 2006; Plank, 2016). Church-based Worship School leaders suggested that the development of students' personal, professional, and pastoral qualities was important, and these qualities were developed in student cohort learning groups.

The five CBWS programs in the current study provided a sequence of instruction to their students, including classes and workshops. Catalog descriptions of all CBWS program classes and workshops for each school are included in Appendices G through K. Students' successful completion of a CBWS program required continuous enrollment in the training program, and the training program was usually over a nine-month to 18-month period. Church-based Worship School programs provided classes that varied in size, length, and instructional settings. On-site and online delivery of instruction was observed in the five CBWS programs in the current study. On-site instruction was provided through a variety of settings, including (a) classrooms, (b)

meeting rooms, (c) lecture halls, (d) church auditoriums, (e) recording studios, and (f) instructors' homes.

Instruction Schedule

All participating CBWS programs in the current study organized their academic schedule based on a semester- or trimester-based system. Nine-month instructional schedules were comprised of two 15-week semester periods—September through December, and January through May (i.e., Fall and Spring Semesters). An 18-month instructional schedule was comprised of three 6-month trimester periods. All participating CBWS programs hosted a graduation ceremony at the conclusion of the spring semester. Worship School instructional day schedules varied among the five CBWS programs in the current study, but generally all the CBWS institutions provided a minimum of three or four days of instruction per week.

Survey Participants

Current CBWS instructors, pastors, administrators, and worship leaders were selected as participants in the Delphi Survey. Thirteen ($n = 13$) survey participants of the Delphi Study determined the Student Learning Objectives ('Skills' and 'Understandings') and Instructional Methods used by instructors in evangelical Church-based Worship School contexts. What constituted a purposive sample of CBWS 'experts,' however, was a subjective matter. To ensure the integrity of data collection, general inclusion criteria were provided by the researcher and were considered for the selection of the CBWS Delphi Survey participants. A 'gatekeeper' was chosen for each CBWS to assist the researcher in the expert-selection process, and to facilitate correspondence with the CBWS participants. In most cases, the gatekeeper was the CBWS Director or an assigned representative of the Worship School.

Survey participant criteria were discussed with CBWS Directors to confirm the inclusion requirements were valid and appropriate for survey participation. First, survey participants were currently employed by the Worship School. Second, survey participants had current knowledge of the CBWS program design and curriculum. Third, survey participants were identified as practitioners in the field of evangelical church music and had music teaching or professional experience in this field of music performance and evangelical ministry for a minimum of three years prior to their role in the Worship School. All Delphi Survey participants had prior vocational careers as worship leaders, music educators, musicians, or pastors in evangelical churches.

An introductory letter and researcher-developed 15-item questionnaire was provided to CBWS Directors to request involvement and to determine the potential for inclusion in the current study. Director questionnaires were delivered and collected through email correspondence. The introductory letter to request CBWS involvement in the research study is represented in Appendix L. CBWS Directors were notified of their acceptance into the research study by the researcher upon determination of the institutional criteria. Each CBWS Director identified three or four instructors within their Worship School to participate in the Delphi Survey and provided email information of prospective Delphi Survey participants to the researcher. A list of 15 total participants were provided the researcher from the five CBWS Directors. Thirteen survey participants completed three rounds of the Delphi Study. The CBWS Director Initial Questionnaire is represented in Table 3 on the following page and Appendix M.

Table 3. CBWS Director Initial Questionnaire

1.	How long have you been the worship school's director?
2.	When did your worship school program begin?
3.	What is the present enrollment in your worship school?
4.	How many total graduates have completed the program to date?
5.	How many faculty and staff (full- or part-time) are employed by the worship school?
6.	What is the average student-to-faculty ratio?
7.	Is your worship school accredited or non-accredited?
8.	What is the average course of study/program length of your worship school?
9.	Does your worship school house students on campus or off campus?
10.	Does your worship school provide students a certificate upon completion of the program?
11.	Is there an articulation agreement between your worship school and an accredited educational institution?
12.	If yes (#11), what is the name of the accredited institution?
13.	What is the tuition cost of your program?
14.	How do students become aware of your worship school program?
15.	Would you be willing to participate further in a research study on Church-based Worship Schools? (Yes/No/Maybe)?

Data Collection

Worship School Documentation

The data collection process in the current study included a textual analysis of CBWS program materials. Worship School historical information, course catalogues, and website advertisements were analyzed and determined to adequately represent CBWS program structure and curricular content. Course descriptions, syllabi, bibliographies, and other teaching materials were collected and analyzed to determine the specific curricula of each CBWS program.

Operationalization of Research Questions

Research Question 1 (RQ1). What are the characteristics of Church-based Worship School (CBWS) music education programs? To answer RQ1, general information was

collected from the Worship Schools' course catalog and website. Letters of request were sent to the Directors of five CBWS institutions to acquire course catalogues from each of the Worship Schools. Phone call interviews with CBWS Directors produced the remaining information that was not available in course catalogs and related web-based program materials. The researcher reviewed the data to determine the program curricular components of each Worship School. Descriptions of CBWS history and program development were presented in the form of researcher-developed 'Profiles' and labeled using a pseudonym to maintain confidentiality, including (a) CBWS 1 Profile, (b) CBWS 2 Profile, (c) CBWS 3 Profile, (d) CBWS 4 Profile, and (e) CBWS 5 Profile.

Church-based Worship School Profiles included (a) a brief history of the worship school and host church, (b) program structure, (c) classes and concentrations, (d) assessments, and (e) certification processes. The Worship Schools' mission statement and promotional materials were examined to determine how the programs were presented to prospective students. The five participating CBWS programs operated independently from each other and were included based on their (a) relative homogeneity, (b) operational longevity, (c) active enrollment, (d) faculty quality, and (e) facility. To answer RQ1, qualitative comparisons were made between the five CBWS programs, yet no generalizable comparisons were possible based on the sample size, research design, and the nature of data that were collected.

Research Question 2 (RQ2). How are each of the five CBWS programs unique in terms of their program curricula and structure? To answer RQ2, data were collected and analyzed from the five CBWS programs, including (a) course titles, (b) course descriptions, (c) subject concentrations, (d) syllabi, and (e) bibliographies. The researcher's correspondence with CBWS Directors and acquisition of website information produced the necessary data to answer

RQ2. Worship School program subject concentrations and classes were identified and listed in the form of researcher-developed tables. Course subject category themes were created to organize CBWS courses in topical groupings. Frequency counts of CBWS courses that pertained to researcher-defined course subject category types were calculated and presented in the form of charts.

Research Question 3 (RQ3). What are the student learning objectives and instructional methods of CBWS programs to develop worship leaders who can successfully lead church music ministries in evangelical churches? To answer RQ3, a Delphi Survey was created and administered to Directors and representative faculty of five Worship Schools in the United States. In Round 1, survey participants were asked open-ended questions about CBWS Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’) and Instructional Methods. Similar open-ended responses that were harvested from the Round 1 survey were identified. Researcher-developed ‘collapsed’ statements were generated to condense similar survey response data to a singular representative statement. Collapsed statements were used in subsequent survey Round 2 and Round 3 of the Delphi Survey.

In Round 2, survey participants were provided a summary of the Round 1 findings and were asked to rate the level of importance of the Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods using a five-point Likert-type scale. A final Round 3 of the Delphi Survey summarized the results of Round 2 and indicated the consensus/non-consensus level of the desired Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods of five CBWS programs. Round 2 and Round 3 of the Delphi Survey responses statistically were analyzed and presented in researcher-developed tables, including the mean

ratings (M), standard deviations (SD), variances (s^2), and consensus levels (CL) of the Delphi Survey item responses.

Delphi Survey

A Delphi Survey was developed and administered to a representative sample group of CBWS experts ($n = 13$) comprised of (a) CBWS directors, (b) administrators, (c) instructors, and (d) host church worship leaders and pastors. The Delphi Survey was delivered via email correspondence with 13 CBWS survey participants. SurveyMonkey Software and Microsoft Excel Software were chosen by the researcher as the instruments to create, collect, and analyze the survey data. The Delphi Survey creation, administration, data collection, and analysis were distributed over approximately a five-month period. Analysis and reporting on prior Delphi Survey Rounds were prepared and presented to survey participants before each of the subsequent Rounds. Survey participants were given two weeks to respond to each of the three Delphi Survey Rounds with a reminder email sent to the survey participants who did not respond after a week and a half. Survey participants were asked to respond to all survey items in each Round. Participation in the survey was voluntary and no effort was made by the researcher to provide information to survey participants prior to the Delphi Survey instructions.

The first round of the Delphi Survey took the form of a questionnaire and was based on the focus of Research Question 3 (RQ3): *What are the student learning objectives and instructional methods of CBWS programs to develop worship leaders who can successfully lead church music ministries in evangelical churches?* The primary feature of Round 1 of the Delphi Survey was the collection of qualitative data by means of open-ended survey responses to three prompts related to Student Learning Objectives addressing Skills, Student Learning Objectives

addressing Understandings, and Instructional Methods. In Round 1, survey participants were asked to describe the Skills, Understandings and Instructional Methods of their Worship School.

The researcher consolidated duplicated responses that were collected in Round 1 and developed ‘collapsed statements.’ To create a collapsed statement, participants’ survey responses from Round 1 were analyzed and grouped with similar textual responses to form singular representative statements. Collapsed statements were used for Round 2 and Round 3 of the Delphi Survey and formed the basis of quantitative data analysis.

A degree of overlap was observed by the researcher in the data collected from Round 1. The number of collapsed statements, therefore, was reduced compared to the total statements from the survey participants in Round 1 of the Delphi Survey. The collapsed statements were presented to the survey participants in Round 2 and Round 3 for rating, comment, or re-rating. Round 1 of the Delphi Survey is represented in Appendix O. The Round 1 responses for the total Skills, Understandings, and Instructional Methods also are represented in the form of a numbered list in Appendix R, Appendix S, and Appendix T.

After the survey responses to Round 1 were collected and processed, a Round 2 survey was developed and distributed to the survey participants. Round 2 of the Delphi Survey featured a quantitative data collection and analysis process by way of survey rating responses using a five-point Likert-type scale. Based on the collapsed statements that were generated by the researcher from the Round 1 data, survey participants were invited to indicate their level of agreement with the importance of the Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’) and Instructional Methods within their CBWS context. Survey participants were provided text boxes to comment or add clarification to survey items for the next round.

In Round 2, survey participants were asked to rate the Skills, Understandings, and Instructional Methods using a five-point Likert-type scale, where '1' represented 'definitely not important/strongly disagree/never or very rarely,' '2' represented 'not important/disagree/rarely,' '3' represented 'somewhat important/neutral/occasionally,' '4' represented 'important/agree/frequently,' and '5' represented 'definitely important/strongly agree/very frequently.' An analysis of Round 2 involved researcher-controlled feedback from the survey participants and integration of suggested survey item modifications, clarifications, comments, or additions of new statements in future survey rounds. A calculation of the mean ratings (*M*), standard deviations (*SD*), and consensus levels (*CL*) of Round 2 survey items were provided to survey participants in advance of the Round 3 survey. The Round 2 survey is represented in Appendix P. The Delphi Survey Round 2 statistical data are represented in Appendix U, Appendix V, and Appendix W.

In Round 3, participants were presented with mean ratings, standard deviations, and consensus level percentages of survey items from Round 2. Survey participants were asked to re-rate their agreement/disagreement with statements that did not achieve consensus in Round 2 ($\leq 69.9\%$ consensus level), and re-rate statements that achieved consensus ($\geq 70\%$ consensus level) in Round 2 but included comments from survey participants in Round 2. Delphi Survey items that achieved consensus and did not have comments in Round 2 were finalized and were not re-rated in Round 3. Delphi Survey items that were added due to comments from Round 2 were included for rating in Round 3.

After the survey participants completed Round 3, the mean ratings (*M*), standard deviations (*SD*), and consensus levels (*CL*) of Round 3 survey items were calculated. Following the collection and analysis of the Round 3 survey responses, the Delphi procedure was

completed. Confirmation and verification of the Round 3 results were communicated to all survey participants along with the statistical analysis to confirm consensus/non-consensus status of the final Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods that were rated in the Delphi Survey. Round 3 of the Delphi Survey is represented in Appendix Q. The Round 3 survey statistical data are represented in Appendix X, and Appendix Y. A list of Round 3 Skills, Understandings, and Instructional Methods that received comments is represented in Appendix Z. The final Delphi Survey results, containing all survey items achieving consensus and not achieving consensus, are represented Appendix AA. An email was sent to the CBWS survey participants at the conclusion of the Delphi Survey. The final Delphi Survey participant email is represented in Appendix BB.

Data Analysis

Consensus

The Delphi technique used in the current study was a procedure that collected CBWS experts' opinions on a particular research question (RQ3) pertaining to two Student Learning Objectives (i.e., 'Skills' and 'Understandings') and the Instructional Methods used in CBWS programs. The goal of the Delphi Survey was to obtain a consensus among CBWS survey participants in a systematic manner to answer the Research Question (RQ3). Researchers have confirmed that the Delphi technique was an effective tool to determine consensus among survey participants as related to items or areas of interest (Dalkey, 1969; Dalkey & Helmer, 1963; Fink et al., 1984; Hsu & Sandford, 2007). The Delphi technique was based on the principle that pooled responses enhanced individual judgement and captured the collective opinion of a group of experts without being physically assembled (De Villiers et al., 2005).

The precise meaning of ‘consensus,’ specifically was not determined in the literature related to Delphi studies (Creamer et al., 2012; Dalkey & Helmer, 1963; De Villiers et al., 2005; Linstone & Turoff, 1975; Williams & Webb, 1994). Oh (2017) maintained that the definition of consensus seemed to differ from one study to the next (p. 67). Similarly, Keeney et al. (2011) criticized the Delphi technique, indicating that it “forces consensus and is weakened by not allowing participants to discuss issues, so no opportunity arises for respondents to elaborate on their views” (Goodman, 1987; Walker & Selfe, 1996). Considering the variance found in defining consensus in prior Delphi studies, a consensus level and rationale that fit the current study and survey participant sample size was determined based on previous research that offered numerical recommendations to operationalize ‘consensus.’

In a Delphi survey, consensus was a term to denote an agreement among survey participants. Some researchers contended that consensus was expressed as a numerical value or range of values and should be established prior to the beginning of a study (Chang et al., 2010; Fink et al., 1984; Hsu & Sandford, 2007; Williams & Webb, 1994). Oh (2017) observed that “a great majority of researchers seemed to prescribe either a 70% or an 80% value to determine consensus” (p. 67). Uses of a consensus value ranging from 70–80% was used in other Delphi studies (Creamer et al., 2012; De Villiers et al., 2005; Fink et al., 1984; Focht, 2011; Hsu & Sandford, 2007). For studies using a five-point Likert-type scale in the Delphi survey rounds, item responses that registered in the top two favorable ratings, that is, ratings of ‘4’ or ‘5,’ were accepted as indicative of strong consensus. Survey items that were rated unfavorably with a ‘1’ or ‘2’ were indicative of weak consensus (Focht, 2011; Hardy et al., 2004).

The researcher examined Oh’s (2017) study on worship leadership in Korean American Baptist Congregations as a representative Delphi study. Oh (2017) included (a) the number of

rounds, (b) panel size, (c) Likert-type Scale usage, and (d) statistical analysis of survey results.

These qualities of the Delphi technique used by Oh were determined to be helpful in the design and execution of the design of the Delphi Survey in the current study. Oh (2017) explained consensus.

[Consensus is achieved] when at least 70% of participants' ratings lie within the top two categories on a 5-point Likert scale. Thus, the bottom cutoff is '4' on the 5-point Likert scale. Items that have reached consensus were then analyzed to find the following: mean, standard deviation, and consensus level for descriptive analysis. Any item in the study that fell below 70% was deemed to have a weak consensus (Oh, 2017, p. 67).

Multiple iterations of survey rounds were needed to achieve a consensus/non-consensus of survey participants in a Delphi survey. Linstone (1975) recommended a 10-step process for preparing, deploying, and reporting a Delphi survey:

1. formation of a team to undertake and monitor a Delphi exercise on a given subject
2. selection of panels to participate in the exercise; customarily, the panelists are experts in the area to be investigated
3. development of the first-round Delphi questionnaire
4. testing of the questionnaire for proper wording (e.g., ambiguities, vagueness)
5. transmission of the first questionnaires to the panelists
6. analysis of the first-round responses
7. preparation of the second-round questionnaires (and possible testing)
8. transmission of the second-round questionnaires to the panelists
9. analysis of the second-round responses (steps 7–9 are reiterated as long as desired or as necessary to achieve stability in the results)
10. preparation of a report by the analysis team to present the conclusions of the exercise (Linstone, 1975, pp. 274–275)

The researcher determined that three survey rounds were necessary to complete the Delphi Survey. The nature of each Round required a slightly different treatment of how data

were analyzed and presented. In Round 1, for example, the survey participants were asked to explore the two desired Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’) and Instructional Methods of their respective CBWS program(s). In the case of Round 1, free-text data were collected via three question prompts and 10 text boxes per prompt. Survey responses were consolidated in the form of key statements that comprised a list of characteristics of Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’) and Instructional Methods used in the Worship Schools. In Round 2, the survey panelists were asked to rate the level of agreement with the previously identified Skills, Understandings, and Instructional Methods. In Round 3, the survey participants rated or re-rated the Skills, Understandings, and Instructional Methods, and a final consensus/non-consensus level of the total Delphi Survey items was determined.

Reliability and Validity

Reliability referred to an examination of stability and equivalence of the research conditions and procedures (Keeney et al., 2011). The Delphi technique enhanced reliability by, first, avoiding face-to-face interactions of survey participants, and second, by increasing the panel size (Keeney et al., 2011). Reliability also was measured in previous Delphi studies by comparing two groups of participants at different times. In 1964, for example, Ament (1970) conducted a Delphi study on the long-range forecasting of scientific and technological developments. Later in 1969, he repeated the same study with a different set of experts and found the forecasting behaviors to be similar despite a five-year gap.

In the current study, survey participants were selected based on their self-reported expertise in the curricular development and instruction within CBWS environments. To obtain the desired content valid results, Scheele (1975) suggested that experts be selected from stakeholders who were directly affected by the objectives of the research, had relevant

experience, and were facilitators in the field under study. Spencer-Cooke (1989) suggested that the composition of the survey panel also related to the validity of the results of the research. Goodman (1987) discussed validity in a Delphi survey was one of the strengths of the Delphi technique.

The Delphi technique's claim to validity, in its ability to examine and accurately reflect the subject under study, would seem to be strong, not least because the very nature and content of the study is generated and dictated by its panelists. If the panelists participation in the study can be shown to be representative of the group or area of knowledge under study, then content validity can be assumed (Goodman, 1987, p. 731).

In the current study, CBWS program experts were comprised of individuals who possessed strong content knowledge of how music education functions in evangelical churches. All survey participants had direct experience in the leadership of Worship Schools and worship ministries in evangelical churches. Finally, the repeatability of survey responses, using multiple Rounds, was a way to insure the reliability of the current study. According to researchers, a multi-stage feedback process where each phase builds upon the objectives of the earlier ones were the means to achieve reliability (Green, 2014; Lang, 1995; Nworie, 2011).

Ethical Considerations

Steps were taken to ensure research integrity and the protection of participants in the current study. A completed application, describing the current study, was submitted to The University of North Carolina at Greensboro Institutional Review Board (IRB). The required research submission procedures were completed by the researcher on October 21, 2021. The Office of Researcher Integrity determined that the current study protocols revealed no probable risk for the participants involved, and the current study was determined exempt by the IRB for human subject research. All participants were informed of the nature of the current study and an

email was sent to each Delphi Survey participant inviting them to participate. The IRB approval letter pertaining to the current study is represented in Appendix A.

CHAPTER IV: RESULTS

The current study was designed to examine five ($N = 5$) CBWS programs, including (a) host church and Worship School history, (b) program structure, (c) curricula, (d) assessments, (e) certification process, (f) Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’), and (g) Instructional Methods. Data were collected using CBWS program materials and researcher-designed surveys. The Delphi Survey was administered to CBWS directors, instructors, worship leaders, and administrators in the five Worship Schools ($N = 5$). In total, 13 of the CBWS participants ($n = 13$) completed three Rounds of the Delphi Survey. Substantial data were collected from survey participants who responded that they support common student Skills, Understandings, and Instructional Methods used in these types of church music education programs. The data collected from CBWS program materials and the Delphi Survey are organized sequentially below according to the Research Questions (RQs) of the current study.

Research Question 1

What are the characteristics of Church-based Worship School (CBWS) music education programs? To describe the characteristics of five ($N = 5$) Church-based Worship Schools, researcher-designed ‘Profiles’ were developed and presented. Church-based Worship School Profiles included a brief history of the host church and the CBWS program development. Worship Schools’ mission statement and promotional materials were examined to determine the characteristics of CBWS programs and how they are presented to prospective students. Five Church-based Worship School Profiles appear in the following section and are arranged in successive order, including (a) CBWS 1 Profile, (b) CBWS 2 Profile, (c) CBWS 3 Profile, (d) CBWS 4 Profile, and (e) CBWS 5 Profile.

CBWS 1 Profile

Worship School History

The host church of CBWS 1 was an evangelical megachurch that was organized in 1985 by a small group of Christians that met regularly in a home. The church experienced substantial growth throughout its history under the leadership of its founding Senior Pastor and current Senior Pastor. In 1999, the host church purchased 75 acres in the Southeastern region of the United States to house their ministry operations. The campus included facilities for church offices, Worship School, Christian Academy, youth and adult ministries, recording studios, theatre, gymnasium, and a sanctuary that seated 3,500 congregants (CBWS 1, 2021). The host church established a Christian Academy (Pre-K–12th grade) in 2000. At the time of the current study, the Academy served over 1,900 students (CBWS 1 host church, 2021).

In addition to their Christian Academy and Worship School, the host church managed nine other affiliated church campuses, referred to as a ministry ‘site,’ that were located throughout the region. According to the Hartford Institute for Religion Research, the host church’s main campus and nine affiliated sites had a combined weekly attendance of approximately 18,000 congregants (Thumma, Database of Megachurches in U.S., 2020). The host church’s nine sites were diverse and distinct religious communities, yet they shared a common ethos as the main campus church services. Preaching and live music characterized the worship services at each site, and an occasional simulcast of the host church worship service was experienced by congregants at site campuses via large video displays during their weekly services (CBWS 1 host church, 2021).

Church-based Worship School 1 was formed in 2006 by the host church’s Worship Pastor and Senior Pastor. The host church’s Worship Pastor served the congregation in that role

from 1990 to 2013. The two church leaders recognized a void in worship leadership training in their church and sought to develop an educational program that would equip musicians and worship leaders to be more effective in their ministry. The vision of CBWS 1 leaders was to serve the needs of the host church and other local evangelical churches through the training program. The Senior Pastor reflected on their need to develop a Worship School.

I am continuously made aware of the desperate need for spiritually sound, musically and technically gifted believers who can serve the body of Christ in their communities with their talents. [CBWS 1] was created to equip the next generation of Christian leaders with a Life mindset, a practical skill set, and provide an opportunity for deep spiritual growth in a community setting (Coy, The Good News Publication, May 16, 2011).

The purpose of CBWS 1 was to “raise up the next generation of worship leaders, songwriters, artists, producers, and musicians” (CBWS 1, 2021). The CBWS 1 training program curricula focused on three guiding principles, including leadership, discipleship, and biblical studies. The CBWS 1 program was developed so that students might “mature as leaders, strengthen their gifts, and develop practical theology that serves as a foundation for the rest of their lives” (CBWS 1, 2021). The Worship School program emphasized “personal mentoring and discipleship with modern technology and leadership training along with practical business and ministry exposure” (CBWS 1, 2021).

As a result of the success of the CBWS 1 training program, several music recordings were published over the past two decades. The first recording, *Sounds '07*, was released in 2007. The album featured worship songs and music performances by the host church’s worship leader and CBWS 1 students and faculty. Seven additional recordings were produced in the subsequent years between 2008 and 2013 under the Worship Schools’ independent recording label. Four recording labels were developed by the host church and Worship School between 2007 and

2014. At the time of the current study, there were over 20 published recordings that featured the host church's music ministry ensembles, and CBWS 1 graduates and faculty.

During the past 17 years, CBWS 1 had five Directors. The Worship School has graduated over 300 students since the beginning of the program in 2006.² According to the Worship School leaders, CBWS 1 graduates have served evangelical churches in various roles, including (a) worship leaders, (b) producers, (c) songwriters, (d) musicians, (e) A/V technicians, (f) pastors, (g) teachers, (h) missionaries, and (i) other arts or business professionals (CBWS 1, 2021). According to the CBWS 1 Director, students became aware of the training program primarily through online advertisements, church networks, and personal recommendations of worship band members or church leaders. There were 17 students enrolled in CBWS 1 during the 2020–2021 academic year. Church-based Worship School 1 advertised that they maintained a student-to-faculty ratio of four to one (CBWS 1, 2021). At the time of the current study, CBWS 1 employed 17 faculty members, including adjunct instructors and staff.³

Program Development

The CBWS 1 program organized their training program in two main types, including “Certification,” and “Bachelor’s Degree.” Three program concentrations were available to students, including (a) “Modern Music,” (b) “Creative Leadership,” and (c) “Music Production” (CBWS 1 Catalog, 2020–2021, pp. 17–19). The average time to complete the CBWS 1 program was between one and three years, depending upon students’ choices of either a one-year certification program or a baccalaureate degree program. Students of CBWS 1 that completed 30 hours of course work earned a non-degree certification.

² Researcher’s email correspondence with CBWS 1 Assistant Director, March 30, 2021.

³ Researcher’s email correspondence with CBWS 1 Director, March 17, 2021.

In 2020, CBWS 1 developed an articulation agreement with an accredited College. The College operated four campuses throughout the Midwest, Southern, and Western regions of the United States (CBWS 1 partnering College, 2021). The academic partnership between CBWS 1 and the College was in the early stages of development at the time of the current study. The partnership between CBWS 1 and the partnering College was designed to provide CBWS 1 students an option to apply their completed CBWS certification coursework towards a baccalaureate degree (CBWS 1 partnering College, 2021). The College's baccalaureate degree programs focused on "training the next generation of artists in music, discipleship, worship and ministry" (CBWS 1 partnering College Catalog, 2021–2022, p. 6). The partnering College offered CBWS 1 students a (a) Bachelor of Arts degree in one of six available concentrations, (b) one-year Certification in one of seven available concentrations, and (c) Master of Arts degree in two available concentrations (CBWS 1 partnering College Catalog, 2021–2022).

Church-based Worship School 1 formed an additional academic partnership with another College in the Eastern region of the United States. The CBWS 1 students completing their CBWS 1 training could enroll concurrently in the undergraduate program at the partnering College. Dually enrolled students could earn a CBWS 1 certification and a baccalaureate degree in one of three available concentrations from the partnering College, including (a) "General Education," (b) "Ministerial Leadership," or (c) "Business and Professional Leadership" (CBWS 1 partnering College Catalog, 2021–2022).

The CBWS 1 students received instruction through in-person meetings and online coursework. The CBWS 1 program provided students various learning environments, including (a) classrooms, (b) labs, (c) lecture halls, (d) housing facilities, (e) recording studios, (f) practice rooms, and (g) other meeting rooms to facilitate their worship training. The CBWS 1 Director

maintained, “experiential learning and service to the local church were valued priorities of the Worship School students and faculty.”⁴ The Director maintained, “CBWS 1 [was] the place to gain real world ministry training with the best instructors and most passionate community imaginable” (CBWS 1 Director, 2021).

The CBWS 1 faculty were selected based on their professional skills and knowledge in the curricula subject areas, including (a) worship leadership, (b) music technology, (c) pastoral ministry, (d) songwriting, and (e) church music education. The CBWS 1 Director established six criteria for selecting their program faculty:

- a teacher that was committed to the Christian faith
- a teacher that was committed to a local evangelical church (usually the host church)
- a teacher that maintained theological alignment with historic, orthodox Christianity
- a teacher that possessed experience that was relevant to modern worship settings
- a teacher that was connected to opportunities for students pursuing vocational ministry
- a teacher that could accomplish their course content goals without excessive costs to the student (CBWS 1 Director, 2021)

The CBWS 1 non-faculty staff members were selected from the host church staff, host church congregation, or Worship School alumni. The CBWS 1 course content and structure of the program were developed by the Worship School directors, host church worship ministry leaders, and instructors. According to the Director, CBWS 1 students enrolled in the training program occasionally were surveyed about the skills and knowledge that they desired in their training. The Director maintained students’ evaluations of the training program influenced the development of CBWS 1 curricula (CBWS 1 Director, 2021).

⁴ Researcher’s email correspondence with CBWS 1 Director, April 28, 2021.

CBWS 2 Profile

Worship School History

The host church of CBWS 2 was an evangelical, non-denominational megachurch in the Mountain West region of the United States. The host church was established in 1984. Throughout the 1980s and 1990s, the host church leased commercial strip mall properties to accommodate the growth of the congregation. In 1991, the host church's Worship Pastor developed a worship band comprised of several members of their youth and music ministries. The newly-formed worship rock band recorded their first album in 1998, and it garnered immediate acclaim by the Christian music industry. From 1998 to 2018, the host church worship band recorded 10 more successful albums (CBWS 2 host church, 2021). The host church's worship ministry expanded with multiple bands and acquired several contacts with Christian music publishers throughout the 2000s.

Following a highly publicized departure of the host church's founding Senior Pastor in 2006, an Interim Senior Pastor was immediately selected by the congregation to serve in that role. In 2007, the host church selected a new Senior Pastor. Under his leadership, the host church grew to more than 12,000 weekly congregants (Thumma, Database of Megachurches in U.S., 2022). At the time of the current study, the host church operated eight weekly worship services throughout six campus locations in the region. The host church developed academic partnerships with two higher education institutions, including an evangelical seminary and their Worship School.

Program Development

The CBWS 2 program was formed in 2008 in the Southeastern region of the United States. The Worship School initially was formed as an independent worship training program,

and the Worship School was not affiliated with a host church. The popularity of the CBWS 2 training program centered on the Director's success as a songwriter and Contemporary Christian music artist. The CBWS 2 program began with four students. According to the Director, four students came to live in the Director's and spouse's home and traveled with them on their tour bus for six months. The Director maintained the students received "real, gritty, shared-life, and on-the-job discipleship" (CBWS 2 Director, 2021). The purpose of CBWS 2 was to train worship leaders via the Director's unique mentoring approach. The Director and his spouse initially provided the training to students directly. As popularity of the CBWS 2 program developed, the Director employed additional instructors, referred to as 'coaches,' to assist with the training program (CBWS 2, 2021).

In 2011, the Director restructured the CBWS 2 program to an 18-month worship leader training program. The training program included two one-week training sessions, referred to as 'Intensives,' followed by weekly online meetings in student cohort learning groups (CBWS 2, 2021). The week-long Intensive sessions focused on lecture-based instruction and other group learning activities. The Intensive sessions occurred once every Fall and Spring semester. According to the Director, CBWS 2 accommodated approximately 20 students at one time during the Intensive sessions (CBWS 2, 2021).

Between the week-long Intensive sessions, CBWS 2 students were organized in smaller learning cohorts, referred to as 'Huddles.' Huddles were comprised of typically five to nine students per group, and students discussed topics and received instruction from CBWS 2 coaches through video-based online sessions. The CBWS 2 program coaches were selected by the Director, and they provided students personal mentoring and instruction. The Huddle sessions were specifically designed by CBWS 2 coaches to strengthen students' understanding of the

concepts that were learned in the Intensive sessions and to provide additional instruction and mentoring (CBWS 2, 2021).

In the summer of 2020, CBWS 2 formed an alliance with a church in the Mountain West region of the United States and moved its operations to that location. Church-based Worship School 2 enrolled its first class of students within the host church's facilities in the Fall of 2020. Church-based Worship School 2 developed an articulation agreement with two institutions of higher education, including an accredited four-year college and a seminary (CBWS 2, 2021).

The College with which CBWS 2 maintained an articulation agreement was located in the Southern region of the United States. The College provided CBWS 2 students the opportunity to transfer their completed CBWS 2 training program coursework towards a baccalaureate degree (CBWS 2 partnering College, 2021). From 2020 to 2022, an articulation agreement was formed between CBWS 2 and a seminary graduate school in the Southern region of the United States.

The specific characteristics of the articulation agreement were not available to the researcher at the time of the current study. The Seminary with which CBWS 2 developed an articulation agreement offered students a Master of Divinity degree. The CBWS 2 students that completed their CBWS 2 training program could satisfy course requirements towards either the College or the Seminary degree programs. Similarly, students that were enrolled in the College or the Seminary programs with which CBWS 2 developed an articulation agreement could attend three CBWS 2 Intensive sessions and satisfy elective hours or professional internship hours towards the completion of a baccalaureate degree or a Master of Divinity degree.

CBWS 3 Profile

Worship School History

The host church of CBWS 3 was formed in 1965 by three prominent evangelical leaders, including Chuck Smith Jr. (1927–2013), John Higgins, Jr. (b. 1939), and evangelist, Lonnie Frisbee (1949–1993). The host church of CBWS 3 was located in the West Coast region of the United States and was the ministry epicenter of the ‘Jesus Movement’ in the 1960s. The Jesus Movement focused on converting young, coastal ‘hippies’ to Protestantism during the mid-1960s and 70s (Gersztyn, 2012). The new converts to Protestantism were referred to as ‘Jesus People,’ and they embraced an enthusiastic zeal for Christian faith and evangelism that eventually spread to regions nationwide (Gersztyn, 2012). The host church of CBWS 3 has a current weekly attendance of 9,500 congregants (Thumma, Database of Megachurches in U.S., 2022).

The host church of CBWS 3 was instrumental in developing and promoting a new form of evangelical church music in the United States. Reagan (2105) described a new liturgical music had emerged during the Jesus Movement in American Protestant churches during the 1970s. Plowman (1971) maintained the new worship music was reminiscent of soft rock, folk, country, and western popular music of the day. In 1971, the host church leaders formed a music publishing organization that was called Maranatha! Music. During the 1970s, the popularity of Maranatha! Music recordings increased considerably, and a folk-rock musical style circulated among evangelical churches throughout the nation.

By the late 1980s, Maranatha! Music had made an indelible mark on evangelical Protestant church music and worship practices (Fromm, 1983). Reagan (2015) described the influence of Maranatha! Music in this period.

‘Message music’ had come to dominate the nascent contemporary Christian music industry and would remain the genre with greater visibility and larger market share through the 1980s and the 1990s. By the 2000s, contemporary worship music would reemerge as a major commercial sub-genre within CCM, driven by the rising visibility of megachurch worship and the increased adoption of rock and pop styles in church services (Reagan, 2015, pp. 178–179).

The host church grew into one of the largest megachurches on the West Coast throughout the 1980s and 1990s. According to Miller (1997), the host church’s music ministry influenced other evangelical churches towards a more casual approach to congregational worship practices. Miller (1997) described the trends in evangelical churches in the 1990s.

The typical new paradigm church meets in a converted warehouse, a rented school auditorium, or a leased space in a shopping mall. These meeting places boast no religious symbols, no stained glass, and no religious statuary. Folding chairs are more common than pews. At the front is a stage, often portable, which is bare except for sound equipment, a simple podium, and sometimes a few plants. People come to worship in casual clothes that they might wear to the mall or a movie (Miller, 1997, p. 13).

Program Development

By the late 1990s, the host church leaders of CBWS 3 recognized a need to train their own worship leaders. In 2002, CBWS 3 was formed by the host church’s Director of Worship Ministry (CBWS 3, 2021). The purpose of CBWS 3 was to “equip worship leaders, musicians, and media artists with the tools needed to effectively serve the local church” (CBWS 3, 2021). The CBWS 3 program developed a ‘Track’ system that was designed for students to receive training in two main subjects, including music and visual art (CBWS 3, 2021).

The CBWS 3 program was organized in two ‘Tracks.’ One Track comprised an in-person learning format that included either Music curricula or Media Arts curricula. The second Track was an online training program that included Music curricula. Both Tracks focused on content and instruction that “not only [taught] practical musicianship and technical skills but also [developed] a solid foundation of biblical theology and discipleship” (CBWS 3, 2021).

The CBWS 3 faculty trained students primarily through classroom instruction and mentoring environments. The CBWS 3 program curricula developed students' skills and knowledge in the musical, technical, and theological aspects of evangelical church worship ministry. As important as it was to build students' skills and knowledge in key subject areas, the faculty of CBWS 3 stressed the importance of developing students' relational skills. Students who successfully completed the CBWS 3 certification program were prepared "not just to lead songs but engage with people."⁵ The CBWS 3 Administrator maintained their training program was "less academically rigorous," and was "intentionally relational."⁶

In 2002, CBWS 3 leaders developed a nine-month Music Track certification program (CBWS 3, 2021). In 2015, CBWS 3 added a Media Arts Track concentration to their training program. In 2017, CBWS 3 expanded their certification program to include a second-year, advanced training that was referred to as the 'Next Nine' program (CBWS 3, 2021). The Next Nine advanced training program provided CBWS 3 students an opportunity to "grow further through experience in the areas of spiritual discipleship, leadership training, and creative development" (CBWS 3, 2021). The Next Nine program included an additional two semesters of training for students who were enrolled in either the Music or Media Arts program concentration. The Next Nine program placed students in "direct, hands-on ministry experiences within the host church ministry" (CBWS 3, 2021). Throughout the Next Nine training program, CBWS 3 students typically were tasked with short-term ministry leadership responsibilities within the host church's music or youth ministry. Advanced CBWS 3 students in the Next Nine

⁵ Researcher's phone interview with CBWS 3 Administrator, July 29, 2021.

⁶ An instructional strategy used by CBWS 3 was to develop small-group meetings where faculty members and students could interact with one another on a regular basis. This type of faculty-to-student mentoring was often referred to as 'discipleship,' and was an essential part of the worship leader training often found in the CBWS programs in the current study.

program also received specific career counseling in church music or professional digital media fields (CBWS 3, 2021).

In 2020, CBWS 3 formed an online Music Track program concentration, and courses were organized in two semesters within a nine-month period. An online semester period was structured as two seven-week instructional units, and students completed three courses per instructional unit. Students enrolled in the online training program completed six classes per semester and gathered on campus every Fall and Spring semester for an onsite training session, referred to as ‘Summit Week.’ Two Summit Weeks provided the CBWS 3 students in the training program an opportunity to receive in-person, intensive instruction with other CBWS 3 students (CBWS 3, 2021). The CBWS 3 students that were enrolled in the online Music Track program and students enrolled in the on-site Music Track and Media Arts Track programs also were included in both Summit Week sessions.

