

GATEWAY SEMINARY  
San Francisco Campus, Fremont, CA

P1916-81: WORSHIP AND MUSIC IN THE FAITH COMMUNITY

3 hours

Spring 2017

Monday 6:30 – 9:20 p.m.

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Oh come, let us sing to the Lord;

Let us make a joyful noise to the rock of our salvation!

Let us come into his presence with thanksgiving;

Let us make a joyful noise to him with songs of praise!

[Psalm 95:1-2]

I appeal to you therefore, brothers and sisters, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship.

[Romans 12:1]

Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms, hymns and spiritual songs, with thankfulness in your hearts.

[Colossians 3:16]

#### COURSE [CATALOGUE] DESCRIPTION

This course is designed to be a study of the meaning of worship in Christianity including theology, historical background, purpose, leadership, function and applications. Beginning with an assessment of the student's personal history and understanding of worship, the course will then move into the study of historical Christianity and the biblical and theological origins of worship. The course will proceed to develop the student's concepts of the role of worship in contemporary culture, Sunday worship, and outreach. The course is intentionally inclusive of the topic of Christian spirituality in the life of the individual and the faith community.

Foundational questions to be answered in the course:

- What do the Old Testament scriptures teach us about worship?
- What do the New Testament scriptures teach us about worship?
- Does worship = music or music = worship?
- What does meaningful worship look like today?

## THE COURSE OBJECTIVES AND THE COURSE LEARNING OUTCOMES

The Course Learning Outcomes are integrated with M Div degree objectives and the Essential Leadership Characteristics. NOTE: The letter-number combinations below reflect the Essential Leadership Characteristics (J=Follower of Jesus; F=Focused; C=Connected; M=Missional; and R=Relevant. (See **ESSENTIAL LEADERSHIP CHARACTERISTICS** on page 5 in this syllabus.) **The #7 FINAL WRITTEN ASSIGNMENT** (see page 9) provides an opportunity for the student to assess/measure his or her leadership formation as related to these **ELC's** as they are presented within the course context.

The overall objective of the course is to help the student to become a Christian Kingdom leader who knows how to worship and knows how to help others in the Kingdom to worship. The student will have opportunities to gain a deeper empirical and cognitive understanding of Christian worship. While the course will include topical, scriptural and historical components, emphasis will also be given to the development of spiritual formations for worship, presentational skills, worship-connected relational skills, and congregational/cultural assessment skills as they relate to worship.

Upon completion of this course the student will have acquired/accomplished:

- The ability to understand and articulate his/her own developing philosophy of worship, including music, which will be constructed on a reflective assessment of previous worship and music experiences; an increased knowledge of worship theology, scripture and historical practice; and understanding and analysis of present day worship trends. **F-1, J-1**
- An enhanced understanding of spirituality and spiritual formations as related to worship. **F-2**
- A knowledge of the Old and New Testament forms and functions of worship and music, including an understanding of how the Old Testament worship influenced New Testament practices, and then how that worship grew into the practices of the present. **R-18**
- An understanding of and a response to the meaning and development of worship components and liturgies, and the ability to analyze and discern what is appropriate. **R-19**
- An understanding of the meaning of worship in culture and how various cultures interpret the dynamics of worship. **M-15**
- An introduction to the processes of change related to worship styles within culture, particularly as it relates to outreach and church growth. **F-11**
- A greater appreciation for creativity in worship, including the use of fine arts and symbols in private and corporate worship. **C-9**
- A greater ability to design and participate in corporate worship as both a leader and a worshipper. **C-8**

The student will be exposed to the following basic subject areas:

- Scriptural practices and models of worship
- The theology of worship
- Spiritual formation related to worship
- Historical and liturgical worship development and practice
- Current worship bibliography and resources
- Tools for analysis of worship and applications related to the ongoing evolution of worship practices
- Church music forms and musical contents of worship
- Music's meaning in worship
- Worship order and progression
- Symbol and art related to worship

The student will be expected to master the following skills and/or minimum content:

- The ability to discern an appropriate scriptural and theological foundation for worship
- The ability to determine a developing philosophy of worship within various cultures
- A knowledge of contemporary worship bibliography and resources
- A knowledge of the historic developments and timelines in Christian worship, particularly as this relates Baptist worship evolution
- The ability to respond to various stylistic and culturally diverse worship formats
- The ability to develop, design and implement various worship orders
- The ability to discern and provide quality leadership in worship as a spokesperson and/or music leader
- The understanding of how worship provides spiritual nurture and growth for the individual and for the faith community
- The understanding of how worship influences evangelism and church growth

This will be determined/demonstrated through:

- Group discussions and analyses
- Book reviews and critiques
- Written and oral reporting
- Written observations and responses
- Classroom and public presentations

The student will be expected to develop the conceptual framework for:

- The meaning of worship and how to maintain and grow as a worshipper.
- Discerning, analyzing, and interpreting worship in light of scripture, theology & history.
- Spiritual reflection as a part of worship and growth.
- The work of spiritual regeneration and transformation in worship
- Cultural adaptability in diverse worship settings and formats.
- The various ministers' roles in worship leadership.
- The place of music and art within the worship context.
- Designing and implementing worship within the church setting.

The student will demonstrate affective growth in the following areas:

- Personal identity as a worshipper and a worship leader.
- Spiritual growth and nurture as it relates to worship
- His/her professional and denominational role in worship leadership.
- The scriptural, theological and historical understanding of worship that contributes to meaningful worship as a lifestyle.

## Essential Leadership Characteristics

The faculty, staff and administration of Golden Gate work together through the Seminary's curriculum and co-curricular activities to shape leaders by encouraging and promoting personal, spiritual and professional growth in the following arenas:

### **Leadership characteristics related to being a FOLLOWER OF JESUS:**

1. **Following Jesus (J1)** --A Christian leader understands the biblical, theological, historical, personal, and experiential foundations of being a follower of Jesus.
2. **Spiritual Disciplines (J2)** --A Christian leader practices the spiritual disciplines of being a follower of Jesus.
3. **Christ Commitment (J3)** --A Christian leader demonstrates commitment to living as a follower of Jesus through knowing God through Jesus and knowing self.
4. **Integrity (J4)** --A Christian leader demonstrates integrity, meaning he or she consistently applies biblical principles in character and actions.
5. **Wisdom (J5)** --A Christian leader demonstrates wisdom, meaning he or she follows God's Spirit to apply biblical principles to complex life situations.

### **Leadership characteristics related to being CONNECTED to other believers:**

6. **The Church (C6)** --A Christian leader understands the biblical, theological, historical, personal, and experiential foundations of the local church and the broader faith community.
7. **Servant hood (C7)** --A Christian leader relates and serves effectively within his or her faith community.
8. **Courage (C8)** --A Christian leader demonstrates courage, meaning he or she risks whatever are necessary to articulate and apply appropriate biblical principles for formative and corrective change.
9. **Creativity (C9)** --A Christian leader demonstrates creativity, meaning he or she applies eternal principles in fresh and effective ways.
10. **Relational Competency (C10)** --A Christian leader demonstrates relational competency, meaning he or she works with others in a Christ-like way to mobilize them to accomplish God's purposes.

### **Leadership characteristics related to being FOCUSED on living out one's calling:**

11. **God's Call (F11)** --A Christian leader understands the biblical, theological, historical, personal, and experiential foundations of joining God in His Kingdom purposes.
12. **Focused Life (F12)** --A Christian leader focuses his or her life to live out a calling in accordance with God's Kingdom purposes.
13. **Obedience (F13)** --A Christian leader responds with active commitment to God's call to join Him in His Kingdom purposes.
14. **Passion (F14)** --A Christian leader demonstrates passion through his or her life toward the pursuit of God's call.

### **Leadership characteristics related to being MISSIONAL in character and practice:**

15. **God's Mission (M15)** --A Christian leader understands the biblical, theological, historical, personal, and experiential foundations of God's redemptive purposes.
16. **Mobilization (M16)** --A Christian leader influences and mobilizes others to accelerate the fulfillment of the Great Commission.
17. **Missions Commitment (M17)** --A Christian leader demonstrates personal commitment to the fulfillment of the Great Commission.

