

Proposing Five Sustainable Model For The Missional Character Of Music In Worship

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Abstract: Music is one of the most transitory of the arts. All musicians have to work within this quality. How many marvellous performances are prepared, played, heard and then vanish? This does not mean that the performances were unworthy or without value. Similarly, some newly-composed church songs, like songs composed in the secular world, will not last. Still, in every era, the church needs new music. We need music in the idiom of our own time. It might not turn out to be that rare thing – a classic we return to year in and year out. But who can tell? One of the best avenues towards a vital musical life in a church is for members to appreciate and to encourage musical creativity. If we pray for inspiration for our poets and our musicians, God will honour our prayers. The Holy Spirit has a huge store of song ideas for the churches. Some songs will be easy and enjoyable choruses. Others will be sobering and will challenge our thoughts and lifestyle. Music is available for our use, to be our servant in our communication with God. A certain song or hymn can serve us well in one circumstance, but in the wrong setting it can create barriers to worship. Our Spirit-led capacity to discriminate, along with our attitudes in singing, leading or playing will make all the difference. As we grow in our ability to pray, we will find that a greater variety of music can help us. The sustainable model has attempted to address the following cardinal points of the paper: the relevance of music in worship in the light of the missio Dei, their impact on music in worship to advance the Gospel and their relevance in training e.g. in programmes, training and purpose of the missional character of music in worship and contextualization, addressing the issue of language, culture and context.

Keywords: Music, Sustainable Model, Language, Communication, Contextualization, Culture

I. INTRODUCTION

Worship planners should prioritize the congregation's needs and interests (Philippians 2:3-4) in their planning practices. Churches exist in unique cultural and socio-economic contexts. Congregations will vary in their intellectual and musical gifting, and this variation should impact the choice of songs. Planners should analyse the language of potential song choices and consider whether the song communicates effectively to a particular congregation. A doctrinally-rich hymn may need to be neglected if it is chock-a-block with archaic words. Moreover, the complexity and range of a song's melody deserve scrutiny. Worship planners need to assess the congregation's singing abilities and plan

songs that will encourage rather than frustrate God's people. Song selection should account for the emotional responsiveness of the music. If your church has experienced a tragedy, do not respond by planning a service that quickly lifts the spirits of the congregation. Acknowledge the emotional and spiritual condition of your congregation in your planning. Furthermore, intended emotional responses should play a role in planning. Sermons that push Christians towards confession and repentance deserve a worship service that encourages those same responses. More than likely, a service that begins with upbeat, celebratory tunes does not prepare Christians well for the introspection necessary for repentance leadership in this area, in order to plan services that admonish, edify and instruct your fellow believers. Planning worship involves

many persons and many details, yet when done with care and good communication, it can be a great joy. In order to avoid proselytising, a sustainable model will be unpacked.

II. PROPOSED MODEL FOR MISSIONAL CHARACTER OF MUSIC IN WORSHIP

Music that helps people discover the mission is music that has real spirit and power. Some of this will be classical, gospel, and some contemporary. The test is not whether it is one kind of music or another. The test is whether the music focuses persons inside the church or advances the mission outside the church. The test is whether the music leads people to mission this and many other elements and nugget is aim at achieving in the proposed sustainable model.

A. BIBLICAL PRINCIPLE REGARDING THE MISSIONAL CHARACTER OF MUSIC IN WORSHIP

- ✓ Missional Ecclesiology gives birth to missional worship and music
- ✓ Missional music forms and sharp the missional ecclesiology and worship
- ✓ Music in worship should serve the *missio Dei* in which music is tool
- ✓ Missional character of music in worship is about using music to preach, and evangelise, witness to the Lordship of Christ. Music expresses the worship of proclamation, meditation, and praise and thus affects the attitude of the worshipper.
- ✓ Churches should not only develop the missional consciousness but also the praxis thereof.

a. THE PRAXIS OF THE MISSIONAL CHARACTER OF MUSIC IN WORSHIP

Music must be seen in its missional context as fundamentally an enabler of fuller congregational participation. Music must serve the text of worship rather than function as an interruption or an interlude. In all traditions, music plays a key role in determining the flow and pace of worship and this is not a question of playing any old music, or singing any old song, to pass the time.

b. LITURGY OF THE CHURCH

Choice Of Songs

The process for choosing songs is similar to our process for choosing Scripture readings. We search for songs that address themes and for keywords related to the sermon passage and message. Preferably, selected songs have multiple points of cohesion with the sermon. Adherence to biblical doctrine is a mandatory prerequisite. No song that expressly violates a tenet of the Christian faith should receive an audience in the church. Relatively few hymns are forthright in rejecting biblical doctrine, but many introduce content that is vaguely in tension with Scripture. The following are the filters we should have in place, as we screen and select music for the

purpose of congregational worship. Based on Puls (2007:5), the paper wants to give you three plus one filters that he and the researcher have found useful in selecting music for worship:

- ✓ Is it truthful?
- ✓ Is it suitable?
- ✓ Is it authentic? and
- ✓ Is it missional as well?