CBWS 4 Profile

Worship School History

The host church of CBWS 4 was an evangelical church that was formed in 1953. The host church was located in the West Coast region of the United States. According to CBWS 4 leaders, the host church was “strategically located in the most unchurched region in America” (CBWS 4, 2021). The host church location provided CBWS 4 students access to resources and opportunities to develop their musical skills in an “artistically vibrant, culturally diverse, professional environment” (CBWS 4, 2021).

In the 1950s and 1960s, the host church developed a local reputation as a neighborhood Bible church. By the 1990s, however, the Senior Pastor recognized the church was declining in membership and would not survive unless changes were made to their ministry philosophy and

programs. The Senior Pastor began to revitalize the church staff, congregation, and programs over the next several years. In 2001, the host church selected a new Senior Pastor. Under the new Senior Pastor, the host church grew in weekly attendance to approximately 2,100 congregants (Thumma, Database of Megachurches in U.S., 2022). At the time of the current study, the host church operated two campuses in neighboring cities within the local region. The host church of CBWS 4 provided multiple weekend worship services at two campuses and offered their congregants multiple learning opportunities through educational and ministry programs.

Program Development

The CBWS 4 program was formed in 2016 by the host church Senior Pastor and the Worship Leader. The host church Worship Leader was a notable songwriter in the Christian music industry and had co-written many popular worship songs with nationally acclaimed worship leaders and Contemporary Christian Music artists. The Senior Pastor and the Worship Leader identified a need within the host church ministry to develop their own worship leaders. The host church leaders recognized the importance of developing worship leaders that were musically and pastorally proficient. The host church leaders developed a Worship School to train worship leaders and church musicians for effective worship ministry within their local host church context. In addition to training worship leaders for the host church's worship ministry, the CBWS 4 program provided training for worship leaders who served other evangelical churches in the region.⁷

The Executive Pastor of Worship Arts and the Worship Leader of the host church developed the initial CBWS 4 program curricula and enrolled a few students in the program in

⁷ Researcher's phone interview with CBWS 4 Director, March 11, 2021.

the Fall of 2016. The Executive Pastor of Worship Arts of the host church described the CBWS 4 program as a “constant laboratory” for students to develop their skills and knowledge as effective worship leaders.⁸ The CBWS 4 leadership team comprised approximately 10 to 14 part-time instructors and staff to facilitate their training program. The instructors of CBWS 4 included experienced (a) songwriters, (b) music educators, (c) church musicians, (d) pastors, (e) worship leaders, and (f) other creative professionals.

The CBWS 4 leaders focused on developing weekly classroom instruction environments and faculty-student mentoring opportunities for students that were enrolled in the training program. The CBWS 4 program was structured as a nine-month worship training program, and the program provided students curricula in several key subject areas, including (a) music theory, (b) worship leadership, (c) biblical theology, and (d) music technology (CBWS 4, 2021). The CBWS 4 program also included mentoring groups and various performance opportunities for students that were enrolled in the training program. The CBWS 4 leaders developed an articulation agreement with a local Christian College in the region. The students of CBWS 4 could apply their completed CBWS 4 certification coursework towards a baccalaureate degree at an accredited College with which CBWS 4 had an articulation agreement. According to the Director, CBWS 4 graduated approximately 50 students from their training program since 2016.

The host church pastors developed a network of evangelical church leaders in their region to promote the value of the CBWS 4 training program for worship leaders. The CBWS 4 faculty and host church pastors developed a ‘church partnership’ program to encourage CBWS 4 student internship agreements with local evangelical churches that needed worship leaders to serve their congregations. According to the Director, advanced students in the CBWS 4 program completed

⁸ Researcher’s in-person interview with Executive Pastor of Worship Arts, July 12, 2021.

the Worship School training program and served local churches as interim worship leaders (CBWS 4, 2021).

According to the Director, the CBWS 4 leaders and host church pastors also advocated a church sponsorship program wherein local evangelical churches could fund the CBWS 4 tuition for their worship leader(s) who wished to enroll in the training program. The CBWS 4 leaders also provided employment recommendations and career counseling for graduating CBWS 4 students (CBWS 4, 2021).

CBWS 5 Profile

Worship School History

The host church of CBWS 5 was established in 1999. At the time of the current study, the host church was an evangelical, non-denominational, charismatic church that was located in the Midwestern region of the United States. The host church leaders were committed to “praying for the release of the fullness of God’s power and purpose, as we actively win the lost, heal the sick, feed the poor, make disciples, and impact every sphere of society—family, education, government, economy, arts, media, and religion” (CBWS 5 host church, 2021). The host church of CBWS 5 was an evangelical missionary training organization that was known for 24-hour live ‘Prayer Room’ video broadcasts and were viewed through the host church’s website and YouTube channel. The purpose of the host church’s ‘Prayer Room’ was described as “a perpetual solemn assembly gathering corporately to fast and pray in the spirit of the Old Testament tabernacle of David” (CBWS 5, 2021). In May of 1999, the ‘Prayer Room’ operated 13 hours a day and featured ongoing prayer, music, and teaching in that period. A small group of praying members, referred to as ‘intercessors’, and worship leaders staffed the ‘Prayer Room’ and received leadership training in these worship service environments (CBWS 5, 2021).

In September of 1999, the host church established 24-hour-a-day, seven-days-a-week ‘Prayer Rooms.’ The CBWS 5 host church leaders developed a training program, referred to as ‘School of Prayer’ during this period. Several years later, the host church of CBWS 5 developed additional educational programs, including a Music Academy and Media Institute. In 1999, the CBWS 5 began with five students in the training program. Throughout the 2000s, the host church of the CBWS 5 expanded their facilities to accommodate the growth in student enrollment in the training programs. The host church developed five internship programs for CBWS 5 students to serve in leadership roles within the host church while completing their training. According to the Director and host church pastors, the host church ministry internship programs existed “to further prepare individuals of all ages for a life of impact, prayer, and intimacy with Jesus” (CBWS 5, 2022). The host church leaders maintained that they trained “thousands of students to lead prayer rooms like their own Prayer Room throughout the United States and internationally” (CBWS 5, 2022).

In 2001, CBWS 5 developed an independent recording label and published their original worship music. Musicians and worship leaders of CBWS 5 recorded worship music that was performed in the host church’s Prayer Room. Within 20 years, CBWS 5 published approximately 150 music recordings (CBWS 5, 2022). The CBWS 5 leaders developed an online archive of worship music that publicly was accessed through a subscription-based service called ‘Unceasing Worship’ (CBWS 5, 2022). The CBWS 5 music recordings featured “spontaneous worship moments” at the host church’s Prayer Room services (CBWS 5, 2022).

Program Development

Church-based Worship School 5 comprised three “Schools,” including (a) “Ministry,” (b) “Music,” and (c) “Media” (CBWS 5, 2022). The CBWS 5 students received instruction in

classroom settings, online environments, and through active involvement in the host church's Prayer Room ministry. The Prayer Room provided CBWS 5 students frequent training and ministry opportunities through music performance, preaching, congregational singing, and prayer. In 2010, the host church of CBWS 5 expanded their facilities and included (a) lecture rooms, (b) music labs, and (c) practice rooms. According to the CBWS 5 leaders, the Prayer Room was the central environment through which students were trained for evangelical worship ministry (CBWS 5, 2022).

The training program of CBWS 5 was organized in three program lengths, including a one-year certification, two-year certification, and four-year degree program. Church-based Worship School 5 listed the programs, including (a) "Foundational Worship Studies," (b) "Intermediate Music Training," and (c) "Mastery Worship Ministry Training" (CBWS 5, 2022). Students that were enrolled in one of the three training programs selected one of six subject concentrations, including (a) "Songwriting," (b) "Ableton," (c) "Performance," (d) "Prophetic Worship," (e) "Worship Leadership," and (f) "Studio Production" (CBWS 5, 2022). The Church-based Worship School 5 leaders maintained their training program curricula developed students' skills and knowledge to become "prophetic musicians, singing theologians, and a passionate *musicianaries* by growing an intimacy with God, interacting with the sounds of heaven, worshipping with others, and proclaiming God's heart through song" (CBWS 5, 2022).

CBWS 1–5 Profile Summary

Based on the characteristics detailed in the five CBWS Profiles, the preceding qualitative data answered RQ1: "*What are the characteristics of Church-based Worship School (CBWS) music education programs?*" The CBWS program differences and commonalities were identified

between the five CBWS Profiles, including (a) institutional longevity, (b) leadership motivation, (c) program subject concentrations, and (d) program length.

First, the operational history of CBWS programs differed between the five CBWS institutions. The five CBWS programs' operational history ranged between five years and 19 years, and the average operational history of the five CBWS programs was 14.2 years. Second, the qualitative data that were collected from the five CBWS host church histories and program development information indicated that CBWS leaders and church pastors were motivated to train evangelical worship leaders based on the needs within their current ministry contexts.

A commonality that was identified among the five host churches was also the operation of multiple weekly worship services and campus locations, referred to as 'sites.' Evangelical megachurches that operated several 'sites,' or campuses, also required trained worship leaders, musicians, and creative professionals who could serve these diverse congregations. Most of the five CBWS programs were initially designed to fulfill worship leadership ministry needs within the host church's ministry sites. Eventually, the five CBWS programs in the current study expanded their vision, and the CBWS students were trained to serve in other evangelical churches.

The five CBWS programs differed in their specific program curricula, and the curricula were developed independently from other CBWS programs. While the Worship Schools were independent institutions, the five CBWS program curricula focused on similar subject areas, including (a) music proficiencies, (b) music technology, (c) professional leadership, (d) spiritual growth and discipleship, and (e) theology. The qualitative data collected by the researcher from the five CBWS programs revealed that Worship School leaders designed their program curricula to address these five keys subject areas.

Differences were identified by the researcher in the qualitative data between the five CBWS program subject concentrations and program lengths. Examples of CBWS program subject concentrations typically included (a) Modern Music, (b) Leadership, (c) Songwriting, (d) Performance, (e) Ableton, (f) Studio Production, (g) Worship Leading, and so on. Three of the five CBWS programs (60%) in the current study offered two or more subject concentrations in their training program. Two of the five CBWS programs (40%) did not offer subject concentrations in their training program.

There were no common CBWS institutional qualities that could be identified by the researcher that explained why some CBWS programs offered subject concentrations and some CBWS programs did not offer subject concentrations. The researcher suggests that subject concentrations were likely a matter of institutional longevity, funding, instructor quantity and expertise. Program lengths of the five CBWS training programs typically ranged from nine months to four years and depended on subject concentration, and certification or baccalaureate degree plans of study. The five Worship Schools also maintained articulation agreements with accredited institutions of higher learning. The CBWS partnering institutions offered baccalaureate degree and master's degree programs to students who continued their coursework after completing their CBWS certification program.

Finally, the five CBWS programs in the current study commonly were committed to training the next generation of (a) worship leaders, (b) songwriters, (c) artists, (d) producers, (e) musicians, and (f) creative professionals for ministry service in evangelical churches. The five CBWS program Directors partnered with their respective host church worship pastors(s) and carefully developed their unique curricula and instructional environments to accomplish the CBWS training program objectives. The qualitative data that were collected by the researcher

pertained to the five CBWS host church histories and program development process.

Information was presented in narrative form through researcher-developed 'Profiles' to answer RQ1.

Research Question 2

How are each of the five Worship Schools unique in terms of their program

curriculum and structure? To describe the CBWS training program curricular components and academic structure, course catalogs and related program materials of five CBWS programs were collected and analyzed. Researcher-created labels were developed to signify a specific unit of data. Church-based Worship School course titles and descriptions were acquired from Worship Schools' catalogs and website advertisements. Church-based Worship School courses were clustered with similar courses in thematic groupings within each CBWS program. Frequency counts of CBWS courses were calculated and placed with course subject category labels and presented in charts in Chapter IV. The researcher-developed charts represented the percentages and frequency counts of CBWS courses within five subject categories. Course subject categories are represented graphically and are identified with five labels, including (a) 'Leadership,' (b) 'Music & Art,' (c) 'Spiritual Disciplines,' (d) 'Technology,' and (e) 'Theology.'

The Church-based Worship Schools described in the current study were independent, educational institutions and provided different curricula. Church-based Worship School course descriptions were analyzed to determine an appropriate category label for courses using an in vivo coding method. Assigning course subject category labels to individual CBWS courses was a subjective matter that was determined by the researcher's understanding of the basic content of each CBWS course. The curricula of the five Worship Schools did not conform to any pre-existing subject categorization standards that could be identified. Frequency counts were made

of clustered CBWS course titles, and percentages were calculated. Course titles also varied between the five CBWS programs, therefore, course subject category labels reasonably represented qualitative data and were useful to determine commonalities and differences of CBWS programs. The following subheadings represent the course subject categories and definitions used in this analysis of CBWS programs.

CBWS Course Subject Categories

Church-based Worship School courses were organized thematically in five course subject categories, including (a) ‘Leadership,’ (b) ‘Music & Art,’ (c) ‘Spiritual Disciplines,’ (d) ‘Technology,’ and (e) ‘Theology.’ A description of CBWS course subject categories is provided in the following subheadings.

Leadership. Courses assigned to the subject category that were labeled ‘Leadership’ comprised classes that focused on team building, administration, communication development, and leadership skills. The CBWS curricula that were grouped in this subject category also included personal or leadership assessment tests (e.g., Myers-Briggs Type Indicator, APEST ministry giftings, Clifton StrengthsFinder, DISC Personality Test), and classes or workshops.

Music & Art. Courses assigned to the subject category that were labeled ‘Music & Art’ comprised classes that focused on students’ skill development and understandings of (a) music/art history, (b) performance practices, (c) music theory, (d) digital media creation, and (e) any applied instrument or voice instruction that was appropriate for developing proficiency in an art form (e.g., group lessons, private lessons). The CBWS courses that were related to (a) music composition and arranging, (b) music history, (c) music theory, (d) orchestrating, (e) songwriting, (f) worship team rehearsal techniques, and (g) music performance also were included in the Music & Art subject category.

Spiritual Disciplines. Courses assigned to the subject category that were labeled ‘Spiritual Disciplines’ comprised classes that focused on worship, prayer, fasting, and spiritual care were included in this subject category. Spiritual care practices were often included in the CBWS program curricula and generally referred to classes or learning experiences that comprised (a) Bible studies, (b) Bible memorization, (c) personal devotional practices, (d) solitude, (e) fasting, (f) praying, (g) communion, and (h) social engagement opportunities to encourage students in their spiritual disciplines.

Technology. Courses assigned to the subject category that were labeled ‘Technology’ comprised classes that were focused on students’ understanding and successful operation of (a) computer equipment; (b) music software; (c) audio, video, and lighting equipment; (d) live sound production; (e) recording techniques; and (f) other technical skills and knowledge that were applicable to music and media production in evangelical church settings.

Theology. Courses assigned to the subject category that were labeled ‘Theology’ comprised classes that were focused on students’ development of (a) historical evangelical Protestant doctrine, (b) biblical theology, (c) preaching, and (d) Old Testament or New Testament book studies (i.e., Psalms).

CBWS 1 Program

Curriculum and Structure

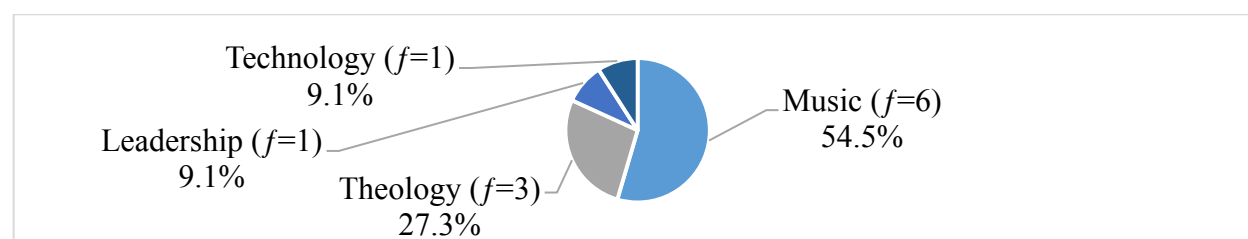
The CBWS 1 program was structured in three concentrations, including (a) “Modern Music,” (b) “Music Production,” and (c) “Creative Leadership” (CBWS 1 Catalog, 2020–2021, p. 17). Once the CBWS 1 student completed the certification program, a baccalaureate degree may be earned, in a similar concentration, by continuing their study at a College with which the CBWS 1 has an articulation agreement (CBWS 1 Catalog, 2020–2021). The certification

program of CBWS 1 provided students “hands-on experience with coursework focused on the foundations of theology, leadership, and creative study.” The curriculum of the CBWS 1 certification program was designed to offer students “a music knowledge base, vocational experience, and spiritual growth needed to succeed as musicians in the church and music industry” (CBWS 1 Catalog, 2020–2021, p. 17).

The “Modern Music” concentration within the CBWS 1 certification program was demarcated by an applied performance area, including (a) instrumental music, (e.g., guitar, bass, drums, keyboards, piano), (b) vocal music, (c) worship leadership, and (d) songwriting. The “Music Production” certification program was designed for students who pursued careers in live and recording audio engineering or music production. The “Creative Leadership” concentration appeared less focused on specific music training and targeted students who aspired to careers in ministry leadership or media content development (CBWS 1 Catalog, 2020–2021, p. 17). The plan of study for each of the three certification concentrations of CBWS 1 are represented in Table 4, Table 5, and Table 6 on the following pages. The CBWS 1 subject-area concentrations, including (a) “Modern Music,” (b) “Music Production,” and (c) “Creative Leadership” were comprised of core classes and elective classes based on students’ selected concentration. Course subject categories graphically are represented in Figure 3, Figure 4, and Figure 5 on the following pages. A detailed description of the CBWS 1 courses and concentrations is represented in Appendix G.

Table 4. CBWS 1 Modern Music Coursework

Course Type	Fall	Spring
Core Curriculum	Introduction to Theology	Practices of Spiritual Formation
	Foundations of Music Theory 1	Foundations of Music Theory 2
	Ear Training 1	Ear Training 2
	Applied Lab 1	Applied Lab 2
	Fundamentals of Music Business	
	Theology of Worship	
	Ableton (Two-week intensive Blitz course)	

Figure 3. CBWS 1 Modern Music Course Subject Categories**Table 5. CBWS 1 Music Production Coursework**

Course Type	Fall	Spring
Core Curriculum	Biblical Foundations	Practices of Spiritual Formation
	Basics of Audio	Basics of Digital Audio Workstations
	Basics of Live Sound	Basics of Recording
	Applied Lab: Production 1	Applied Lab 2: Production 2
	Fundamentals of Music Business	Worship Foundations

Figure 4. CBWS 1 Music Production Course Subject Categories

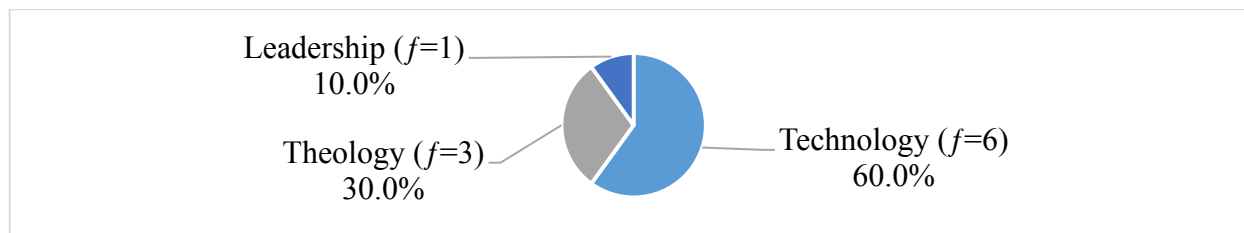
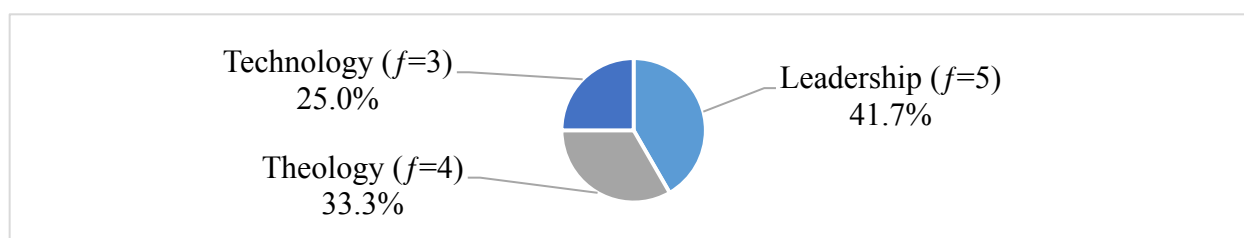


Table 6. CBWS 1 Creative Leadership Coursework

Course Type	Fall	Spring
Core Curriculum	Biblical Foundations	Practices of Spiritual Formation
	Basics of Audio or Bible Study Methods	Basics of Digital Film or Creative Communication Methods
	Creative Media for Church	Foundations of Church Ministry
	Applied Lab 1: Creative Leadership	Applied Lab 2: Creative Leadership
	Fundamentals of Music Business	Worship Foundations

Figure 5. CBWS 1 Creative Leadership Course Subject Categories



Assessments and Certification

Prospective students of CBWS 1 completed a written application, interview, performance audition, and music theory placement test prior to admission to the program (CBWS 1 Catalog, 2020–2021). Additional prospective student prerequisites included completion of high school or a recognized equivalent and a minimal cumulative GPA of 2.5 (4.0 scale). A live or pre-recorded audition was required for CBWS 1 student applicants in the Modern Music and Music

Production subject concentrations. Church-based Worship School 1 faculty evaluators determined applicants' musical ability in voice, instrument, or both upon admission to the training program. A vocal or instrumental (e.g., drums, bass, keyboard, guitar) audition comprised applicants' performances of two self-selected pieces of music. Church-based Worship School faculty evaluators also assessed applicants' skills in (a) basic harmony and chord progressions, (b) scales, (c) rhythmic patterns, and (d) sight reading. The CBWS 1 applicants' acceptance to the Worship School was based on satisfactory completion of an admission form, interview, and music performance audition (CBWS 1 Catalog, 2020–2021).

The CBWS 1 faculty conducted assessments of each student every year. Students were evaluated in three areas, including (a) spiritual walk, (b) academic achievement, and (c) investment in the program (CBWS 1 Catalog, 2020–2021, p. 33). Continuation of enrollment in the program required students' involvement in school-related activities, active ensemble participation, and compliance to an academic honor code. For coursework and private lessons, a rubric was established to evaluate students' musical development and academic achievement. The CBWS 1 staff and instructors also assessed students' personal and professional leadership development throughout the leadership courses of the CBWS 1 training program (CBWS 1 Catalog, 2020–2021).

A certificate of completion was awarded to each student based on their successful completion of all course requirements of the training program. A student earned a Certificate of Completion after completing 30 hours of the CBWS 1 program coursework. Students who completed the certification program and desired a baccalaureate degree could apply to a College with which the CBWS 1 had an articulation agreement. Students who were admitted to the

College were able to transfer up to 30 hours of the CBWS 1 program coursework towards a baccalaureate degree.

Finally, the goal of CBWS 1 training program was “to equip musicians, producers, entrepreneurs, future ministry leaders, and pastors for a lifetime of ministry” (CBWS 1 Catalog, 2020–2021, p. 3). The qualities of the CBWS 1 program was described in their course catalog.

[The CBWS 1] is an innovative, higher education experience where students can pursue their degree in the context of a local church community. Through development in the core areas of leadership, discipleship, and biblical studies, students will mature as leaders, strengthen their gifts, and develop practical theology that serves as a foundation for the rest of their lives (CBWS 1 Catalog, 2020–2021, p. 3).

The CBWS 1 leaders acknowledged five instructional characteristics that identified their training program:

- combine personal mentoring and discipleship with modern technology
- provide leadership training and practical ministry exposure
- provide biblically grounded courses taught by seasoned professors, pastors, and experienced professionals
- leverage the talents, experience, and knowledge of local church congregants
- provide one-on-one mentorship to students (CBWS 1 Director, 2021)

A summary of the unique institutional and program qualities of CBWS 1 is represented in Appendix B.

CBWS 2 Program

Curriculum and Structure

The CBWS 2 program was designed to be completed in 18 months and was comprised of three, six-month “Tracks” (CBWS 2, 2021). Each six-month Track began with a one-week, on-site “Intensive” where students enrolled in the training program assembled on campus for class instruction and personal, spiritual, and professional development. Following the Intensive week,

CBWS 2 instructors, referred to as “coaches,” were assigned a cohort of students. Learning cohort groups typically were comprised of five to eight students per group. The CBWS 2 coaches conducted a series of weekly online, video-conference meetings with their student learning cohort group, referred to as “Huddles,” to provide instruction and guide students through the CBWS 2 coursework (CBWS 2, 2021). Huddles were designed to enable group discussion and deepen student-faculty interactions through topical discussions, assignments, and one-on-one mentoring. Huddle groups also provided students individualized attention throughout the training program. As determined by the available information to the researcher, CBWS 2 offered a single concentration in their training curriculum. The CBWS 2 “Track 1,” “Track 2,” and “Track 3” training programs were organized in topical, sequential instructional units and were labeled (a) “Character,” (b) “Competency,” and (c) “Community” (CBWS 2, 2021). The CBWS 2 curricula were organized and presented in three sequential instructional units that corresponded with three six-month Tracks. The CBWS 2 training program Tracks are described in the following list.

1. Character—We begin with character because without a strong root system, we’ll never be able to bear the weight of the fruit God will produce in us;
2. Competency—As church leaders, we aspire to grow in excellence in our craft. Whether you are a musician or a communicator, we will cultivate the gifts and talents you carry;
3. Community—What God is doing in us doesn’t stop with us; it multiplies. We empower leaders to become spiritual mothers and fathers raising up the next generation (CBWS 2, 2021).

The CBWS 2 curricula were organized in three topical sections that corresponded with the three six-month Tracks (CBWS 2, 2021). A complete description of CBWS 2 curricula for Track 1, Track 2, and Track 3 is represented in Appendix H. In addition to a hybrid of on-site and online instruction (i.e., Intensives and Huddles), the CBWS 2 program also provided the

Intensive-week content online for students that desired the worship leader training program but were unable to participate for the on-site instruction (CBWS 2, 2021). The online CBWS 2 training program featured the same curricula as the hybrid model, including a similar program time to completion of 18 months. A summary of the key components of CBWS 2 curricula is described in the following subheadings. The three CBWS 2 training program Tracks are labeled according to topic themes and are represented in the following sections.

The Character of the Worship Pastor. Track 1 was entitled “The Character of the Worship Pastor” (CBWS 2, 2021). The first on-site Intensive and subsequent weekly Huddles were designed to “assist students as they seek to understand themselves and prepare to serve Christ’s church in ministry” (CBWS 2 Curriculum, 2021, p. 1). The Director described the goal of Track 1.

Students immerse themselves in community with fellow students for five days. Students, with their leaders, live, eat, study, pray, worship, and play together, creating an atmosphere for authentic community, collegial conversations, transformative mentoring, and intellectual growth. This course integrates the theological, spiritual, ethical, psychological, sociological, and functional dimensions of Christian ministry through the contemporary church (CBWS 2 Curriculum, 2021, p. 1).

The Craft of the Worship Pastor. Track 2 was entitled “The Craft of the Worship Pastor” (CBWS 2, 2021). The second on-site Intensive and subsequent weekly Huddles were designed to “assist students as they seek to hone their craft as worship leaders and songwriters” (CBWS 2 Curriculum, 2021, p. 4). The Director described the goal of Track 2.

Students will explore what theologians and musicians throughout history have believed about creativity and art within the Church. Students will practice the art of songwriting individually and with groups. These peer groups will offer reflection and support as students work to communicate the truths of the Gospel through their songwriting. Students will also delve deeper into understanding their personality style, spiritual gifts, and calling in ministry (CBWS 2 Curriculum, 2021, p. 4)

The Calling of the Worship Pastor. Track 3 was entitled “The Calling of the Worship Pastor” (CBWS 2, 2021). The third on-site Intensive and subsequent weekly Huddles were designed to “assist students as they seek to disciple and train their congregations” (CBWS 2 Curriculum, 2021, p. 7). The Director described the goal of Track 3.

Students will learn to journey with those around them as they seek to disciple members of their congregations. This course will delve deeper into how Jesus led those around Him, and what that means for the worship pastor as they seek to raise up the next generation of worshipers. In addition, students will learn to recognize their personality and spiritual giftings through the Myers-Briggs Type Indicator and the APEST, which will aid in personal and professional growth (CBWS 2 Curriculum, 2021, p. 7).

Throughout the training program, CBWS 2 leaders assigned students readings and written assignments that were appropriate for each Track topic. Lectures and readings also were based on a required reading list of three to four books per Track. Weekly discussions occurred in Huddles and coaches provided feedback to the CBWS 2 students as they progressed through their training program. Students’ success in the training program heavily relied on the completion of assigned readings and active participation in the three one-week Intensives and weekly coaching Huddles. The CBWS 2 program curricula and course subjects are represented in Table 7, Table 8, and Table 9 on the following pages. The CBWS 2 subject categories graphically are represented in Figure 6, Figure 7, Figure 8, and Figure 9 on the following pages. A detailed description of the CBWS 2 courses and concentrations is represented in Appendix H.

Table 7. CBWS 2 Track 1: The Character of the Worship Pastor Coursework

Course Type	Classes	Additional Study or Workshops
Intensive Track	Personal Life Assessment Worship & the Bible Hearing from God Identity & the True Self Ministry in Mutuality Spiritual Disciplines Melody Writing Character & Competency	Readings: Three Essays on Worship Sermons: Worship, Wholeness, Anointing
Huddle Track	Book 1: Life You Always Wanted: Spiritual Disciplines Book 2: The Case for Psalms Book 3: Reaching Out: Spiritual Life Book 4: Bible Book 5: Fasting Character Assessment	

Figure 6. CBWS 2 Track 1 Course Subject Categories

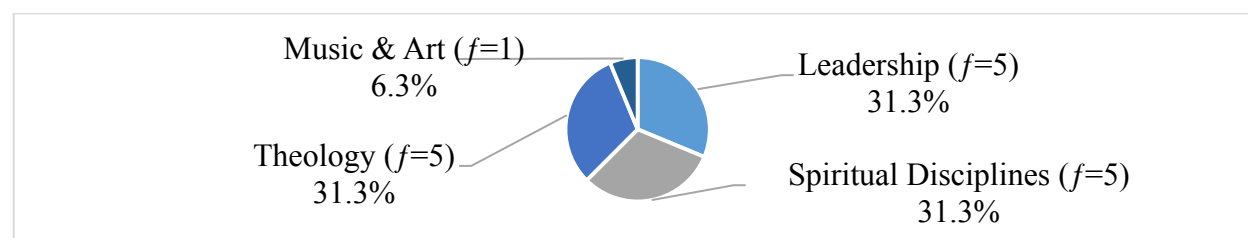


Table 8. CBWS 2 Track 2: The Craft of the Worship Pastor Coursework

Course Type	Classes	Additional Study or Workshops
Intensive Track	Art & Creativity in the Bible	Enneagram Assessment
	Engaging in Creativity through Visual Arts	
	Lyric Writing	
	Vocal Training	
	Communication	
	Listening Prayer	
Huddle Track	Book 1: Writing Lyrics	Songwriting Workshop 1
	Book 2: Bible	Songwriting Workshop 2
		Songwriting Workshop 3
		Songwriting Workshop 4
		Communication Workshop

Figure 7. CBWS 2 Track 2 Course Subject Categories

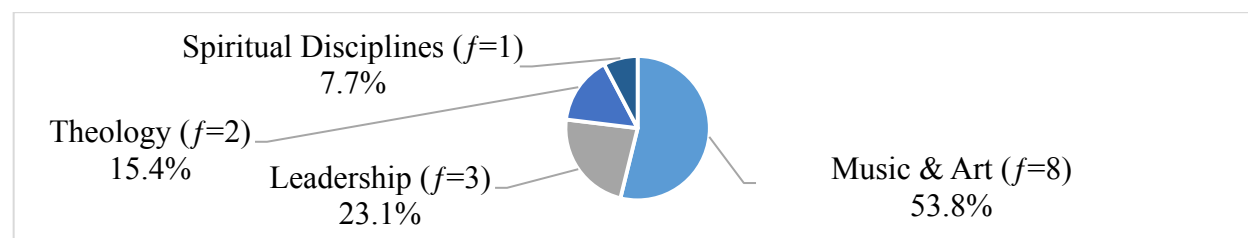


Table 9. CBWS 2 Track 3: The Calling of the Worship Pastor Coursework

Course Type	Classes	Additional Study or Workshops
Intensive Track	Leaders as Disciple Makers Discipleship and Tools for Discipleship Hospitality Final Songwriting Presentation	Myers-Briggs Type Indicator APEST Assessment for Worship Leadership
Huddle Track	Book 1: Spirituality for Two Halves of Life Book 2: Building A Discipling Culture Book 3: Bible Capstone Project	

Figure 8. CBWS 2 Track 3 Course Subject Categories

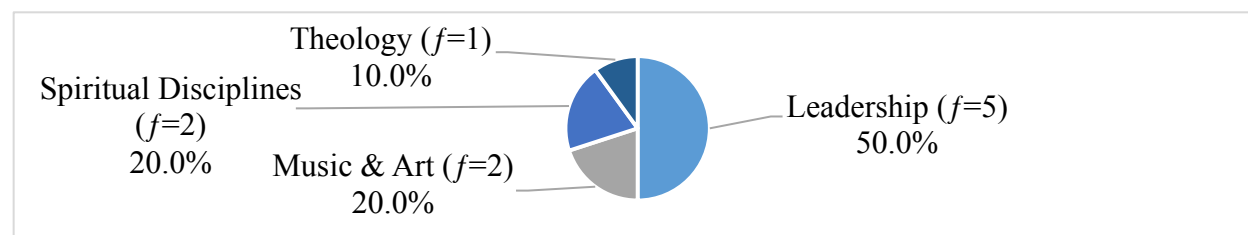
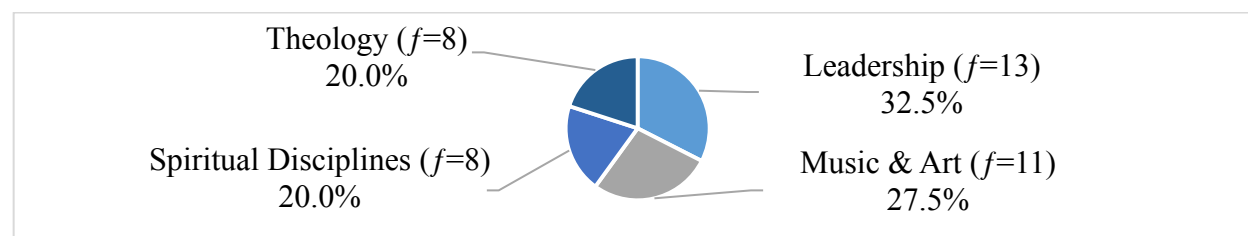


Figure 9. CBWS 2 Combined Three-Track Course Subject Categories



Assessments and Certification

At the time of the current study, prospective students of CBWS 2 completed an application that was provided on their website. The assessment approach of CBWS 2 relied primarily on mentoring. Students' understanding and application of the learned concepts was best assessed by coaches in Huddles. Huddle periods were comprised of a six-month period and followed a five-day Intensive session. Three Intensives and three Huddles occurred within the complete 18-month CBWS 2 training program. The complete training program was organized in three Tracks—each Track was comprised of one five-day Intensive followed by six months of weekly, online Huddles. The CBWS 2 coaches placed a high priority on individual mentoring of students, especially through the Huddle learning opportunities. The goal of the CBWS 2 Huddles was “transformation of students’ thinking about worship, themselves, leadership, and their pastoral identity” in the context of a local evangelical church (CBWS 2, 2021).

To complete the worship leader training program, the CBWS 2 students prepared and presented a capstone project. Student capstone projects were individualized to students’ goals and contexts, yet they were focused on the development of three primary objectives, including (a) “vision”—where students developed a statement that delineated a church organizations’ goals and culture, (b) “values”—where students developed a statement that explained the ‘why’ behind the organization’s goals, and (c) “vehicles”—where students developed a statement that described the specific training methods and tools that were needed to implement and impact culture in the organization (CBWS 2 Curriculum, 2021, p. 11). The main objective of the capstone project was described in the CBWS 3 syllabus.

Students will develop a plan to initiate change in their context and culture. This plan will involve a high-level vision statement, clearly defined values, and the practical vehicles in which the plan will be implemented (CBWS 2 Curriculum, 2021, p 10).

Students' capstone projects were presented at the conclusion of the 18-month training program, and a certification was earned by the CBWS 2 students that completed the training program. A summary of the unique institutional and program qualities of CBWS 2 is represented in Appendix C.

CBWS 3 Program

Curriculum and Structure

The CBWS 3 program curricula were categorized in two subject concentration areas, including "Music" and "Media" (CBWS 3, 2022). The two CBWS 3 subject concentration areas were organized into three learning "Tracks," including an (a) online Music Track, (b) in-person Music Track, and (c) in-person Media Track (CBWS 3, 2022). Students that were enrolled in the CBWS 3 program completed eight core curriculum courses that were independent of the students' subject concentration coursework. The CBWS 3 students selected a subject concentration and completed their concentration courses concurrently with core curriculum courses. The training program was completed in two semesters, including Fall and Spring semesters, within a nine-month instructional period. The course listings of the three learning Tracks are represented in Table 10, Table 11, and Table 12 on the following pages. Subject concentration categories for each Track also graphically are represented in Figure 10, Figure 11, and Figure 12 on the following pages. A detailed description of the CBWS 3 courses and concentrations is represented in Appendix I.