### **Leadership characteristics related to being RELEVANT in one's ministry framework:**

18. **Relevance (R18)** --A Christian leader understands the biblical, theological, historical, personal, and experiential foundations of communicating the gospel in a meaningful way in context.
19. **Contextual Ministry (R19)** --A Christian leader is capable of determining how to communicate the gospel effectively within different ministry contexts.
20. **Relevance Commitment (R20)** --A Christian leader demonstrates a commitment to interpreting the gospel in his or her context of ministry.
21. **Vision (R21)** --A Christian leader is capable of understanding and articulating the form of God's mission for a particular ministry situation.

## PEDAGOGICAL APPROACHES

This class will utilize a diversity of methodological approaches including: lecture, discussion, small group sharing, reading, research, participation, demonstration, listening, observation, oral reporting, visual and aural analysis, audio and video presentations, written analyses of worship services, examinations and written projects.

### Written Assignments

There are seven (7) required written assignments for this course. For grading purposes each assignment is given a percentage number.

Students must attempt all assignment expectations to pass the course.

Please note:

1. Omission of any one assignment results in failure for the course.
2. Late assignments will receive grade deduction.
3. No assignment will be received beyond one calendar week of the due date.
4. **Assignments are to be emailed to Dr. Smoak on or before the date due.** The email subject should include the course number P1916-81, and assignment title (ex: Worship Journey). Additionally a hard copy of the assignment should be brought to class.
5. Assignments should have a full [Turabian Format] title page including the students name box number, email address, title of assignment, date, class title and section number, name of the school, etc. A title page example can be found on p. 15 of this syllabus.
6. Pages must be numbered on all assignments. Font is 12 point Times New Roman.
7. Footnotes and annotations should be in Turabian format (see Part II on Source Citation: Turabian, Kate L.; Williams, Joseph M.; Colomb, Gregory G.; Booth, Wayne C. (2010-06-24). *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. University of Chicago Press.
8. *Please note that copying and pasting information from the web or direct typing from another source or copying any other student's paper for any assignment is considered to be plagiarism. You need to restate the information that you use, and be sure to include footnoting or annotations for your references. For the first offense, a plagiarized assignment will receive a failing grade and documentation of the offense will be reported to the Dean of Students. If there is a second offense, students will receive a failing grade for the course and will be reported to the Dean of Students. When more than one student is involved in the offense, all students will be penalized.*

### Grading

Grading is based upon the student's fulfillment of the assignment description. Factors which are important in determining a grade are thoroughness, creativity, holistic involvement with the subject, inclusion and integration of reading and class materials, appropriate footnoting and annotations, neatness, use of varied sources and appropriate attention to graduate level writing and form. See the Assignment Grading Rubric on page 11 of the syllabus.

### Grading Scale

<u>Letter Grades</u> <u>Range</u>	<u>Percentile</u>		
A	98-100	C+	84-86
A-	95-97	C	80-83
B+	93-94	C-	77-79
B	89-92	D+	75-76
B-	87-88	D	72-74
		D-	70-71
		F	0-69

Examinations: There are no examinations in this class.

#### Absences

The classroom experience is very important in this course for discussion, student interaction, observation and listening. **Tardiness and lack of regular attendance will be reflected in the student's grade.** Automatic failure will result if a student has more than *seven accumulated hours* of absences.

#### Three Required Textbooks:

Cosper, Mike. *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel.*

CrossWay, Wheaton, IL, 2013.

Hill, Andrew E. *Enter His Courts with Praise: Old Testament Worship for the New Testament Church.* Grand Rapids, MI: Baker Books, 1993.

(Choose one of the following as your third required text. This will be further explained on the first day of class.)

Scheer, Greg. *The Art of Worship: A Musician's Guide to Leading Modern Worship.* Grand Rapids, MI, Baker Books, 2006.

Hicks, Zac. *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams.* Grand Rapids, MI, Zondervan, 2016

Old and New Testament--any version. **ALWAYS bring Bibles to class.**

**Please note: The students are expected/required to do all of the assigned readings. Assignments need to reflect and integrate the various reading materials.**

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ASSIGNMENT DESCRIPTIONS

See the due dates for these assignments on the course calendar. All assignments must be attempted and submitted to receive a passing grade.