Navarro records that Music in worship should always come in a multitude of flavours: country, soft rock, hip-hop, rap, “unplugged,” rhythm and blues, reggae, jazz and others. Yet, regardless of the particular musical style, a well-crafted, cross-cultural worship song has four simple, identifiable characteristics. Songs on your list that exhibit these qualities ‘PASS’ the initial song selection test:

- ✓ Personal: They relate in some way to people’s everyday lives and involve their whole being, including their emotions.
- ✓ Attractive: They hold people’s attention.
- ✓ Straightforward: Both Seeker Bob and Sainly Bill can understand and latch on to them quickly.
- ✓ Substantive: They have a thoroughly Biblical message that is faithful to the whole counsel of Scripture (Navarro, 2002:214).

The appropriate issue is not personal preference or even a tolerable truce, but rather discovering the cultural form (musical style) through which most people in your context can give glory and honour to God through praise and worship. Now, here is why the researcher differs slightly from those who think that having different styles might be a problem. Simply put, when you are driven by mission, not preference, you might find more than one approach appropriate. That’s already obvious in one way - if people speak English and Yoruba or any other language in the community, you might need a service for each language. But there also might be cultural differences (or even generational differences) where a church on mission might very well want to have two services with different approaches. So, after you understand your cultural context, you may see missional benefits to additional worship services with different musical styles. There may not be an expression of worship that simultaneously relates well to both of those groups of people. Ethnic, linguistic and even generational issues may initially hinder them from being able to worship using the same forms. We are Christ’s witnesses. He sent the Holy Spirit to empower us to be his witnesses - but our witness is a whole-life witness - to all of the senses: hearing, taste, sight, feeling and smell. As his witnesses, the challenge is to grow to be a complete witness.

Puls (2007:10) concludes that neither view is true, helpful or acceptable. We appreciate and benefit from great preachers and great messages from the past - but at the same time we continue to preach and write new sermons, instructing the people of our day in the truth of God’s Word. We are enriched by the insightful, deep prayers of saints of the past, such as the Puritans, but at the same time we keep praying, voicing to God the concerns of our day and the cries of our hearts in our words. We must strive for this balance in our music as well, enjoying the fruits of our heritage in church music, and adding our own new song to God’s praise through the ages. The gathered church is not primarily about missionary activity. It

is for the baptised who come together to be nourished by word and sacrament and then to be sent into the world as Christ's body. That is not to say that the gathered congregation has no missionary relevance. Firstly, it simply sings its message to the world. There is a long history of the church's activity in this regard, probably symbolised best by oratorios. Whatever George Frederick Handel might have thought he was doing in *The Messiah* – perhaps creating an entertainment that sold well in his English content, the content of which he may or may not have identified with the person of Christ – *The Messiah* has, in fact, embodied the Christian message to countless people.

The second way the church addresses its musical activity to the world is in service. This address is not proclamatory, though it is always possible that the word will explode when we least expect it, and elements of prayer, praise, and testimony can never be excluded from the explosion. At the level of human intention, however, the church's address is about serving the world by teaching it to sing, to play and to delight in the joy of music. Humans are made in the image of God, and creativity is one facet of this image. So, let's expect new songs, compose them, sing them, appreciate them, evaluate them and share them with others. Sometimes we want music to express our quiet, inner joy. At other times music helps us to expand a bigger, corporate thanksgiving, connecting with "all the saints", we may need music for processions or dances. What hymn or song shall we choose? An index of all the music known in the church, by categories (quiet praise, loud praise, procession, meditative prayer, short response), is useful to both worship leaders and musicians (Odewole 2016:234).