Table 10. CBWS 3 In-Person Music Track Coursework

Course Type	Classes	Labs
Core Curriculum	Theology of Worship	Acoustic Guitar
	The Person and Work of the Holy Spirit	Voice
	Chapel	Drums
	History of Worship	Keyboards
	Psalms	MainStage Software
	Audio Fundamentals	Loops and Tracks
	Ephesians	Electric Guitar
	Practical Servanthood	Home Recording
Music Track	Worship Team Development	Live Sound
	Rhythm and Music Theory	Bass Guitar
	Songwriting and Music Production	Band Leadership
	Vocal Ensemble	Guitar Maintenance
	Vocal Technique	Ableton Software
	Acoustic Guitar	

Figure 10. CBWS 3 In-Person Music Track Course Subject Categories

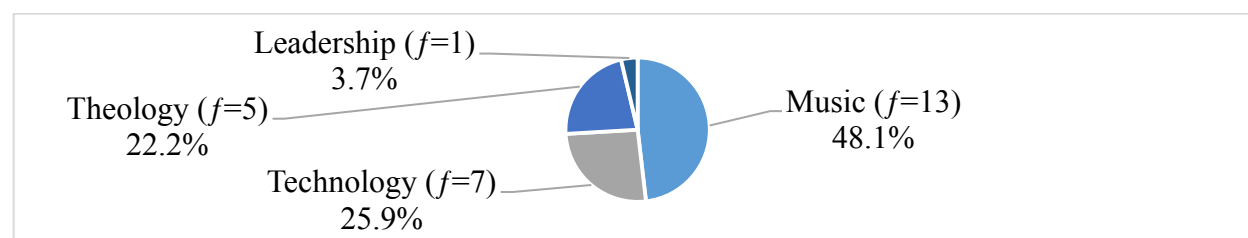


Table 11. CBWS 3 Online Music Track Coursework

Course Type	Classes	Zoom Workshops (topical)
Fall Week 1–7	History of Worship	Workshop I
	Ministry of the Holy Spirit	Workshop II
	Acoustic Guitar	Workshop III
Fall Week 8–14	Servanthood I	Workshop IV
	Theology of Worship I	Workshop V
	Music Theory for Worship	Workshop VI
Spring Week 1–7	Theology of Worship II	Workshop VII
	Vocals	Workshop VIII
	Audio Fundamentals	Workshop IX
Spring Week 8–14	Servanthood II	Workshop X
	The Creative Calling	Workshop XI
	Life of David/Psalms	Workshop XII
In-Person Workshops	Songwriting	Bass
	Electric Guitar	Drums
	Acoustic Guitar	Piano
	Vocals	Worship Team Leadership
	Home Recording	
Fall & Spring Summit Weeks	Student Development and Training	

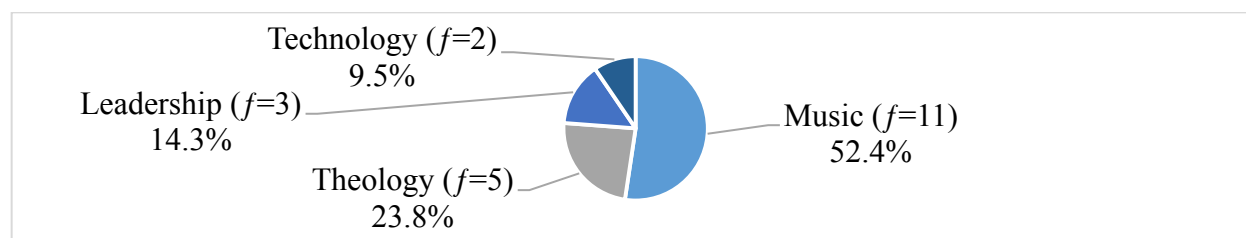
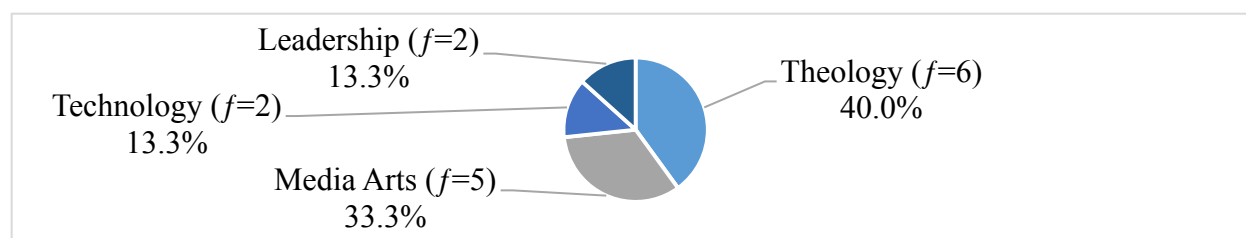
Figure 11. CBWS 3 Online Music Track Course Subject Categories

Table 12. CBWS 3 In-Person Media Arts Track Coursework

Course Type	Classes	Labs
Core Curriculum	Theology of Worship The Person and Work of the Holy Spirit Chapel History of Worship Psalms Audio Fundamentals Ephesians Practical Servanthood	
Media Arts Track	Videography Graphic Design The Creative Calling Digital Communication Storytelling After Effects Masterclass	Media Team Development

Figure 12. CBWS 3 In-Person Media Arts Track Course Subject Categories

Students of the CBWS 3 program that completed the core curriculum and concentration Track courses during the first year of their training program received a certification. An advanced level program, referred to as the “Next Nine” program, featured an additional nine months of coursework that followed the same Track subject concentrations as the initial nine-month certification program. The CBWS 3 Next Nine program was described as an “optional second year track for [CBWS 3] graduates with the goal of helping students grow further through

experience in the areas of spiritual discipleship, leadership training, and creative development” (CBWS 3, 2021).

Assessments and Certification

Prospective students of the CBWS 3 program completed an online application that was provided on the Worship School’s website. Student applicants also submitted an audition video of approximately seven minutes or less in length. The audition video and written application were reviewed by the CBWS 3 faculty for determination of applicants’ admission to the Worship School. Three personal references were required for admission to the CBWS 3 program, including one letter from a pastor or church leader of an applicant’s church.

The CBWS 3 students that completed the nine-month certification program prepared a capstone project that featured songwriting skills, music proficiencies, or media production skills. The CBWS 3 students that were enrolled in the Music Track presented a vocal or instrumental performance as their capstone project. An annual event, referred to as the “Night of Worship,” concluded every spring semester and provided the CBWS 3 students an opportunity to demonstrate their skills, including (a) leading worship from the platform, (b) writing and performing original music, and (c) showcasing other creative work (CBWS 3, 2021).

Students of CBWS 3 earned a certification after completing nine months of the training program. In addition to the certification, all successfully completed coursework was transferrable to an accredited College with which the CBWS 3 had an articulation agreement. At the time of the current study, the College was part of a global network of the host church’s denominational association. Students of CBWS 3 could apply earned credits from completed CBWS 3 coursework towards an associate’s or baccalaureate degree at the College. The Director of CBWS 3 described the goal of their Worship School.

The Worship School doesn't exist to produce a one-size-fits-all worship leader because that's not what the church needs. We know that every student will be called to different ministries, different churches, different vocations around the world. So, our hope is that everyone would leave equipped and encouraged to fulfill their unique calling that God has on their life (CBWS 3 Director, 2021).

A summary of the unique institutional and program qualities of CBWS 3 is represented in Appendix D.

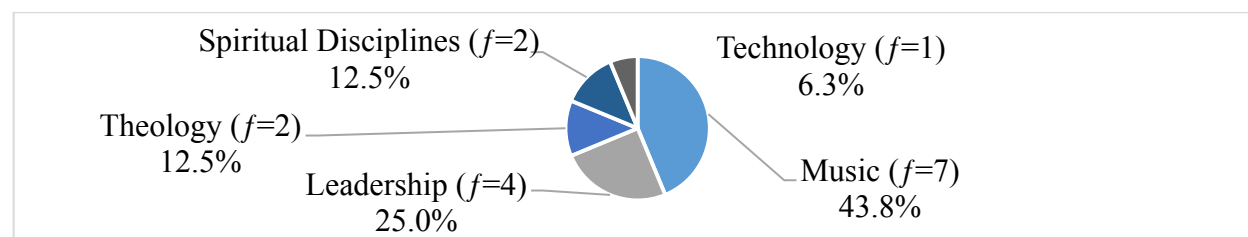
CBWS 4 Program

Curriculum and Structure

The CBWS 4 program structure and courses were developed by the faculty and host church worship ministry leaders. The CBWS 4 curricula were organized in two general categories, including classes and workshops. The CBWS 4 courses and workshop are represented in Table 13 on the following page. The CBWS 4 program course subject categories graphically are represented in Figure 13 on the following page. The CBWS 4 courses are organized in five course subject categories, including (a) 'Leadership,' (b) 'Music,' (c) 'Spiritual Disciplines,' (d) 'Technology,' and (e) 'Theology.' Course subject category labels were useful in this analysis to organize the CBWS 4 course requirements into major subject headings. A detailed description of the CBWS 4 courses and concentrations is represented in Appendix J.

Table 13. CBWS 4 Worship School Coursework

Course Type	Classes	Workshops
Core Curriculum	Music Theory & Ear Training I	Worship
	Music Theory & Ear Training II	Technology
	Art of Worship Leading I	Leadership
	Art of Worship Leading II	Songwriting
	Group Vocal	
	Private Lessons	
	Band Lab Experience	
	Songwriting	
	Leadership	
	Discipleship	
	The Greatest Story	
	Worship Foundations	
	Small Group Experience	

Figure 13. CBWS 4 Worship School Course Subject Categories

Assessments and Certification

Prospective students of CBWS 4 completed an online application that was provided on the Worship School's website. Student applicants also submitted an audition video of approximately eight minutes in length, including performances of two worship songs in contrasting styles (CBWS 4, 2021). Prospective students' audition videos and written applications were reviewed by the CBWS 4 faculty for determination of admission to the training program.

The CBWS 4 students that completed a nine-month training program earned a certification. At the conclusion of the training program, the CBWS 4 instructors assisted students to develop a resume for their future employment and researched potential job opportunities for vocational worship ministry roles in the region (CBWS 4, 2021). The CBWS 4 leaders developed a vision and strategy for engaging local evangelical church pastors who had identified needs in their worship ministry. Graduating students of the CBWS 4 training program were prepared to apply for available church ministry positions within the CBWS 4 church network.⁹ A summary of the unique institutional and program qualities of CBWS 4 is presented in Appendix E.

CBWS 5 Program

Curriculum and Structure

The CBWS 5 program featured coursework in three primary subject concentrations, including (a) “Ministry,” (b) “Media,” and (c) “Worship” (CBWS 5, 2022). The Worship and Ministry subject concentrations of the CBWS 5 program were structured in three program lengths, including a one-year certificate, two-year certificate, and four-year degree. At the time of the current study, the Media subject concentration was structured as a two-year program, and a four-year program. The purpose of the Media subject concentration program was to “foster creative and technically equipped messengers who are rooted in a deep understanding of Scripture, intimacy with Jesus, and the father heart of God, and who are provoked to challenge and influence culture through visual storytelling” (CBWS 5, 2022).

The CBWS 5 program provided students the theological and musical training primarily through classroom lectures, Prayer Room involvement, and worship band settings. Students of

⁹ Researcher’s conversation with CBWS 4 host church Executive Pastor, July 12, 2021.

the CBWS 5 Worship subject concentration program also selected one applied area of study, including (a) “Ableton,” (b) “Performance,” (c) “Prophetic Music,” (d) “Songwriting,” (e) “Studio Production,” or (f) “Worship Leadership” (CBWS 5, 2022). The CBWS 5 courses are represented in Table 14 and Table 15 on the following pages. The CBWS 5 course subject categories graphically are represented in Figure 14 on page 129. A detailed description of the CBWS 5 courses and concentrations is represented in Appendix K.

Table 14. CBWS 5 Worship School Core Coursework

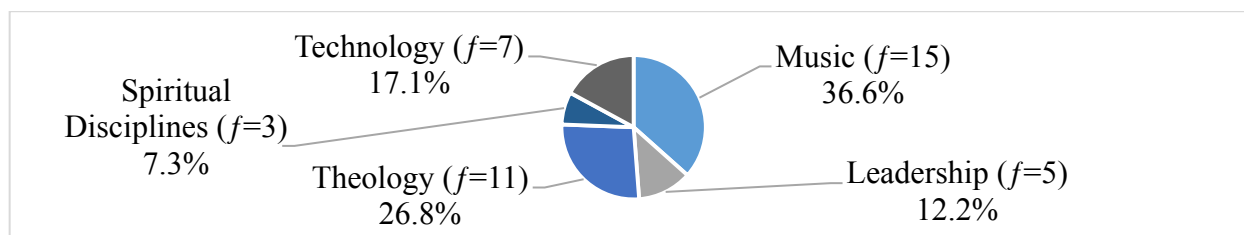
Course Type	Classes
CBWS 5 Core Curriculum	Growing in Prayer Introduction to the Global Prayer Movement Song of Solomon Foundations of Grace Excellencies of Christ God’s Plan for Redemption How to Study the Bible Theology of Night & Day Prayer & Worship* Sermon on the Mount* Encounter God Series* CBWS 5 Foundations*
Worship Core Curriculum	Foundations of Worship Ministry PRM Worship Teams Voice/Guitar/Bass Guitar/Drums/Keys 1 Voice/Guitar/Bass Guitar/Drums/Keys 2 Voice/Guitar/Bass Guitar/Drums/Keys 3 Music Theory 1 Music Theory 2 Music Theory 3
Theology Core Curriculum	Psalms Beauty of God Life of David

Note: CBWS 5 Core Curriculum includes requirements for a One-year Certificate. Additional requirements for a Two-year Certificate are indicated with an asterisk (*)

Table 15. CBWS 5 Worship School Concentration Coursework

Subject Concentration	Classes
Songwriting	7 Electives (various)
	Advanced Theory
	Applied Instrument
	Performance I
	Performance II
	Performance Mastery
Ableton	10 Electives (various)
	Intro to Sound
	Ableton Live I
	Ableton Live II
	Ableton Live Mastery
	7 Electives (various)
Performance	Advanced Theory
	Advanced Instrument
	Applied Instrument
	Performance I
	Performance II
	Performance Mastery
Prophetic Music	4 Electives (various)
	Intro to Prophetic Worship Music
	Prophetic Music I
	Prophetic Music II
	Prophetic Music Mastery
	4 Electives (various)
Worship Leadership	Intro to Prophetic Worship Music
	Worship Leadership I
	Worship Leadership II
	Worship Leadership Mastery
	10 Electives (various)
	Intro to Sound
Studio Production	Sound Production I
	Sound Production II
	Sound Production Mastery

Figure 14. CBWS 5 Worship School Course Subject Categories



Assessments and Certification

Prospective students of the CBWS 5 program applied to the (a) “Ministry School,” (b) “Worship School,” or (c) “Media Institute” through a written application that was available on their website. Students of the CBWS 5 program were able to participate in the training through online and in-person instruction. In addition to the main campus, the CBWS 5 partnered with other affiliated “Partner Sites” to produce their online training program content (CBWS 5, 2022). The CBWS 5 training program offered students three program length options, including a nine-month, two-year, and four-year program.

For acceptance into the training program, the CBWS 5 prospective students completed a minimum of a high school education or equivalent certification. An introductory skills assessment test measured prospective students’ abilities in an applied instrument, voice, or media/technical field and was determined by the CBWS 5 faculty prior to acceptance into the program. Prospective students were evaluated by the CBWS 5 staff and were placed in specific training programs according to students’ demonstrated skill level. The host church pastor summarized the purpose of the Worship School.

The times are urgent, our need is great, and the opportunities are endless. We believe it is time to bring biblical training together with corporate prayer, fasting, worship, healing, and prophecy. In the context of 24/7 worship-based prayer, our vision is to train leaders, singers, musicians, intercessors, church planters, teachers, and those called to the workplace (CBWS 5, 2022).

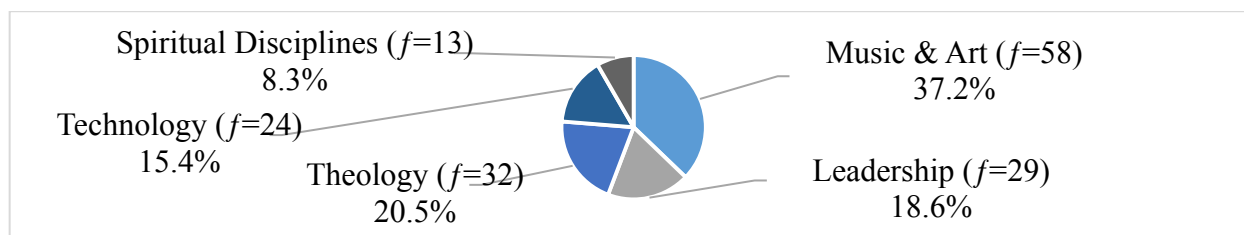
A summary of the unique institutional and program qualities of CBWS 5 is represented in Appendix F.

CBWS 1–5 Program Summary

The purpose of this presentation in the first section of Chapter IV was to describe the (a) Worship School and host church history, (b) curricula, (c) structure, (d) assessments, and (e) certification processes of five representative CBWS programs in the United States. Researcher-developed tables and charts represented the organization of Worship Schools' program curricula and structure. A graphical representation of a combined total of all CBWS program course subject categories (i.e., CBWS 1–5) is represented in a single chart in Figure 15 on the following page. General observations can be made regarding the proportion of the five Worship Schools' course content related to the five identified course subject categories. The course subject category chart of the five CBWS programs graphically illustrated a snapshot of course content themes and indicated program content balance across the five Worship Schools and the five identified course subject categories.

Church-based Worship School program course subject category charts were developed to answer RQ2, and specifically pertained to the organization of curriculum and structure for each CBWS program. Tables provided a representation of specific CBWS curricula, concentrations, and program structures, while charts provided a thematic view of the CBWS curricula focus without an in-depth exploration into specific courses or curricular content for each Worship School. An expanded depiction of subject concentrations, course titles, and course descriptions of the five CBWS training programs in the current study are represented in Appendix G, Appendix H, Appendix I, Appendix J, and Appendix K respectively.

Figure 15. CBWS 1–5 Combined Worship School Course Subject Categories



Several commonalities and differences surfaced in this analysis of the five CBWS programs. A common summative assessment that was identified in the five CBWS program curricula was a student capstone presentation. Prior to completion of a CBWS training program, students were evaluated on specific skill proficiencies depending on their program subject concentration. Students' capstone presentations varied between the five CBWS programs in the current study, and were based on students' area of program concentration. Examples of subject concentration that were observed in the five CBWS programs, included (a) vocal performance, (b) instrumental performance, (c) songwriting, (d) multimedia design, and (e) A/V production.

The design of students' capstone presentations also varied between the five CBWS programs in the current study but typically took the form of a live public performance or a congregational worship experience. Worship leaders, for example, were evaluated by CBWS faculty on their ability to plan and execute a worship liturgy, including (a) selecting songs, (b) ordering songs into 'worship sets,' (c) effectively rehearsing a band, (d) musical accuracy, (e) artistic integrity, (f) technology integration, (g) public speaking, and (h) song leading skills. Students that successfully planned and executed an extended sequence (30 minutes to one hour) of congregational singing, music performance, prayers, readings, or other liturgical elements completed their capstone presentations and earned their CBWS program certification. Students that were enrolled in the CBWS technical production subject concentrations, for example,

completed and presented either a (a) short film, (b) digital media product, (c) live sound mixing product, or (d) studio music recording to earn their CBWS program certification. Students' successful completion of a capstone presentation was required for certification of the five CBWS training programs in the current study.

A strong commitment to student mentoring was also observed in the CBWS leaders and the instructional priorities of the five Worship School programs. Church-based Worship School 2, for example, emphasized students' personal character development through instructor feedback and small-group student interactions. All Worship School leaders recognized students' spiritual growth and artistic development were constantly intertwined and developed concurrently throughout the training programs. The development of students' knowledge of biblical doctrine and personal application of spiritual disciplines were highly prioritized in the CBWS programs in the current study.

Key differences in CBWS programs were observed in the structure of the training program instruction and music performance skill expectations. First, the researcher perceived differences among the five Worship Schools in the way CBWS leaders approached instruction. Some CWBS program instruction seemed analogous to traditional pedagogical methods, including delivery of class lectures, quizzes and exams, and completion of written assignments. Other CBWS program instruction seemed less formal, including listening to sermons, engaging in group discussions, and viewing instructional videos. Both types of instructional models—traditional pedagogical techniques and informal learning practices—were observed in the five CBWS programs in the current study.

The five Worship Schools in the current study required some form of a student assessment prior to acceptance into the training program, including an audition, written

application, and an interview with a CBWS leader. One CBWS program (20%) in the current study required student recitals and jury performances within the voice or applied instrument concentrations, while four CBWS programs (80%) did not require any student jury or recital performances in the training program.

Commonalities in the five CBWS programs included students' successful performance of and understanding of contemporary worship music and evangelical worship practices. The level of music proficiency required, however, varied based on the CBWS program and students' self-selected subject concentration.

Four of the five CBWS programs (80%) in the current study organized their instructional schedule in two semester periods within nine months, including Fall and Spring semesters. One of the five CBWS programs (20%) organized their instructional schedule in three six-month trimesters within an 18-month period. In the case of CBWS 2, for example, six-month trimesters were separated by a one-week intensive training periods.

Subject concentrations and core courses of the five CBWS programs were distributed relatively equally over semester or trimester periods. The specific quantity of courses and instructional hours per instructional period (i.e., semester or trimester), however, varied among the five CBWS programs in the current study. No common patterns among the CBWS programs could be detected by the researcher to determine the rationale for the depth or rigor of the instruction or the amount of faculty required to successfully achieve the CBWS program objectives.

All CBWS programs in the current study were independent of each other and the Worship School leaders chose the program structure, curricula, and faculty that was appropriate for their unique worship training goals and student populations. No evidence was available to

the researcher to determine if students were able to transfer between Worship Schools. Because of the uniqueness of each CBWS program, transferring between Worship Schools was either not feasible or the equivalency of coursework could not be readily determined by the researcher.

Differences in the CBWS programs were identified in the program lengths and articulation agreements. Four of the five CBWS programs (80%) in the current study offered a one-year certification program, comprised of a nine-month instructional period. Four of the five CBWS programs (80%) also offered additional program lengths, including (a) an 18-month certification, (b) a two-year certification, and (c) a four-year baccalaureate degree program through an articulation agreement. The most common program length observed in the five Worship Schools was a one-year course of study, or a nine-month certification program. The CBWS programs that offered a four-year baccalaureate degree structured their training curricula so that students transferred their completed certification coursework to an accredited college or seminary with which the CBWS had an articulation agreement.

The five CBWS programs maintained some form of an articulation agreement with an accredited institution. In addition to a one-year certification, students of CBWS programs typically were able to transfer their completed CBWS coursework towards a Baccalaureate or Associate's degree at an accredited college with which the CBWS had an articulation agreement. Two CBWS programs (40%) in the current study maintained an articulation agreement with at least two other academic institutions of higher learning. One CBWS program (20%) maintained an articulation agreement with an accredited college and a graduate seminary. Students of one CBWS program could transfer their completed CBWS coursework towards a Baccalaureate or a Master of Divinity degree at an accredited college or seminary with which the CBWS had articulation agreements. Future research is needed to determine the specific characteristics of the

CBWS articulation agreements and to determine the frequency of CBWS students that pursued additional education after their CBWS certification programs were completed.

Research Question 3

What are the student learning objectives and instructional methods of CBWS programs to develop worship leaders who can successfully lead church music ministries in evangelical churches? To address RQ3, a Delphi Survey was developed and administered to 13 survey participants ($n = 13$) that were comprised of the CBWS directors, instructors, administrators, and pastors in evangelical churches that housed the CBWS programs. All survey participants had significant experience as worship leaders and church musicians, so it was beneficial to ask them about their opinions regarding current CBWS student learning objectives and instructional methods. Using the Delphi technique, survey participants rated and re-rated their opinions on three types of items, including two Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’) and Instructional Methods that were applied to achieve the Student Learning Objectives in their Worship School settings. Survey participants rated their responses to Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods using a five-point Likert-type scale. Participants’ survey responses were compiled and statistically analyzed. Survey responses were presented in the form of tables with their mean ratings (M), standard deviations (SD), variances (s^2), and consensus levels (CL).

A ‘consensus level’ was calculated as a percentage value from 0% to 100% and indicated a level of agreement of survey participants of the Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods of the CBWS programs. A value of 70% or greater was determined as an indication of strong consensus (i.e., agreement) of the 13 survey participants ($n = 13$) in the Delphi Survey. A value

of 69.9% or less was determined as an indication of weak consensus (i.e., disagreement) of the Delphi Survey participants. Individual survey items that were rated a '4' or '5' by 70% of the total survey participants were considered an indication of group consensus using the Delphi method in the current study.

Timeline of Delphi Survey

After an introductory email was sent to all survey participants ($n = 15$), an Informed Consent and Demographic Information Form was sent and completed by all survey participants via SurveyMonkey Software. The survey administration opening and closing dates were communicated to all survey participants in the instructions of each survey Round. The timeline for the Informed Consent and Demographic Information Form and the three Delphi Survey Rounds are represented in Table 16. Three participants were not able to respond to the request to participate in the survey until after Round 1 had begun. Those three participants completed the Informed Consent and Demographic Information Form and the Round 1 survey. They were added to the total list of survey participants and their responses were collected and analyzed before moving on to Round 2. Each round of the Delphi Survey lasted for approximately 14 days. After each Round was completed, survey data were processed for an additional 7 days before administration of the next Round. The entire Delphi Survey was completed in approximately three months.

Table 16. Timeline of Surveys

Survey	Open	Closed
Informed Consent and Demographic Form	September 23, 2021	October 7, 2021
Round 1	October 8, 2021	October 22, 2021
Round 2	October 29, 2021	November 14, 2021
Round 3	November 22, 2021	December 6, 2021

Results of Delphi Survey

The purpose of this section is to describe the specific survey results of the Delphi Survey of 13 CBWS survey participants. Delphi Survey Rounds are iterative in nature, meaning the results of one Round are used to create the next Rounds. A total of three Rounds were administered to the survey participants in the current study and their responses were collected and analyzed to ascertain a consensus level of survey participants about the Skills, Understandings, and Instructional Methods of CBWS training programs.

A total of 15 survey participants, comprised of CBWS leaders, were questioned using a Delphi technique. There was a total of four surveys that were provided to the Delphi Survey participants. Fifteen survey participants completed the Informed Consent and Demographic Information Form, 14 survey participants completed Round 1, and 13 survey participants ($n = 13$) completed Round 2, and Round 3. A total of 13 participants completed all three rounds of the Delphi Survey data collection process. A summary of the Delphi Survey results for the three Rounds are provided in the following sections.

Informed Consent and Demographic Information

Fifteen total participants completed the Informed Consent and Demographic Information Form prior to the Round 1 survey. One survey participant that completed the Informed Consent and Demographic Information Form determined not to continue with the Delphi Survey. All survey participants had vocational experience as pastors, worship leaders, musicians, or music educators. Of the 14 participants that completed the Round 1 survey, five participants were in their leadership roles at their Worship School for 11 years or more. Five participants were in their roles between four and six years. Three participants were in their roles between one and three years. One participant was in their role less than a year. Of the 14 participants, nine were

males and five were females. The ministry roles and teaching experiences of the Delphi Survey participants are represented in Table 17. The Informed Consent and Demographic Information Form of the Delphi Survey is represented in Appendix N.

Table 17. Experience of CBWS Leaders Who Participated in the Delphi Survey

Description of Experience	Number of Participants
Vocational worship leading experience	14
Worship leading experience as a volunteer	10
Worship ministry experience as a vocalist/instrumentalist	11
Worship ministry experience as an A/V (Audio/Visual) team member	4
Music teaching experience at another church-based worship school or private/public school	4
Leadership position in a church in a non-musical role related to worship ministry	6
Provide administrative or executive leadership at a worship school	11
Provide classroom instruction at a worship school	8

Round 1

Round 1 contained three sections that included survey participants' responses to open-ended questions about the desired Skills and Understandings as related to associated two Student Learning Objectives of their Worship School, and about the Instructional Methods used by CBWS instructors. The questions of the Round 1 survey were presented and divided into three sections, including Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods. Instructions and definitions of the terms, 'Student Learning Objectives–Skills,' 'Student Learning Objectives–Understandings,' and 'Instructional Methods' were provided to all survey participants prior to the beginning of Round 1. The following definitions of the two Student Learning Objectives (i.e., 'Skills' and

‘Understandings’) and Instructional Methods were provided by the researcher to all participants prior to Round 1 of the Delphi Survey:

- ‘Skills’ Definition—what your students will be able to do or be able to demonstrate when they have completed or participated in your Worship School program
- ‘Understandings’ Definition—what your students will know when they have completed or participated in your Worship School program
- ‘Instructional Methods’ Definition—the processes or practices used by teachers/leaders to impart training to students at your Worship School

In Round 1 of the Delphi Survey, participants were asked to freely list the Student Learning Objectives addressing Skills using ten open-response blank lines that were provided on the survey form. There were 93 Student Learning Objectives addressing Skills that were identified by 14 survey participants in Round 1. Of the 93 collected responses, some duplication was identified by the researcher in the survey participants’ responses. To consolidate duplications in survey responses, researcher-developed ‘collapsed statements’ were generated that summarized the essential idea for each of the duplicated responses into a single representative statement(s). Twenty-two collapsed Student Learning Objectives addressing Skills were developed from the 93 total Skills survey responses that were collected from the survey participants in Round 1. The 22 collapsed Student Learning Objectives addressing Skills statements are provided in the following list. A complete list of the Student Learning Objectives addressing ‘Skills’ in Round 1 of the Delphi Survey is represented in Appendix R.

- play their primary instrument proficiently
- vocally proficient to lead congregational singing
- musically arrange vocal parts for singers
- memorize song lyrics
- provide meaningful musical instructions to band/singers during rehearsal

- direct and effective music rehearsal within a given framework
- provide specific feedback to band/singers on areas for personal improvement
- operate A/V equipment at a basic level
- speak effectively from the platform to the congregation
- sight read music notation on their primary instrument or voice
- play/sing ‘by ear’ on their primary instrument or voice.
- construct a corporate worship service order within given time structure, including songs, prayers, ordinances, etc.
- utilize music technology and computer software for live performing and recording
- curate a list of worship songs for the congregation
- develop and direct an audition process for potential worship team members
- can communicate sensitively and openly with other church leaders or worship team members
- read and interpret chord charts effectively
- compose lyrics and melody of a worship song/hymn
- apply music theory in a worship band setting using the Nashville Number System (NNS)
- develop and describe the worship team’s goal/vision for leading corporate worship
- demonstrate effective written and oral communication skills
- interpret the Bible accurately and faithfully

The second question of the Round 1 survey pertained to the desired Understandings of the CBWS students. Survey participants were asked to list Student Learning Objectives addressing Understandings using ten open-response blank lines that were provided on the survey form. Of the 110 total Understandings responses collected from survey participants in Round 1,

30 collapsed Student Learning Objectives addressing Understandings statements were developed for rating in Round 2. The 30 collapsed Student Learning Objectives addressing Understandings statements are provided in the following list. A complete list of the Student Learning Objectives addressing ‘Understandings’ in Round 1 of the Delphi Survey is represented in Appendix S.

- understand the biblical theology of corporate worship
- articulate a personal philosophy of corporate worship and artistry that is appropriate for your church context
- schedule songs for a variant of contexts (demographics, region, themes, seasons of the church)
- plan biblically accurate and accessible songs for the congregation to sing
- administrate a worship team using Planning Center Online for scheduling, band notes, rehearsal times, charts, etc.
- implement knowledge of how a band’s sound should be complimentary among instruments—rhythm, tone, texture, and frequencies
- build and maintain a healthy relationship with overseer/pastor
- developing a heart of worship
- cultivate a healthy worship team culture through community and relationship building
- disciple individual worship team members (love and care for their souls, mold their gifts)
- the worship leader can articulate and understand their identity in Christ
- provide a biblical counseling at a basic level to worship team members
- understanding of the history of evangelical church music and worship practices
- understanding of the attributes of God and how that impacts corporate worship
- support the lead pastor’s vision for the worship service
- understand the unique team dynamics and personality within which he/she works (e.g., the church body, staff, and leadership)

- raise up worship leaders through equipping and training opportunities
- understand songwriting fundamentals
- develop a pastoral identity and foster relationship with the congregation and worship team
- develop thoughtful and creative liturgies for worship experiences
- understand the role that corporate worship plays in the life of the Church and an individual's faith
- understand the impact of song selection on the congregation's theology
- rate your level of agreement with this statement: "Worship leadership is often too male and too pale"—the importance of equipping women and non-white leaders in our contexts
- rate your level of agreement with this statement: "If our musicality is the only reason we're in leadership, we're a performer, not a leader"
- rate your level of agreement with this statement: "We don't need an intense moment of breakthrough or creative genius; we need systems that help us generate hundreds of ideas; creativity should be iterative"
- rate your level of agreement with this statement: "Impartation comes through information, imitation, and innovation"
- as a worship leader, develop a biblical conviction for beauty, competency, and excellence
- understand how the music industry works and its influence on worship practices
- knowledge of a wide range of musical genres and styles
- develop a pastor's heart for people who are seeking to grow in their relationship with God

The third and final question of the Round 1 survey pertained to the Instructional Methods used by CBWS program instructors to impart training to their students. Of the 104 collected Instructional Methods responses by survey participants in Round 1, 29 collapsed Instructional Methods statements were developed for rating in Round 2. The 29 collapsed Instructional

Methods statements are provided in the following list. A complete list of the ‘Instructional Methods’ in Round 1 of the Delphi Survey is represented in Appendix T.

- provide private music lessons
- provide on-stage learning experiences with seasoned worship teams
- administrate tests or quizzes
- provide one-on-one discipleship/mentoring/coaching
- facilitate team building exercises/experiences
- conduct regular student evaluations/feedback
- conduct musical auditions for players and singers
- impart curriculum through assigned readings and written homework
- evaluate recorded worship sets led by students
- provide weekly lectures
- provide group music lessons
- students interview seasoned regional worship leaders
- facilitate small group discussions
- provide lab classes that employ practical hands-on experience with concepts being learning in the classroom
- facilitate student internships with host church
- personal writing reflections
- weekly chapel attendance
- completion of a group paper/project
- provide feedback from recorded videos of students leading worship
- facilitate student oral presentations in class or in small group settings

- sharing meals, playing together, fasting & praying together
- written essays/research papers showing proficiency, understanding, and fluency of learned concepts
- co-writing songs with other students
- facilitate students' self-assessment
- students share their new composition with class and receive peer praise and feedback
- students record and product their own music in a studio
- provide regular public performances
- juried recitals with completed recital paper on pieces performed in recital
- provide regular online forums for engaging students in guided topical discussions

Round 2

An initial email was sent to survey participants prior to Round 2. One participant did not complete the Round 2 survey or requested to be removed from the Delphi Survey following the Round 1 survey. Thirteen survey participants ($n = 13$) were informed that their responses from Round 1 had been collected, consolidated, and listed in preparation for Round 2, in which they would rate their responses using a five-point Likert-type scale. The deadline for completing the Round 2 survey was established and communicated via email to all survey participants.

Survey participants were asked to rate the Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods of their Worship School in Round 2. Survey participants were asked to rate each of the Skills, Understandings, and Instructional Methods statement on a five-point Likert-type scale (i.e., '1' = *definitely not important/strongly disagree/never or very rarely*; '2' = *not important/disagree/rarely*; '3' = *somewhat important/neutral/occasionally*; '4' = *important/agree/frequently*; '5' = *definitely important/strongly agree/very frequently*). Beneath

all Skills, Understandings, and Instructional Methods survey items, a text box was provided on the survey to allow participants an opportunity to revise or add comments or clarifications for any particular survey item. Comments were collected in the Round 2 survey and prepared for the next round.

Twenty-two Student Learning Objectives addressing Skills, 30 Student Learning Objectives addressing Understandings, and 32 Instructional Methods were provided to 13 survey participants ($n = 13$) in Round 2 and were rated using a five-point Likert-type scale. Of the 84 total items on the Round 2 survey, 41 items achieved consensus ($\geq 70\%$), while 43 items did not achieve consensus ($\leq 69.9\%$), so they were added to the final Round for re-rating. Of the 41 items that achieved consensus, 11 items had comments or clarifications, so they were also added to the final Round 3 for re-rating.

The 41 Skills, Understandings, and Instructional Methods that achieved consensus in Round 2 are represented in Appendix U. The 43 Skills, Understandings, and Instructional Methods that did not achieve consensus in Round 2 are represented in Appendix V. Survey participants were invited to include comments of the Round 2 survey items. A list of Round 2 Skills, Understandings, and Instructional Methods that received comments is represented in Appendix W. The Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods that achieved consensus but had comments were re-rated in the final Round 3. The Round 2 survey items that did not achieve consensus or were newly added also were rated/re-rated in the final Round 3.

Of the 41 Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods that achieved consensus in Round 2, 10 Skills and Understandings achieved 100% consensus with mean ratings above 4.00. The Skills

and Understandings that achieved 100% consensus in Round 2 with their mean ratings (*M*) and standard deviations (*SD*) are represented in Table 18.

Table 18. Skills and Understandings That Achieved 100% Consensus in Round 2

Skills and Understandings	<i>M</i>	<i>SD</i>
Can communicate sensitively and openly with other church leaders of worship team members	4.54	0.52
Interpret the Bible accurately and faithfully	4.85	0.38
Build and maintain a healthy relationship with overseer/pastor	4.69	0.48
Develop a heart of worship	5.00	0.00
Cultivate a healthy worship team culture through community and relationship building	4.85	0.38
Understanding of the attributes of God and how that impacts corporate worship	4.77	0.44
Support the lead pastor's vision for the worship service	4.54	0.52
Understand the role that corporate worship plays in the life of the church and an individual's faith	4.46	0.52
Understand the impact of song selection on the congregation's theology	4.69	0.48
Develop a pastor's heart for people who are seeking to grow in their relationship with God	4.54	0.52

Round 3

To begin the final Round 3 of the Delphi Survey, an initial email was sent to 13 survey participants ($n = 13$) who had completed Round 2. Prior to the start of Round 3, descriptive statistics of previous survey responses were provided, including the mean ratings (*M*), standard deviations (*SD*), and consensus levels (*CL*) of all survey item. The survey participants were prompted in the instructions to review the statistical data before selecting their responses in Round 3. Based on the additional comments that were provided by survey participants in Round 2, 16 additional survey items were added for rating in the final Round 3. The 16 new Student

Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods that were added in Round 3 are represented in the following list:

- conduct choral and/or instrumental ensembles
- creating memorable spontaneous melodies and lyrics for congregational engagement
- edit and/or transpose songs
- incorporate creative arts (audio & visual) in worship
- arrange music/compose parts to pre-existing songs
- be proficient in software related to the field
- plan, support, facilitate, and lead worship services and events
- effectively apply written and aural music theory to contemporary worship music
- understand the significance of prayer as worship
- work with church leaders/pastors/other ministries in planning worship services and events
- play instruments together in class (worship songs, scales, chord progressions, etc.)
- engage students in various meetings with pastors, leaders, and other ministries
- provide ministry trips or ministry opportunities outside the church
- utilize videos in class as instructional tools
- provide hands-on ministry experience inside the church in worship ministries of other areas of service
- use demonstrations in class to promote effective learning

Twenty-three Student Learning Objectives addressing Skills, 18 Student Learning Objectives addressing Understandings, and 29 Instructional Methods were provided to 13 survey participants ($n = 13$) in Round 3. Survey participants rated their responses using a five-point Likert-type scale. Of the 70 total survey items in Round 3, 15 Skills, Understandings, and

Instructional Methods achieved consensus ($\geq 70\%$), while 55 did not achieve consensus ($\leq 69.9\%$). The Skills, Understandings, and Instructional Methods that achieved consensus in Round 3 are represented in Appendix X. The Skills, Understandings, and Instructional Methods that did not achieve consensus in Round 3 are represented in Appendix Y. The Skills, Understandings, and Instructional Methods that received comments in Round 3 are represented in Appendix Z.