**#1 Write the story of your own personal worship journey.** This paper will include a reflection of how you have worshiped throughout your life. What does worship mean to you? What have been some of the high points of your worship life? What have been some of the discouragements or downsides? What contributes to worship for you, and what distracts from worship? How has God revealed himself to you? Within your story include an assessment of how the church has contributed to your worship. How has scripture guided your worship understandings? What does it mean to you to worship in community, and how does it differ from private worship? Minimum expected length: Four double-spaced pages. **(10%)**

**#2 Write a response paper to the Hill book.** In a response paper, answer the questions: What does this book tell me about my worship? What do I see in worship today that relates to concepts or practices found in Old Testament Worship? Are there things in this book that tell me what I might need to incorporate into my understanding of worship? What is the author's primary premise for writing this book? Do I agree with the premise that the author constructs about worship? In what ways do I disagree with this author? What one particular ideas or chapters in the book stand out to me? What made me glad (or mad) about this book? ...and any other response questions that you might ask. The paper should be approximately five to six pages in length. **(10%)**

**#3 Listen to and analyze a contemporary worship song.** A listening analysis form will be provided in class. After preparing the assignment be prepared to share you analysis in class. Bring a recording of your selected song to class. **(10%)**

**#4 Write a response to the Scheer or Hicks book.** Following the reading of your selected book, write a total of four to five pages, enumerating from numbers 1 to 10, ten things that you have learned from this book, writing a paragraph or two describing what it was and how it impacted you. What do you think is the best thing about the book? The weakest? **(10%)**

**#5 Interview a worship leader or church music staff person.** Develop about ten or twelve questions prior to going to the person, conduct the interview, and then write their answers to your questions. The questions should be about calling, training, fulfillment in ministry, areas of concern about music ministry, and the music persons perceived strengths and/or weaknesses in ministry. You might ask the person to share their philosophy of worship/church music, or to share stories/testimonies about some of the high or low peaks in their ministry. The final paper should be about four, double-spaced pages. Be relaxed and have fun with this assignment. **(10%)**

**#6 Listen to and analyze a hymn.** A listening analysis form will be provided in class. Dr. Smoak must approve your hymn selection. After preparing the assignment be prepared to share you analysis in class. Bring a recording of your selected hymn to class. **(10%)**



**#7 FINAL WRITTEN ASSIGNMENT: MY PERSONAL WORSHIP ASSESSMENT After having taken this course.**

**Final Assignment: (25%)**

Write a *five to six-page* paper describing your understandings of worship after having taken this course. Refer to the text books and the lectures in formulating your answers. This is a written assignment specifically related to the course materials. This assignment is content driven, not an essay on your feelings. See the directions and referenced course content below as a guide to the assignment:

- a. Briefly define Christian worship as you understand and experience it.
- b. Reflect upon the worship tradition in which you serve or are associated with in some way. What comprises the contents and the components? Does it relate to scripture? How?
- c. How does the Old Testament inform your local church worship? The New Testament? Offer specific examples.
- d. What sort of value does your church place on worship forms inherited from Christian history? Which forms and which period (or periods) of Christian history are most valued?
- e. What is your philosophy of worship/music leadership and worship music?

**#8 MANDATORY ASSESSMENT ACTIVITIES:** GS engages in regular assessment of its academic programs. Student participation is essential to this process through the following three activities.

1. **ePortfolio Reflections** - All degree-seeking students must reflect on the work completed as part of required courses by commenting upon the manner in which the course contributed to his/her growth in relation to five Essential Leadership Characteristics selected by the student and referenced in the syllabus under Course Learning Outcomes. These reflections must be recorded in the student's ePortfolio and a copy emailed to the professor no later than the last scheduled meeting of the class.
2. **CoursEval Assessments** – Each semester a link to a CoursEval survey for each course taken will appear in the student's MyGGBTS page. Students are required to complete this online evaluation of course/instructor no later than the last scheduled meeting of the class. A summary of results (without student ID) is released to the professor only after grades have been submitted for the course.
3. **ePortfolio Artifacts** – The syllabi of certain courses identify specific assignments which the student will both turn in to the professor for a grade AND attach to their ePortfolio as a "learning artifact." The institution reviews these artifacts as a way of judging the effectiveness of the Seminary's academic program. The review normally occurs after the student's graduation and without reference to student identity.