Meditative Singing

Music can aid meditative prayer. Obviously, traditional hymns of four or five verses are not suited for this purpose. The music's harmonic change is often too quick. And the ideas go by too fast. Hymns based on complex or subtle poetry have another (though equally important) place. But songs with a simple, or at least a single, idea are of great help in meditative periods of worship. In all of this, the goal of church musicians is a simple one: to serve the people. Good musicians can help people feel at ease with the music and thus concentrate their attention upon God. They will not marvel at the elaborateness of an arrangement, the dexterity of the players, or the inventiveness of musical improvisations. The aim, for musicians and congregation alike, is to allow the medium of music to enhance their experience of God in worship.

Since the gospel can be preached through music, and since Biblical teaching can be recalled through music and appropriated, there is an obligation to ensure that this is done well. When music is like a sermon, its responsibilities and characteristics must be similar to those of a sermon. Many of the same criteria used to define great preaching and teaching can be employed to define great church music. For example, church music needs to be well prepared and presented (ie. it takes rehearsal and skill). It requires unity, coherence and form. It should be intelligible, poignant, encouraging, convincing and so forth. We should search for trained musical

leaders as we do pastors. When we plant churches, we should be sending a music director along with the new pastor. Church music should feed the people by teaching the Word of God, and its benefits are a work of the Spirit of God.

Music Ministry Of The Church

The composition of the music ministry member should be with spiritual discernment and on merit, gift alone is not enough as yardstick. The following should be the roles of the key players in the Music Ministry. Build a worship team that emphasizes vocal dynamism as well as instrumental excellence.

The Role Of The Worship Leader

The minister of music is directly responsible for the church's music ministry. He or she is a specialist in church music and worship. Responsibilities fall in four general areas: performer, teacher, administrator and spiritual leader. Many people do not think about the words of the hymns they sing. If they did, they would not complain so much about the hymns. The message of the hymn is missed much, if not most, of the time. The same is true of the anthems, and even more so when the words are not printed. The worship leader should be an "elevator operator," one whose purposes and functions are to raise the congregation's understanding and appreciation of church music (Henderson, 2013). Occasional "hymn sings" and musical festivals help to broaden the congregation's awareness. Some churches, in addition to having a Hymn of the Month, set aside one or more worship services each year for an emphasis on hymns, in an effort to increase people's knowledge of and to elevate their taste for the great hymns of the church.

The Role Of The Organist

Since music is such an important part of worship, the role of the organist is vital. How the organist plays will largely determine how the congregation sings. The organist should be, first and foremost, an accompanist, not a performer. His or her primary responsibility is to play in a manner that encourages the congregation to sing: not to dominate but to facilitate congregational singing. The organist should also be sensitive about what I call "transition music." The organ can do as much as anything else to lend smoothness to the service, covering the awkward gaps with soft background music.

The Choir

The choir or choristers should support the congregation in singing the hymns. A chorister can do much to improve the quality of congregational singing. Choir members are themselves worshippers, not performers. If they are facing the congregation, they should be mindful of their facial expressions and avoid distracting body movements. They should look as if they are listening with interest. When they sing, their face language should be consonant with their music and the message. If the members of the choir, along with the organist, are going to accept their evangelistic responsibilities

and opportunities in worship, it is the pastor-evangelist who as worship leader will have to sensitise them to do so. Most choirs and church musicians are not thinking evangelistically. The kings of things that are being recommended do not happen automatically. Someone has to make them a matter of concern and of intentional ministry, and that someone is the pastor-evangelist.

Musicians

Your role in worship is crucial. Well over 25% of our worship is music and if it's done well, our worship will work and transform. If it is done poorly, we have wasted a wonderful opportunity to touch and warm the collective heart of our people. Musicians are not performers, but music leaders for our congregation and co-leaders of worship and, thus, we look to you for guidance and inspiration (Odewole 2016:235).

- ✓ It should encourage an active, not passive, response from the people of God.
- ✓ The musicians and instruments should lead our music without being the centre of attraction.
- ✓ Propose that the music in worship of Christian today should be informed and enriched by Biblical teachings and that it should be conducted thoughtfully in the light of the need to distinguish between more human religions which are always idolatrous in tendency, whether Christian or non-Christian, and the revelation of God.
- ✓ Provide Skill and Musical Training.

God deserves only the best music in worship. It is imperative that the leadership of the church seek the highest possible standards for music in worship, even in smaller churches. All music selected for worship should contribute to a particular purpose for which the congregation is assembled – to turn hearts and lives toward God.