Generally, survey items that were re-rated in Round 3 stayed within the same consensus categories (i.e., achieving consensus, or not achieving consensus), but may have changed in consensus percentage value within each category type; however, six Skills, Understandings, and Instructional Methods changed consensus status in Round 3 compared to Round 2. There were six Skills, Understandings, and Instructional Methods survey items from Round 2 that changed status once they were re-rated in Round 3. The Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods that changed status between Round 2 and Round 3 are represented in Table 19.

Table 19. Skills, Understandings, and Instructional Methods That Changed Status

Skills and Understandings	Round 2 <i>CL</i>	Round 3 <i>CL</i>
Vocally proficient to lead congregational singing	84.6%	69.2%
Implement knowledge of how a band's sound should be complimentary among instruments—rhythm, tone, texture, and frequencies	76.9%	53.8%
Curate a list of worship songs for the congregation	69.2%	92.3%
Rate your level of agreement with this statement: “If our musicality is the only reason, we’re in leadership, we’re a performer, not a leader”	76.9%	69.2%
Rate your level of agreement with this statement: “Worship leadership is often too male and too pale”—the importance of equipping women and non-white leaders in our contexts	69.2%	76.9%
Instructional Method	Round 2 <i>CL</i>	Round 3 <i>CL</i>
Provide regular public performances	61.5%	84.6%

The reason for the change of consensus status of the six survey items is difficult to determine precisely without additional survey item analyses. Considering that Round 2 and Round 3 surveys included a combination of newly rated items and re-rated survey items, the survey participants may have re-rated repeated survey items less- or more-favorably based on their prior exposure to the survey item(s). The change of status of five items (83%) that addressed the development of explicit musical skills and understandings warrants consideration in the data.

Final Consensus of Skills, Understandings, and Instructional Methods

A total of 100 Student Learning Objectives addressing Skills, Student Learning Objectives addressing Understandings, and Instructional Methods were rated in the Delphi Survey. Forty-five survey responses achieved consensus ($\geq 70\%$ *CL*), and 55 survey responses did not achieve consensus ($\leq 69\%$ *CL*). Thirty-three Student Learning Objectives addressing Skills and Student Learning Objectives addressing Understandings achieved final consensus after all three Rounds of the Delphi Survey, with their mean ratings (*M*), standard deviations (*SD*), and consensus levels (*CL*), are represented in Table 20 on the following pages. A final listing of the Skills, Understandings, and Instructional Methods that achieved final consensus/non-consensus in the Delphi Survey is represented in Appendix AA.

Table 20. Skills and Understandings that Achieved Final Consensus

Skills and Understandings	<i>M</i>	<i>SD</i>	<i>CL</i>
Play proficiently on at least one instrument	4.15	0.99	76.9%
Provide meaningful musical instructions to band/singers during rehearsal	4.31	0.75	84.6%
Direct an effective music rehearsal within a given time framework	4.38	0.77	84.6%
Provide specific feedback to band/singers on areas for personal improvement	4.08	0.64	84.6%
Speak effectively from the platform to the congregation	4.54	0.78	84.6%
Construct a corporate worship service order within given time structure, including songs, prayers, ordinances, etc.	4.62	0.96	84.6%
Curate a list of worship songs for the congregation	4.46	0.66	92.3%
Can communicate sensitively and openly with other church leaders or worship team members	4.69	0.48	100.0%
Read and interpret chord charts effectively	4.46	0.78	84.6%
Develop and describe the worship team's goal/vision for leading corporate worship	4.69	0.48	100.0%
Demonstrate effective written and oral communications skills	4.31	0.75	84.6%
Interpret the Bible accurately and faithfully	4.85	0.38	100.0%
Understand the biblical theology of corporate worship	4.69	0.63	92.3%
Articulate a personal philosophy or corporate worship and artistry that is appropriate for your church context	4.46	0.66	92.3%
Schedule songs for a variety of contexts (demographics, region, themes, seasons of the church)	4.31	0.85	76.9%
Plan biblically accurate and accessible songs for the congregation to sing	4.69	0.63	92.3%
Build and maintain a healthy relationship with overseer/pastor	4.69	0.48	100.0%
Developing a heart of worship	5.00	0.00	100.0%
Cultivate a healthy worship team culture through community and relationship building	4.85	0.38	100.0%
Disciple individual worship team members (love and care for their souls, mold their gifts)	4.54	0.66	92.3%
The worship leader can articulate and understand their identity in Christ	4.85	0.55	92.3%

(Continued)

Table 20 (Continued).

Skills and Understandings	<i>M</i>	<i>SD</i>	<i>CL</i>
Understanding of the attributes of God and how that impacts corporate worship	4.77	0.44	100.0%
Support the lead pastor's vision for the worship service	4.53	0.52	100.0%
Understand the unique team dynamics and personality within which he/she works (e.g., the church body, staff, and leadership)	4.15	0.80	76.9%
Raise up worship leaders through equipping and training opportunities	4.15	0.80	76.9%
Develop a pastoral identity and foster relationships with the congregation and worship team	4.31	0.63	92.3%
Understand the role that corporate worship plays in the life of the Church and an individual's faith	4.46	0.52	100.0%
Understand the impact of song selection on the congregation's theology	4.69	0.48	100.0%
Rate your level of agreement with this statement: "Worship leadership is often too male and too pale"—the importance of equipping women and non-white leaders in our contexts	3.92	1.26	76.9%
As a worship leader, develop a biblical conviction for beauty, competency, and excellence	4.46	0.52	100.0%
Develop a pastor's heart for people who are seeking to grow in their relationship with God	4.54	0.52	100.0%
Understand the significance of prayer as worship	4.69	0.48	100.0%
Work effectively with church leaders/pastors or other ministries in planning worship services and events	4.31	0.85	76.9%

The final Delphi Survey results included 33 Student Learning Objectives addressing Skills and Student Learning Objectives addressing Understandings that achieved consensus ($\geq 70\%$ *CL*). Of the 33 Skills and Understandings that achieved consensus, 13 reached a 100% consensus level with a mean rating of 4.69. The thirteen total Skills and Understandings that reached unanimous consensus (100% *CL*) were essentially *non-musical* Skills and Understandings. Considering the final consensus results of the desired Skills and Understandings that are represented in Table 20, the three survey items that reached the highest

consensus level included (a) “developing a heart of worship” ($\bar{x} = 5.00$, $SD = 0.00$, $s^2 = 0.00$, $CL = 100.0\%$), (b) “cultivate a healthy worship team culture through community and relationship building” ($\bar{x} = 4.85$, $SD = 0.38$, $s^2 = 0.14$, $CL = 100.0\%$), and (c) “interpret the Bible accurately and faithfully” ($\bar{x} = 4.85$, $SD = 0.38$, $s^2 = 0.14$, $CL = 100.0\%$).

The desired Student Learning Objectives addressing Skills and Student Learning Objectives addressing Understandings that achieved the highest level of agreement from Worship School leaders in the Delphi Survey were *not* directly tied to the development of explicitly musical skills or abilities. This phenomenon deserves particular attention given the duality of worship leaders’ roles in most evangelical Protestant churches. Worship leaders must be trained in *musical* and *pastoral* skills and understandings to be effective in their roles.

The results of the Delphi Survey also included 12 Instructional Methods that achieved consensus ($\geq 70\%$ CL) of the survey participants ($n = 13$). The Instructional Methods that achieved final consensus, with their mean ratings (M), standard deviations (SD), and consensus levels (CL), are represented in Table 21 on the following page.

Table 21. Instructional Methods that Achieved Final Consensus

Instructional Methods	<i>M</i>	<i>SD</i>	<i>CL</i>
Provide private music lessons	4.15	1.14	76.9%
Provide on-stage learning experiences with seasoned worship teams	4.15	0.80	76.9%
Provide one-on-one discipleship/mentoring/coaching	4.38	0.87	76.9%
Conduct regular student evaluations/feedback	4.00	0.91	76.9%
Impart curriculum through assigned readings and written homework	4.15	1.28	84.6%
Provide weekly lectures	4.15	1.07	84.6%
Facilitate small group discussions	4.38	0.77	84.6%
Provide lab classes that employ practical hands-on experience with concepts being learned in the classroom	4.54	0.66	92.3%
Weekly chapel attendance	4.15	1.46	84.6%
Provide regular public performances	3.92	0.76	84.6%
Play instruments together in class (worship songs, scales, chord progressions, etc.)	4.15	1.14	84.6%
Use demonstrations in class to promote effective learning	4.38	0.51	100.0%

The two Instructional Methods that achieved the highest consensus levels included (a) “provide lab classes that employ practical hands-on experience with concepts being learned in the classroom” ($\bar{x} = 4.54$, $SD = 0.66$, $s^2 = 0.44$, $CL = 92.3\%$), and (b) “use demonstrations in class to promote effective learning” ($\bar{x} = 4.38$, $SD = 0.51$, $s^2 = 0.26$, $CL = 100.0\%$). This finding suggests that CBWS instructors agreed that practical, ‘hands-on’ learning experiences were most important to the training of students in evangelical churches. The Student Learning Objectives addressing Skills and Student Learning Objectives addressing Understandings that did not achieve final consensus in Round 3, with their rating means (*M*), standard deviations (*SD*), and consensus levels (*CL*), are represented in Table 22 on the following pages.

Table 22. Skills and Understandings that Did Not Achieve Final Consensus

Skills and Understandings	<i>M</i>	<i>SD</i>	<i>CL</i>
Vocally proficient to lead congregational singing	3.92	0.76	69.2%
Musically arrange vocal parts for singers	3.08	0.86	38.5%
Memorize song lyrics	3.54	0.78	53.8%
Operate A/V equipment at a basic level	3.23	1.09	46.2%
Sight read music notation on their primary instrument or voice	2.54	0.66	7.7%
Play/sing “by ear” on their primary instrument or voice	3.62	0.87	53.8%
Utilize music technology and computer software for live performance and recording	3.00	0.82	23.1%
Develop and direct an audition process for potential worship team members	3.85	0.80	61.5%
Compose lyrics and melody of a worship song/hymn	3.08	0.64	23.1%
Apply music theory in a worship band setting using the Nashville Number System (NNS)	3.54	1.13	53.8%
Administrate a worship team using Planning Center Online for scheduling, band notes, rehearsal times, charts, etc.	3.92	1.19	61.5%
Implement knowledge of how a band’s sound should be complimentary among instruments—rhythm, tone, texture, and frequencies	3.85	0.90	53.8%
Provide biblical counseling at a basic level to worship team members	4.15	0.90	69.2%
Understanding of the history of evangelical church music and worship practices	3.31	0.63	38.5%
Understand songwriting fundamentals	3.31	0.63	38.5%
Develop thoughtful and creative liturgies for worship experiences	3.54	0.88	46.2%
Create memorable spontaneous melodies and lyrics for congregational engagement	3.00	0.91	23.1%
Conduct choral and/or instrumental ensemble	2.15	0.69	7.7%
Edit and/or transpose songs to different keys	3.92	1.04	61.5%
Incorporate other arts forms (e.g., audio, visual) in worship leading	3.15	0.80	23.1%
Arrange music/compose specific parts to pre-existing worship songs	2.62	0.65	7.7%

(Continued)

Table 22 (Continued).

Skills and Understandings	<i>M</i>	<i>SD</i>	<i>CL</i>
Demonstrate proficiency in software tools related to music ministry (Prime Loop Community, Sunday Sounds, Planning Center Online, Song Select, Finale, Ableton Live, etc.)	3.62	0.87	53.8%
Plan, support, facilitate, and lead worship at special events	3.92	1.12	69.2%
Rate your level of agreement with this statement: “If our musicality is the only reason, we’re in leadership, we’re a performer, not a leader”	3.92	1.26	69.2%
Rate your level of agreement with this statement: “We don’t need an intense moment of breakthrough or creative genius; we need systems that help us generate hundreds of ideas; creativity should be iterative”	3.46	0.97	46.2%
Rate your level of agreement with this statement: “Impartation comes through information, imitation, and innovation”	3.77	0.83	69.2%
Understand how the music industry works and its influence on worship practices	2.77	0.73	15.4%
Knowledge of a wide range of musical genres and styles	3.08	0.64	23.1%
Effectively apply written and aural music theory to contemporary worship music	3.23	0.73	38.5%

Three survey items received the lowest consensus level respectively (7.7%) of the Skills and Understandings rated by the 13 survey participants in the Delphi Survey, including (a) “sight reading music notation on their primary instrument or voice” ($\bar{x} = 2.54$; $SD = 0.66$; $CL = 7.7\%$), (b) “choral and instrumental conducting” ($\bar{x} = 2.15$; $SD = 0.69$; $CL = 7.7\%$), and (c) “music composition/arranging” ($\bar{x} = 2.62$; $SD = 0.65$; $CL = 7.7\%$). A possible reason for this finding may be related to the narrow scope of CBWS program curricula. Whether the development of sight-reading skills, choral and instrumental conducting skills, or composing and arranging skills were perceived as *necessary* skills for worship leaders or church musicians in evangelical churches may explain the lack of emphasis in the CBWS program curricula and the corresponding lower consensus levels in the Delphi Survey.

Four survey items received a similar consensus level (38.5%), including (a) “musically arrange vocal parts for singers” ($\bar{x} = 3.08$; $SD = 0.86$; $CL = 38.5\%$), (b) “understanding of the history of evangelical church music and worship practices” ($\bar{x} = 3.31$; $SD = 0.63$; $CL = 38.5\%$), (c) “understanding songwriting fundamentals” ($\bar{x} = 3.31$; $SD = 0.63$; $CL = 38.5\%$), and (d) “effectively apply written and aural music theory to contemporary worship music” ($\bar{x} = 3.23$; $SD = 0.73$; $CL = 38.5\%$). The Skills and Understandings that were identified in this group also pertained to specific musical proficiencies. A list of the Instructional Methods that did not achieve final consensus, with their mean ratings (M), standard deviations (SD), and consensus levels (CL), are represented in Table 23 on the following pages.

Table 23. Instructional Methods that Did Not Achieve Final Consensus

Instructional Methods	M	SD	CL
Administrate tests or quizzes	3.46	1.20	61.5%
Facilitate team building exercises/experiences	3.62	0.77	61.5%
Conduct musical auditions for players and singers	3.31	0.85	46.2%
Evaluate recorded worship sets lead by students	3.46	0.66	53.8%
Provide group music lessons	3.77	1.17	61.5%
Students interview seasoned regional worship leaders	2.69	0.85	15.4%
Facilitate student internships with host church	3.62	1.19	61.5%
Personal writing reflections	4.15	0.90	69.2%
Completion of a group paper/project	3.46	0.78	46.2%
Provide feedback from recorded videos of students leading worship	3.46	1.05	53.8%
Facilitate student oral presentations in class or in small group settings	3.62	0.87	53.8%
Sharing meals, playing together, fasting & praying together	4.00	0.82	69.2%
Written essays/research papers showing proficiency, understanding, and fluency of learned concepts	3.69	0.85	61.5%
Co-writing songs with other students	3.54	0.66	46.2%
Facilitate a painting or creativity workshop	2.46	1.05	15.4%

(Continued)

Table 23 (Continued).

Instructional Methods	<i>M</i>	<i>SD</i>	<i>CL</i>
Facilitate students' self-assessment	3.54	0.66	46.2%
Students share their new composition with class and receive peer praise and feedback	3.77	0.73	61.5%
Students record and produce their own music in a studio	3.23	0.83	30.8%
Juried recitals with a completed recital paper on pieces performed in recital	2.77	1.17	23.1%
Provide instructor-/coach-written summaries of students' progress	3.31	0.75	30.8%
Students' spiritual formation reflections shared personally with instructor/coach	3.69	0.85	46.2%
Provide regular online forums for engaging students in guided topical discussions	3.08	1.12	30.8%
Engage students in various meetings with pastors, leaders, and other ministries	3.00	1.00	15.4%
Provide ministry trips or music opportunities outside the church	2.85	1.07	38.5%
Utilize videos in class as instructional tools	3.92	0.76	69.2%
Provide hands-on ministry experience inside the church in worship ministries of other areas of service	4.00	1.15	69.2%

The results of the Delphi Survey included 26 Instructional Methods that did not achieve consensus ($\leq 69.9\%$ *CL*). The Instructional Methods that did not achieve consensus were between 15.4% and 69.2% consensus level, with an average mean rating of 3.44. The Instructional Methods that did not achieve consensus appeared to span a wide range of instructional strategies. This finding in the data suggested that the pedagogical techniques varied between the five CBWS programs in the current study and suggested that Worship Schools offered a range of instructional strategies that the CBWS leaders believed were appropriate for their students and their learning contexts. The CBWS leaders in the current study felt free to actively facilitate students' learning through highly individualized forms of instruction (i.e., discipling/mentoring/coaching) rather than focus on traditional pedagogical methods.

CHAPTER V: SUMMARY AND CONCLUSIONS

Restatement of Purpose and Research Questions

The current study was designed to examine the historical, structural, and curricular components of five ($N = 5$) Church-based Worship School programs in the United States, and to establish a consensus among the program leaders ($n = 13$) of the desired Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’) and Instructional Methods in these educational settings for training evangelical worship leaders, musicians, and creative professionals. Three research questions (RQs) were addressed in the current study:

1. What are the characteristics of Church-based Worship School (CBWS) music education programs?
2. How are each of the five Worship Schools unique in terms of their program curriculum and structure?
3. What are the student learning objectives and instructional methods of CBWS programs to develop worship leaders who can successfully lead church music ministries in evangelical churches?

The first research question (RQ1) of the current study was as follows. *What are the characteristics of Church-based Worship School (CBWS) music education programs?* To answer RQ1, CBWS ‘Profiles’ were developed to address this question and were presented in the first section of Chapter IV. Historical information, organizational characteristics, and course descriptions of CBWS programs were described and analyzed. The results of RQ1 were discussed and provided insights on the development of CBWS programs in evangelical church contexts.

The second research question (RQ2) of the current study was as follows. *How are each of the five Worship Schools unique in terms of their program curriculum and structure?* To answer RQ2, five CBWS ($N = 5$) training program curricula were analyzed and presented in the

form of researcher-developed tables and charts. Church-based Worship School course subject categories were devised to determine the proportion of CBWS curricula that were devoted to specific subject areas within the CBWS program(s). General comparisons were made between five CBWS programs. Because CBWS programs were designed to offer students different curricula, the organization of CBWS courses in course subject categories provided a method for comparing the programs. The results of RQ2 yielded an increased understanding of the curricular content and structural design of these types of worship training programs in evangelical church contexts.

The third research question (RQ3) of the current study was as follows. *What are the student learning objectives and instructional methods of CBWS programs to develop worship leaders who can successfully lead church music ministries in evangelical churches?* Survey participants were comprised of 13 ($n = 13$) CBWS ‘experts,’ including (a) directors, (b) administrators, (c) instructors, (d) worship leaders, and (e) pastors of the five Worship Schools and host churches in the current study. Thirteen survey participants ($n = 13$) were questioned using a Delphi Survey to determine the Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’) and Instructional Methods of the five CBWS programs. The survey participants responded to three Rounds of the Delphi Survey and rated the desired Skills, Understandings, and Instructional Methods used by the CBWS instructors to accomplish their learning objectives. The Delphi Survey data were collected and statistically analyzed.

Results of the Delphi Survey determined a consensus/non-consensus of the Student Learning Objectives (i.e., ‘Skills’ and ‘Understandings’) and Instructional Methods of CBWS programs. Thirty-two Student Learning Objectives addressing Skills and Student Learning Objectives addressing Understandings, and 12 Instructional Methods achieved final consensus (\geq

70% consensus level). Of the Student Learning Objectives addressing Skills and Student Learning Objectives addressing Understandings that achieved final consensus, 13 achieved 100% consensus level (*CL*) with an average mean rating of 4.69. The 13 Student Learning Objectives that achieved unanimous consensus (100% *CL*) were expressly *non-musical* in nature; that is, the desired Skills and Understandings that achieved the highest level of agreement among CBWS leaders were not specifically targeting students' acquisition of musical skills or knowledge.

Discussion of Results

A fundamental question about the preferred skills and understandings of worship leaders, church musicians, and other creative professionals in evangelical churches today evolved from the results of the current study. The review of literature in Chapter II described the history of church music education in the United States and highlighted key points of tension and change. Several researchers maintained that contemporary worship music substantially impacted evangelicals' understanding of their worship practices (Bowles, 2017; Bynum, 1975; Carey, 2011, Ingalls, 2018). Changing competencies of worship leaders in evangelical churches, therefore, in part, is in response to the underlying tensions and changes in evangelical churches regarding music. How evangelical churches determine the value and role of music in their ministries affects the expectations of the skills and understandings of worship leaders, church musicians, and creative professionals in these church settings. Conversely, the current study revealed that the training of the worship leader influences congregants' experiences of music in their worship of God.

The current study was designed to examine the qualities of CBWS programs as means for training worship leaders, church musicians, and creative professionals in church-based settings.

Worship Schools provided students with an educational pathway that was similar but different from university-based degree programs. Researchers have discussed the changes in undergraduate church music degree programs since the 1990s. Brady (2002) alleged that undergraduate church music programs were failing to adequately prepare students for their future worship ministry contexts. Some Christian universities were losing student enrollment in their church music degree programs in this period and adapted their church music degree programs to worship studies degree programs to respond to the learning needs of students (Brady, 2002; De Santo, 2005; Ruth & Ottaway, 2020). Researchers maintained that the new worship studies degree programs in many Christian universities addressed the “changing competencies” of contemporary church music students (Ruth & Ottaway, 2020, p. 170). Researchers maintained some of the musical competencies that were once considered essential in the curricula of church music degrees “evolved or were relegated” in the worship studies degree programs (Ruth & Ottaway, 2020, p. 170).

Church-based Worship School programs developed in large evangelical churches in the United States while the transition from sacred music degree programs to worship studies degree programs was well underway in many Christian universities (Brady, 2002; Ruth & Ottaway, 2020; Sheeks, 2016). Ruth and Ottaway (2020) acknowledged that the changes in the pedagogical realm in church music education was not an incremental process. The transition from church music degrees to worship studies degrees was rapid and produced new challenges. Researchers maintained that the introduction of worship studies degree programs in academia was more like a “revolution” rather than a slow “evolution” (Ruth & Ottaway, 2020, p. 173). Ruth and Ottaway described the transition in university-based church music education programs.

Instead of a centralized conversation among scholars and theologians about the nature of Christian music education leading to incremental and mature changes, the worship degree arose out of the experimentation of numerous individual colleges whose new programs proved a large demand before this educational offering existed. Because the worship degree developed at the periphery and moved to the center of Christian music education, the content, aims, and pedagogy that Brady (2002) sought to preserve became subjected to an external re-envisioning, affecting both the skills that the programs impart and the nature of the qualification that the program provides (Ruth & Ottaway, 2020, p. 173).

Researchers recognized that “realignment” of pedagogy in university-based church music education programs was needed (Ruth & Ottaway, 2020, pp. 170). Some university church music departments responded the NASM’s 2012 Worship Studies professional baccalaureate degree content standards by scaling back the musical proficiencies required of students in their existing church music degree programs, while other universities followed more in the path of Liberty University and sought to “creatively adapt” their music pedagogy to incorporate contemporary worship music repertoire in the curriculum (Ruth & Ottaway, 2020, p. 171).

In the current study, *Church-based* music education program curricula and structures were examined and discussed. Based on the results of this study, the pedagogy of CBWS programs and their relationship to the music and worship in evangelical churches was marked by constant fluidity. Church-based Worship School leaders provided training to their students that they felt was important in their local church ministry contexts. Students of CBWS programs developed leadership skills and knowledge of contemporary worship music and evangelical worship practices.

The five CBWS programs independently were developed within five host churches, and each of the five CBWS programs reflected the characteristics of the host church leaders’ vision for worship and music ministry training. Based on the results of this study, the training goals of CBWS leaders included the development of students’ *pastoral* and *musical* skills and knowledge. To accomplish this goal, CBWS programs provided curricula and learning

experiences that developed students specific *musical* and *non-musical* skills and knowledge to successfully lead in contemporary evangelical church ministry settings.

Evangelical church leaders agreed that musical and pastoral training are important for developing worship leaders, church musicians, and creative professionals (Boswell, 2013; Cherry, 2010; Hicks, 2016; Kauflin, 2008). Cherry's (2016) definition of "pastoral musician" accurately portrayed the complex identity and role of the worship leader in evangelical churches.

[A pastoral musician is] a spiritual leader with developed skill and God-given responsibility for selecting, employing, and/or leading music in worship in ways that serve the actions of the liturgy, engage worshipers as full participants, and reflect upon biblical, theological, and contextual implications, all for the ultimate purpose of glorifying God (Cherry, 2016, p. 3).

The important issue is not whether worship leaders must develop specific pastoral and musical skills and understandings, but is the learning environments and experiences that worship leaders need to be effective in worship ministry in evangelical churches. Certainly, formal education is important in the preparation of evangelical ministry leaders. Accordingly, the current study contributes to understanding and valuing CBWS programs. While academic preparation is valuable and should not be minimized, worship leaders, church musicians, and other creative professionals must avoid the pitfall of an excessive focus on 'excellence.' When we worship God skillfully, we offer him what is excellent, our very best. The Psalmist said, "Sing to him a new song; play skillfully on the strings, with loud shouts" (English Standard Version, 2001, Psalm 33: 3). When taken to the extreme, however, an emphasis on skill and excellence can drift toward "arrogance, formalism, and art worship" (Kauflin, 2008, p. 196).

Church-based Worship School leaders emphasized developing students' spiritual lives and personal character. Oh (2017) examined the ideal traits and abilities of worship leaders in Korean American churches. Using the Delphi method, Oh (2017) surveyed pastors on the ideal

traits and abilities of worship leaders and found that the traits and abilities that achieved the highest consensus were non-musical in nature. Oh (2017) concluded that worship leaders would benefit from extensive personal mentoring from pastors and other experienced worship leaders.

Results of the current study supported the premise of Oh's (2017) conclusion. Considering the Delphi Survey responses of CBWS leaders in the current study, two instructional methods achieved a high level of consensus, including "facilitate small group discussions" (84.6% *CL*), and "provide one-on-one discipleship/mentoring/coaching" (76.9% *CL*). The researcher confirmed that students benefited from cohort learning environments within the CBWS training programs. Church-based Worship School students frequently interacted with faculty members and peers through small group gatherings during their training. The researcher also confirmed that CBWS students acquired skills and understandings through a mixture of formal and informal music learning environments. Three additional instructional methods that achieved a high level of consensus in the Delphi Survey, included (a) "play instruments together in class" (84.6% *CL*), (b) "provide weekly lectures" (84.6% *CL*), and (c) "use demonstrations in class to promote effective learning" (100% *CL*). The Delphi Survey findings confirmed that CBWS programs placed an emphasis on informal learning practices.

Green (2002, 2008) studied how popular musicians learn, and how musicians informal learning practices influenced classroom music instruction. She studied the nature of musicians' learning practices when they were operating outside instructional oversight. Green (2008) identified five main principles of musicians' informal learning practices that differed from formal pedagogical practices:

- Learners always start with music that they know and like;
- The main learning practice involves copying recordings of real music by ear;
- Learning takes place alone and, crucially, in groups of friends, mostly without adult guidance or supervision;
- Learning is not progressively structured from simple to increasingly complex, but holistic, idiosyncratic, and haphazard;
- Listening, performing, improvising and composing are all integrated throughout the learning process (Green, 2008, p. 178).

Green's (2002, 2008) observations about musicians' informal learning practices were consistent with the results of the current study and related to students' learning environments in the CBWS training programs.

The researcher's aim in the current study was to address the lack of research pertaining to evangelical Protestant Church-based Worship Schools in the United States. The current study contributed to the research by describing the structural qualities and curricular components of these unique educational institutions. The first half of the study comprised an analysis of five CBWS programs ($N = 5$), including the (a) history and development, (b) program structure and curricula, (c) assessments, and (d) certification qualities of the Worship Schools. The second half of the current study was designed to analyze two Student Learning Objectives (i.e., 'Skills' and 'Understandings') and the Instructional Methods used in CBWS training programs via administration of a researcher-developed Delphi Survey. The Delphi Survey in the current study facilitated the identification of the specific desired Skills, Understandings, and Instructional Methods of these emerging church music education programs for the training of worship leaders, musicians, and creative professionals in evangelical church settings.

Implications for Church-based Worship Schools

While Worship Schools in the United States exist as independent educational institutions, there are strategic, mutual alliances that CBWS program leaders need to leverage to maximize their effectiveness. The researcher recommends four areas for potential consideration and implementation related to CBWS programs.

Identification

New CBWS programs are expanding throughout the United States. There remains some uncertainty about the state of CBWS programs, especially pertaining to their (a) locations, (b) denominational affiliations, (c) student diversity, (d) developmental plans, and (e) other key features of these institutions. To date, national data concerning CBWS programs was neither available nor identifiable. The development of a national registry of Church-based Worship Schools in the United States is an actionable step towards identifying CBWS programs by state, region, and denominational affiliation. The development of a national registry of Church-based Worship Schools would provide evangelical Protestant church leaders and music educators a tool to monitor CBWS growth and activity. A national registry of CBWS institutions also would provide legitimacy to these educational programs and prompt new research.

Advocacy

Church-based Worship School leaders may help their students, educators, and evangelical church leaders by developing a professional association that advocates the mission and values of Worship Schools. The Council for Christian Colleges & Universities (CCCCU), for example, is an organization that promotes Christian higher education institutions by developing leadership resources via their website and conferences. The mission of CCCC is stated on their website.

Through an array of initiatives, we [CCCU] promote the development of high-quality academic research projects, provide opportunities for faculty to conduct innovative research with peers from other campuses, and provide administrators with opportunities to gain the most current information in order to lead highly successful campuses that employ best practices for student thriving and academic success (CCCU, Academic Excellence, 2022).

A professional association that specifically promotes CBWS programs has not been developed. The development of a new organization or enrollment in an existing association of higher education would connect CBWS institutions to a community of leaders with shared interests and values.

Alignment

Curricular alignment of CBWS programs is only feasible with the development of agreeable content standards for these types of educational programs. The researcher identified commonalities and differences between the curricula of the five CBWS programs described in the current study. Church-based Worship Schools have an implicit interest in the 2012 NASM Worship Studies degree program content standards; however, there was not explicit, universal alignment of program curricula to NASM's standards that was identified in the Worship Schools described in the current study. Universities have been using the NASM standards for their worship studies degree programs for several years. Considering that many Christian university baccalaureate and graduate Worship Studies degree programs are accredited by NASM (see CHAPTER II, Table 2, p. 53), using these content standards as a template potentially for generating *Church-based, non-accredited* worship studies certification content standards is not unreasonable. Even though CBWS programs are not required to align with NASM's established Worship Studies degree standards, NASM's production of these standards provides church leaders and CBWS directors a guide for adaptation and eventual adoption.

Curricular alignment of content across multiple Worship Schools is admittedly difficult to achieve, and ultimately may not be desirable by the CBWS leaders. Without an association that links CBWS programs together, however, content standards are at the discretion of individualized Worship Schools. The quality of leadership training is a matter of mutual importance; therefore, an anticipated advantage of a professional association for Church-based Worship Schools is the ability to generate and disseminate ‘best practices’ to all Worship Schools in the United States that are aligned with an association. Developing strategic alliances between Worship Schools may potentially bolster collaboration between CBWS leaders that may form the basis of developing new CBWS content standards.

Recommendations for Future Research and Actions

Church-based Worship Schools developed strong organizational and operational ties within their respective host church ministries. The CBWS programs in the current study functioned as independent educational institutions. While there are clear reasons for maintaining the autonomy of individual CBWS programs, Church-based Worship Schools collectively may help their schools and their students by strengthening collaboration with other CBWS programs and by increasing academic accountability.

The researcher identified several areas of shared priorities within the CBWS programs. The ultimate goal of these recommendations is not to diminish the efforts of any one CBWS program, but to stimulate a discussion among all CBWS stakeholders about the issues facing church music education in today’s evangelical church environments.

First, a national registry of Church-based Worship Schools in the United States has not yet been identified or is not available. A codified list of CBWS programs by state and region, for

example, may increase the visibility of CBWS educational institution and allow future research of CBWS institutions and programs.

Second, the CBWS programs may benefit from uniting with or developing a professional association that advocates for Worship Schools. An organization that is committed to furthering the academic goals of the CBWS programs is needed to strengthen existing CBWS leaders and provide support for new CBWS leaders. A professional association that distributes new research may be an indispensable resource for academic and church ministry leaders and educators.

Third, the development of content standards for CBWS programs may help to systemize common curricular activities. Content standards may provide instructional and curricular guidance for CBWS leaders to strengthen their programs. Additionally, content standards may provide a starting place for new CBWS leaders also to develop new programs. The most recent work in content standards for Worship Studies degree programs was NASM's standards. The *NASM Handbook 2012–2013* description of the B.M. degree in Worship Studies is represented in Table 2 (CHAPTER II, Table 2, p. 53). While the NASM Worship Studies standards were directed toward accredited universities, and not non-accredited Church-based Worship School programs, the established NASM standards provides an impetus for curricular alignment of the CBWS programs. Establishing content standards is a topic of discussion that may benefit all CBWS leaders, regardless of their particular school's desire for accreditation or collaboration among Church-based Worship Schools.

Finally, future longitudinal studies are needed to understand the attitudes and motivations of students in the CBWS programs. To date, research on the long-term effect of the CBWS educational programs on retention and attrition of worship leaders, musicians, and other creative professionals in vocational ministry has not been studied.

Conclusion

The current study was an exploratory inquiry and focused on identifying characteristics of the CBWS programs and discussing the implications of these church music education programs in evangelical Protestant church contexts. The current study contributed to the research of church music education. An agreement of 13 expert church music educators were drawn from Delphi survey responses on the specific skills and understandings of the CBWS programs. The Church-based Worship School programs that were described in the current study addressed the relevant musical and pastoral skills of students to prepare them for vocational leadership roles in evangelical Protestant church ministries.

Church-based Worship School training programs, like all educational programs, contain inherent benefits and limitations. The key benefit of the CBWS programs in the current study was perhaps the approach and environment of learning students experienced within these programs. Church-based Worship School leaders kept their attention on the specific skills and understandings that were directly applicable to students' contemporary church environments and modern worship music contexts. Church-based Worship School programs also provided students opportunities to train for ministry roles that otherwise may not have been pursued, if only afforded through expensive, academically rigorous, and time-consuming university degree programs.

The current study exposed the skills and understandings that CBWS instructors believed were important in training students for ministry leadership roles in their churches. The current study also revealed the instructional methods that instructors felt were beneficial to develop the skills and understandings of their students. The purpose of the current study was to uncover the scope of church music education that the CBWS programs provided and to uncover how these

programs trained worship leaders, musicians, and creative professionals for ministry leadership positions in evangelical Protestant church settings. The researcher, however, did not observe firsthand the range and depth of teaching and student learning that occurred in actual classrooms of CBWS institutions.

Participants in the Delphi Survey recognized that it was important that graduates of the CBWS programs possessed skills and understandings to effectively lead in evangelical church contexts. The researcher maintains, however, that the development of notable musical skills and knowledge pertaining to the breadth of evangelical church music and worship practices were not a high priority in the five CBWS programs in the current study. This belief may be where curricular alignment and essential program content standards play a role in the development of and strengthening of CBWS programs. The current study contributed to the understanding of the curricular scope of Worship School programs in the United States. The current study also exposed the degree to which Worship School instructors agreed upon the desired and essential student Skills and Understandings that were acquired within the CBWS learning environments. Additionally, the results of the current study identified the Instructional Methods that were used in these unique church music education environments.

The ascendancy of Church-based Worship School programs developed at the periphery of church music education in the last 30 years in the United States. Currently, Worship Schools are moving toward the center of evangelical church music education. This generation of evangelical leaders are in the middle of this ascendancy of Worship Schools. The next decade likely may determine the trajectory of church-based music education programs and whether these programs will determine, in some part, the *how*, *what*, and *who* of training and developing evangelical worship leaders, musicians, and creative professionals in the future.

Finally, to lead a congregation in the worship of God through music requires a person who is skilled and knowledgeable. A focus on skills and knowledge, however, easily can be distorted and misapplied in a ministry context. There must be a humble acknowledgement of the leader that ultimately *no person* is ‘qualified’ to lead others in the worship of God. The individuals who demonstrate the skills and knowledge to lead music in evangelical congregations are more than performers. They are pastors and teachers who are constantly aware of their inadequacies, yet they are willing to embrace their leadership role. Those who are well-trained should be encouraged to lead, but those who think their training ‘qualifies’ them to lead must heed a clear warning.

We are qualified, worthy, and able because Jesus is qualified, worthy, and able. This is a freeing, inspiring, faith-producing, worship-engendering word to every failed worship pastor. It means we’re free to take a stab at this thing called worship pastoring, even in the deep awareness that we are not adequate to the task. We’re free to soar; we’re free to crash and burn. We’re free to strive; we’re free to rest. The burden is lifted, and the pressure’s off (Hicks, 2016, p. 198).

To reiterate a prior statement, church music education programs do not exist in isolation. The music education values of CBWS learners, in part, are shared with the values of evangelical communities as related to the importance of music in the worship of God. If the goal of Church-based Worship Schools is to prepare learners for effective worship ministry in evangelical churches, then, CBWS programs share many common goals as other church music education programs. The traditional academic paths of church music education programs have prepared the way for new educational programs to materialize and hopefully thrive. If the creation of CBWS program content standards is possible, if academic association and accountability is feasible, and if evangelical leaders are intent on developing the next generation of church musicians in their ministry contexts, the investment in new modes of discourse and collaboration is essential.

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APPENDIX A: IRB APPROVAL



To: Daniel Grassi
Graduate Student, School of Music

From: UNC-Greensboro IRB
Date: October 21, 2021

RE: Determination that Research or Research-Like Activity does not require IRB Approval
Study #: IRB-FY22-107
Study Title: Preparing A New Generation of Church Musicians: A Delphi Study of Evangelical Church-based Worship School Programs.