### Assignment Grading Values

(1) Worship Journey	15%
(2) Hill Book Response Paper	10%
(3) Worship Song Analysis Paper	10%
(4) Scheer/Hicks Response Book Paper	10%
(5) Interview Paper	10%
(6) Hymn Analysis Paper	10%
(7) Final Written Paper	25%
(8) Course Participation and Engagement	<u>10%</u>
	100%

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Seminary Policy on academic credit and workload expectations: For *each hour* of academic credit granted for a GS face-to-face, hybrid or online course, the Seminary assigns a workload of approximately 45 clock hours of academic learning activities per academic credit hour earned. Traditional in-class format normally apportions 15 hours of in-class instruction and 30 hours of instructional exercises to be completed outside of class meetings per credit hour granted. For androgogical reasons, individual courses may adjust the ratio of assignments inside and outside class meetings. For P1916-81 this policy would indicate that there are 45 contact hours (in class hours with the professor) and 90 hours of outside work (readings, writing, observations, etc.) for a total of 135 hours. In a class that is offered in a 15 week format that totals about nine hours a week for a three hour course; three in class hours and six outside hours.

P1916-81 ASSIGNMENT GRADING RUBRIC

CRITERIA & WEIGHT	SUBSTANDARD <b>0 POINTS</b>	POOR D	FAIR C	GOOD B	EXCEPTIONAL A
Content & Discussion  40%	- Content is incomplete. - Major required topics are lacking or not all included or poorly discussed.	- Major points are addressed, but not well supported or discussed. <b>+ 10 PTS</b>	- Content is accurate - Content is mostly complete <b>+20 PTS</b>	- Major points are stated clearly and are well supported. <b>+ 30 PTS</b>	- Content is complete. - Major required topics are included above expectation <b>+40 PTS</b>
Organization & Structure  20%	- Structure detracts from the message of the writer. - Introduction and/or conclusion is missing. - Paragraphs are disjointed and lack transition of thoughts.	- Structure of the paper is not easy to follow. - Introduction does not preview all major points. Sentence/Paragraph transitions need improvement. <b>+ 5 PTS</b>	- Structure of the paper is clear.  <b>+ 10 PTS</b>	- Introduction previews major points. - Paragraph and sentence transitions are logical.  <b>+ 15 PTS</b>	- Structure abets the message of the writer. - Introduction and conclusion draws from appropriate sources - Paragraphs and sentences contribute clarity and meaning  <b>+ 20 PTS</b>
Grammar & Punctuation  10%	- Paper contains numerous grammatical, punctuation, and spelling errors.	Paper contains some grammatical, punctuation, and spelling errors. <b>+ 2 PTS</b>	- Paper contains few grammatical, and a few punctuation and spelling errors. <b>+4 PTS</b>	Paper contains very few grammatical, and a few punctuation and spelling errors. <b>+ 7 PTS</b>	- Paper contains less than 1-2 errors in grammar, punctuation or spelling. - Language is clear and precise. <b>+10 PTS</b>
Creativity & Integration of your own thinking 20%	Offered no personal analysis. Almost no creativity apparent	Offered very little personal analysis. Little creativity is apparent <b>+ 5 PTS</b>	Personal analysis followed script from the text book. Some creative approach <b>+10</b>	Personal analysis was adequate but not thought provoking. Creativity well attempted <b>+15</b>	Exceptional & thought provoking analysis integrated with good creative approaches <b>+ 20 PTS</b>
Resources & Annotations  15%	-Little use of outside sources. Sources not integrated into the whole. Not properly annotated.	-Limited use of sources that are integrated into the whole. Annotations are acceptable <b>+4 PTS</b>	-Some use of sources that are integrated into the whole. Annotations are good. <b>+8 PTS</b>	Varied and creative use of sources that are well integrated and annotated into the whole. <b>12 PTS</b>	Diverse and creative use of sources that are well integrated and annotated into the whole.  <b>+ 15 PTS</b>

# M1916-81: WORSHIP AND MUSIC IN THE FAITH COMMUNITY

Dr. Merrill Smoak

## COURSE CALENDAR

### **Week 1 – January 30**

Psalm 95 Worship – Dr. Merrill Smoak  
What Is Worship?  
Does Worship = Music or Music = Worship?  
Syllabus, Texts, and Assignments  
Dr. Smoak's Worship Journey