B. MUSICAL ACCOMPLIMENT

a. SOUND SYSTEMS

Sound system should be carefully designed to enhance our situation of our church's architectural design. Acoustical texturing along with dimensional design should concern every worship leader. A simple rule is that sound bounces off hard textures: rock, wood, cement, metal and tile. Conversely, sound is absorbed with carpeting and texture that is padded. Most significantly, sound is absorbed by people. One of the best investments you can make is hiring acoustical engineer to inspect your facility. They can take your facility through a compute process to determine how to design your system. Is this necessary? If communication is important to you, the answer is yes. The researcher believe that people need to hear the gospel message. We should not be frugal in this area; we should spend the money to do the job right.

Worshipped in some churches during my data collection and around the world, the sound systems have been inferior. Many churches do not spend money on good sound systems. In fact, some people have better sound systems in their cars than we have in our churches. This is inexcusable. We should make communication of the gospel a priority. Excellent sound systems are a must for dynamic worship service. Sound

systems are not magic; they cannot fix intonation or correct diction in the choir or match vowels in the praise team. Music comes from the platform, not the sound board. The sound system provides the necessary amplification. A good sound system will enhance the worship environment and will eliminate distractions from the worship of Christ. It can help with the projection needed in most of your structures. Hearing a preacher communicate a sermon without feedback is crucial to the atmosphere of worship.

b. MUSICAL EQUIPMENT AND GADGET

The broad characteristics of music in worship include the use of the responsorial format; the use of percussion and percussive techniques; emphasis on short musical phrases, units or motifs; repetition; syncopation and polymeters; and communal participation. In addition to sound, the "gospel event" includes dance, ritual and drama. The musical characteristics of Afro-American gospel are largely present in West African Traditional Music; Africanisms are found to be quite persistent in new world religious rituals. The aforementioned characteristics are present in all aspects of the gospel event. For example, the responsorial format can occur in several ways: between the soloist and the choir (often an overlapping call-and-response pattern); between the organ and the piano; between the preacher and the congregation; or between the preacher and the organ or piano. Sometimes the call is a verbal behaviour, while the response is a motor behaviour; for example, a phrase sung by the choir could be answered by hand-clapping, foot-stomping or dance. An instrumental call by organ or piano could evoke a motor response such as "the shout." As we can see from those few examples of the responsorial format, gospel is without doubt a multidimensional presentation – music, song, dance, drama.

Another broad characteristic of music in worship is the use of syncopation and polymeters; for example, the clapping that accompanies gospel singing is always on the off-or secondary beat. A communicant may sing in one meter while stomping feet in another and sawing the body in yet another. The gospel sound-ideal involves a bias toward loud dynamics, abrupt shifts and careful, subtle manipulation of vocal and instrumental timbres. It also prefers musical textures that embody percussive sounds which increase the ratio of sounds of indefinite pitch to sound of definite pitch. The gospel aesthetic involves a filling up of space, both musical and physical. Musical space is filled with hand-clapping, foot-stomping, tambourines, drums, vocal exclamations between lines of text, song, organ and piano; it has no silence. Physical space is consumed by the swaying of the choir, the preacher's movements (particularly in chanted portions of the delivery) and shouting. During the gospel performance, movement is perpetual.

C. MUSICAL CONCERT/CANTATA OUTREACH

Music plays such a large part in many peoples' lives today, that whether cruising through daily chores, listening to the radio, driving along in the car with a cassette on, we have come to take this gift of God so much for granted. The fact still remain that music is one of the most influential mediums

pressing on daily life, there is a wealth of talent springing up from within the church. They want to use their talents in differing ways to glorify God in order to reach out to souls. This can take many different styles and forms of music. Quite a number of churches are now seeing the potential of using music for more than just entertainment but to evangelise based on God's mission mandate. Churches are encouraged to always from time to time organise musical concert/cantata in order to evangelise people (Odewole 2016:235). Once you've decided to organize 'something' then the first thing you need to do is to define your aims. If you are unclear, problems will undoubtedly arise due to misunderstandings. What are your objectives? Is the concert for evangelistic purposes to reach the unconverted? Is it supposed to be challenging the Christians, motivating them to action at the start of a mission or new work in the area for example? Is the idea to break into the local rock sub culture and show the non-Christians Christ's love? Alternatively, it could be just an evening of good wholesome entertainment or an evening of praise celebration. Whatever it is, be clear from the beginning what your objectives are.