This submission was reviewed by the above-referenced IRB. The IRB has determined that this submission does not constitute human subjects research as defined under federal regulations [45 CFR 46.102 (d or f)] and does not require IRB approval.

The questions in each survey are about the program/program components, not the participant. Thus, this project does not meet the definition of “human participant” and this project is deemed to be “not human subjects research.”

If your study protocol changes in such a way that this determination will no longer apply, you should contact the above IRB before making the changes.

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APPENDIX B: OVERVIEW OF CBWS 1 INSTITUTION AND PROGRAM

School Location (region)	Southeastern US region, Broward County Eastern Standard Time (EST)
Worship School Years of Operation	17
Host Church	Founded in 1985 Denomination: Non-denominational Average weekend attendance: 25,000+ across multiple church sites/campuses
Accreditation Status	Non-Accredited
Articulation Agreement	Yes
Transfer of Credits	Yes (up to 30 credit hours transferable to an accredited post-secondary institution)
Enrollment	17
Graduates to date	310
Current Staff	6
Current Faculty	17
Program Areas of Study/Concentration(s)	Modern Music Music Production Creative Leadership
Instructional Type/Delivery Method	Lecture/seminar Traditional on-campus classes and online delivery
Distance Learning option	Yes
Academic Structure	Semester system (Fall/Spring)
Teacher/Student Ratio	4: 1
On-campus Housing	Yes (optional)
Admission Policies	High school graduate or GED (cumulative GPA of 2.5 minimum) Student personal faith statement completion Interview with faculty member Audition (video submission or live) Music Theory Placement Exam
Requirement for Certification	Completion of courses and capstone project
Length of Study	10 months (certification program); 1–3 years (degree transfer program)
Total Tuition and Fees	\$9,300 (certification); \$15,000/year (degree)

APPENDIX C: OVERVIEW OF CBWS 2 INSTITUTION AND PROGRAM

School Location (region)	Mountain West US region, El Paso County Mountain Standard Time (MST)
Worship School Years of Operation	15
Host Church	Founded in 1984 Denomination: Non-denominational Average weekend attendance: 10,000+ across multiple church sites/campuses
Accreditation Status	Non-Accredited
Articulation Agreement	Yes
Transfer of Credits	Yes (up to 12 credit hours transferable to an accredited post-secondary institution)
Average Enrollment	120
Graduates to date	450
Current Staff	5–6
Current Faculty	15
Program Areas of Study/Concentration(s)	Worship Leadership
Instructional Type/Delivery Method	Lecture/seminar Traditional on-campus classes and online delivery
Distance Learning option	Yes
Academic Structure	Three six-month Track Huddles completed online Three one-week in-person on-site Intensives at start of each Huddle
Teacher/Student Ratio	8: 1
On-campus Housing	No except for three on-site Intensives
Admission Policies	High school graduate or GED (cumulative GPA of 2.5 minimum) Student personal faith statement completion Interview with faculty member Audition (video submission or live)
Requirement for Certification	Completion of courses and capstone project
Length of Study	18 months
Total Tuition and Fees	\$7,500

APPENDIX D: OVERVIEW OF CBWS 3 INSTITUTION AND PROGRAM

School Location (region)	West Coast Southern California US region, Orange County
	Pacific Standard Time (PST)
Worship School Years of Operation	19
Host Church	Founded in 1965
	Denomination: Calvary Chapel
	Average weekend attendance: 9,500
Accreditation Status	Non-Accredited
Articulation Agreement	Yes
Transfer of Credits	Yes
Average Enrollment	55–75 (students enrolled in one-year and two-year programs)
Graduates to date	700
Current Staff	6 full-time; 4–6 interns yearly
Current Faculty	10 part-time
Program Areas of Study/Concentration(s)	Music
	Media Arts
Instructional Type/Delivery Method	Lecture/seminar
	Traditional on-campus classes and online delivery
Distance Learning option	Yes
Academic Structure	Semester system (Fall/Spring)
Teacher/Student Ratio	5: 1
On-campus Housing	No
Admission Policies	Completed Application
	High school graduate or GED
	Video Audition
	Interview with faculty member
Requirement for Certification	
Length of Study	9 months/18 months
Total Tuition and Fees	\$4,850 (traditional)
	\$2,900 (online program)
	\$2,900 (second-year program)

APPENDIX E: OVERVIEW OF CBWS 4 INSTITUTION AND PROGRAM

School Location (region)	West Coast Northern California US region, Santa Clara County
	Pacific Standard Time (PST)
Worship School Years of Operation	5
Host Church	Founded in 1953
	Denomination: Nondenominational
	Average weekend attendance: TBD + across multiple church sites/campuses
Accreditation Status	Non-Accredited
Articulation Agreement	Yes
Transfer of Credits	Yes (up to 10 credit hours transferable to an accredited post-secondary institution)
Average Enrollment	5–10
Graduates to date	50
Current Staff	2
Current Faculty	8
Program Areas of Study/Concentration(s)	Worship Leadership
Instructional Type/Delivery Method	Lecture/seminar
	Traditional on-campus classes and online delivery
Distance Learning option	No
Academic Structure	Semester system (Fall/Spring)
Teacher/Student Ratio	1: 1
On-site Housing	No, “Host Home” options available upon request
Admission Policies	Completed Application
	High school graduate or GED
	Video Audition
	Interview with faculty member
Requirement for Certification	13 courses
Length of Study	9 months
Total Tuition and Fees	\$2,185 (traditional)
	\$827 (online only)

APPENDIX F: OVERVIEW OF CBWS 5 INSTITUTION AND PROGRAM

School Location (region)	North Central US region, Jackson County Central Standard Time (CST)
Worship School Years of Operation	15
Host Church	Founded in 1999 Denomination: Nondenominational Average weekend attendance: 2000+
Accreditation Status	Non-Accredited
Articulation Agreement	Yes
Transfer of Credits	Yes (37 CBWS 5 courses may be transferable 1-for-1 to an accredited post-secondary institution)
Average Enrollment	68
Graduates to date	499
Current Staff and Faculty	22
Program Areas of Study/Concentration(s)	Songwriting Ableton Performance Prophetic Music Worship Leadership Studio Production
Instructional Type/Delivery Method	Lecture/seminar Traditional on-campus classes and online delivery
Distance Learning option	Yes
Academic Structure	Semester system (Fall/Spring/Summer)
Teacher/Student Ratio	3: 1
On-site Housing	Yes
Admission Policies	Completed Application High school graduate or GED
Requirement for Certification	Completion of 1 to 4 years course of study (depending on program length) that includes core curriculum, concertation curriculum, and elective classes
Length of Study	9-month/ 2-year/ 4-year certification or degree programs
Total Tuition and Fees	\$4,040 (traditional) \$3,040 (online only)

APPENDIX G: CBWS 1 COURSE DESCRIPTIONS

Certificate in Modern Music

The Certificate in Modern Music program offers training in skill and character for musicians and songwriters who wish to obtain an entry-level training in the field of contemporary music in the church or music industry. The curriculum is designed to give the student a music knowledge base, vocational experience, and spiritual growth needed to succeed as musicians in the church and music industry. There are seven specific emphases available in the Certificate of Modern Music program, including Instrumental Performance (e.g., Guitar, Bass, Drums, Keyboards), Vocal Performance, Worship Leadership, and Songwriting.

Upon completion, the student will:

- be prepared for musical service in the church and the music industry
- be prepared for success in both live and studio environments

The Worship School's "Worship Track" equips students for ministry in the local church. Students are taught to holistically cover the role and responsibilities of a worship leader for a range of styles and church models as well as help students articulate their personal worship ministry philosophy. This program and curriculum prepare students for a career in popular music. Students will gain the academic knowledge, vocational experience, and spiritual growth needed to succeed. Ultimately, the goal is for them to succeed in the fields of ministry and life.

The "Artist Track" equips songwriters for effective service and ministry in the music industry and in the church. Students learn to craft commercially and artistically successful songs in a variety of forms, working and co-writing in a variety of settings.

The "Performance Track" equips musicians for musical service in the music industry and in the church. Students gain skills to be successful in the studio as well as when performing live

through the study of various musical styles, sight reading, chart writing, improvisation, harmonic progression, and more.

Guitar and Bass

The Guitar and Bass Division's objective is to provide the knowledge and skills to be successful in the studio as well as live performance through the study of various musical styles, sight-reading, rhythm, and knowledge of chords and harmony.

Drums

The Drum Division's objective is to train drummers and percussionists for musical service in the church and the music industry. The student's training involves chart writing and reading, stylistic repertoire, rudimental percussion, hand and ethnic percussion, interdependence and limb coordination, sensitivity and groove, music composition, drum set transcriptions, and the use of loops and samples.

Keyboards

The Keyboard Division's objective is to equip students with the ability to read standard notated music as well as chord charts and lead sheets all while enhancing the student's technical proficiency on the instrument. This will deepen the students understanding of touch, feel, groove, and expression on the instrument. It's also important to expand the student's musical vocabulary of chord voicings, progressions, and improvisation ideas. Students will be exposed to the basic nuances of various stylistic playing and given opportunities to explore the world of keyboarding technology and sound synthesis. Students will learn how to work with different sound patches currently found on today's modern keyboard, as well as strengthen their ability to play by ear.

Voice

The Vocal Division's objective is to elevate the student's vocal and musical skills, develop the student's understanding of music theory and practice in various genres and styles, and equip students in band development, rehearsal, recording, arranging, and performing within the context of the music industry and ministry. Specific attention will be paid to vocal health, classical vocal models alongside jazz and rock vocal models, and expressing the heart of God and self through singing.

Certificate in Music Production

The Certificate in Music Production program is designed to give audio engineers and producers a foundational and vocational readiness from a Christian perspective. The program is designed to introduce the student to the tools and techniques used to produce music in the modern recording studio, while nurturing the student's passion to serve the church or industry with Christian character. The student will gain an introductory knowledge of current technology, recording techniques, and music production skills. The student will have an opportunity to engineer student recordings and live sound settings of [CBWS 1]. Skills and knowledge acquired in the program equip students to work as producers and engineers and focuses on using industry-standard programs Logic and Pro Tools Software.

Upon graduation, the student will:

- be prepared to find gainful employment in churches, studios, and live sound venues
- understand how the mechanics of sound apply to modern recording techniques and live sound reinforcement

Certificate in Creative Leadership

The Certificate in Creative Leadership program is designed to train and equip creative leaders for kingdom influence and direction in the leadership of ministry and content creation. OEU will empower students as leaders and artists to be entrepreneurially creative, bringing innovation through ministry and media. Students will be mentored to affirm their leadership in the kingdom of God; inspired to minister and create as imitators of Christ; trained in accurate and agile love for the Word of God in ministry and story; equipped to create and build impactful content for churches and communities; and provided high quality training in relational ministry and influential media.

Upon graduation, the student will:

- be confident, well-rounded, spiritually, and emotionally healthy leaders
- be equipped to lead in creative content for church and ministry

APPENDIX H: CBWS 2 COURSE DESCRIPTIONS

Program Structure

The CBWS 2 program is designed to be completed in three, six-month Tracks that each begin with an on-site Intensive (one week), followed by six months of once-a-week coaching that happens in Huddles (typically one coach with 3–6 students per Huddle) (CBWS 2, 2021).

Track 1 Intensive: The Character of the Worship Pastor

Course Description

The Track 1 Intensive focuses on the Character of the Worship Pastor and is designed to assist students as they seek to understand themselves and prepare to serve Christ's church in ministry. Students immerse themselves in community with fellow students for five days. Students, with their leaders, live, eat, study, pray, worship, and play together, creating an atmosphere for authentic community, collegial conversations, transformative mentoring, and intellectual growth. This course integrates the theological, spiritual, ethical, psychological, sociological, and functional dimensions of Christian ministry through the contemporary church. Upon completion, it flows seamlessly into the Track 1 Huddles which focus on spiritual formation.

Course Objectives

This course will enable students to do the following:

- identify the nature of their calling to ministry
- complete Life Assessment
- develop and embrace a biblical theology of worship
- experience enhancement of life in Christ through the practice of the spiritual disciplines, including rest and work, fasting and feasting, speaking to God and hearing from God

- understand and embrace the essential role of character formation
- understand how personal wholeness, personal identity and life experience impact identity and formation
- understand the importance of emotional, spiritual, and physical health
- contribute to the growth and development of peers by giving and receiving individual and group support
- learn the basics of melody writing
- build a network of accountability partners for ministry (CBWS 2, 2021)

Required Reading

Keyes, Aaron. *Three Essays on Worship*

Audio recordings of sermons by Tim Keller (Worship), Kris Vallotton (Living in Wholeness), and David Ravenhill (Surviving the Anointing)

Course Requirements

It is anticipated that students in professional ministry will submit themselves to spiritual, ministerial, relational, and pastoral identity development through evaluation and critical reflection. Students are expected to successfully complete all course requirements on time, be engaged during the one week intensive, fully participate in class discussions, and attentively support peers in class. Students should demonstrate ability to critically reflect upon their attitudes, values, and assumptions about God, self, and ministry. Students should also demonstrate ability to reflect upon their strengths and weaknesses.

Course Methodology

Prepare for one week intensive by completing assigned reading and listening to provided sermons. Participate in community with fellow students and leaders for one week, beginning Monday evening through noon on Friday, living, eating, studying, praying, worshiping, and playing together.

Course Schedule

Pre-Intensive: Assigned reading/listening

Intensive: Lectures, seminars, and discussion on:

- Personal Life Assessment
- Worship & the Bible
- Hearing from God
- Identity & the True Self
- Ministry in Mutuality (Men & Women Together in Ministry)
- Spiritual Disciplines
- Melody Writing
- Character & Competency

Track 1 Huddles

Course Description

Track 1 Huddles are designed to assist students as they seek to understand themselves and prepare to serve Christ's church in ministry. Students will participate in a faculty guided, small-group Huddles, supplemented with designated readings, guided discussion, and peer reflection/support. Huddles offer an integrative approach to Christian Ministry, emphasizing the theological, spiritual, ethical, psychological, sociological, and functional dimensions of Christian ministry through the contemporary church. Throughout the course of Track 1 Huddles, students reflect upon the following questions:

- Who has God created me to be?
- How do I interpret my call?
- How do I perceive/understand ministry?

- How does my understanding of God, self, and others inform my call to ministry?
- How does my identity and life experiences inform my call to ministry?
- Where am I in terms of personal formation: Christian character, spiritual maturity, integration of faith and practice and ministerial skill development (CBWS 2, 2021)?

Course Objectives

This course will enable students to do the following:

- identify the nature of their calling to ministry
- develop an understanding of the nature of the Church and its mission as a context for ministry
- experience enhancement of their spiritual life in Christ
- understand the social and ethical demands of the Worship Leader/Pastor
- understand how personal wholeness, personal identity, and life experience impact ministerial identity and formation
- contribute to their peers' formation as ministers by giving and receiving individual and group support
- develop a formation plan to enhance spiritual growth, personal wholeness and ministerial formation
- build a network of accountability partners for ministry
- gain a deeper understanding of the Psalms through academic study (CBWS 2, 2021)

Required Reading

Franklin, J. 1962 –. (2014). *Fasting: Opening the door to a deeper, more intimate, more powerful relationship with God*. Charisma House.

Nouwen, H. J. M. (1986). *Reaching out: The three movements of the spiritual life*. Image Books.

Ortberg, J. (2015). *The life you've always wanted: Spiritual disciplines for ordinary people*. Zondervan.

Wright, N. T. (2013). *The case for the psalms: Why they are essential*. HarperOne.

Course Requirements

It is anticipated that students in professional ministry will submit themselves to spiritual, ministerial, relational, and pastoral identity development through evaluation and critical reflection. Students are expected to complete all course requirements on time, fully participate in Huddle discussions, and support their peers in class. Students should demonstrate ability to critically reflect upon their attitudes, values, and assumptions about God, self, and ministry. Students should also demonstrate ability to reflect upon their strengths and weaknesses.

Track 1 Huddle Schedule

Week	Assignment/Topic	Required Reading
1	Expectations for Huddle & Identity Checkup	
2	Chapters 1–3	<i>The Life You’ve Always Wanted</i>
3	Chapters 4–6	<i>The Life You’ve Always Wanted</i>
4	Chapters 7–10	<i>The Life You’ve Always Wanted</i>
5	Chapters 11–13	<i>The Life You’ve Always Wanted</i>
6	Life Assessment Check-up	
7	Character Questions	
8	Psalms 1–20; Intro & Chapter 1	Bible and <i>The Case for the Psalms</i>
9	Write Summaries of Ps. 1–20; Chapter 2	<i>The Case for the Psalms</i>
10	Ps. 1–20; Intro & Chapter 3	Bible and <i>The Case for the Psalms</i>
11	Songwriting: Hymn Rewrite	
12	Processing the First Movement	<i>Reaching Out</i>
13	Practicing the First Movement	<i>Reaching Out</i>
14	Processing the Second Movement	<i>Reaching Out</i>
15	Practicing the Second Movement	<i>Reaching Out</i>
16	Processing the Third Movement	<i>Reaching Out</i>
17	Practicing the Third Movement	<i>Reaching Out</i>
18	Reflections Paper on <i>Reaching Out</i>	
19	Ps. 21–40; Chapter 4	Bible and <i>The Case for the Psalms</i>
20	Write Summaries of Ps. 21–40; Chapter 5	Bible and <i>The Case for the Psalms</i>
21	Ps. 21–40; Chapter 6 & Afterword	Bible and <i>The Case for the Psalms</i>
22	Section One	<i>Fasting</i>
23	Section Two	<i>Fasting</i>
24	Character Checkup	

Track 2 Intensive: The Craft of the Worship Pastor

Course Description

The Track 2 Intensive focuses on the Craft of the Worship Pastor and is designed to assist students as they seek to hone their craft as worship leaders and songwriters. They will explore what theologians and musicians throughout history have believed about creativity and art within the Church. Students will practice the art of songwriting individually and with groups. These peer groups will offer reflection and support as students work to communicate the truths of the Gospel through their songwriting. Students will also delve deeper into understanding their personality style, spiritual gifts, and calling in ministry. Upon completion, the Intensive flows seamlessly into Track 2 Huddles.

Course Objectives

This course will enable students to do the following:

- strengthen their calling as worship leaders
- develop an understanding of the nature of art within the Church, and its various uses within worship
- learn to communicate effectively through songwriting by using poetic techniques such as rhyme, metaphor, etc.
- understand that leading worship is not about performance but about allowing the congregation to recognize the presence of God
- experience enhancement of their spiritual life in Christ through Listening Prayer
- gain a deeper understanding of their own personality and growth directions through Enneagram
- contribute to their peers' development as worship leaders by giving and receiving individual and group support
- build a network of accountability partners for ministry (CBWS 2, 2021)

Required Reading

Kipfer, B. Ann. (2010). *Roget's international thesaurus*. (7th ed., rev. updated/edited by Barbara Ann Kipfer.). Collins.

Bogus, R. J., & Wood, Clement. (1992). *The complete rhyming dictionary: Including the poet's craft book* (Revised.). Dell Publishing.

Keller, T. (2009, December 16). *How do you take criticism of your views?* [web log].
<https://timothykeller.com/blog/2009/12/16/how-do-you-take-criticism-of-your-views>.

Course Requirements

It is anticipated that students in professional ministry will submit themselves to spiritual, ministerial, relational, and pastoral identity development through evaluation and critical reflection. Students are expected to complete all course requirements on time and support their peers in class. Students should demonstrate ability to craft songs that are theologically sound, artistically beautiful, and congregationally accessible. In addition, students should be able to critically evaluate their creative work and the work of their peers. Students will demonstrate the ability to understand their personality style to aid in self-evaluation and growth in the direction of health.

Course Methodology

Students will participate in community with fellow students and leaders for one week, beginning Monday evening through noon on Friday, living, eating, studying, praying, worshiping, and playing together.

Course Schedule

One-Week Intensive includes lectures, seminars, and discussion on:

- Art & Creativity in the Bible
- Engaging in Creativity through Visual Arts
- Lyric Writing

- Vocal Training
- Communication
- Enneagram
- Listening Prayer

Track 2 Huddles

Course Description

Track 2 Huddles are designed to aid students as they grow in their creativity and craft as worship leaders. Students will participate in creativity sessions and practice taking creative risks. They will learn songwriting tools such as rhyme, metaphor, simile, verse development, etc. Students will practice using these tools to craft songs that are theologically sound, artistically beautiful, and congregationally accessible. Peers will constructively critique and affirm one another's creative work, as well as their worship leadership on the stage. Students will practice communication skills, as well as practice writing and presenting liturgies. In addition, they will continue in their academic study of the Psalms, their understanding of their personality style, and their self-awareness.

Course Objectives

This course will enable students to do the following:

- identify learning/skill/personhood goals for the huddle experience
- become increasingly aware of where God is present, both within the student and within the community the student is serving
- increase the mastery of ministerial and leadership skills through critical evaluation in huddle setting
- understand one's emerging pastoral identity
- discover one's strengths and weaknesses in the practice of Christian ministry

- learn and develop skills in creativity, songwriting, communication, and worship leadership
- gain a deeper understanding of the Psalms through academic study (CBWS 2, 2021)

Required Reading

Bogus, R. J., & Wood, Clement. (1992). *The complete rhyming dictionary: Including the poet's craft book* (Revised.). Dell Publishing.

Kipfer, B. Ann. (2010). *Roget's international thesaurus*. (7th ed., rev. updated/edited by Barbara Ann Kipfer.). Collins.

Pattinson, Pat. (2009). *Writing better lyrics: The essential guide to powerful songwriting*. (2 ed.). Writer's Digest Books.

The Holy Bible, English Standard Version (2001). Psalms 41–80.

Course Requirements

It is anticipated that students in professional ministry will submit themselves to spiritual, ministerial, relational, and pastoral identity development through evaluation and critical reflection. Students are expected to complete all course requirements on time, fully participate in Huddle discussions, and support their peers in class. Students should demonstrate ability to critically reflect upon their attitudes, values, creativity, communication, songwriting, and assumptions about God, self, and ministry. Students should also demonstrate ability to reflect upon their strengths and weaknesses, as well as the ability to understand their personality style to aid in self-evaluation and growth in the direction of health.

Track 2 Huddle Schedule

Week	Assignment/Topic	Required Reading
1	Competency Strategies & Plans; Songwriting Workshop	
2	Chapters 1–3; Object Writings & Metaphor	<i>Writing Better Lyrics</i>
3	Chapters 4–5; New Song #1	<i>Writing Better Lyrics</i>
4	Chapters 6–9; Development	<i>Writing Better Lyrics</i>
5	Chapters 14–17	<i>Writing Better Lyrics</i>
6	Chapters 18–20	<i>Writing Better Lyrics</i>
7	New Song #2	
8	Invocations, Psalms 41–50 Soak, Summarize and Study	
9	Songwriting Workshop #2	
10	Enneagram & Listening Prayer Checkup	
11	New Song #3 (Rule Breaker)	
12	Benedictions, Ps. 51–60 Soak, Summarize and Study	
13	Skills Questions & Video Feedback	
14	Songwriting Workshop #3: Haiku	
15	Enneagram & Listening Prayer Checkup #2	
16	New Song #4	
17	Exhortations, Ps. 61–70 Soak, Summarize and Study	
18	Songwriting Workshop #4	
19	Communication Workshop	
20	New Song #5	
21	Ps. 71–80 Soak, Summarize and Study	
22	Video Feedback	
23	Enneagram & Listening Prayer Checkup #3	
24	New Song #6	

Track 3 Intensive: The Calling of the Worship Pastor

Course Description

The Track 3 Intensive focuses on the Calling of the Worship Pastor and is designed to assist students as they seek to disciple and train their congregations. Students will learn to journey with those around them as they seek to disciple members of their congregations. This

course will delve deeper into how Jesus led those around Him, and what that means for the worship pastor as they seek to raise up the next generation of worshipers. In addition, students will learn to recognize their personality and spiritual giftings through the Myers-Briggs Type Indicator and the APEST, which will aid in personal and professional growth. This Intensive session flows seamlessly into Track 3 Huddles.

Course Objectives

This course will enable students to do the following:

- strengthen their calling as Worship Pastors
- develop their skills as disciple makers
- learn to train those around them in both worshiping and worship leading
- learn to use the position of Worship leader to allow the congregation grow and develop in their own faith
- experience enhancement of their spiritual life in Christ
- contribute to their peers' development as worship leaders by giving and receiving individual and group support
- build a network of accountability partners for ministry
- gain a deeper understanding of their own personality and growth directions through Myers-Briggs Type Indicator and APEST ministry giftings
- explore the meaning of biblical hospitality and how it can be achieved in current life and ministry settings (CBWS 2, 2021)

Course Methodology

It is anticipated that students will participate in community with fellow students and leaders for one week, beginning Monday evening through noon on Friday, living, eating, studying, praying, worshiping, and playing together. Students are expected to complete all course requirements on time and support their peers in class.

Course Schedule

One-Week Intensive includes lectures, seminars, and discussion on:

- Leaders as Disciple Makers
- Discipleship and Tools for Discipleship Hospitality
- Myers-Briggs Type Indicator
- APEST for Worship Leadership
- Final Songwriting Presentation

Track 3 Huddles

Course Description

We believe the call to discipleship and being disciple-makers is a central part to every believer's journey. As worship pastors who have been discipled and seen grown in both their character and competency, this course is designed to equip students with the tools they need to become disciple-makers themselves. This course will aid students in their understanding of discipleship, as well as provide resources and tools to help them disciple those in their own communities.

In addition, students will learn to recognize their place in their own spiritual journey, understanding that spiritual growth often looks different than we think it does, and not to resist or condemn where they are on the journey. Through the final Capstone project (described below), students will learn how to identify and create a vision statement for their worship ministry, as well as communicate the values, vehicles, and tools through which that vision can be realized. In addition, students will continue to grow in their knowledge of the Psalms, as well as grow in their craft.

Course Objectives

This course will enable students to do the following:

- gain a deeper understanding of the Psalms through academic study
- understand and be able to effectively use tools of discipleship
- understand and be able to implement a life of invitation and challenge
- grow in the ability to effectively disciple others, including passing on knowledge, skills, and practices of spirituality
- understand the topography of the spiritual journey and have grace for self and others along the way
- be able to identify the vision of a worship ministry, as well as communicate the values, vehicles, and tools through which the vision can be realized, as part of the Capstone project (described below) (CBWS 2, 2021)

Required Reading

Rohr, R. (2011). *Falling upward: A spirituality for the two halves of life*. San Francisco: Jossey-Bass.

Breen, M. (2017). *Building a discipling culture: How to release a missional movement by discipling people like Jesus did* (3rd ed.). 3DM Publishing.

Course Requirements

It is anticipated that students in professional ministry will submit themselves to spiritual, ministerial, relational, and pastoral identity development through evaluation and critical reflection. Students are expected to complete all course requirements on time, fully participate in Huddle discussions, and support their peers in class. Students should demonstrate growth in their ability to disciple others. Students should also demonstrate ability to reflect upon the vision of their worship ministry, as well as communicate the vision, values, and tools that will aid in the realization of that vision.

Track 3 Huddle Schedule

Week	Assignment/Topic	Required Reading
1	Come ready to share your main takeaways from Intensive week	
2	Chapters 1–3	<i>Falling Upward</i>
3	Chapters 4–6	<i>Falling Upward</i>
4	Chapters 7–9	<i>Falling Upward</i>
5	Chapters 10–13	<i>Falling Upward</i>
6	New Song Share	
7	Chapters 1–4	<i>Building a Discipling Culture</i>
8	Chapters 5–7	<i>Building a Discipling Culture</i>
9	Chapters 8–10	<i>Building a Discipling Culture</i>
10	Chapters 11–13	<i>Building a Discipling Culture</i>
11	Part 3 (3 chapters) of Building a Discipling Culture; Soak in Psalms 81–100	<i>Building a Discipling Culture</i>
12–13	Character/Competency & Invitation/Challenge report out/ Summarize Ps. 81–100	
14–15	Integrated Life Triangle/Leadership Square report out	
16–17	New Song Share/ Soak and Summarize Ps. 101–120	
18–19	First draft of Vision, Values, and Vehicles for Capstone Project/Soak and Summarize Ps. 121–150	
20–21	Present Capstone Project	
22–23	Final Huddle/ Graduation speech and words of affirmation for one another	
24	Graduation (combined with all Huddles from this Track)	

Capstone Project

Students will develop a plan to initiate change in their context and culture. This plan will involve a high-level vision statement, clearly defined values, and the practical vehicles in which the plan will be implemented.

- Vision Statement–“What”–a one-sentence statement that sets the defined direction for an organization’s goals and culture
- Values–“Why”–simple, clear statements that explain the “why” and drive behind an organization’s goals
- Vehicles–“How”–the specific training methods used to implement and impact culture
- Tools–Tools are more like a compass than a map. They help you determine where you are and what direction you want to go. These tools will help you name what needs to be changed (Character/Competency, Invitation/Challenge, Integrated Life Triangle, Leadership Square) (CBWS 2, 2021)

APPENDIX I: CBWS 3 COURSE DESCRIPTIONS

Core Course Descriptions

Theology of Worship

Theology of Worship is an in-depth study of different passages in scripture that give us insight into the subject of the Christian's highest calling and greatest privilege of worshipping God. It is my prayer that through this class our understanding of God will grow deeper, as we broaden our understanding of the subject of worship. We will also look at how it works out practically in our lives as we see the Christian life as truly a lifestyle of worshipping God.

The Person and Work of the Holy Spirit

This class seeks to know and understand what the Bible teaches us about the person and work of the Holy Spirit. God is spirit and worship is spiritual; therefore, real worshippers are born of the Holy Spirit and led by the Holy Spirit in their worship of God. Our relationship with God the Holy Spirit is vital for living a life of worship and expressing genuine expressions of worship. Our approach of study is both theological and practical. Theologically, we will study relevant parts of the Bible to gain a clear understanding of what God says about the Holy Spirit. Practically, we want to apply the doctrines we learn in everyday, real life.

Chapel

Every Tuesday the entire student body meets in the morning to start the week with a short time of worship and a brief message from various guest speakers, teachers, and staff. We will be breaking into small groups for a time of fellowship, message discussion, and prayer. Students will also have the opportunity to sign up to lead worship.

History of Worship

The church has been worshipping God through song for eons, and God has employed many types of people and differing styles of music in the process. As worship leaders and facilitators in the church we must understand that we are simply carrying the torch that has been passed to us for this generation to use our artistic gifts for their designed purpose, glorifying God. In this class, you will learn about some of the people that have been faithful to use the gifts entrusted to them and the genres and mediums that have been employed to do so.

Psalms

The Songs of Ascents (Psalm 120–134) are a grouping of Biblical songs/poetry with an intended progression. It is believed that these inspired psalms were arranged in a purposeful fashion. In this course, will study these Psalms in depth while emphasizing reflection and practical application.

Audio Fundamentals

This course is designed to teach the fundamental and practical aspects of audio systems while also discussing its role in the ministry of the Church and the importance of being servant-hearted, so that in all things God may be glorified. We will learn about sound waves, signal path, mixing boards, equalization, microphones, effects, and lyric presentation.

Ephesians

This course is a theological and practical verse-by-verse study through the book of Ephesians. The theme of Ephesians is ‘Life in Christ,’ with an emphasis on the Spirit-filled life. It describes who we are in Jesus, and how to live and worship God in Christ. This class will examine the doctrines contained in Ephesians, and discover the right practical, doxological response to them.

Practical Servanthood

There is no greater calling for a disciple of Christ than the title of ‘Servant.’ The Servanthood class is designed to instruct and allow opportunity for the practice of servanthood in the Body of Christ.

Music Track Course Descriptions

Worship Team Development

Students will focus on practical aspects of building a worship team, managing rehearsals, and gaining experience leading and supporting, along with interaction with different ministry team members.

Rhythm and Music Theory

The purpose of this course is to give each student a basic understanding of music theory within the context of worship and worship leadership. Music theory allows us to comprehend how music works, to better communicate musical ideas with fellow musicians, and to broaden our musical abilities by breaking apart the foundational components of music.

Songwriting and Music Production

Students will explore the fundamentals of songwriting and crafting techniques through practical application. With a strong emphasis on musicianship, students will learn the building blocks of rhythm, melody, and harmony as the class engages in the language of music. Students will practice writing their own songs as well as collaborating with others in small group breakouts.

Vocal Ensemble

We will be learning various songs in preparation for leading worship as events throughout the year. The goal of vocal ensemble is learning how to sing specific harmony parts while working within a team structure.

Vocal Technique

The goal of this course is to encourage vocalists to sing with power, presence, and purpose by helping them view the voice as a versatile and complex musical instrument. Students will be equipped with the adequate musical knowledge, proper breathing, and vocal techniques needed to cultivate their gift and bring it to its full potential.

Acoustic Guitar

We will be covering the basics of acoustic guitar, from strumming to chord families, the Nashville Numbering system, and more.

Small Group Lab (applied lessons)

Acoustic Guitar, Voice, Drums, Keyboards, MainStage software, Loops and Tracks, Electric Guitar, Home Recording, Live Sound, Bass, Band Leadership, Guitar Maintenance, Ableton

Media Arts Track Course Descriptions

Videography

Video is a massive, driving force that has the potential to impact millions. Unfortunately, the vast reach of this form of content is often being used to spread ideas rooted in darkness. We will be learning how to use videography as a powerful tool to create an impact for Christ by growing in knowledge and experience.

Graphic Design

This course is designed to teach some of the fundamentals and practical aspects of Graphic Design while discussing its role in the ministry of the Church and the importance of being servant hearted. We will be looking at how graphic design is used within the Church to promote events, draw attention to ministries, as well as its uses in church services, including posters, flyers, web & social media, logo design, screen graphics, and more. Instruction focusses on Adobe Photoshop, Illustrator & InDesign software.

The Creative Calling

We, being made in the Creator's image, are creative beings, and therefore, we have a calling on our lives to be creative. Intimacy with the One who has called us is key to discovering that calling. In this course, we'll be diving into the Word of God and looking at some of God's creative acts to learn how we should create for His glory. We'll also be looking at some practical methods and ideas to help us discover and develop our 'creative talents,' overcome creative block, and more.

Digital Communication

In this 14-week class we'll be covering podcasting and running social media campaigns. Guest speakers will present practical training and instruction on these topics.

Media Team Development

This four-hour, second-semester time slot will be a dedicated time for the students to grow in their areas of creativity, as well as work together as a team producing videos and other school-related projects.

Storytelling

This seven-week class focuses on how to tell your story, and the story of others, through the use of social media.

After Effects Masterclass

We will take a more in-depth look at Adobe After Effects, the industry-standard software used for cinematic visual effects and motion graphics.

APPENDIX J: CBWS 4 COURSE DESCRIPTIONS

Course Descriptions

Music Theory/Ear Training I & II

If you're serious about music, and want to maximize your potential, these are fundamental concepts you need to understand and master. Students will study scales, modes, melody, phrase, cadence, intervals, primary and secondary chords, and inversions. Students will apply what they learn to their week-to-week leadership opportunities, making the theory as practical as possible. The course includes ear training, simple keyboard harmony, and basic chord charting. This two-semester class will give you the foundation needed to become highly effective in worship ministry. The theoretical aspects will also be accompanied by the practical development of ear training.

The Greatest Story

The focus of this class will be around Zondervan's *The Story: The Bible as One Continuing Story of God and His People* (Lucado & Frazee, 2011) which is an abridged, chronological Bible that reads like a novel. There are no verse references, and Scripture segments are seamlessly woven together with transition text into a single grand narrative. *The Story* will help students understand God's Word more fully and comprehend the overarching story line to better see how the parts of Scripture all fit together in a collective whole.

Discipleship

So, what does it mean to be a follower of Christ? Are you a passionate, devoted and replicating disciple of Jesus? Luke 6:40 says that when a student is fully trained, he/she will become like the teacher. Scripture seems to point to three core expressions of following Jesus: to love God completely, love our neighbor compassionately, and to love others as Jesus loved.

Themes will be explored in depth and will also be accompanied by specific skills like bible study, spiritual disciplines, and contemplative practices. Students will get a firm grasp of these concepts and key ways to help disciple others in this way.

Group Vocal

From beginner to advanced, this course helps refine each student's voice to effectively lead worship. Students will be given tools to improve their pitch, ability to sustain notes, range, and general ease of production. Course content includes vocal technique, repertoire building, and performance practice. Each student will be in a safe and trusting environment to address their individual vocal issues to make a powerful impact within their ministries. They will learn both by observing others being taught as well as being personally instructed.

Private Lessons

Students will meet one on one with the vocal instructor. These lessons will help the student gain confidence as a singer by giving them a rock-solid technique to deliver wherever they are called. Students will be encouraged to not only find their unique voice but to celebrate it and emphasize its qualities. During the second semester, the student will have the option of continuing with private vocal lessons or taking lessons for an alternative instrument such as piano, guitar, etc.

Band Lab Experience

This course provides instruction for how to play effectively in a band and lead a band or worship team. Students will acquire skills for rehearsing their own instruments as well as running efficient band rehearsals. This course covers how to communicate with a variety of musicians, and how to build, coordinate, and direct a musical team. Band Lab will expose students to a variety of musical styles and genres, and help students learn the fundamentals of

arranging songs. Students will learn to sharpen essential performance skills and techniques and gain group-playing experience. Ensembles will be assembled depending on the size and makeup of the class. This course will also cover the fundamentals of live audio for a band.

Leadership

Leadership is not a magical trait reserved for the super elite but can be learned and developed. Learning to develop yourself and develop others is essential to your effectiveness in worship ministry, and your life. This course will provide the foundation for leadership development—the disciplines, principles, and practical tips. Students will not only have a personal plan for growth but will be able to lead others, build and develop teams, and overcome fear and insecurity in the process. A personal assessment for each student will be included. As part of the leadership course, students will have the opportunity to participate in CBWS 4 host church leadership meetings, including teaching team meetings and weekend service preview meetings. Personal Assessment for each student includes:

- Clifton StrengthsFinder
- Myers-Briggs
- DISC Personality Test
- Spiritual Gifts Assessment

Worship Foundations

This course will provide a solid biblical framework for worship, including worship definitions and expressions in both the Old and New Testaments. We see our worship as a response to God's revelation, so this course will also delve into the attributes of God. Students will learn the major worship trends throughout church history as well as the current landscape and be able to articulate their own philosophy of worship.

Art of Worship Leading I & II

This course provides the student with the essential ‘how-tos’ of worship leading. We will cover elements such as song selection, choosing keys, creating flow in a set list, musical and thematic transitions, and how to effectively practice as well as rehearse. Students will also learn the art of guiding or shepherding people through a worship encounter, including effective communication, prayer, scripture reading, and how to hear the prompts of the Holy Spirit and follow His lead. Included in this course will also be lessons on how to work effectively with your senior leadership.