### **Week 2 – February 6 Assignment #1 Due: Worship Journey**

Psalm Devotion – Dr. Merrill Smoak  
Fremont Campus Chapel  
Worship in the Old Testament  
Students share their Worship Journeys  
Discussion from Cosper book

### **Week 3 – February 13**

Devotion/Worship – student led  
Worship in the Old Testament  
The Psalms in Worship  
Discussion from the Cosper book

### **Week 4 – February 20**

Devotion/Worship  
Young Worship Leaders Panel

### **Week 5 – February 27 Assignment Menu #2 Due: Hill Book Response Paper**

Devotion/Worship – student led  
Worship in the New Testament  
Discussion from the Cosper book

### **Week 6 – March 6**

Devotion/Worship – Dr. Smoak  
Fremont Campus Chapel  
Trinity Worship Band – working with the band, learning/teaching a new song  
contemporary hymn arrangements, leading in worship

### **Week 7 – March 13 – Assignment #3 Due: Contemporary Worship Song Evaluation**

**Opening Worship**  
The History of Praise & Worship Music  
Students share their Contemporary Worship Song Evaluations  
Discussion from the Cosper book

**Week 8 – March 20** (Spring Break)

No class meeting.

**Week 9 – March 27** **Assignment #4 Due: Scheer or Hicks Response Paper**

Devotion/Worship – student led  
The Church Year/Christian Calendar  
Discussion from the Cosper book

**Week 10 – April 3**

Devotion/Worship – Dr. Merrill Smoak  
Fremont Campus Chapel  
Sound System Basics – David Dirks  
Can a Sound Tech Worship? – David Dirks  
Discussion from the Cosper book

**Week 11 – April 10** (Dr. Smoak in Louisville, KY/Beginning of Holy Week)

No class meeting. Students use this time to work on Worship Leader Interview assignment.

**Week 12 – April 17** (The Monday after Resurrection Sunday)

Devotion/Worship – student led  
Share Easter Sunday worship experiences  
More than Singin' and Preachin' – prayer, reading scripture, The Lord's Supper, baptism, confession, greeting, announcements, offering, readings...  
Discussion from the Cosper book

**Week 13 – April 24** **Assignment #5 Due: Worship Leader Interview**

Devotion/Worship – Dr. Merrill Smoak  
From a Pastor's Heart (panel discussion of pastors)  
Discussion from Cosper book

**Assignment Menu #7: Worship Leader Interview Assignment Due**

**Week 14 – May 1** **Assignment #6 Due: Hymn Evaluation**

Devotion/Worship – student led  
Fremont Campus Chapel  
The Church Musician  
The Hymnbook  
The Book of Common Prayer  
WholeHearted Hymn Collection (guitar friendly hymns)  
Discussion from the Cosper book

**Week 15 – May 8**

Devotion/Worship – student led

The Worship Leader as Musician and Pastor

Worship Designs and Orders

Relationships

**Week 16 – May 15** (Last Day of Class) **Assignment #7 Due: Final Paper**

Student Led Worship Service

Art & Worship

Benediction

GATEWAY SEMINARY

[TITLE PAGE TEMPLATE]

BOOK RESPONSE PAPER:

*ENTER HIS COURTS WITH PRAISE*  
BY  
ANDREW HILL

A PAPER SUBMITTED TO DR. MERRIL SMOAK IN PARTIAL FULFILLMENT  
FOR P1916-81

BY

YOUR NAME HERE  
emailaddress@whatever.com

FREMONT, CALIFORNIA  
MARCH 6, 2017

RECOMMENDED RESOURCES FOR SUPPLEMENTARY  
READING AND ASSIGNMENT PREPARATION

- Anderson, Lynn, ed. *In Search of Wonder: A Call to Worship Renewal*. West Monroe, LA: Howard Publishing Company, 1995.
- Bell, John L. *The Singing Thing: A Case for Congregational Song*. Chicago: GIA Publications, 2000.
- Best, Harold M. *Music Through the Eyes of Faith*. San Francisco: Harper, 1993.
- Block, Daniel I. *For the Glory of God: Recovering a Biblical Theology of Worship*. Grand Rapids: Baker Academic, 2014.
- Borchert, Gerald L. *Worship in the New Testament: Divine Mystery and Human Response*. St. Louis: Chalice Press, 2008.
- Calvin Institute of Christian Worship. *Psalms for All Seasons: A Complete Psalter for Worship*. Grand Rapids, Brazos Press, 2012.
- Castleman, Robbie F. *Story Shaped Worship: Following Patterns from the Bible and History*. Downers Grove: IVP Academic, 2013.
- Chapell, Bryan. *Christ-Centered Worship: Letting the Gospel Shape Our Practice*. Grand Rapids: Baker Academic, 2009.
- Corbitt, J. Nathan. *The Sound of the Harvest: Music's Mission in Church and Culture*. Grand Rapids: Baker Books, 1998.
- Dawn, Marva J. *Reaching Out Without Dumbing Down*. Grand Rapids: Eerdmans, 1995.
- \_\_\_\_\_ *A Royal "Waste" of Time - The Splendor of Worshipping God and Being Church for the World*. Grand Rapids: Eerdmans, 1999.
- Daniels, Harold M. *What to Do with Sunday Morning*. Philadelphia: The Westminster Press, 1979.
- Dearborn, Tim A. & Coil, Scott. *Worship at the Next Level: Insights from Contemporary Voices*. Grand Rapids: Baker Books, 2004.
- Doran, Carol and Thomas H. Troeger. *Trouble at the Table: Gathering the Tribes for Worship*. Nashville: Abingdon Press, 1992.



- Frame, John M. *Contemporary Worship Music: A Biblical Defense*. Phillipsburg: Presbyterian and Reformed Publishing Company, 1997.
- Furr, Gary A. and Milburn Price. *The Dialogue of Worship: Creating Space for Revelation and Response*. Macon: Smyth and Helwys Publishing, Inc., 1998.
- Gaddy, C. Welton. *The Gift of Worship*. Nashville: Broadman Press, 1992.
- \_\_\_\_\_ and Don W. Nixon. *Worship: A Symphony for the Senses*. Macon: Smyth and Helwys, 1998.
- Hill, Andrew E. *Enter His Courts with Praise! Old Testament Worship for the New Testament Church*. Grand Rapids: Baker Books, 1993.
- Hustad, Donald P. *Jubilate II: Church Music in Worship and Renewal*. Carol Stream: Hope Publishing Company, 1993.
- \_\_\_\_\_. *True Worship: Reclaiming the Wonder and Majesty*. Wheaton: Harold Shaw Publishers, 1992.
- Liesch, Barry. *The New Worship: Straight Talk on Music and the Church*. Grand Rapids: Baker Books, 1996.
- Maynard-Reid, Pedrito U. *Diverse Worship: African-American, Caribbean & Hispanic Perspectives*. Downers Grove: Inter Varsity Press, 2000.
- Merton, Thomas. *Seasons of Celebrations: Meditations on the Cycle of Liturgical Feasts*. New York: Farrar, Straus and Giroux, 1965.
- Morganthaler, Sally. *Worship in Evangelism: Inviting Unbelievers into the Presence of God*. Grand Rapids: Zondervan Publishing House, 1995.
- Ortlund, Anne. *Up with Worship: How to Quit Playing Church*. Ventura: Regal Books, 1975.
- Owens, Ron and Jan McMurray. *Return to Worship: A God-Centered Approach*. Nashville: Broadman and Holman Publishers, 1999.
- Piper, John. *Desiring God*. Portland: Multnomah Press, 1986.
- Pritchard, G. A. *Willow Creek Seeker Services*. Grand Rapids: Baker Books, 1996.

- Segler, Franklin M. Revised by Randall Bradley. *Understanding, Preparing for, and Practicing Christian Worship*. Nashville, TN: Broadman and Holman Publishers, 1996.
- Tozer, A.W. *The Pursuit of God*. Camp Hill: Christian Publications, 1982.
- \_\_\_\_\_. *Tozer on Worship and Entertainment: Selected Excerpts*. Compiled by James L. Snyder. Camp Hill: Christian Publications, 1997.
- \_\_\_\_\_. *Whatever Happened to Worship?* Compiled and edited by Gerald B. Smith. Camp Hill: Christian Publications, 1985.
- \_\_\_\_\_. *Worship: The Missing Jewel of the Evangelical Church*. Camp Hill: Christian Publications, no date.
- Underhill, Evelyn. *Worship*. New York: Harper and Brothers, 1937.
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