Whatever you do from this point on will be affected by your aims, the artist you choose, the venue you use, the publicity you send out etc. In looking at your aims note your potential audience. It is honourable to discuss your budget - especially when it is done prayerfully. Many Christian musicians are 'full-time' and unlike preachers who are generally supported by their church, they rely on whatever they get from their performances. The time to stage your concert comes back to your aims. Seasonal concerts work well to evangelise, e.g. linking in with Christmas, Easter etc., provides a theme. Remember that during summer a lot of people go away for holiday so do a bit of consumer marketing to find out how much support you are likely to get. If you are doing a school's music mission, discuss first with Headmasters (Principle's) for term and exam times. If you know a Christian member of staff they are usually a good first point of contact.

The venue you choose can dramatically change the atmosphere of a potential evening, e.g. large cavernous churches are great for choirs but less than ideal for local rock band. The venue unfortunately can be very much determined by what is available to you, or within your budget. Points that need thinking about are:

- ✓ Acoustics nature of the venue - reverberation of the building and generally how sound reacts.
- ✓ Size - A small building packed creates a better atmosphere than a large hall half filled.
- ✓ 3. Hall access time - as a rule of thumb, you need three hours before a concert and one hour afterwards - chat to whoever you have chosen to take the event for advice on this matter.
- ✓ Power sources - it is not unknown for bands to turn up with 3 Kilowatts of P.A. & 12 Kilowatts of lighting to find only one 13-amp socket available. Do check this out.
- ✓ Stage lighting - it is amazing how much an atmosphere can change even with the smallest set of lights - consult with the artist about what they recommend, or if they have any special arrangements which they can provide.

Adequate publicity is a key area if you are to attract the type of people who you want to come along to your event. Your publicity, depending on your target audience, should include church mailing lists (if a youth event, try and get in touch with the youth leader direct), Schools, Christian bookstores, tourist information, libraries, clubs, record shops, Hospital Christian Unions, Chaplaincies, shops, Universities, Community centers. Avoid using religious language or cliché's which the potential audience and papers will neither understand nor relate to. A press release and or biography should be available from the artist which can be sent to the local papers and radio stations.

A solid foundation of Prayer should be laid before, during and after the completion of the outreach. This is the most important aspect to pay attention to. Be guided by this great comment "Work as if only work can make the difference and pray as if prayer was the only thing that can make the difference." Remember that you are stepping on territory that the enemy considers to be his. He is not going to take lightly what you are planning to do - however, music is the invention of our God, for His pleasure as well as ours - all we are doing is reclaiming what was stolen from us. Remember the authority we have and tread boldly (as harmless as doves, yet as wise as serpents). Give specific prayer requests and expect specific answers from God. Finally, very important, though sadly often forgotten, give Praise once everything has finished, you may not see in this life the difference your event has made in peoples' lives.

D. COMPOSITION OF NEW SONGS

Nine times the Bible speaks of singing "a new song." Seven times the phrase occurs in the Old Testament (Ps 33:3; 40:3; 96:1; 98:1; 144:9; 149:1; Is 42:10) and twice in the New Testament (Rev 5:9; 14:2). The gospel is good news, not bad news. People are helped by hymns, anthems, choruses, and praise songs that share good news, that share grace and peace, compassion and community, encouragement and vision, confidence and hope. People are not helped by music that is mournful and gloomy or that focuses solely on the experience of the cross. People are helped by music that lives and shares the message of resurrection. Others believe that Christians are required to sing new songs and, consequently, musicians constantly must compose new hymns for the church. There certainly is a continuing need for new hymns to enrich the worship experience of the church today. However, a study of the "new song" in the Bible reveals that the phrase "new song" refers not to a new composition, but to a new experience that makes it possible to praise God with new meaning (Bacchiocchi, 2014:189). Let us look first at a couple of passages from the Old Testament which help us define the meaning of the "new song." The Psalmist says: "He lifted me out of the slimy pit, out of the mud and mire; he set my feet on a rock and gave me a firm place to stand. He put a new song in my mouth, a hymn of praise to our God" (Ps 40:2-3).

In his interpretation of the above text, Bacchiocchi (2014:191), noted that the "new song" is defined by the appositional phrase as "a hymn of praise to our God." It is the experience of deliverance from the slimy pit and of restoration upon solid ground that gives David reason to sing old hymns

of praise to God with new meaning. The "new song" in the Bible is not associated with simpler lyrics or more rhythmic music, but with a unique experience of divine deliverance. For example, David says: "I will sing a new song to you, O God; on the ten-stringed lyre I will make music to you, to the One who gives victory to kings, who delivers his servant David from the deadly sword" (Ps 144:9-10). It is the experience of deliverance and victory that inspires David to sing with a new sense of gratitude the hymns of praises.