Songwriting

This class will cover fundamentals of songwriting as well as delve into song forms and genres. Students will learn writing exercises to improve content and help overcome writer’s block. Special attention will be given to worship songwriting, including a method for critique. Students will study which songs are connecting most effectively with churches around the world and why. Students will not only learn how to write their own song but also how to make sure their song is heard.

Small Group Experience

Students of CBWS 4 will journey together as a community, meeting weekly for prayer, support, and processing how God may be speaking, leading, and growing them. This experience will be led by a seasoned worship leader who will encourage, challenge, and help them in their personal growth. We believe discipleship happens best in community, and so this weekly gathering is an essential element of each student’s development.

Required Reading

Kauflin, Bob. (2008). *Worship matters: Leading others to encounter the greatness of God*. Crossway Books.

Lucado, M., & Frazee, R. (2011). *The story: The Bible as one continuing story of God and his people*. (Selections from the New International Version) (Third Edition). Zondervan.

Tozer, A. W. (1961). *The knowledge of the holy: The attributes of God, their meaning in the Christian life* (1st ed.). Harper & Row.

Webber, R. E. 1933-2007. (2008). *Ancient-future worship: Proclaiming and enacting God's narrative*. Baker Books.

Worship Workshop

The CBWS 4 workshops are designed to encourage and equip you and your worship teams to impact the people you serve each week. These five-hour intensives are practical, interactive, and will strengthen your gifts and passion for worship ministry.

Songwriting Workshop

A workshop that provides inspiration and foundation for writing effective worship songs, including tricks and tips from the best songwriters around the world. Students will study and implement the essential ingredients of great songs into their own practice and experimentation, including tricks and tips from the best songwriters around the world.

Technology Workshop

Good sound is an essential element to creating effective worship environments. This workshop is a lab-based experience where students have hands-on, practical learning in production arts commonly used in modern worship: sound, lighting, ProPresenter and Ableton Live. You'll also learn how to achieve a great mix for both the room and musicians, as well as gain tips on how to have healthy relationships and communication between worship teams and technical teams.

Leadership Workshop

Need help recruiting and building healthy, thriving worship teams? This workshop helps to give leaders the tools they need to recruit and build healthy, thriving worship teams. You will

focus on how to develop yourself and the people you lead with disciplines, principles, and practical tips. Students will not only learn how to develop a personal plan for growth, but will learn best practices to lead others, build and develop teams, and overcome fear and insecurity in the process.

APPENDIX K: CBWS 5 COURSE DESCRIPTIONS

Concentrations

Songwriting

The CBWS 5 songwriting concentration is crafted to equip and challenge students in every aspect of how to both hear the voice of God and shape what the Lord is saying into a memorable song. This is accomplished through various levels of instruction, original song creation and live feedback that increase in rigor and specialty each semester. This concentration culminates in a capstone course that focuses on writing songs that echo the Lord's call to the Church and the lost today.

Ableton

In modern worship, it's hard to imagine a worship team that doesn't utilize technology for their worship sets. That is why we created a concentration that takes students through a process of gaining mastery of Ableton where they learn to create unique sounds, manage stems, and help direct the music during a live context. This happens in our brand new Ableton Lab, which contains computers, midi controllers, and relevant tools to empower our students to grow in this skill.

Performance

Music performance students have the opportunity to acquire mastery of their chosen discipline, receiving one-on-one training in voice or instrument. Students learn the discipline and value of skill development along with a biblical heart posture to serve the body of Christ.

Prophetic Music

It is one thing to patch chords and notes together to create meaningful music and quite another to traverse the river of God's Spirit as He abides in our midst during times of worship.

This exclusive concentration is for highly skilled musicians who will receive direct mentorship from our top prophetic singers and musicians at CBWS 5 as well as travel to hold worship nights at partner locations across America.

Worship Leadership

The worship movement needs worship leaders who care less about their social media following and are more passionate about the power of God encountering the hearts and minds of those they lead in worship. This exclusive concentration is for those uniquely skilled in leading worship who can be taken to the next level by direct mentorship with our top worship leaders at CBWS 5 as well as travel to hold worship nights at partner locations across America.

Studio Production

The new Studio Production Concentration offers a broad range of skill development opportunities like song/artist development, arranging, recording, mixing, and mastering for aspiring producers, engineers and session musicians. The students will have direct access to our seasoned instructors that will challenge and inspire them. They will learn and put their knowledge to test in our brand new Ableton lab and get familiar with an industry standard workflow and equipment.

Core General Courses

God's Plan for Redemption

We are living in an hour of history in which great darkness is filling the nations. The daily news reports of wars, famines, and great suffering. In light of this many are asking: Who can solve these problems? Does God really exist? If so, does He even care about the darkness and injustice? In this course we will look at the reality of the present darkness in the earth and lay a foundation for understanding God's plan to end all injustice. This course will focus on

giving the student an overview of God's glorious plan to end injustice, restore all things and establish His kingdom on the earth in fullness. We will study the final execution of His plan in the end times and the crucial role of the praying church in partnering with God to bring His Kingdom to the Earth as it is in Heaven.

Excellencies of Christ

Christ was the longing of all the Old and New Testament saints. Our greatest needs are met in Him, and our highest joys are found in Him. Like the apostles, we must keep Christ central in doctrine and practice, for Christ is the highest revelation of God to humanity and the clearest revelation of humanity to God. This course delves into the great mystery of the God-man, Jesus Christ. The student will explore the wonder of Christ's preexistence, incarnation, life, death, resurrection, ascension, and return.

Cultivating a Life of the Spirit

The Christian culture is infused with a lot of teaching and Bible principles to the degree that we can sometimes lose the equally important person and work of the Holy Spirit. In this course we will be learning and practicing the relational dimension of interfacing with the Holy Spirit. We will look at the gifts, fruit, and discernment with the Spirit and also explore the intentional interaction with the Spirit, even in the Bible. You will want this course if you are on a quest to grow and mature in relationship to Christ and His Holy Spirit.

New Testament Survey

This overview of the New Testament provides both context for and insight into the events and foundations of the early church and the lives of the apostles and prophets of the New Testament community. The ramifications of what they labored for can still be felt today as the culmination of what was begun almost 2,000 years ago approaches. Students examine this

important one-hundred-year New Testament period and consider how it impacts believers at the end of the age.

Psalms

Unique among the books of the Bible, the Psalter has been studied, sung, and cherished for over three millennia. These ancient melodic responses to the person and work of God in history express anticipation of promises yet to come and focus thought and feeling on the glory of Christ and His kingdom. Students are introduced to the Psalter as a whole and conduct focused studies of individual psalms, equipping them to sing and pray the psalms.

Theology of the Holy Spirit

This course offers an in-depth approach to what the Bible reveals concerning the Holy Spirit. Through studying the scriptures, group discussion, and personal research, this course seeks to develop a sound biblical theology around this foundational subject. We will provide an intensive treatment of a major Christian doctrine, namely, the person and work of Holy Spirit (Pneumatology). In our study we will draw primarily from scripture, along with insights from the Christian tradition and Christian experience, in constructing a doctrine of the Holy Spirit for Christian life and ministry in the church and the world today.

Desert Spirituality

A large part of our lives is taken up with mundane, humdrum, everyday tasks, and duties. All too often we fail to connect them with our spiritual lives. Considering the amount of time we devote to these unrelenting activities, we should ask ourselves two basic questions: are there any connections between our hectic, day-to-day responsibilities and our Christian lives and, if so, how can we better understand them? One way to approach these questions is to search church history for groups of people who renounced everything but the essentials of life to dedicate

themselves to the pursuit of God. The Egyptian desert fathers and mothers of the third-fifth centuries are a viable example. Their lives are a graphic picture of what is truly necessary in life. Indeed, the Egyptian desert tradition is central to Christianity. The sayings and stories from here are more than just a part of the Christian past. They are a part of our Christian heritage: they communicate eternal values and spiritual truths. Theirs was a silence of the deep heart and of intense prayer, a silence that cuts through centuries and cultures and races. Our challenge is to stop, quiet ourselves, and hear that heartbeat.

The aim of this course is to provide a deeper understanding of the faith and practices of these late third- to mid-fifth-century monastics (the desert fathers and mothers) who flocked to the deserts of Egypt, Palestine, and Syria. Consideration will be given to historical, biblical, theological, and spiritual factors that shaped their quests for undistracted devotion to God (their definition of prayer). This course will also explore how their sayings, ascetic disciplines, and rigorous spirituality can help us appreciate the diverse forms of Christian spirituality, as well as evaluate and inform our own spirituality. Here are a few points to keep in mind when approaching the study of these monastics, their faith, and their practices.

Intercessory Missions

Most of us are familiar with the world of missions. A few of us may even know career missionaries. But what does the scriptures say about intercessors? Are intercessors missionaries? Is intercession the work of missions? In this course we are going to look at the biblical history of intercession, how the Lord has used it to advance his purpose and what it means for us. This course is for anyone who is interested in mission and or the possibility of being a career Intercessor.

Leadership and the Next Generation

A paradigm shift is crucial for those who would lead the next generation. God is raising up a generation of bold leaders and messengers equipped to impact children and youth with the gospel. This paradigm shift includes moving from more traditional methods and approaches to children's ministry to the mobilizing and equipping of a generation through well-trained and passionate leaders. In this course, students learn the necessary dynamics of providing leadership to youth and children's ministries and learn practical skills like how to build an organization, develop ministry teams, recruit workers, and personally develop as a leader.

How to Study the Bible

The highest aim of Bible study is to be transformed in love as we know and behold the beauty and glory of Jesus. When paired with the ministry of the Holy Spirit, the Word of God is our primary access point, plum line, and guide to finding fullness of joy in knowing Jesus. "These things I have spoken to you, that my joy may be in you, and that your joy may be full" (John 15: 11). How to Study the Bible seeks to give students the values, understanding, and skills necessary to mine the scriptures for all they contain as we seek together to grow in the knowledge of God and fullness of love.

Introduction to Forerunner Theology

Just as God used John the Baptist as a forerunner to prepare the way for Jesus' first coming, so the Lord is raising up forerunners who will boldly and fearlessly proclaim His return. 'Forerunner' is a term that can be used to refer to spiritual leaders who God raises up to prepare His people for the transitions in His emphasis and activity. It is their job to understand when a new season is breaking in upon the earth like the sons of Issachar in the days of King David who knew the signs of the times and how to give leadership to the people of God in an hour of crisis.

In this course, we will look in depth at the following topics: the nature and unique dynamics of a transitional generation, the nature and purpose of the CBWS 5 ministry, biblical models of the forerunner ministry, and the lifestyle of a forerunner.

Sermon on the Mount

The Sermon on the Mount is the ‘Constitution of the Kingdom of God’ and the framework of the normative Christian life. The goal of this course is to empower the student to understand the heart of Jesus in His greatest sermon and put His words into practice daily. How can we allow the Holy Spirit to change the attitudes of our heart, the way that we think and fuel those attitudes, and build a foundation of wise living that can weather the greatest of storms and trouble?

Beauty of God

In Psalm 27: 4, David expressed the “one thing” he desired as dwelling in God’s house, inquiring in His temple, and beholding His beauty. But what exactly is the beauty of the Lord, and how can we behold it? In this course, we will explore the concrete, biblical attributes and traits that describe God’s beauty, as well as how He has specifically revealed those things in a way that is intended to stir our hearts to fascinate and sustain us.

A Life of Missions

We know that the ‘gospel of the kingdom will be preached throughout the whole inhabited earth as a testimony to all the nations, and then the end will come.’ Jesus commanded His followers to ‘go and make disciples of all nations.’ This course will look at the implications of this for the individual believer and for the Church, particularly during a post-modern world and among various world religions and worldviews. We will survey biblical, historical, and

strategic foundations of local and world missions and prepare students not only to participate in the task of mission, but also to teach this information to others in a local church setting.

Daniel

Daniel is one of the most prophetically comprehensive and relevant books in the Bible for preparing hearts for the end of the age. No other book combines as many end-time themes into such concise messages. It is also perhaps the most referenced book of the Old Testament in the gospels. We will explore the prophetic implications of Daniel and the use of Daniel in the New Testament. We will also study the person of Daniel as a prototype of the end-time church.

Practical and Pastoral Theology

Where does the doing of theology begin; where should it begin? Is the starting point the Bible, tradition, church doctrine? Sounds reasonable, but is this the case in most Christians' lives? Or does theological thinking start with the situations and conundrums we face in everyday life? Or should proper Christian theology begin within a community of faith rather than with an individual? Could it be we are continually shifting from one theological orientation to another without discerning what we are doing? The discipline of practical theology makes a strong case that it does. Consequently, in this course, we will carefully examine these different perspectives using numerous case studies. On another note, a second component in this course will be to apply the theological disciplines and ministerial experiences gained at CBWS 5 to specific pastoral issues.

The Life of David

As the sweet psalmist of Israel, an ancestor of Christ, and the founder of a dynasty of kings, David commands our deep respect and affection. Apart from the life of Jesus, the life of David is the most extensively narrated in the Bible—he is the king who most epitomizes the

promised Messiah. Students will survey the life of David in the books of Samuel, Chronicles, and Psalms. In addition to a survey of David's life and significance, this course will emphasize leadership lessons to be learned, prioritized, and applied from David's life.

Introduction to Prophetic Worship

This course presents introductory concepts related to the prophetic and prophetic worship. Attention is given both to the validity of the prophetic as well as the practical workings of it in the context of your everyday life and worship team. We will explore what it means to be a prophetic singer and musician while also looking at the five pillars of prophetic worship.

Fundamentals of Worship Ministry

This course presents introductory concepts related to music and its function in the worship of God. Attention is given to both the validity of using personal creative artistry as a tool in the sacredness of worship and the practicality of using technology and gear in the context of a stage. We will explore the harp and bowl model and learn the importance of 'Hear, Listen, Respond' as critical steps in prophetic musicianship.

Introduction to the Global Prayer Movement

As students join CBWS 5 for a season of growth in prayer, intimacy, and ministry training, it is crucial to look at the bigger picture together. God has been building a praying Church throughout the generations and is doing a profound work in our day and hour. Thus, to effectively engage in the training of this season, students will first be immersed into the storyline of the Global Prayer Movement, as well as the prophetic history and core values of CBWS 5.

Song of Solomon

The Song of Solomon is also called, ‘The Song of Songs’ or the greatest song ever recorded. A title like this, from the son of the most prolific songwriter in Israel’s history from a man who had written 1,005 of his own songs speaks to the power and value of this particular song. From ancient Israel to modern times scholars and commentators have understood the underlying picture that Solomon presented to us: the love of a Bridegroom God for His people. The overall goal is for this class to help us understand the progression of grace and holy passion, or our journey into maturity in love by grace. The Song of Solomon provides the clearest picture of this progression in the Word of God.

Foundations of Grace

Walking in the power of grace extends to all aspects of life, from how we relate to God and others to how we utilize our resources. Through this course, students develop a biblical perspective as they consider and experience grace as the foundation of everyday Christian living. Topics of teaching include the identity of a Christian as a new creation, God’s intention for the family, and the Christian’s practical response to grace. Class sessions incorporate both lecture and discussion time.

Theology of Night & Day Prayer & Worship

This course explores the theology that undergirds night and day prayer. Biblical, theological, historical, and practical focus is brought to bear on the elements of ceaseless prayer and how it intersects with scripture, music, revival, and missions. Attention is given to answer the critical question: Is night and day prayer biblical? We will look at the history of sustained corporate prayer and will explore how ‘night and day prayer’ is related to the Great Commission and the local Church.

Growing in Prayer

More than an event, meeting, or discipline, prayer is the joyful center of devotion to Christ, the fuel of missions, and the means of receiving the Holy Spirit, grace, and power. Yet many believers are discouraged in prayer and aren't sure what to do about it. They feel stuck in impersonal, inconsistent, and joyless prayer, disconnected from life and God's story. In this course, we will discover and practically establish the path for an enjoyable life of prayer grounded in the Word and satisfied in Christ.

Fundamentals of Worship Ministry

This course presents introductory concepts related to music and its function in the worship of God. Attention is given to both the validity of using personal creative artistry as a tool in the sacredness of worship and the practicality of using technology and gear in the context of a stage. We will explore the harp and bowl model and learn the importance of 'Hear, Listen, Respond' as critical steps in prophetic musicianship.

Theory and Instrument Courses (All concentrations)

Music Theory & Ear Training, Fundamentals & Levels 1–3

The three levels of CBWS 5 Theory classes include Keyboard Skills (e.g., scales, chords, and playing prophetically), Ear Training (i.e., recognition of chord progressions and sight singing), and Theory (e.g., Nashville Numbers, key signatures, and chord building).

Drums, Fundamentals & Levels 1–3

In these classes, we cover basic concepts of rhythm and dynamics that will help you play drums in a worship context. This includes learning basic stickings and rudiments along with basic rock beats. Using the drummer's alphabet, the student gains a general understanding of

how to divide 16th notes into many possibilities on the snare, around the kit, and as grooves.

Students also transcribe and learn a worship song.

Guitar, Fundamentals & Levels 1–3

CBWS 5 Guitar classes go in-depth in the areas of guitar technique, fingerboard knowledge, scale forms, chord forms, strum patterns, improvisation, and practical applications in playing worship songs. The levels of guitar systematically advance the student from their current level towards more confidence, consistency, creativity, and control on the instrument to a point where they are able to hear a chord progression or melody and immediately play it on the instrument.

Keys, Fundamentals & Levels 1–3

Over the course of the levels of keys offered at CBWS 5, students will grow in their understanding and application of chords and inversions, accompaniment patterns, song arranging, composition, and the roles of a keyboardist in a worship team. Students will also work to grow in their knowledge of jazz and improvisation, gospel, and classical literature. These skills are meant to be an aid and an encouragement in whatever area of life and music a student will enter after their time at CBWS 5.

Voice, Fundamentals & Levels 1–3

In Fundamentals of Singing, we will focus on establishing foundational vocal skills through building around a solid core of vocal technique in the areas of vocal health, posture, breath support, song preparation, and Biblical meditation. We will also explore singing solid melody lines with accurate pitch and good tone quality within the context of a worship song, art song, or hymn. Other areas to be explored, developed and implemented into the singer's skill set

will be: elements of song performance, ear training, rhythmic and melodic sight reading, along with basic rhythmic and vocal improvisation.

In Singing 1–3, we focus on laying a firm foundation in the vocal arts through developing good vocal health, posture, breath support, resonance, vowel formation and placement, ear training and critical listening skills, and by engaging in rhythmic studies. These elements will be put into practice through song preparation, song performance, and skills tests. Other areas to be explored and developed are basic and intermediate improvisation, foundations of scat singing, and singing 2- and 3-part harmony.

Advanced Theory & Instrument Courses

Songwriting

This course focuses on the development of skills related to congregational songwriting. Time tested principles of the craft of writing lyrics and melodies will be presented to the students. The students will engage in writing songs that will be evaluated in the classroom in light of these principles. Biblical examples and spiritual encouragement will be an essential part of the process.

Introduction to Sound

The course Introduction to Sound will lay all the foundations needed to proceed into advanced production courses of all sorts may it be Ableton Live classes, Studio production or how to run live sound front of house or web stream. From the basics of how acoustics work, to the exploration of DAWs, how to use a sound board, the idea of amplification and microphones and more. This will be your foundational course for any further production courses you might venture out in the future.

Ableton Live 1

From the basics of learning how to play virtual instruments to the arrangement and production of more complex soundscapes, this course gives a hands-on approach to learning the vast capabilities of playing the keyboard through a computer. For keyboardists of all levels aspiring to incorporate computer software and technology into their skill set, this course will cover the fundamentals of Ableton Live software with a view towards playing, recording, and looping in a live worship context.

Ableton Live 2

This course is a continuation based on the introductory course Ableton Live 1. With the fundamental knowledge gathered through the first level, Ableton Live 2 aims to put said knowledge into action through guided application. Primary topics of the secondary level include but are not limited to project and song production, sound design, working with sonic landscapes and advanced techniques and tools inside Ableton Live.

Advanced Theory

This class focuses on helping students grow in their understanding of music theory beyond what is covered in general theory classes. Attention is given to concepts that are immediately applicable in worship team contexts but includes other material and ideas that are important to prophetic musicians seeking to expand their knowledge and grow in their musical ability.

Advanced Acoustic Guitar

The Advanced Acoustic Guitar Course takes the principles of prior guitar levels and seeks to apply them on the Acoustic Guitar. Concepts focused on will include advanced

strumming and picking techniques, application of music theory on the acoustic, beginning to sight read music notation.

Advanced Electric Guitar

The Advanced Electric Guitar Course takes the principles of earlier guitar levels and seeks to apply them on the Electric Guitar. Concepts focused on will include triad voicings, basics of electric effects, application of music theory on the electric, ear training, and advanced application of technique.

Applied Pedals, Tone & Technique

The Applied Pedals, Tone, and Technique Course will develop students understanding of gear related to the electric guitar and provide a context to explore. Concepts focused on will include types of electric guitars, pedals and categories of effects, amplifiers, and recording.

Advanced Keys—Voicings & Styles

This course will help the student to reach their next level of piano excellence by exploring new concepts related to styles and voicings and how that applies to playing the piano. They will explore new concepts and find new ways to utilize all 88 keys and not just the land of middle C. Some course activities consist of song reharmonization, finding advanced accompaniment patterns and discussing interesting piano utilization ideas.

Advanced Voice—Gospel & Contemporary

This course we will build on the technical skills attained in the Fundamentals class and Singing 1–3. This course is designed to give experience and exposure to the deep vocal performance histories and performances surrounding the worlds of classical and musical theater. We will focus on practical applications of stylistic interpretation, arranging, songwriting, and

performing. Emphasis will be made on maintaining good vocal technique while executing accurate style and musical interpretation of the songs sung for the semester.

Private Lesson—Bass

This course builds on the foundation established in Bass 2 and 3. While continuing to grow in technique and fundamentals, the bassist will begin to grow in style, understanding of various rock genres, note reading, transposing, transcribing, and chord charts.

Private Lesson—Guitar

This course's objectives include a comprehensive approach to fingerboard knowledge, advanced technical exercises, going deeper into connecting scales, modes, chords, triads. There is also a strong emphasis on developing technique and pieces in various genres that are of particular interest to the student. We will also address combining creative and technical skills the student has acquired in guitar and theory classes, to hear (imagine) chord progressions and melodies in your head, and then execute them on the instrument with proficiency.

Private Lesson—Keys

Private lessons at CBWS 5 are available for students who have completed Keys Level 1–3. These classes are designed to allow the advanced student the opportunity to focus on honing their individual skills and technique in a one-on-one setting. Each student will study a wide variety of musical genres within the context of a weekly private lesson.

Private Lesson—Voice

This course is designed for students who have completed their group level studies of vocal training and have also completed at least one of the advanced vocal courses. At this level of study, vocal students should have already learned to utilize their knowledge and practical experiences to help navigate their transitional points with their registries. They also should have

learned to expand their vocal ranges and express skilled vocal dexterity through runs, riffs, lyrical and musical phraseology. All of this should be coupled with the use of various tone colorations to express accurate emotions within songs they perform. Our goal at this stage of development is to harness all of these elements and begin to move into a greater expression of song interpretation. This will be realized through seeing the song as a story, exploring the characters and story line attached to the song. One last aspect we desire to engage with as performers telling the story is to study and get into the physical aspects of emoting the personality behind the character that the singer is trying to authentically portray.

(Appendix K features a sampling of CBWS 5 courses and course description that were available at the time of the current research)

APPENDIX L: INVITATION TO RESEARCH LETTER

Dear [Worship School Leader],

My name is Daniel Grassi, and I am a Ph.D. candidate at the University of North Carolina at Greensboro. You are being emailed because you have been identified as an expert in the area of leadership within Church-based Worship Schools. The title of this research is “Preparing A New Generation of Church Musicians: A Delphi Study of Evangelical Church-based Worship School Programs.” The purpose of the current study will be to find a consensus of learning strategies and desired student objectives of worship leadership training programs in Church-based Worship School settings.

The research design and methodology will be a mixed-method methodology called the Delphi method. This methodology utilizes the consensus of a panel of participants through a series of questionnaires/surveys. The goal is to reach consensus with all survey participants. With the exception of the first questionnaire, each round of surveys will be made up of the strategies and objectives that you will be asked to rate according to a five-point Likert-type scale. It is estimated that there will be three rounds of surveys. The entire process will take approximately 60 days. If you desire to withdraw from the study for any reason, you may do so without any consequence or penalty.

Each survey should last roughly 20 to 30 minutes. You will have approximately two weeks to complete the survey. In appreciation of your participation, you will be sent an Amazon gift card. Please go to the following link to indicate your willingness to participate (or not to) in the current study: <https://>

The questionnaires/surveys will be distributed through SurveyMonkey. The use of SurveyMonkey will allow for participant confidentiality and data security. Rest assured, your information will be kept confidential and secure. If you have any concerns about this please do not hesitate to contact me.

If you have any concerns about your involvement in this research study as a participant, you may contact me, the dissertation chair, or the research supervisor for the current study (contact information is found at the bottom).

Thank you for your consideration.

Sincerely,

Daniel J. Grassi, M.A.
Ph.D. Candidate, Music Education
College of Visual and Performing Arts
School of Music
The University of North Carolina at Greensboro
100 McIver St, Greensboro, NC 27412
Email: djgrassi@uncg.edu

Patricia Sink, Ph.D.
Dissertation Chair
College of Visual and Performing Arts
School of Music
The University of North Carolina at Greensboro
100 McIver St, Greensboro, NC 27412
Email: pesink@uncg.edu

APPENDIX M: CBWS DIRECTOR INITIAL QUESTIONNAIRE

1. How long have you been the worship school's director?
2. When did your worship school program begin?
3. What is the present enrollment in your worship school?
4. How many total graduates have completed the program to date?
5. How many faculty and staff (full- or part-time) are employed by the worship school?
6. What is the average student-to-faculty ratio?
7. Is your worship school accredited or non-accredited?
8. What is the average course of study/program length of your worship school?
9. Does your worship school house students on campus or off campus?
10. Does your worship school provide students a certificate or a degree upon completion of the program?
11. Is there an articulation agreement between your worship school and an accredited educational institution?
12. If yes (#11), what is the name of the accredited institution?
13. What is the tuition cost of your program?
14. How do students become aware of your worship school program?
15. Would you be willing to participate further in a research study on Church-based Worship Schools? (Yes/No/Maybe)?

APPENDIX N: INFORMED CONSENT AND DEMOGRAPHIC INFORMATION FORM

Worship School Survey Participant Informed Consent and Demographic Information Form

Dear Worship School Leader/Instructor/Administrator,

My name is Daniel Grassi, Ph. D candidate at the University of North Carolina at Greensboro. You have been identified as an expert in the area of Church-based Worship Schools and a participant in an original study on these programs. The title of this dissertation is "Preparing A New Generation of Church Musicians: A Delphi Study of Evangelical Church-based Worship School Programs." The purpose of this study is to find a consensus on the instructional methods and student learning outcomes (skills and understandings) of church-based worship training programs.

A Delphi survey methodology utilizes a consensus of panel participants through a series of surveys (called "rounds"). Round 1 will be comprised of open-ended responses. In Round 2 and Round 3, you will be asked to rate/re-rate the instructional methods and learning outcomes on a 5-point scale. Simple instructions will be provided on each survey round.

I have labored to keep your time commitment to the data collection process of this research to a minimum. With exception of the consent and demographic information form, each survey round (there will be three rounds) should take no longer than 20 – 30 minutes to complete. Survey participants will have up to *two weeks per survey* to submit results. There is no preparation needed in advance of participating in the surveys as the responses are based in your opinions and observations as a leader/instructor/administrator/pastor at a Worship School. Rest assured, all participants' responses will be kept confidential.

The surveys will be distributed through SurveyMonkey. Round 1 will begin in early October. The last survey will be completed in November. If you desire to withdraw from the study for any reason, you may do so without any consequence or penalty. There are no known risks to participating in this study.

In appreciation for your participation in this research, you will be sent an Amazon gift card. If you have any concerns about your involvement in this research as a survey participant, you may contact me using the information below. By checking the box at the bottom of this page, you are stating that you understand this information and are voluntarily agreeing to participate.

Thank you! Your participation in this study is very important and greatly appreciated!

Sincerely,


Daniel J. Grassi, Ph. D. Candidate, Music Education
Primary Research Investigator
School of Music - College of Visual and Performing Arts
The University of North Carolina at Greensboro
100 McIver St, Greensboro, NC 27412
[REDACTED]
Email: djgrassi@uncg.edu

Patricia Sink, Ph. D.
Dissertation Chair
School of Music - College of Visual and Performing Arts
The University of North Carolina at Greensboro
100 McIver St, Greensboro, NC 27412
[REDACTED]
Email: pesink@uncg.edu

1. Please click one of the following

- ☐ Yes, I voluntarily agree to participate in this study
- ☐ No, I do not wish to participate in this study
- ☐ I'm not sure. I have questions before participating in this study (Please use comment box to provide your email contact or ask a question)

2. Please provide your contact information

Worship School Name	<input type="text"/>
Address	<input type="text"/>
Address 2	<input type="text"/>
City/Town	<input type="text"/>
State	<input type="text" value="-- select state --"/> 
ZIP/Postal Code	<input type="text"/>
Email Address	<input type="text"/>
Phone Number	<input type="text"/>

3. What is the approximate size of the Worship School student enrollment?

- ☐ 0 – 25 students
- ☐ 26 – 50 students
- ☐ 51 – 100 students
- ☐ 101 – 150 students
- ☐ > 151 students
- ☐ Not applicable

4. Describe your position/title at the Worship School or host church

<div></div>

5. How long have you been in this position?

- ☐ Less than a year
- ☐ 1 – 3 years
- ☐ 4 – 6 years
- ☐ 7 – 10 years
- ☐ > 11 years

6. Select the statement below that best describes your relationship to the host church's worship ministry

- ☐ I am the worship leader/pastor of the host church worship ministry and oversee the planning of the worship team and/or worship services
- ☐ I co-lead the worship team/worship ministry as an associate/assistant of the host church worship ministry
- ☐ I participate in the host church worship ministry as a vocalist, instrumentalist, or both
- ☐ I participate in the host church worship ministry in a non-musical role
- ☐ I seldom organize the activities of the host church worship team or oversee the planning of the worship services, but I am/have been an instructor at the worship school
- ☐ I do not participate in the host church worship ministry, but I am/have been an instructor at the worship school
- ☐ I participate in the host church worship ministry through AV technology
- ☐ Other (please explain role and relationship)

7. What is your experience in worship ministry training (check all that apply)?

- ☐ I have worship leading/performing/music teaching experience vocationally
- ☐ I have worship leading/performing/music teaching experience as a volunteer
- ☐ I am/have been part of a worship team as a vocalist/instrumentalist
- ☐ I am/have been a part of a worship ministry as an A/V team member
- ☐ I have been a music educator in other church-based worship schools or as a private/public school teacher
- ☐ I am/ have been a pastor/church leader in a non-musical role related to the worship ministry

8. I consent to be a survey participant in this study and the information provided here is accurate

- ☐ Yes
- ☐ No

APPENDIX O: DELPHI SURVEY ROUND 1

Worship School Delphi Survey Round 1

Introduction

Dear Worship School Leaders/Instructors,

Thank you for completing the Informed Consent and Demographics Form! Your input and participation will be extremely helpful to my research!

Round 1 of 3 will begin shortly. The survey will start on page 2! **Please read this information before taking the first survey.**

General Guidelines for Delphi Survey Round 1

- 1) Please be assured that your answers will be anonymous and confidential.
- 2) Plan approximately 20 – 30 minutes to complete this survey round. It may be faster.
- 3) **Round 1 will open on October 8th and close on October 22nd. You will have two weeks to complete this round.**
- 4) Your answers from this round will determine the instructional methods and learning outcomes that will be rated in survey Round 2 and Round 3.
- 5) If you no longer desire to participate in this study, please email immediately at djgrassi@uncg.edu.

Definitions for Round 1

In this round, you will be asked to list two types of items including "Student Learning Outcomes" and "Instructional Methods." Your responses are open-ended and should reflect your experiences and perspectives as a leader/instructor in a Worship School environment. The following definitions are important to this survey round.

"Student Learning Outcomes" are short statements that specify what students will be able to do or be able to demonstrate (skill) or will know (understanding) after they have completed or participated in a Worship School program.

Some examples of Student Learning Outcomes (Skills and Understandings) might include: "administrate a worship team schedule," "write a worship song," "develop a passion for God," "apply written and aural music theory to contemporary worship music," "use technology for music recording," "play the guitar," "play the piano/keyboard", "sight read sheet music," "sing a melody or harmony by ear," "transpose a chord chart," "improvise on your instrument," "select an appropriate worship theme," "conduct a choral or instrumental ensemble," etc.

"Instructional Methods" are specific processes or practices used by teachers/leaders to impart training to students of Worship Schools.

Some examples of Instructional Methods might include: "deliver class lectures," "facilitate group discussions," "develop workshops," "provide one-on-one discipleship/mentoring/coaching," "offer private music lessons," "impart curriculum through readings and written homework," "lead team building exercises/experiences," "administrate tests or quizzes," "conduct student evaluations," "provide live worship leading experiences to students," "place students in meetings with worship ministry leaders or teaching pastors," "facilitate Bible studies with students," etc.

The examples are suggested responses. **You are encouraged to write your own responses in the survey.**

Characteristics of Delphi Survey Rounds 1, 2, and 3

The goal of Round 1 will be to identify common response themes of panel participants through open-ended responses.

Round 2 and Round 3 will use the responses from Round 1 and then develop a consensus through a rating process of the specific instructional methods and learning outcomes of Worship Schools. Round 2 and 3 will be primarily closed-end responses

1. I have read and understand this information

- ☐ Yes, take me to the survey
- ☐ No
- ☐ I need further clarification (use box to explain AND please provide your contact information)

Worship School Delphi Survey Round 1

Instructions

List the student learning outcomes (skills and understandings) and instructional methods **that you have observed in your experience** as a leader/instructor in a Worship School. **Be as specific as you can.** Participants' responses in Round 1 are open-ended. You should respond as freely yet specifically as you can. Fill in as many blanks as possible but do not feel pressure to fill in all 10 response boxes for every question. There is also no implied prioritization to the ordering of your responses. If you desire to include more than 10 responses, you may do so by writing that in the comment box.

2. What SKILLS (Student Learning Outcomes) will a student be able to do or be able to demonstrate after they have completed or participated in your Worship School? BE AS SPECIFIC AS YOU CAN. PROVIDE AS MANY ANSWERS AS YOU CAN.

(Reminder of examples of "Skills": *"play the piano proficiently," "play the guitar proficiently," "compose a worship song," "effectively use music technology," "transpose a song into a different key," "sing a melody or harmony proficiently by ear," "conduct a choral or instrumental ensemble," etc.* The examples provided are suggested responses. You are free and encouraged to write your own responses in the survey.)

SKILL

SKILL

SKILL

SKILL

SKILL

SKILL

SKILL

SKILL

SKILL

SKILL

3. (Optional) Please include any additional comments that you might have about your response(s).

4. What UNDERSTANDINGS (Student Learning Outcomes) will a student know after they have completed or participated in your Worship School? BE AS SPECIFIC AS YOU CAN. PROVIDE AS MANY ANSWERS AS YOU CAN.

(Reminder of examples of "Understandings": "administrate a worship team schedule," "develop a passion for God," "be able to disciple others in worship," "understand the history of evangelical church music," "apply written and aural music theory to contemporary worship music," "work with church leaders/pastors in planning worship services," etc. The examples provided are only suggested responses. You are free and encouraged to write your own responses in the survey.)

UNDERSTANDING

UNDERSTANDING

UNDERSTANDING

UNDERSTANDING

UNDERSTANDING

UNDERSTANDING

UNDERSTANDING

UNDERSTANDING

UNDERSTANDING

UNDERSTANDING

5. (Optional) Please include any additional comments that you might have about your response(s).

6. What INSTRUCTIONAL METHODS are used by teachers to train Worship School students in the program? BE AS SPECIFIC AS YOU CAN. PROVIDE AS MANY ANSWERS AS YOU CAN.

(Reminder of examples of Instructional Methods: "deliver class lectures," "facilitate group discussions," "develop workshops," "provide one-on-one discipleship/mentoring/coaching," "provide private music lessons," "impart curriculum through assigned readings and written homework," "facilitate team building exercises/experiences," "administrate tests or quizzes," "conduct evaluations/auditions," "provide on-stage worship team experiences to students," "engage students in meetings with church worship ministry planners or teaching pastors," "facilitate Bible studies," etc. The examples provided are only suggested responses. You are free and encouraged to write your own responses in the survey.)

INSTRUCTIONAL METHOD

INSTRUCTIONAL METHOD

INSTRUCTIONAL METHOD

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INSTRUCTIONAL METHOD

INSTRUCTIONAL METHOD

INSTRUCTIONAL METHOD

INSTRUCTIONAL METHOD

7. (Optional) Please include any additional comments that you might have about your response(s).

APPENDIX P: DELPHI SURVEY ROUND 2

Worship School Delphi Survey Round 2

Introduction

Dear Worship School Leaders/Instructors,

Thank you for completing Round 1 survey on worship school programs! Your responses from Round 1 have been collected, organized, and presented in Round 2 for rating.

Round 2 survey features a 5-point scale where you will be asked rate the level of importance of the Student Learning Objectives (skills and understandings) and Instructional Methods that you have observed in your worship leader training program as a leader/instructor of students. Responses should reflect your opinion and be as accurate as possible. If you feel that there are learning outcomes or instructional methods that are not included or could be reworded for clarity, type that information in the comment box under the corresponding survey item.

Round 2 will begin shortly! Please read this information before taking the second survey.

General Guidelines for Round 2 Survey

- 1) Please answer all questions in this survey. Know that your answers will remain anonymous and confidential.
- 2) This round will open on on October 29th and close on November 14th.
- 3) Plan on approximately 30-35 minutes to complete Round 2.
- 4) Round 2 responses will determine which learning outcomes and instructional methods will be re-rated or confirmed in Round 3 (final round).
- 5) The survey will remain open and you have two weeks to complete Round 2.
- 6) If you no longer desire to participate in this study, please email immediately at djgrassi@uncg.edu.

1. I understand this information

- ☐ Yes, take me to the survey
- ☐ No
- ☐ I need further clarification (use box to explain and provide your contact information)

Worship School Delphi Survey Round 2

Instructions

Round 2 questions are organized and presented in three groups including "Skills," "Understandings," and "Instructional Methods." Round 2 survey questions are statements that were collected and consolidated from the responses from Round 1.

In this survey round, you will be asked to rate all items on the level of importance, frequency, or agreement. Remember, your responses should reflect your opinion and be as accurate as possible.

Please answer all questions in this round. Click one circle per question. There are a total of 85 items in this survey. You should be able to move through it fairly efficiently yet giving thought to the items.

Thank you in advance for participating in this dissertation on worship school programs. Your contribution and commitment to this research effort is valuable and appreciated.

The survey begins on question 2.

STUDENT LEARNING OBJECTIVES - SKILLS (what your students will be able to DO or be able to demonstrate when they have completed or participated in your worship school program)

2. Play proficiently on at least one instrument.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

3. Vocally proficient in order to lead congregational singing.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

4. Musically arrange vocal parts for singers.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

5. Memorize song lyrics.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

6. Provide meaningful musical instructions to band/singers during rehearsal.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

7. Direct an effective music rehearsal within a given time framework.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

8. Provide specific feedback to band/singers on areas for personal improvement.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

9. Operate A/V equipment at a basic level.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

10. Speak effectively from the platform to the congregation.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification.

11. Sight read music notation on their primary instrument or voice.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

12. Play/sing "by ear" on their primary instrument or voice.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification.

13. Construct a corporate worship service order within given time structure, including songs, prayers, ordinances, etc.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

14. Utilize music technology and computer software for live performance and recording.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

15. Curate a list of worship songs for the congregation.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification.

16. Develop and direct an audition process for potential worship team members.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

17. Can communicate sensitively and openly with other church leaders or worship team members.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification.

18. Read and interpret chord charts effectively.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

19. Compose lyrics and melody of a worship song/hymn.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

20. Apply music theory in a worship band setting using the Nashville Number System (NNS).

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification.

21. Develop and describe the worship team's goal/vision for leading corporate worship.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

22. Demonstrate effective written and oral communications skills.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

23. Interpret the Bible accurately and faithfully.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

STUDENT LEARNING OBJECTIVES - UNDERSTANDINGS (what your students will KNOW when they have completed or participated in your worship school program)

24. Understand the biblical theology of corporate worship

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

25. Articulate a personal philosophy or corporate worship and artistry that is appropriate for your church context.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

26. Schedule songs for a variety of contexts (demographics, region, themes, seasons of the church).

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

27. Plan biblically-accurate and accessible songs for the congregation to sing.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

28. Adminstrate a worship team using Planning Center Online for scheduling, band notes, rehearsal times, charts, etc.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

29. Implement knowledge of how a band's sound should be complimentary among instruments- rhythm, tone, texture, and frequencies.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

30. Build and maintain a healthy relationship with overseer/pastor

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

31. Developing a heart of worship

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

32. Cultivate a healthy worship team culture through community and relationship building.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

33. Disciple individual worship team members (love and care for their souls, mold their gifts).

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

34. The worship leader can articulate and understand their identity in Christ.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

35. Provide biblical counseling at a basic level to worship team members.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

36. Understanding of the history of evangelical church music and worship practices.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

37. Understanding of the attributes of God and how that impacts corporate worship.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

38. Support the lead pastor's vision for the worship service.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

39. Understand the unique team dynamics and personality within which he/she works (i.e. the church body, staff, and leadership).

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

40. Raise up worship leaders through equipping and training opportunities.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

41. Understand songwriting fundamentals.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

42. Develop a pastoral identity and foster relationships with the congregation and worship team.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

43. Develop thoughtful and creative liturgies for worship experiences.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

44. Understand the role that corporate worship plays in the life of the Church and an individual's faith.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

45. Understand the impact of song selection on the congregation's theology.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

46. Rate your level of agreement with this statement: "Worship leadership is often too male and too pale" - the importance of equipping women and non-white leaders in our contexts.

Strongly Disagree	Disagree	Undecided/Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

47. Rate your level of agreement with this statement: "If our musicality is the only reason we're in leadership, we're a performer, not a leader."

Strongly Disagree	Disagree	Undecided/Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

48. Rate your level of agreement with this statement: "We don't need an intense moment of breakthrough or creative genius; we need systems that help us generate hundreds of ideas; creativity should be iterative."

Strongly Disagree	Disagree	Undecided/Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

49. Rate your level of agreement with this statement: "Impartation comes through information, imitation, and innovation."

Strongly Disagree	Disagree	Undecided/Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

50. As a worship leader, develop a biblical conviction for beauty, competency, and excellence.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

51. Understand how the music industry works and its influence on worship practices.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

52. Knowledge of a wide range of musical genres and styles.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

53. Develop a pastor's heart for people who are seeking to grow in their relationship with God.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

INSTRUCTIONAL METHODS (the PROCESSES or PRACTICES used by teachers/leaders to impart training to students of your worship school)

54. Provide private music lessons.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

55. Provide on-stage learning experiences with seasoned worship teams.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

56. Administrate tests or quizzes.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

57. Provide one-on-one discipleship/mentoring/coaching.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

58. Facilitate team building exercises/experiences.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

59. Conduct regular student evaluations/feedback.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

60. Conduct musical auditions for players and singers.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

61. Impart curriculum through assigned readings and written homework.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

62. Evaluate recorded worship sets lead by students.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

63. Provide weekly lectures.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

64. Provide group music lessons.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

65. Students interview seasoned regional worship leaders.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

66. Facilitate small group discussions.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

67. Provide lab classes that employ practical hands-on experience with concepts being learned in the classroom.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

68. Facilitate student internships with host church.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

69. Personal writing reflections.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

70. Weekly chapel attendance.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

71. Completion of a group paper/project.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

72. Provide feedback from recorded videos of students leading worship.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

73. Facilitate student oral presentations in class or in small group settings.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

74. Sharing meals, playing together, fasting & praying together.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

75. Written essays/research papers showing proficiency, understanding, and fluency of learned concepts.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

76. Co-writing songs with other students.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

77. Facilitate a painting or creativity workshop.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

78. Facilitate students' self-assessment.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

79. Students share their new composition with class and receive peer praise and feedback.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

80. Students record and produce their own music in a studio.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

81. Provide regular public performances.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

82. Juried recitals with a completed recital paper on pieces performed in recital.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

83. Provide instructor-/coach-written summaries of students' progress.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

84. Students' spiritual formation reflections shared personally with instructor/coach.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

85. Provide regular online forums for engaging students in guided topical discussions.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rewording or comment for further clarification if needed.

APPENDIX Q: DELPHI SURVEY ROUND 3

Worship School Delphi Survey Round 3

Introduction

Dear Worship School Leaders/Instructors,

This is the third and final survey round of the study. Your input and participation in this research has been extremely helpful! Round 2 is complete and responses have been calculated and prepared for Round 3. The following is a summary of the previous rounds and instructions for Round 3.

ROUND 1: Fourteen worship school leaders/instructors completed the first survey. Of the 14, 13 continued to Round 2. In the first round, participants listed the skills, understandings, and instructional methods they had observed in their worship school setting and teaching experiences. Ninety-three skills, 110 understandings, and 104 instructional methods were identified from Round 1.

ROUND 2: After consolidating the responses from Round 1, 22 skills, 30 understandings and 32 instructional methods were presented in Round 2 and were rated by participants using a five-point Likert Scale. Out of 84 items, 41 reached consensus ($\geq 70\%$) in Round 2, while 43 did not. Of the 41 that achieved consensus, 11 item had comments or clarifications so they were added to Round 3 for re-rating. Based on additional comments from Round 2, 16 new items were added to Round 3 for rating.

ROUND 3: The following pages (pp. 2-4) provide a listing of survey responses that achieved consensus from Round 2. You DO NOT need to read the entire consensus report in great detail. YOU MAY ADVANCE THROUGH THE CONSENSUS REPORT QUICKLY AND START THE ROUND 3 SURVEY ON PAGE 5.

Round 3 includes:

- 1) Re-rating Student Learning Outcomes and Instructional Methods that did not reach consensus from Round 2.
- 2) Re-rating Student Learning Outcomes and Instructional Methods that did reach consensus but had additional comments so they were added to Round 3 to be reconsidered with new insight.
- 3) Rating Student Learning Outcomes and Instructional Methods that were added from Round 2.

General Guidelines for Round 3 Survey

- 1) Please answer all questions in this survey. Know that your answers will remain anonymous and confidential.
- 2) This round will open on November 22nd and close on December 6th.
- 3) Plan on approximately 25 - 30 minutes to complete Round 3.
- 4) The survey will remain open for two weeks to complete Round 3.
- 5) If you no longer desire to participate in this study, please email me immediately at djgrassi@uncg.edu.
- 6) There are no known risks to participating in this survey.

1. I understand this information

- ☐ Yes, take me to the survey
- ☐ No
- ☐ I need further clarification (use box to explain and provide your contact information)

Worship School Delphi Survey Round 3

Consensus Report from Round 2

The following pages contain a list of the STUDENT LEARNING OUTCOMES ("SKILLS," and "UNDERSTANDINGS") and INSTRUCTIONAL METHODS that achieved consensus in Round 2. These *will not* be included in Round 3 unless they had additional comments or clarification points. Items from Round 2 that achieved consensus are presented with their mean (M), standard deviation (SD), and consensus level (CL). A consensus level is the percentage of participants who rated an item either 4 or a 5 on a five-point Likert Scale. A 70% consensus level or above was determined to have achieved panel consensus.

Play proficiently on at least one instrument: Achieved consensus with M=4.31; SD=0.95; CL=84.6
Vocally proficient in order to lead congregational singing: Achieved consensus with M=4.23; SD=0.93; CL=84.6
Provide meaningful musical instructions to band/singers during rehearsal: Achieved consensus with M=4.23; SD=0.73; CL=84.6
Direct an effective music rehearsal within a given framework: Achieved consensus with M=4.23; SD=0.73; CL=84.6
Provide specific feedback to band/singers on areas for personal improvement: Achieved consensus with M=4.08; SD=0.64; CL=84.6
Speak effectively from the platform to the congregation: Achieved consensus with M=4.54; SD=0.78; CL=84.6
Construct a corporate worship service order within given time structure, including songs, prayers, ordinances, etc.: Achieved consensus with M=4.54; SD=0.66; CL=92.3%
Can communicate sensitively and openly with other church leaders or worship team members: Achieved consensus with M=4.54; SD=0.52; CL=100.0%
Read and interpret chord charts effectively: Achieved consensus with M=4.46; SD=0.78; CL=84.6%
Develop and describe the worship team's goal/vision for leading corporate worship: Achieved consensus with M=4.69; SD=0.48; CL=100.0%
Demonstrate effective written and oral communication skills: Achieved consensus with M=4.31; SD=0.75; CL=84.6%
Interpret the Bible accurately and faithfully: Achieved consensus with M=4.85; SD=0.38; CL=100.0%
Understand the biblical theology of corporate worship: Achieved consensus with M=4.69; SD=0.63; CL=92.3%
Articulate a personal philosophy of corporate worship and artistry that is appropriate for your church context: Achieved consensus with M=4.46; SD=0.66; CL=92.3%

Worship School Delphi Survey Round 3

Consensus Report from Round 2 (continued)

Schedule songs for a variety of contexts (demographics, region, themes, seasons of the church): Achieved consensus with M=4.31; SD=0.85; CL=76.9%

Plan biblically-accurate and accessible songs for the congregation to sing: Achieved consensus with M=4.69; SD=0.63; CL=92.3%

Implement knowledge of how a band's sound should be complimentary among instruments- rhythm, tone, texture, and frequencies: Achieved consensus with M=3.92; SD=0.64; CL=76.9%

Build and maintain a healthy relationship with overseer/pastor: Achieved consensus with M=4.69; SD=0.48; CL=100.0%

Develop a heart of worship: Achieved consensus with M=5.00; SD=0.00; CL=100.0%

Cultivate a healthy worship team culture through community and relationship building: Achieved consensus with M=4.85; SD=0.38; CL=100.0%

Disciple individual worship team members (love and care for their souls, mold their gifts): Achieved consensus with M=4.54; SD=0.66; CL=92.3%

The worship leader can articulate and understand their identity in Christ: Achieved consensus with M=4.85; SD=0.55; CL=92.3%

Understanding of the attributes of God and how that impacts corporate worship: Achieved consensus with M=4.77; SD=0.44; CL=100.0%

Supports the lead pastor's vision for the worship service: Achieved consensus with M=4.54; SD=0.52; CL=100.0%

Understand the unique team dynamics and personality within which he/she works (i.e. the church body, staff and leadership): Achieved consensus with M=4.15; SD=0.80; CL=76.9%

Raise up worship leaders through equipping and training opportunities: Achieved consensus with M=4.15; SD=0.80; CL=76.9%

Develop a pastoral identity and foster relationships with the congregation and worship team: Achieved consensus with M=4.31; SD=0.63; CL=92.3%

Understand the role that corporate worship plays in the life of the church and an individual's faith: Achieved consensus with M=4.46; SD=0.52; CL=100.0%

Understand the impact of song selection on the congregation's theology: Achieved consensus with M=4.69; SD=0.48; CL=100.0%

Rate you level of agreement with this statement: "If our musicality is the only reason we're in leadership, we're a performer, not a leader": Achieved consensus with M=4.46; SD=0.88; CL=76.9%

Worship School Delphi Survey Round 3

Consensus Report from Round 2 (continued)

As a worship leader, develop a biblical conviction for beauty, competency, and excellence: Achieved consensus with M=4.23; SD=0.73; CL=84.6%
Develop a pastor's heart for people who are seeking to grow in their relationship with God: Achieved consensus with M=4.54; SD=0.52; CL=100.0%
Provide private music lessons: Achieved consensus with M=4.15; SD=1.14; CL=76.9%
Provide on-stage learning experiences with seasoned worship teams: Achieved consensus with M=4.15; SD=0.80; CL=76.9%
Provide one-on-one discipleship/mentoring/coaching: Achieved consensus with M=4.38; SD=0.87; CL=76.9%
Conduct regular student evaluations/feedback: Achieved consensus with M=4.00; SD=0.91; CL=76.9%
Impact curriculum through assigned readings and written homework: Achieved consensus with M=4.15; SD=1.28; CL=84.6%
Provide weekly lectures: Achieved consensus with M=4.15; SD=1.07; CL=84.6%
Facilitate small group discussions: Achieved consensus with M=4.38; SD=0.77; CL=84.6%
Provide lab classes that employ practical hands-on experiences with concepts being learned in the classroom: Achieved consensus with M=4.54; SD=0.66; CL=92.3%
Weekly chapel attendance: Achieved consensus with M=4.15; SD=1.46; CL=84.6%

**Click NEXT to
BEGIN ROUND 3 SURVEY ON PAGE 5.
Thank you and enjoy your survey!**

Worship School Delphi Survey Round 3

Instructions

This survey contains the SKILLS, UNDERSTANDINGS, and INSTRUCTIONAL METHODS that 1) have either not reached consensus from Round 2, 2) reached consensus in Round 2 but had clarifying comments, or 3) were added since the last round. Note that there are some duplicate items from Round 2 in Round 3. This is normal. Please re-rate these items. This is because those items need to be re-rated (confirming round) to determine a final consensus/non-consensus level from the panelists.

Round 3 questions are organized and presented in three groups including "Skills," "Understandings," and "Instructional Methods."

PLEASE NOTE: THERE ARE COMMENTS BELOW CERTAIN SKILLS, UNDERSTANDINGS, and INSTRUCTIONAL METHODS (comments from various panel members). TAKE TIME TO CONSIDER THEM BEFORE RATING. ALSO, IF YOU HAVE FURTHER REWORDING SUGGESTIONS OR OTHER COMMENTS FOR FURTHER CLARIFICATION, PLEASE WRITE THEM IN THE GIVEN TEXT BOX.

In this final survey round, you will be asked to rate/re-rate items on the level of importance, frequency, or agreement using a five-point Likert Scale. Remember, your responses should reflect your opinion and be as accurate as possible.

Please answer all questions in this round. Click one circle per question. There are a total of 70 items in this survey. You should be able to move through it fairly efficiently yet giving thought to each item.

The survey begins on question 2.

STUDENT LEARNING OBJECTIVES - SKILLS (what your students will be able to DO or be able to demonstrate when they have completed or participated in your worship school program)

2. Play proficiently on at least one instrument.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1. We have some great worship pastors who can't play an instrument, they just lean on MD's or instrumentalists.
2. We always encourage worship leaders that want just vocal lessons to also take a secondary instrument so they are able to accompany themselves, understand more instrumentation, and not have to rely on someone else.

Other clarification, question, or comment (use comment box)?

3. Vocally proficient in order to lead congregational singing.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

- 1) Not all of our students are to be singers/worship leaders.
- 2) We have other worship pastors who don't lead any of the singing, they lead the band and pastor the team while leaning on singers for vocal leadership.

Other clarification, question, or comment (use comment box)?

4. Provide meaningful musical instructions to band/singers during rehearsal.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) We definitely work on clear and persuasive communication.

Other clarification, question, or comment (use comment box)?

5. Direct an effective music rehearsal within a given time framework.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) We see this as a way of respecting the team.

Other clarification, question, or comment (use comment box)?

6. Construct a corporate worship service order within given time structure, including songs, prayers, ordinances, etc.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) We do work with liturgical elements (i.e., invocation, exhortation, benediction, etc.)

Other clarification, question, or comment (use comment box)?

7. Can communicate sensitively and openly with other church leaders or worship team members.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Sermon on the Mount and an emphasis on humility is the method we use to advance this goal.

Other clarification, question, or comment (use comment box)?

8. Musically arrange vocal parts for singers.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Our leaders lean on the strengths of their teams.

Other clarification, question, or comment (use comment box)?

9. Memorize song lyrics.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Competency and respect.

Other clarification, question, or comment (use comment box)?

10. Operate A/V equipment at a basic level.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

11. Sight read music notation on their primary instrument or voice.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

12. Play/sing "by ear" on their primary instrument or voice.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

13. Utilize music technology and computer software for live performance and recording.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Some concentrations require it, others do not.

Other clarification, question, or comment (use comment box)?

14. Curate a list of worship songs for the congregation.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

15. Develop and direct an audition process for potential worship team members.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

16. Compose lyrics and melody of a worship song/hymn.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

17. Apply music theory in a worship band setting using the Nashville Number System (NNS).

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

18. Create memorable spontaneous melodies and lyrics for congregational engagement.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

19. Conduct choral and/or instrumental ensemble.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

20. Edit and/or transpose songs to different keys.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

21. Incorporate other arts forms (i.e., audio, visual) in worship leading.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

22. Arrange music/compose specific parts to pre-existing worship songs.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

23. Demonstrate proficiency in software tools related to music ministry (Prime - Loop Community, Sunday Sounds, Planning Center Online, Song Select, Finale, Ableton Live, etc.).

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

24. Plan, support, facilitate, and lead worship at special events.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

STUDENT LEARNING OBJECTIVES - UNDERSTANDINGS (what your students will KNOW when they have completed or participated in your worship school program)

25. Implement knowledge of how a band's sound should be complimentary among instruments- rhythm, tone, texture, and frequencies.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Lean on the skills of other players.

Other clarification, question, or comment (use comment box)?

26. Developing a heart of worship.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) We push leaders towards intimacy with Jesus primarily.

Other clarification, question, or comment (use comment box)?

27. Support the lead pastor's vision for the worship service.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) But also be able to help the lead pastor in forming vision for the worship service.

Other clarification, question, or comment (use comment box)?

28. Rate your level of agreement with this statement: "If our musicality is the only reason we're in leadership, we're a performer, not a leader."

Strongly Disagree	Disagree	Undecided/Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Depends on title and role.

Other clarification, question, or comment (use comment box)?

29. As a worship leader, develop a biblical conviction for beauty, competency, and excellence.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Psalm 33:3 - skill matters!

Other clarification, question, or comment (use comment box)?

30. Administrate a worship team using software (Planning Center Online) for scheduling, band notes, rehearsal times, charts, etc.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

31. Provide biblical counseling at a basic level to worship team members.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

32. Understand the history of evangelical church music and worship practices.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

33. Understand and demonstrate songwriting fundamentals.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Definitely to the songwriting majors

2) Depends on church culture and expectations

Other clarification, question, or comment (use comment box)?

34. Develop thoughtful and creative liturgies for worship experiences.

Definitely Not Important	Not Important	Somewhat Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Depends on church culture and liturgical setting.

Other clarification, question, or comment (use comment box)?

35. Rate your level of agreement with this statement: "Worship leadership is often too male and too pale" - the importance of equipping women and non-white leaders in our contexts.

Strongly Disagree	Disagree	Undecided/Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Our international context with many women worship leaders has allowed us to be free of this possibility.

2) We believe the calling of God is most important, not gender or race. We equip the called, no matter who they are.

3) I could not agree more.

Other clarification, question, or comment (use comment box)?

36. Rate your level of agreement with this statement: "We don't need an intense moment of breakthrough or creative genius; we need systems that help us generate hundreds of ideas; creativity should be iterative."

Strongly Disagree	Disagree	Undecided/Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) God's presence is our sole objective. Can we "Catch the river" and "host his presence" when we do.

2) Need the creative first and the system next.

Other clarification, question, or comment (use comment box)?

37. Rate your level of agreement with this statement: "Impartation comes through information, imitation, and innovation."

Strongly Disagree	Disagree	Undecided/Neutral	Agree	Strongly Agree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Mostly through imitation is important.

Other clarification, question, or comment (use comment box)?

38. Understand how the music industry works and its influence on worship practices.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

39. Knowledge of a wide range of musical genres and styles.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

40. Effectively apply written and aural music theory to contemporary worship music.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

41. Understand the significance of prayer as worship.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

42. Work effectively with church leaders/pastors or other ministries in planning worship services and events.

Definitely Not Important	Not Important	Moderately Important	Important	Definitely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

INSTRUCTIONAL METHODS (the PROCESSES or PRACTICES used by teachers/leaders to impart training to students of your worship school)

43. Administer tests or quizzes.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

44. Facilitate team building exercises/experiences.

Never/Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

45. Conduct musical auditions for players and singers.

Never/Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

46. Evaluate recorded worship sets lead by students.

Never/Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

47. Provide group music lessons.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

48. Students interview seasoned regional worship leaders.

Never/Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

49. Facilitate student internships with host church.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

50. Assign personal writing reflections.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

51. Completion of a group paper/project.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2:

1) Occasionally outside of the band setting, which is in itself a group project.

Other clarification, question, or comment (use comment box)?

52. Provide feedback from recorded videos of students leading worship.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

53. Facilitate student oral presentations in class or in small group settings.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

54. Sharing meals, playing together, fasting & praying together.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

55. Written essays/research papers showing proficiency, understanding, and fluency of learned concepts.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

56. Co-writing songs with other students.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

57. Facilitate a painting or creativity workshop.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

58. Facilitate students' self-assessment.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

59. Students share their new composition with class and receive peer praise and feedback.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

60. Students record and produce their own music in a studio.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2;

1) Studio was available any day of the week- based on student interest

Other clarification, question, or comment (use comment box)?

61. Provide regular public performances.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2;
1) Lead as a worship team.

Other clarification, question, or comment (use comment box)?

62. Juried recitals with a completed recital paper on pieces performed in recital.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment(s) from Round 2;
1) End of Semester primarily.
2) Once or twice per semester.

Other clarification, question, or comment (use comment box)?

63. Provide instructor-/coach-written summaries of students' progress.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

64. Students' spiritual formation reflections shared personally with instructor/coach.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

65. Provide regular online forums for engaging students in guided topical discussions.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

66. Play instruments together in class (worship songs, scales, chord progressions, etc.).

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

67. Engage students in various meetings with pastors, leaders, and other ministries.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

68. Provide ministry trips or music opportunities outside the church.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

69. Utilize videos in class as instructional tools.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

70. Provide hands-on ministry experience inside the church in worship ministries or other areas of service.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

71. Use demonstrations in class to promote effective learning.

Never/Very Rarely	Rarely	Occasionally	Frequently	Very Frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other clarification, question, or comment (use comment box)?

APPENDIX R: ROUND 1 ‘SKILLS’ SURVEY RESPONSES

1. Play their instrument/sing proficiently
2. Chart a song by ear to give to their team
3. Arrange harmonies
4. Communicate to players in a way that is specific to their instrument
5. Effectively communicate from the platform to the congregation
6. Operate A/V equipment at a basic level
7. Be able to play tracks, and record tracks using Ableton Live
8. Create a worship setlist
9. Chart a worship song
10. Talk between songs
11. Curate a worship catalog of songs for their congregation
12. Build a healthy culture amongst the worship team members
13. Run an effective musical rehearsal
14. Audition potential musicians/singers for their worship teams
15. Lead a worship experience
16. Develop a philosophy of worship
17. Learn how to have candid conversations amongst church staff and worship team members
18. Read charts
19. Know theory
20. Sight sing
21. Direct a band

22. Chart music
23. Write a song
24. Understand time signatures
25. Communicate to a congregation
26. Choose a setlist
27. Play their primary instrument proficiently
28. Be proficient on their instrument
29. Understand and apply basic music theory and war training
30. Know how to study the word for daily personal use
31. Have a working knowledge of basic music technology
32. Understand how to musically direct a modern worship band
33. Know the fundamentals of songwriting
34. Compose a worship song
35. Communicate effectively to their congregation from stage
36. Read and interpret Scripture wisely and thoughtfully with a wholistic approach (not proof-texting)
37. Be able to implement practical tools for discipling people in their context
38. Be actively growing in proficiency in at least one instrument and vocal skills
39. Practice classic spiritual disciplines such as silence, solitude, fasting and feasting
40. Compose melodies & lyrics that are each individually strong enough to stand on their own
41. Public speaking: Invocations, Exhortations, Benedictions, Lamentations, and homilies
42. Develop thoughtful liturgies and worship services that are rooted but not rote, and charismatic but not careless

43. Develop a vision (in submission to their pastor) for their worship culture, and the plans for how to get there
44. Play primary instrument skillfully
45. Play piano adequately to play songs
46. Compose a song
47. Utilize software for planning and stage
48. Sing well enough to lead a group in worship
49. Read music on primary instrument
50. Sing a melody from music chart
51. Play piano from lead sheet or Nashville numbers
52. Lead a musical group in worship setting
53. Communicate a gospel message aligned with pastor
54. Memorize song lyrics
55. Establish a firm understanding of and use Numbering system
56. Describe the team's goal for leading corporate worship
57. Build and deliver a biblical Call to Worship
58. Construct a corporate worship service order within given time structure, including songs, prayers, etc.
59. Effectively use music technology to support the team
60. play short written grand staff pieces on the piano
61. Use the Number System when playing a chord chart and modulate up a half or whole step
62. Use inverted chords when playing a chord chart
63. Sight-sing a simple melody
64. Identify major, minor, and perfect intervals up to an octave by ear

65. Identify major, minor, suspended, augmented, and diminished chords by ear
66. Identify major 7, dominant 7, suspended 7 and minor 7 chords by ear
67. Identify chord progressions using the I, IV, V and vi chords by ear
68. Play 1 and 2 octave scales and arpeggios with metronome
69. Analyze and transcribe 4-measure rhythms
70. Instrument proficiency
71. Understanding of the number system for spontaneous group music creation
72. Team ministry
73. Learning the language of music (music theory)
74. Identify patterns and sounds (ear training)
75. Creating memorable spontaneous melodies and lyrics for congregational engagement
76. Proficiency in their craft (vocals/production/musicianship)
77. Ability to work on a team
78. Experience leading a team
79. Planning ahead with purpose
80. Rightly Dividing the Bible
81. Caring for your own soul
82. Effectively understand and use music theory
83. Effectively understand and use technology
84. Play the respective instrument proficiently
85. Sing/perform/lead worship with adequate technique
86. Conduct choral and/or instrumental ensembles
87. Compose, edit and/or transpose songs

88. Incorporate creative arts (audio & visual) in worship
89. Arrange music/compose parts to pre-existing songs
90. Be proficient in basic music theory and musicianship and learning/playing music by ear
91. Be proficient in software related to the field (Prime–Loop Community, Sunday Sounds, Planning Center Online, etc.)
92. Plan, support, facilitate, and lead worship services and events
93. Be able to teach all the above

APPENDIX S: ROUND 1 ‘UNDERSTANDINGS’ SURVEY RESPONSES

1. Administrate a worship team personnel schedule
2. Schedule songs that are doctrinally/scripturally true
3. Schedule songs for a variety of contexts (demographics, region, themes, seasons of the church)
4. Build and maintain a healthy relationship with overseer/pastor
5. Shepherd worship team (care for their souls and point them to Christ)
6. Provide Biblical counseling at a basic level
7. Understanding the history of church music
8. Philosophies of worship
9. How leadership principles can strengthen a worship leader
10. What’s involved in discipling a follower of Christ
11. Essential elements of musical theory to contemporary worship music
12. A deeper understanding of the attributes of God
13. Working on a church staff
14. Relating to a senior/lead pastor
15. Developing a heart of worship
16. Know the theology of why we worship
17. Learn how to love a team and shepherd their gifts
18. Administrate a worship team using Planning Center, time, notes, rehearsal, proper keys, parts
19. How to support a leader’s vision
20. Know core doctrinal beliefs
21. Shepherd a team through discipleship practices and intentional relationship building

22. Understand the fundamentals of Ableton for use in worship contexts
23. Understand how lyric, melody and harmony work together in song writing
24. Make disciples
25. Students should know that all Christ-followers are called to disciple and pour in to others and not seek to raise up themselves
26. The value of community and investing in relationships with the people the Lord has placed around them
27. The impact that the songs we write, and lead have on a congregation's theology and why it's so important to be thoughtful about it
28. Believe that it's vital to be rooted in our God-given identities for all things (leadership, creativity, relationships)
29. Have a heart for people who are seeking understanding and growth in their own journey with the Lord
30. Understand the role that corporate worship plays in the life of the Church and an individual's faith
31. Worship leaders lead songs, worship pastors lead people
32. If our musicality is the only reason, we're in leadership, we're a performer, not a leader
33. Worship is too male & too pale: We must raise up women and non-white leaders in our contexts
34. Formation deep under the ocean's surface is determining what happens at the shore. Same with us
35. We don't need an intense moment of breakthrough or creative genius; we need systems that help us generate hundreds of ideas; creativity should be iterative
36. Develop a biblical conviction for beauty, competency, and excellence
37. Learn to give your life away as a spiritual mother and father, not a perpetual spiritual adolescent
38. Impartation comes through information, imitation, and innovation: we have to let people into our lives close enough to imitate

39. Each of us is uniquely gifted, wired, and flawed; God plans to use every bit of who we are in the lives of others
40. Nehemiah, Hezekiah were great leaders who failed to make disciples; they lost the next generation. Contrast that with Moses, Elijah, and Jesus. We will not lead in such a way that everything in us ends with us
41. understand music history
42. Developed working knowledge of the Bible for inspiration and leading
43. Proficient in developing team for worship
44. understand how to manage personal brand for music industry
45. Know how to interview well
46. Understand serving in church and self-care
47. understand how music industry works
48. knowledge of wide range of musical genres and style
49. Understand the practices and guide stones of leadership
50. Engage in a spiritual community with vulnerability
51. Articulate and understand their Identity in Christ, naming specific lies and truths about themselves
52. Understand how their personality (through Enneagram and Myers Briggs) affects their life and leadership
53. Understanding their own APEST giftings and how it plays out in their context
54. Have an increased love for and active practice of spiritual disciplines in their own walk with the Lord
55. Have an increased self-awareness of how and where God is working in their life and community and how to participate in it
56. Interpret difficult scripture faithfully, contextually, typologically, and, ultimately, Christologically
57. Discern the voice of God, the truth of what He calls us, and the lies that bind us

58. Practice vulnerability and demonstrate humility
59. Practicing hospitality: we train our students how to open their schedules/homes to invite others in
60. Build a healthy culture in the worship team
61. Develop thoughtful liturgies for worship services
62. Demonstrate an attitude of humility
63. How to study to Bible for personal use
64. Develop spiritual community within a worship team
65. Foster a personal pastoral identity
66. Implement tools for discipling worship team members
67. Regularly practice personal spiritual disciplines as a worship leader
68. Develop a philosophy of worship
69. Read and interpret the Bible accurately and faithfully
70. Use of planning and database software for resource management and scheduling, including Planning Center Online Software
71. Tactfully collaborate with other teams and leaders unto a shared goal (people skills)
72. Consider music theory in planning back-to-back song transitions of different keys
73. A specific student will understand the personality context within which he/she works, including the body and the Lead Pastor
74. Communicate effectively in both aural and written communications
75. The dynamics of proper vocal techniques
76. Facilitate an audition process
77. How to plan an event
78. Know the role and speak the language of each instrument in a modern worship band
79. Exercise rudiments properly to grow in technical proficiency on their instrument

80. Be able to chart modern worship music through theory and ear training
81. Raise up musicians on their team through equipping and training
82. Communicate effectively in both aural and written communications
83. Know how to define and use cables and basic audio equipment
84. Know music theory as applicable to modern music
85. Understand sound systems and how media applies to worship services
86. Articulate a biblical philosophy or corporate worship
87. Implement knowledge of how a band's make-up should be complimentary among instruments, rhythm, tone, and frequencies
88. Apply written and aural music theory to contemporary worship music – couldn't have said that better myself and it covers a lot of stuff listed in question 3
89. Anyone can and should be ready and unafraid to sing, play or lead worship if God provides an opportunity
90. God is honored and blessed by whatever small steps we take to cultivate the gifts He's given us...no matter how many wrong notes we may play
91. That practice makes permanent (not perfect), repetition is your friend and practice should and will be messy
92. Biblical fluency since our context emphasizes antiphonal/spontaneous singing around biblical passages
93. Life of personal communion with the Lord
94. The significance of prayer as worship
95. Role as priests modeled after David's tabernacle. 288 singers and 4k musicians
96. Engage the "song of the people" vs. perform karaoke of "playlist worship"
97. The difference between Christian music business and ministry to the Lord
98. Biblical History and Foundation of Worship
99. The Sacraments in Worship

100. The Story of Scripture
101. The need for relational leadership (with pastor, team, and congregation)
102. The importance of Intimacy with Jesus
103. Administrate team schedule
104. Disciple and mentor others in worship
105. Understand the role and history of music in worship and Church
106. Develop a passion for God and the Church
107. Articulate worship theology
108. Develop ministry philosophy and methodology
109. Work with church leaders/pastors/other ministries in planning worship services and events
110. Apply written and aural music theory to contemporary worship music

APPENDIX T: ROUND 1 'INSTRUCTIONAL METHODS' SURVEY RESPONSES

1. Provide private music lessons
2. Provide on-stage worship team experiences to students
3. Administrate tests or quizzes
4. Provide one-on-one discipleship/mentoring/coaching
5. Provide on-stage worship team experiences to students
6. Facilitate team building exercises/experiences
7. Conduct evaluations/auditions
8. Impart curriculum through assigned readings and written homework
9. Have students weekly stand in front of the class and deliver short, 90 second, sermons
10. Evaluate recorded worship sets lead by students
11. Administrate tests and quizzes
12. Weekly lectures
13. Provide private/group vocal lessons
14. Provide small band rehearsals
15. Students interview seasoned regional worship leaders
16. Impart curriculum through assigned readings and written homework
17. Facilitate team building exercises
18. One-on-one coaching/mentoring
19. Teach private lessons
20. Give class lectures
21. Oversee interns/practical, hands-on experience
22. Facilitate on-stage, worship experiences

23. Give tests
24. Facilitate group discussion
25. Impart curriculum through assigned reading and homework
26. Private instrument lessons
27. Lab classes that employ practical hands-on experience with concepts being learned in the classroom
28. Weekly homework and grades for accountability and growth
29. One on one mentoring
30. Weekly small groups
31. Lecture style classes with reading and writing weekly
32. Weekly chapels
33. Practicum with worship staff at our church
34. Students placed in bands for the year
35. Students live together
36. Classroom lectures
37. Group discussions
38. Weekly small group Huddles with 6–8 students and a Coach
39. Individual reading assignments
40. Group paper
41. Individual written reflections and processing shared in Huddle
42. Feedback from recorded videos of students leading worship
43. Feedback from students giving sermonettes and sharing liturgies in Huddle
44. Five-day intensives, every six months: Sharing meals, playing together, fasting & praying together, practicing solitude together, sunrise hikes, HIIT workouts, yoga--we want to bring them into our normal lives (as much as possible)

45. Weekly huddles: 6–8 students with a coach, meeting weekly for 18 months, working through the learning path
46. Lectures, book assignments, essays to show proficiency of understanding and fluency of integrating the content into our lives & leadership
47. Co-writing, working melodically first, then ultimately learning the mechanics of technical lyric writing
48. Switching Spaces: Using some classrooms, some living rooms, we mix things up every day so as to keep attention high
49. Painting & Creativity workshop: After a lecture on beauty and creativity, we give people time to create something beautiful & process it
50. Personal & Interpersonal assessments
51. Listening prayer (SOZO) in groups of 2 with trained intercessory prayer ministers
52. Songs in the Round: People share their latest (not greatest) song, and have a hundred friends singing it with them, cheering them on
53. Core curricular content + elective/supplemental content: Books, articles, excerpts
54. One-to-one lesson in instrument or pastoral care
55. Group lessons with feedback
56. Bands performances
57. Giving juried recitals with rehearsals and juries with papers
58. Public performance reflection from tours
59. Internship with summaries from leader at school and job
60. Read text and answer questions on quizzes or tests
61. Weekly spiritual formation reflections for personal discussion
62. Online forum for interaction and responding to groups
63. Group discussion around biblical content
64. Lead weekly rehearsals

65. Facilitate team devotionals and prayer time, book studies
66. One-on-one and large group musical training
67. Provide real time constructive feedback
68. Provide on-stage opportunities to lead or experiment with new ideas
69. Lecture
70. Written tests/quizzes
71. Playing tests
72. Worksheets
73. One-on-one help offered if observed or requested
74. Assessments/evaluations for placement
75. Demonstration
76. Playing together in class (worship songs, scales/chord progressions/etc.)
77. Videos
78. Hands-on courses on instrument skill development and music theory competency
79. Practicum experiences of weekly live worship sets along with their ministry teams
80. Prayer room time facilitated by a coach.
81. Ministry Trips
82. Bible/Theology courses
83. Mentorships and apprenticeships
84. Multiple touch points with faculty, ministry coaches, and pastoral coaches
85. Lectures
86. Labs
87. Ministry Opportunities in the church