The same concept is expressed in the two references to the "new song" found in the New Testament (Rev 5:9; 14:2). The twenty-four elders and the four living creatures sing a "new song" before the Throne of God. The song praises the Lamb "for thou wast slain and by thy blood didst ransom men for God" (Rev 5:9). On a similar note in Revelation 14, the redeemed join the elders and the living creatures in singing "a new song before the throne" (Rev 14:3). We are told that "no one could learn that song" except those "who had been redeemed from the earth" (Rev 14:3). What makes this song new is not the new words or melody, but the unique experience of the redeemed. They are the only ones who can sing it, not because the words or melody are difficult to learn, but because of their unique experience. They came out of the great tribulation; thus, they can express their praise and gratitude to God in a way no one else can do.

Music focused on mission helps the church move forward in mission. Music focused only on the church does not help the church to be in mission. Sing, play, and live the music that helps your congregation to be in mission. Let us give thanks for the best of what has been and move forward with music that helps us have a pioneering sense of the future, a sense of the future that God calls us toward in mission. This spirit in music will bless the mission of your congregation. In considering composition of new songs, as author of the book *Dynamic Worship* recommends: Let the music of your worship services, so all so let the ingredient in the composition of new songs;

- ✓ lead persons to the mission rather than staying inside the church;
- ✓ help people with their foundational life searches of individuality, community, meaning,
- ✓ and hope;
- ✓ share the spirit of good news and the power of resurrection;
- ✓ lead people to hope and a constructive future (Callahan. 1997:123-130).

III. RECOMMENDATIONS

Every church is different. People's gift mixes, skills and calls are different. The recommendations in this chapter are first and foremost meant for the use in the selected churches, and for all other churches in Africa and the world at large. If God nudges you and your church in a different direction, talk about it, pray more and try doing that for a while. Music very much has a way of enhancing quality of life and can, in addition, promote recovery. Singing songs that may not be our preference - new songs or old songs or songs that stretch us and challenge us - gives us the opportunity to consider others

before ourselves. It reminds us that worship is not about us - worship is much greater - but is about God. It teaches us compassion and unites us. It grows us spiritually and musically as a congregation (Puls, 2007:13-14). In order for church music to serve the worship of God properly in its roles as praise, prayer and proclamation, we must follow these principles:

A. WE MUST MEASURE OUR WORSHIP PRACTICES BY THE WORD OF GOD

Scriptural models and values should inform our thinking, traditions and practices in worship. Therefore, if we discover that any of these are in conflict with Biblical teaching or principles, we must change. To make such a discovery, or to confirm that our musical worship is Biblical, we must read and study the Bible.

B. WE NEED TO COMPREHEND THE MISSIONAL CHARACTER/PASTORAL NATURE OF MUSIC MINISTRY

Music is not in competition with pastoral work; rather, it is pastoral work. It can provide many of the same kinds of spiritual care that pastoral ministry provides. Music can comfort, encourage, instruct, teach, proclaim the gospel, interpret Scripture, make application and reach the soul. All of these are the work of the Holy Spirit. Therefore, when and where there are parallels, the parameters that one applies to ministerial staff should be applied and prayers should be applied to church music. Pastoral musicians, irrespective of title, should be qualified-trained, spiritual, mature, humble, accountable and aware of their responsibilities. They should be afforded honour, respect, authority and sufficient (even generous) remuneration. Likewise, assistant musicians should be skilled, devoted, prepared, service-oriented and conscious of the roles they fulfil in worship. The music presented should be excellent, - the best the congregation can offer - spiritual, joyful, thoughtful, intelligible, fitting, God-honouring, theocentric, properly rehearsed, live, instructive, functional and artistic.

C. WE SHOULD ENSURE THAT OUR PRACTICES ARE INFORMED BY AND PATTERNED AFTER THESE TRUTHS

Music in worship cannot be conformed to Biblical standards unless it is actively supported by the church leadership in word and deed and is adequately funded. Priorities in our churches need to demonstrate our care for people over programmes and buildings, and for the worship of God above all. Practices and priorities need to be informed by our knowledge of what God has revealed to be important - rather than by the status quo, common opinion, or "the way it has always been." Our evaluation of what is good and appropriate in worship must be determined by scriptural principle, not by popular whim, trends or traditions. We must ask ourselves three questions: (1) Why do we do what we do in the way that we do it? (2) How should we be doing it according to Scripture? (3) What will it take to make it so?