88. Small Groups
89. Ministry Opportunities outside the church
90. Non-musical mentoring relationships
91. Music-specific internships
92. Tests/Quizzes
93. Papers
94. Videos
95. Apprenticeship (provide one-on-one discipleship/mentoring/coaching)
96. Provide private lessons
97. Deliver class lectures and hold master classes
98. Impart curriculum through assigned readings and written homework
99. Administrate tests, quizzes, and/or interviews
100. Engage students in various meetings with pastors, leaders, and other ministries
101. Share and critique examples
102. Conduct evaluations/auditions
103. Facilitate Bible studies and small group meetings
104. Provide hands-on experience during rehearsals, services, and event

APPENDIX U: ROUND 2 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL
METHODS ACHIEVING CONSENSUS

Skills	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Play proficiently on at least one instrument	4.31	0.95	0.90	84.6%	13	2
Vocally proficient to lead congregational singing	4.23	0.93	0.86	84.6%	13	2
Provide meaningful musical instructions to band/singers during rehearsal	4.23	0.73	0.53	84.6%	13	1
Direct an effective music rehearsal within a given framework	4.23	0.73	0.53	84.6%	13	1
Provide specific feedback to band/singers on areas for personal improvement	4.08	0.64	0.41	84.6%	13	0
Speak effectively from the platform to the congregation	4.54	0.78	0.60	84.6%	13	0
Construct a corporate worship service order within given time structure, including songs, prayers, ordinances, etc.	4.54	0.66	0.44	92.3%	13	1
Can communicate sensitively and openly with other church leaders or worship team members	4.54	0.52	0.27	100.0%	13	1
Read and interpret chord charts effectively	4.46	0.78	0.60	84.6%	13	0
Develop and describe the worship team's goal/vision for leading corporate worship	4.69	0.48	0.23	100.0%	13	0
Demonstrate effective written and oral communication skills	4.31	0.75	0.56	84.6%	13	0
Interpret the Bible accurately and faithfully	4.85	0.38	0.14	100.0%	13	0
Understand the biblical theology of corporate worship	4.69	0.63	0.40	92.3%	13	0
Articulate a personal philosophy of corporate worship and artistry that is appropriate for your church context	4.46	0.66	0.44	92.3%	13	0

(Continued)

Understandings	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Schedule songs for a variety of contexts (demographics, region, themes, seasons of the church)	4.31	0.85	0.73	76.9%	13	0
Plan biblically accurate and accessible songs for the congregation to sing	4.69	0.63	0.40	92.3%	13	0
Implement knowledge of how a band's sound should be complimentary among instruments- rhythm, tone, texture, and frequencies	3.92	0.64	0.41	76.9%	13	1
Build and maintain a healthy relationship with overseer/pastor	4.69	0.48	0.23	100.0%	13	0
Develop a heart of worship	5.00	0.00	0.00	100.0%	13	1
Cultivate a healthy worship team culture through community and relationship building	4.85	0.38	0.14	100.0%	13	0
Disciple individual worship team members (love and care for their souls, mold their gifts)	4.54	0.66	0.44	92.3%	13	0
The worship leader can articulate and understand their identity in Christ	4.85	0.55	0.31	92.3%	13	0
Understanding of the attributes of God and how that impacts corporate worship	4.77	0.44	0.19	100.0%	13	0
Supports the lead pastor's vision for the worship service	4.54	0.52	0.27	100.0%	13	1
Understand the unique team dynamics and personality within which he/she works (i.e., the church body, staff, and leadership)	4.15	0.80	0.64	76.9%	13	0
Raise up worship leaders through equipping and training opportunities	4.15	0.80	0.64	76.9%	13	0
Develop a pastoral identity and foster relationships with the congregation and worship team	4.31	0.63	0.40	92.3%	13	0
Understand the role that corporate worship plays in the life of the church and an individual's faith	4.46	0.52	0.27	100.0%	13	0
Understand the impact of song selection on the congregation's theology	4.69	0.48	0.23	100.0%	13	0

(Continued)

Understandings	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Rate your level of agreement with this statement: “If our musicality is the only reason we’re in leadership, we’re a performer, not a leader”	4.46	0.88	0.77	76.9%	13	1
As a worship leader, develop a biblical conviction for beauty, competency, and excellence	4.23	0.73	0.53	84.6%	13	1
Develop a pastor’s heart for people who are seeking to grow in their relationship with God	4.54	0.52	0.27	100.0%	13	0
Instructional Methods	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Provide private music lessons	4.15	1.14	1.31	76.9%	13	0
Provide on-stage learning experiences with seasoned worship teams	4.15	0.80	0.64	76.9%	13	0
Provide one-on-one discipleship, mentoring, and coaching	4.38	0.87	0.76	76.9%	13	0
Conduct regular student evaluations/feedback	4.00	0.91	0.83	76.9%	13	0
Impact curriculum through assigned readings and written homework	4.15	1.28	1.64	84.6%	13	0
Provide weekly lectures	4.15	1.07	1.14	84.6%	13	0
Facilitate small group discussions	4.38	0.77	0.59	84.6%	13	0
Provide lab classes that employ practical hands-on experiences with concepts being learned in the classroom	4.54	0.66	0.44	92.3%	13	0
Weekly chapel attendance	4.15	1.46	2.14	84.6%	13	0

APPENDIX V: ROUND 2 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL
METHODS NOT ACHIEVING CONSENSUS

Skills	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Musically arrange vocal parts for singers	2.85	0.69	0.47	15.4%	13	1
Memorize song lyrics	3.77	1.01	1.03	69.2%	13	1
Operate A/V equipment at a basic level	3.38	1.12	1.26	38.5%	13	0
Sight read music notation on their primary instrument or voice	2.46	0.88	0.77	15.4%	13	0
Play/sing “by ear” on their primary instrument or voice	3.62	1.04	1.09	53.8%	13	0
Utilize music technology and computer software for live performance and recording	3.31	0.85	0.73	38.5%	13	1
Curate a list of worship songs for the congregation	4.00	0.82	0.67	69.2%	13	0
Develop and direct an audition process for potential worship team members	3.77	1.09	1.19	46.2%	13	0
Compose lyrics and melody of a worship song/hymn	3.31	1.11	1.23	30.8%	13	0
Apply music theory in a worship band setting using the Nashville Number System (NNS)	3.62	0.96	0.92	46.2%	13	0
Understandings	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Administrate a worship team using Planning Center Online for scheduling, band notes, rehearsal times, charts, etc.	4.00	1.00	1.00	69.2%	13	0
Provide biblical counseling at a basic level to worship team members	3.77	1.09	1.19	61.5%	13	0
Understanding of the history of evangelical church music and worship practices	3.08	0.76	0.58	15.4%	13	0
Understand songwriting fundamentals	3.31	0.85	0.73	38.5%	13	2
Develop thoughtful and creative liturgies for worship experiences	3.85	0.90	0.81	69.2%	13	1

(Continued)

Understandings	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Rate your level of agreement with this statement: “Worship leadership is often too male and too pale”—the importance of equipping women and non-white leaders in our contexts	4.08	1.04	1.08	69.2%	13	3
Rate your level of agreement with this statement: “We don’t need an intense moment of breakthrough or creative genius; we need systems that help us generate hundreds of ideas; creativity should be iterative”	3.54	0.78	0.60	53.8%	13	2
Rate your level of agreement with this statement: “Impartation comes through information, imitation, and innovation”	3.85	0.69	0.47	69.2%	13	1
Understand how the music industry works and its influence on worship practices	2.77	0.60	0.36	7.7%	13	0
Knowledge of a wide range of musical genres and styles	3.31	0.75	0.56	30.8%	13	0
Instructional Methods	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Administrate tests of quizzes	3.23	1.30	1.69	46.2%	13	0
Facilitate team building exercises/experiences	3.85	1.07	1.14	53.8%	13	0
Conduct musical auditions for players and singers	3.15	0.90	0.81	30.8%	13	0
Evaluate recorded worship sets led by students	3.38	0.87	0.76	46.2%	13	0
Provide group music lessons	3.54	1.13	1.27	61.5%	13	0
Students interview seasoned regional worship leaders	2.85	1.07	1.14	15.4%	13	0
Facilitate student internships with host church	3.85	1.21	1.47	61.5%	13	0
Personal writing reflections	3.54	0.88	0.77	46.2%	13	0
Completion of a group paper/project	3.23	0.83	0.69	30.8%	13	1
Provide feedback from recorded videos of students leading worship	3.31	1.03	1.06	38.5%	13	0
Facilitate student oral presentations in class or in small group settings	3.31	1.03	1.06	38.5%	13	0

(Continued)

Instructional Methods	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Sharing meals, playing together, fasting & praying together	3.85	0.90	0.81	69.2%	13	0
Written essays/research papers showing proficiency, understanding, and fluency of learned concepts	3.08	0.86	0.74	23.1%	13	0
Co-writing songs with other students	3.62	0.87	0.76	53.8%	13	0
Facilitate a painting or creativity workshop	1.92	1.12	1.24	7.7%	13	0
Facilitate students' self-assessment	3.00	1.08	1.17	30.8%	13	0
Students share their new composition with class and receive peer praise and feedback	3.92	0.76	0.58	69.2%	13	0
Students record and produce their own music in a studio	3.23	1.01	1.03	30.8%	13	1
Provide regular public performances	3.77	0.93	0.86	61.5%	13	1
Juried recitals with a completed recital paper on pieces performed in recital	2.46	1.05	1.10	15.4%	13	2
Provide instructor-/coach-written summaries of students' progress	2.77	0.83	0.69	15.4%	13	0
Students' spiritual formation reflections shared personally with instructor/coach	3.69	0.75	0.56	53.8%	13	0
Provide regular online forums for engaging students in guided topical discussions	2.77	1.30	1.69	23.1%	13	0

APPENDIX W: ROUND 2 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL METHODS WITH COMMENTS

Skill, Understanding, or Instructional Method	Comment(s)
Play proficiently at least one instrument	<ul style="list-style-type: none"> • We have some great worship pastors who can't play an instrument, they just lean on MD's or instrumentalists. • We always encourage worship leaders that want just vocal lessons to also take a secondary instrument, so they are able to accompany themselves, understand more instrumentation, and not have to rely on someone else.
Vocally proficient in order to lead congregational singing	<ul style="list-style-type: none"> • Not all of our students are to be singers/worship leaders. • We have other worship pastors who don't lead any of the singing, they lead the band and pastor the team while leaning on singers for vocal leadership.
Musically arrange vocal parts for singers	<ul style="list-style-type: none"> • Our leaders lean on the strengths of their teams.
Memorize song lyrics	<ul style="list-style-type: none"> • Competency & Respect
Provide meaningful musical instructions to band/singers during rehearsal	<ul style="list-style-type: none"> • We definitely work on clear and persuasive communication.
Direct an effective music rehearsal within a given time framework	<ul style="list-style-type: none"> • We see this as a way of respecting the team.
Construct a corporate worship service order within given time structure, including songs, prayers, ordinances, etc.	<ul style="list-style-type: none"> • We do work with liturgical elements (e.g., invocation, exhortation, benediction, etc.).
Utilize music technology and computer software for live performance and recording	<ul style="list-style-type: none"> • Some concentrations require it, others do not.
Can communicate sensitively and openly with other church leaders or worship team members.	<ul style="list-style-type: none"> • The Sermon on the Mount and an emphasis on humility is the method we use to advance this goal.
Developing a heart of worship	<ul style="list-style-type: none"> • We push leaders towards intimacy with Jesus primarily.

(Continued)

Skill, Understanding, or Instructional Method	Comment(s)
Support the lead pastor's vision for the worship service	<ul style="list-style-type: none"> • But also, be able to help the lead pastor in forming vision for the worship service.
Understand songwriting fundamentals	<ul style="list-style-type: none"> • Definitely to the songwriting majors. • Depends on church culture and expectations.
Develop thoughtful and creative liturgies for worship experiences	<ul style="list-style-type: none"> • Depends on church culture and liturgical setting.
Rate your level of agreement with this statement: "Worship leadership is often too male and too pale"—the importance of equipping women and non-white leaders in our contexts	<ul style="list-style-type: none"> • Our international context with many women worship leaders has allowed us to be free of this possibility. • We believe the calling of God is most important, not gender or race. We equip the called, no matter who they are. • I could not agree more.
Rate your level of agreement with this statement: "If our musicality is the only reason we're in leadership, we're a performer, not a leader"	<ul style="list-style-type: none"> • Depends on title and role.
Rate your level of agreement with this statement: "We don't need an intense moment of breakthrough or creative genius; we need systems that help us generate hundreds of ideas; creativity should be iterative"	<ul style="list-style-type: none"> • God's presence is our sole objective. Can we "Catch the river" and "host His presence" when we do. • Need the creative first and the system next.
Rate your level of agreement with this statement: "Impartation comes through information, imitation, and innovation"	<ul style="list-style-type: none"> • Mostly through imitation is important.
As a worship leader, develop a biblical conviction for beauty, competency, and excellence	<ul style="list-style-type: none"> • Psalm 33:3—Skill matters.
Completion of a group paper/project	<ul style="list-style-type: none"> • Occasionally outside of the band setting, which is in itself a group project.
Students record and produce their own music in a studio	<ul style="list-style-type: none"> • Studio was available any day of the week- based on student interest.
Provide regular public performances	<ul style="list-style-type: none"> • Lead worship as a team
Juried recitals with a completed recital paper on pieces performed in recital	<ul style="list-style-type: none"> • At the end of semester primarily. • Once or twice per semester.

APPENDIX X: ROUND 3 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL
METHODS ACHIEVING CONSENSUS

Skills	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Play proficiently on at least one instrument	4.15	0.99	0.97	76.9%	13	2
Provide meaningful musical instructions to band/singers during rehearsal	4.31	0.75	0.56	84.6%	13	1
Direct an effective music rehearsal within a given framework	4.38	0.77	0.59	84.6%	13	1
Construct a corporate worship service order within given time structure, including songs, prayers, ordinances, etc.	4.62	0.96	0.92	84.6%	13	0
Can communicate sensitively and openly with other church leaders or worship team members	4.69	0.48	0.23	100.0%	13	0
Curate a list of worship songs for the congregation	4.46	0.66	0.44	92.3%	13	0
Understandings	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Developing a heart of worship	5.00	0.00	0.00	100.0%	13	0
Support the lead pastor's vision for the worship service	4.85	0.38	0.14	100.0%	13	0
As a worship leader, develop a biblical conviction for beauty, competency, and excellence	4.46	0.52	0.27	100.0%	13	1
Rate your level of agreement with this statement: "Worship leadership is often too male and too pale"—the importance of equipping women and non-white leaders in our contexts	3.92	1.26	1.58	76.9%	13	0
Understand the significance of prayer as worship	4.69	0.48	0.23	100.0%	13	0
Work effectively with church leaders/pastors or other ministries in planning worship services and events	4.31	0.85	0.73	76.9%	13	0

(Continued)

Instructional Methods	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL</i> %	<i>n</i>	Comments
Provide regular public performances	3.92	0.76	0.58	84.6%	13	0
Play instruments together in class (worship songs, scales, chord progressions, etc.)	4.15	1.14	1.31	84.6%	13	0
Use demonstrations in class to promote effective learning	4.38	0.51	0.26	100.0%	13	0

APPENDIX Y: ROUND 3 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL
METHODS NOT ACHIEVING CONSENSUS

Skills	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL%</i>	<i>n</i>	Comments
Vocally proficient to lead congregational singing	3.92	0.76	0.58	69.2%	13	4
Musically arrange vocal parts for singers	3.08	0.86	0.74	38.5%	13	2
Memorize song lyrics	3.54	0.78	0.60	53.8%	13	2
Operate A/V equipment at a basic level	3.23	1.09	1.19	46.2%	13	2
Sight read music notation on their primary instrument or voice	2.54	0.66	0.44	7.7%	13	1
Play/sing “by ear” on their primary instrument or voice	3.62	0.87	0.76	53.8%	13	1
Utilize music technology and computer software for live performance and recording	3.00	0.82	0.67	23.1%	13	0
Develop and direct an audition process for potential worship team members	3.85	0.80	0.64	61.5%	13	0
Compose lyrics and melody of a worship song/hymn	3.08	0.64	0.41	23.1%	13	2
Apply music theory in a worship band setting using the Nashville Number System (NNS)	3.54	1.13	1.27	53.8%	13	2
Create memorable spontaneous melodies and lyrics for congregational engagement	3.00	0.91	0.83	23.1%	13	1
Conduct choral and/or instrumental ensemble	2.15	0.69	0.47	7.7%	13	1
Edit and/or transpose songs to different keys	3.92	1.04	1.08	61.5%	13	1
Incorporate other art forms (e.g., audio, visual) in worship leading	3.15	0.80	0.64	23.1%	13	1
Arrange music/compose specific parts to pre-existing worship songs	2.62	0.65	0.42	7.7%	13	1

(Continued)

Skills	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL%</i>	<i>n</i>	Comments
Demonstrate proficiency in software tools related to music ministry (Prime–Loop Community, Sunday Sounds, Planning Center Online, Song Select, Finale, Ableton Live, etc.)	3.62	0.87	0.76	53.8%	13	1
Plan, support, facilitate, and lead worship at special events	3.92	1.12	1.24	69.2%	13	0
Understandings	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL%</i>	<i>n</i>	Comments
Implement knowledge of how a band’s sound should be complimentary among instruments- rhythm, tone, texture, and frequencies	3.85	0.90	0.81	53.8%	13	0
Rate your level of agreement with this statement: “If our musicality is the only reason we’re in leadership, we’re a performer, not a leader”	3.92	1.26	1.58	69.2%	13	0
Administrate a worship team using software (Planning Center Online) for scheduling, band notes, rehearsal times, charts, etc.	3.92	1.19	1.41	61.5%	13	0
Provide biblical counseling at a basic level to worship team members	4.15	0.90	0.81	69.2%	13	1
Understand the history of evangelical church music and worship practices	3.31	0.63	0.40	38.5%	13	0
Understand and demonstrate songwriting fundamentals	3.31	0.63	0.40	38.5%	13	1
Develop thoughtful and creative liturgies for worship experiences	3.54	0.88	0.77	46.2%	13	0
Rate your level of agreement with this statement: “We don’t need an intense moment of breakthrough or creative genius; we need systems that help us generate hundreds of ideas; creativity should be iterative”	3.46	0.97	0.94	46.2%	13	0
Rate your level of agreement with this statement: “Impartation comes through information, imitation, and innovation”	3.77	0.83	0.69	69.2%	13	0

(Continued)

Understandings	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL%</i>	<i>n</i>	Comments
Understand how the music industry works and its influence on worship practices	2.77	0.73	0.53	15.4%	13	0
Knowledge of a wide range of musical genres and styles	3.08	0.64	0.41	23.1%	13	0
Effectively apply written and aural music theory to contemporary worship music	3.23	0.73	0.53	38.5%	13	0
Instructional Methods	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL%</i>	<i>n</i>	Comments
Administrate tests of quizzes	3.46	1.20	1.44	61.5%	13	0
Facilitate team building exercises/experiences	3.62	0.77	0.59	61.5%	13	0
Conduct musical auditions for players and singers	3.31	0.85	0.73	46.2%	13	0
Evaluate recorded worship sets led by students	3.46	0.66	0.44	53.8%	13	0
Provide group music lessons	3.77	1.17	1.36	61.5%	13	0
Students interview seasoned regional worship leaders	2.69	0.85	0.73	15.4%	13	1
Facilitate student internships with host church	3.62	1.19	1.42	61.5%	13	0
Assign personal writing reflections	4.15	0.90	0.81	69.2%	13	0
Completion of a group paper/project	3.46	0.78	0.60	46.2%	13	0
Provide feedback from recorded videos of students leading worship	3.46	1.05	1.10	53.8%	13	0
Facilitate student oral presentations in class or in small group settings	3.62	0.87	0.76	53.8%	13	0
Sharing meals, playing together, fasting & praying together	4.00	0.82	0.67	69.2%	13	0
Written essays/research papers showing proficiency, understanding, and fluency of learned concepts	3.69	0.85	0.73	61.5%	13	1
Co-writing songs with other students	3.54	0.66	0.44	46.2%	13	0
Facilitate a painting or creativity workshop	2.46	1.05	1.10	15.4%	13	0

(Continued)

Instructional Methods	<i>M</i>	<i>SD</i>	<i>s</i> ²	<i>CL%</i>	<i>n</i>	Comments
Facilitate students' self-assessment	3.54	0.66	0.44	46.2%	13	1
Students share their new composition with class and receive peer praise and feedback	3.77	0.73	0.53	61.5%	13	0
Students record and produce their own music in a studio	3.23	0.83	0.69	30.8%	13	0
Juried recitals with a completed recital paper on pieces performed in recital	2.77	1.17	1.36	23.1%	13	1
Provide instructor-/coach-written summaries of students' progress	3.31	0.75	0.56	30.8%	13	1
Students' spiritual formation reflections shared personally with instructor/coach	3.69	0.85	0.73	46.2%	13	1
Provide regular online forums for engaging students in guided topical discussions	3.08	1.12	1.24	30.8%	13	1
Engage students in various meetings with pastors, leaders, and other ministries	3.00	1.00	1.00	15.4%	13	1
Provide ministry trips or music opportunities outside the church	2.85	1.07	1.14	38.5%	13	0
Utilize videos in class as instructional tools	3.92	0.76	0.58	69.2%	13	1
Provide hands-on ministry experience inside the church in worship ministries of other areas of service	4.00	1.15	1.33	69.2%	13	0

APPENDIX Z: ROUND 3 SKILLS, UNDERSTANDINGS, AND INSTRUCTIONAL METHODS WITH COMMENTS

Skill, Understanding, or Instructional Method	Comment(s)
Play proficiently at least one instrument	<ul style="list-style-type: none"> • Several students graduate that did not play an instrument, but they took a guitar course (weekly). • It's important but not required. Instrument proficiency assists in team leadership, arranging, rehearsal management, songwriting, and much more.
Vocally proficient in order to lead congregational singing	<ul style="list-style-type: none"> • Depends on students. Some were instrumentalists. For worship leaders, definitely. • We have other "tracks" or areas of study at our worship school (e.g., music production, creative leadership), but for worship leaders who want to lead congregational singing, vocal proficiency is necessary. • Again, they should be able to sing and understand the voice, but don't have to be the primary song leader for every set to be a competent worship leader. • Not all of our students are to be singers/worship leaders.
Provide meaningful musical instructions to band/singers during rehearsal	<ul style="list-style-type: none"> • Not all are musical directors or worship leaders.
Direct an effective music rehearsal within a given time framework	<ul style="list-style-type: none"> • Not all are called to lead.
Musically arrange vocal parts for singers	<ul style="list-style-type: none"> • This is becoming a forgotten or less valued tool, which I believe is linked to the decline of education in the arts for kids as they grow up. • Love seeing vocalists empowered to lead parts. We sometimes have a separate rehearsal for vocalists led by a singer who is assigned to know and give parts.

(Continued)

Skill, Understanding, or Instructional Method	Comment(s)
Memorize song lyrics	<ul style="list-style-type: none"> • Praying regularly for the “Confidence” monitor. • You should know what you’re singing about to truly communicate it from your heart, as well as be able to lead when technology fails.
Operate A/V equipment at a basic level	<ul style="list-style-type: none"> • This is a hireable skill that we see as being valuable. • Size of church determines but always helpful to understand it.
Sight read music notation on their primary instrument or voice	<ul style="list-style-type: none"> • Important for the sake of understanding music theory but not necessary for the practice of modern worship.
Play/sing “by ear” on their primary instrument or voice	<ul style="list-style-type: none"> • If not able to sight read, then it’s important.
Compose lyrics and melody of a worship song/hymn	<ul style="list-style-type: none"> • Depends on church. Some churches value original songwriting from their worship leaders more than others. • We value this as a use of devotional life combined with all aspects of music theory.
Apply music theory in a worship band setting using the Nashville Number System (NNS).	<ul style="list-style-type: none"> • Some bands use different systems. They need a reliable system but which one is not important. • It’s important to understand both chord names and numbers. Unfortunately, the NNS isn’t great for multi-ethnic churches as much, once you get into chord extensions (i.e., gospel chord progressions).
Create memorable spontaneous melodies and lyrics for congregational engagement	<ul style="list-style-type: none"> • Only helpful in Pentecostal/prophetic environments. This is overly-hyped because of a few popular worship ministries.
Conduct choral and/or instrumental ensemble.	<ul style="list-style-type: none"> • Depends on church. For most modern churches, it is not important.
Edit and/or transpose songs to different keys	<ul style="list-style-type: none"> • We do this through emphasizing the flexibility of learning the Number System.
Incorporate other art forms (e.g., audio, visual) in worship leading	<ul style="list-style-type: none"> • Multimedia is very much a part of our lives.

(Continued)

Skill, Understanding, or Instructional Method	Comment(s)
Arrange music/composer specific parts to pre-existing worship songs	<ul style="list-style-type: none"> • To facilitate creativity and honest individual expression
Demonstrate proficiency in software tools related to music ministry (Prime–Loop Community, Sunday Sounds, Planning Center Online, SongSelect, Finale, Ableton Live, etc.)	<ul style="list-style-type: none"> • This is a hireable skill
As a worship leader, develop a biblical conviction for beauty, competency, and excellence	<ul style="list-style-type: none"> • Growth is key, no perfection.
Provide biblical counseling at a basic level to worship team members	<ul style="list-style-type: none"> • I don't expect a graduate to be ready to biblically counsel someone but to know the importance and resources to point something too is important.
Understand and demonstrate songwriting fundamentals	<ul style="list-style-type: none"> • It depends on if/if not a church values regular writing of original songs.
Students interview seasoned regional worship leaders	<ul style="list-style-type: none"> • Students are placed in a practicum each year they are enrolled in the worship school.
Written essays/research papers showing proficiency, understanding, and fluency of learned concepts	<ul style="list-style-type: none"> • We do this frequently for accreditation purposes, but I wish we could do it less.
Facilitate students' self-assessment	<ul style="list-style-type: none"> • This is important, but we don't do it enough.
Juried recitals with a completed recital paper on pieces performed in recital	<ul style="list-style-type: none"> • End of semester performance—no written paper required.
Provide instructor-/coach-written summaries of students' progress	<ul style="list-style-type: none"> • This is important as well, but we don't do it enough.
Students' spiritual formation reflections shared personally with instructor/coach	<ul style="list-style-type: none"> • Through a discipleship course every week.
Provide regular online forums for engaging students in guided topical discussions	<ul style="list-style-type: none"> • This is a part of their coursework.
Engage students in various meetings with pastors, leaders, and other ministries	<ul style="list-style-type: none"> • Opportunities for this are more frequent in the students' second and third year of the program.
Utilize videos in class as instructional tools	<ul style="list-style-type: none"> • Many of the playing elements are recorded and available online for students to review; all classes are recorded.

APPENDIX AA: ROUND 3 FINAL LIST OF SKILLS, UNDERSTANDINGS, AND
INSTRUCTIONAL METHODS AND SURVEY ROUND RESULTS OR ACTIONS

Skills, Understandings, and Instructional Methods	Round 2 <i>CL</i>	Round 3 <i>CL</i>	Result or Action
Play proficiently on at least one instrument	84.6%	76.9%	Reached consensus after Round 2 w/ comments and re-rated in Round 3
Vocally proficient in order to lead congregational singing	84.6%	69.2%	Reached consensus after Round 2 w/ comments and re-rated but did not reach consensus after Round 3
Musically arrange vocal parts for singers	15.4%	38.5%	Did not reach consensus
Memorize song lyrics	69.2%	53.8%	Did not reach consensus
Provide meaningful musical instructions to band/singers during rehearsal	84.6%	84.6%	Reached consensus
Direct an effective music rehearsal within a given time framework	84.6%	84.6%	Reached consensus
Provide specific feedback to band/singers on areas for personal improvement	84.6%	---	Reached consensus after Round 2
Operate A/V equipment at a basic level	38.5%	46.2%	Did not reach consensus
Speak effectively from the platform to the congregation	84.6%		Reached consensus after Round 2
Sight read music notation on their primary instrument or voice	15.4%	7.7%	Did not reach consensus
Play/sing 'by ear' on their primary instrument or voice	53.8%	53.8%	Did not reach consensus
Construct a corporate worship service order within given time structure, including songs, prayers, ordinances, etc.	92.3%	84.6%	Reached consensus after Round 2 w/ comments and re-rated in Round 3
Utilize music technology and computer software for live performance and recording	38.5%	23.1%	Did not reach consensus

(Continued)

Skills, Understandings, and Instructional Methods	Round 2 <i>CL</i>	Round 3 <i>CL</i>	Result or Action
Curate a list of worship songs for the congregation	69.2%	92.3%	Reached consensus after Round 3
Develop and direct an audition process for potential worship team members	46.2%	61.5%	Did not reach consensus
Can communicate sensitively and openly with other church leaders or worship team members	100.0%	100.0%	Reached consensus
Read and interpret chord charts effectively	84.6%	---	Reached consensus after Round 2
Compose lyrics and melody of a worship song/hymn	30.8%	23.1%	Did not reach consensus
Apply music theory in a worship band setting using the Nashville Number System (NNS)	46.2%	53.8%	Did not reach consensus
Develop and describe the worship team's goal/vision for leading corporate worship	100.0%	---	Reached consensus after Round 2
Demonstrate effective written and oral communications skills	84.6%	---	Reached consensus after Round 2
Interpret the Bible accurately and faithfully	100.0%	---	Reached consensus after Round 2
Understand the biblical theology of corporate worship	92.3%	---	Reached consensus after Round 2
Articulate a personal philosophy or corporate worship and artistry that is appropriate for your church context	92.3%	---	Reached consensus after Round 2
Schedule songs for a variety of contexts (demographics, region, themes, seasons of the church)	76.9%	---	Reached consensus after Round 2
Plan biblically accurate and accessible songs for the congregation to sing	92.3%	---	Reached consensus after Round 2

(Continued)

Skills, Understandings, and Instructional Methods	Round 2 <i>CL</i>	Round 3 <i>CL</i>	Result or Action
Administrate a worship team using Planning Center Online for scheduling, band notes, rehearsal times, charts, etc.	69.2%	61.5%	Did not reach consensus
Implement knowledge of how a band's sound should be complimentary among instruments—rhythm, tone, texture, and frequencies	76.9%	53.8%	Did not reach consensus after Round 3
Build and maintain a healthy relationship with overseer/pastor	100.0%	---	Reached consensus after Round 2
Developing a heart of worship	100.0%	100.0%	Reached consensus
Cultivate a healthy worship team culture through community and relationship building	100.0%	---	Reached consensus after Round 2
Disciple individual worship team members (love and care for their souls, mold their gifts)	92.3%	---	Reached consensus after Round 2
The worship leader can articulate and understand their identity in Christ	92.3%	---	Reached consensus after Round 2
Provide biblical counseling at a basic level to worship team members	61.5%	69.2%	Did not reach consensus
Understanding of the history of evangelical church music and worship practices	15.4%	38.5%	Did not reach consensus
Understanding of the attributes of God and how that impacts corporate worship	100.0%	---	Reached consensus after Round 2
Support the lead pastor's vision for the worship service	100.0%	100.0%	Reached consensus
Understand the unique team dynamics and personality within which he/she works (i.e. the church body, staff, and leadership)	76.9%	---	Reached consensus after Round 2
Raise up worship leaders through equipping and training opportunities	76.9%	---	Reached consensus after Round 2

(Continued)

Skills, Understandings, and Instructional Methods	Round 2 <i>CL</i>	Round 3 <i>CL</i>	Result or Action
Understand songwriting fundamentals	38.5%	38.5%	Did not reach consensus
Develop a pastoral identity and foster relationships with the congregation and worship team	92.3%	---	Reached consensus after Round 2
Develop thoughtful and creative liturgies for worship experiences	69.2%	46.2%	Did not reach consensus
Understand the role that corporate worship plays in the life of the Church and an individual's faith	100.0%	---	Reached consensus after Round 2
Understand the impact of song selection on the congregation's theology	100.0%	---	Reached consensus after Round 2
Create memorable spontaneous melodies and lyrics for congregational engagement	---	23.1%	Did not reach consensus; added after Round 2
Conduct choral and/or instrumental ensemble	---	7.7%	Did not reach consensus; added after Round 2
Edit and/or transpose songs to different keys	---	61.5%	Did not reach consensus; added after Round 2
Incorporate other arts forms (e.g., audio, visual) in worship leading	---	23.1%	Did not reach consensus; added after Round 2
Arrange music/compose specific parts to pre-existing worship songs	---	7.7%	Did not reach consensus; added after Round 2
Demonstrate proficiency in software tools related to music ministry (Prime Loop Community, Sunday Sounds, Planning Center Online, Song Select, Finale, Ableton Live, etc.)	---	53.8%	Did not reach consensus; added after Round 2
Plan, support, facilitate, and lead worship at special events	---	69.2%	Did not reach consensus; added after Round 2
Rate your level of agreement with this statement: "Worship leadership is often too male and too pale"—the importance of equipping women and non-white leaders in our contexts	69.2%	76.9%	Reached consensus after Round 3

(Continued)

Skills, Understandings, and Instructional Methods	Round 2 <i>CL</i>	Round 3 <i>CL</i>	Result or Action
Rate your level of agreement with this statement: “If our musicality is the only reason we’re in leadership, we’re a performer, not a leader”	76.9%	69.2%	Did not reach consensus after Round 3
Rate your level of agreement with this statement: “We don’t need an intense moment of breakthrough or creative genius; we need systems that help us generate hundreds of ideas; creativity should be iterative”	53.8%	46.2%	Did not reach consensus
Rate your level of agreement with this statement: “Impartation comes through information, imitation, and innovation”	69.2%	69.2%	Did not reach consensus
As a worship leader, develop a biblical conviction for beauty, competency, and excellence	84.6%	100.0%	Reached consensus
Understand how the music industry works and its influence on worship practices	7.7%	15.4%	Did not reach consensus
Knowledge of a wide range of musical genres and styles	30.8%	23.1%	Did not reach consensus
Develop a pastor’s heart for people who are seeking to grow in their relationship with God.	100.0%	---	Reached consensus after Round 2
Effectively apply written and aural music theory to contemporary worship music	---	38.5%	Did not reach consensus; added after Round 2
Understand the significance of prayer as worship	---	100.0%	Reached consensus; added after Round 2
Work effectively with church leaders/pastors or other ministries in planning worship services and events	---	76.9%	Reached consensus; added after Round 2
Provide private music lessons	76.9%	---	Reached consensus after Round 2
Provide on-stage learning experiences with seasoned worship teams	76.9%	---	Reached consensus after Round 2

(Continued)

Skills, Understandings, and Instructional Methods	Round 2 <i>CL</i>	Round 3 <i>CL</i>	Result or Action
Administrate tests or quizzes	46.2%	61.5%	Did not reach consensus
Provide one-on-one discipleship/mentoring/coaching	76.9%		Reached consensus after Round 2
Facilitate team building exercises/experiences	53.8%	61.5%	Did not reach consensus
Conduct regular student evaluations/feedback	76.9%	---	Reached consensus after Round 2
Conduct musical auditions for players and singers	30.8%	46.2%	Did not reach consensus
Impart curriculum through assigned readings and written homework	84.6%	---	Reached consensus after Round 2
Evaluate recorded worship sets lead by students	46.2%	53.8%	Did not reach consensus
Provide weekly lectures	84.6%	---	Reached consensus after Round 2
Provide group music lessons	61.5%	61.5%	Did not reach consensus
Students interview seasoned regional worship leaders	15.4%	15.4%	Did not reach consensus
Facilitate small group discussions	84.6%	---	Reached consensus after Round 2
Provide lab classes that employ practical hands-on experience with concepts being learned in the classroom	92.3%	---	Reached consensus after Round 2
Facilitate student internships with host church	61.5%	61.5%	Did not reach consensus
Personal writing reflections	46.2%	69.2%	Did not reach consensus
Weekly chapel attendance	84.6%	---	Reached consensus after Round 2
Completion of a group paper/project	30.8%	46.2%	Did not reach consensus
Provide feedback from recorded videos of students leading worship	38.5%	53.8%	Did not reach consensus
Facilitate student oral presentations in class or in small group settings	38.5%	53.8%	Did not reach consensus

(Continued)

Skills, Understandings, and Instructional Methods	Round 2 <i>CL</i>	Round 3 <i>CL</i>	Result or Action
Sharing meals, playing together, fasting & praying together	69.2%	69.2%	Did not reach consensus
Written essays/research papers showing proficiency, understanding, and fluency of learned concepts	23.1%	61.5%	Did not reach consensus
Co-writing songs with other students	53.8%	46.2%	Did not reach consensus
Facilitate a painting or creativity workshop	7.7%	15.4%	Did not reach consensus
Facilitate students' self-assessment	30.8%	46.2%	Did not reach consensus
Students share their new composition with class and receive peer praise and feedback	69.2%	61.5%	Did not reach consensus
Students record and produce their own music in a studio	30.8%	30.8%	Did not reach consensus
Provide regular public performances	61.5%	84.6%	Reached consensus after Round 3
Juried recitals with a completed recital paper on pieces performed in recital	15.4%	23.1%	Did not reach consensus
Provide instructor-/coach-written summaries of students' progress	15.4%	30.8%	Did not reach consensus
Students' spiritual formation reflections shared personally with instructor/coach	53.8%	46.2%	Did not reach consensus
Provide regular online forums for engaging students in guided topical discussions	23.1%	30.8%	Did not reach consensus
Play instruments together in class (worship songs, scales, chord progressions, etc.)	---	84.6%	Reached consensus; added after Round 2
Engage students in various meetings with pastors, leaders, and other ministries	---	15.4%	Did not reach consensus; added after Round 2
Provide ministry trips or music opportunities outside the church	---	38.5%	Did not reach consensus; added after Round 2

(Continued)

Skills, Understandings, and Instructional Methods	Round 2 <i>CL</i>	Round 3 <i>CL</i>	Result or Action
Utilize videos in class as instructional tools	---	69.2%	Did not reach consensus; added after Round 2
Provide hands-on ministry experience inside the church in worship ministries of other areas of service	---	69.2%	Did not reach consensus; added after Round 2
Use demonstrations in class to promote effective learning	---	100.0%	Reached consensus; added after Round 2

Note. (---) = No data collected by researcher for this Round.

APPENDIX BB: FINAL EMAIL SENT TO SURVEY PARTICIPANTS

Dear [Worship School Leader],

Thank you all for your patience and for participating in the Delphi Study on Worship Schools! Your portion of this study is now complete. My work will begin with processing all the data from your survey responses and finalizing my dissertation.

I cannot begin to thank you for your participation in this research. I believe that this study will be an important step in helping to develop future Church-based Worship School programs. Your input and wisdom have been incredibly helpful. I will follow up with each of you in the next week to deliver your Amazon gift card. Again, thank you all for being a part of this endeavor!

Blessings to you and your ministry this year.

Sincerely,

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