D. THE HYMNS

Teach the congregation to pay attention to and think about the texts of the hymns they sing. Show them why and how you select the hymns for worship. Since people like to sing hymns they know, assure them that there will always be at least one very familiar hymn, usually two and often three. But point out that unfamiliar hymns, scriptural songs and psalms will never become familiar unless they are sung once in a while. Let the visitors know what you are doing. Introduce and explain "new" hymns: that is, hymns your congregation has not sung before. Some churches have a Hymn of the Month, which is introduced with brief comments about its origin, author and composer, sung by the choir and by the congregation three or four Sundays in a row (Odewole 2016:240). It is a good idea every so often to do a Favourite Hymn Survey. You will be surprised to note how often some of the Hymns of the Month are included among the congregation's best-loved hymns. Visitors are always impressed by the attention given to this crucial aspect of worship.

E. THE THEME OF THE SERVICE

The texts of the hymns should add to the unity of the service by tying in with some aspect of the general theme.

F. THE SEASON OF THE CHRISTIAN YEAR

Take advantage of opportunities to sing hymns, scriptural songs and psalms that are especially appropriate for certain seasons (Advent, Palm Sunday, Good Friday, Pentecost, etc.).

G. FAMILIARITY

The researcher mentioned his desire to choose at least one or two familiar hymns for every service. Your congregation will not object to singing an unfamiliar hymn once in a while, if they realise that most of the time you are trying to choose hymns they know and, if you acknowledge that, although a particular hymn may not be familiar to most of them, you have chosen it because its message is appropriate.

H. SITUATION IN MULTICULTURAL CHURCHES

Many congregations today consist of people from a wide range of ethnic and cultural backgrounds. Music in worship is one means by which this rich cultural diversity can be expressed. The challenges that face many of our urban and large suburban churches are complex and multifaceted. Some congregations find their membership increasingly drawn from racially and ethnically diverse groups of individuals, often creating upheaval and a sense of division between the new and old members of the parish. Music has long been called the universal language, transcending the barriers of different races and ethnic tongues (Hastings, 2012:98). Thus, as we seek ways to find common ground in the rapidly-changing congregations of our cities and suburbs, music seems a logical building block for developing such a sense of unity. In a multicultural church, we do not just start churches for other ethnic groups or share our facilities when we're not using

them. We go further - we make a genuine attempt to be one body of people of many different languages, customs and life experiences, worshipping together, praying together and singing together in the same service at the same time. A multicultural church should encourage all of its members to appreciate the ethnic heritage that each person brings with himself or herself. Becoming multicultural does not mean rejecting your heritage; it means learning to appreciate the cultural backgrounds of others!

I. SKILL AND LEADERSHIP TRAINING

This is a must, whether it is studying a book together, going to conferences, hosting workshops or taking time out in rehearsals to teach. This kind of training will allow churches to continue to grow as a worship community.

J. CLOSE RELATIONSHIP WITH SOUND DIRECTOR AND LIGHTING TECHNICIANS

Nothing will frustrate musicians more than a director who does not know what he or she wants to accomplish. Musicians are used to having mentors, teachers, directors, producers and conductors tell them what to do. Know what you want and communicate how to get there. Develop a close relationship with your sound and lighting technicians and expect them to be at rehearsals. They can make or break the flow of worship with what they do or don't do. Once again, do not forget to provide the necessary training to teach people what you want them to do.

K. TRAINING OF TECHNICIANS

Along with an excellent sound system, you need training for your sound technicians. You need to have someone who knows your sound system, so train anyone who would desire to be a sound technician. Technicians need to know how the system works in the following areas: the sound board (what all the knobs and sliders stand for); the amps; the microphones (dynamic and condenser); the need for phantom power when using condenser mikes; troubleshooting (what to look for when feedback occurs); and what to listen for when working with a particular ensemble. Most importantly, find someone with musical ability who knows what to listen for musically in the ensemble. Furthermore, find someone who understands his or her role.

L. PURCHASING GOOD MUSICAL EQUIPMENT

Churches should also acquire good musical equipment. This is a budget issue. Do not use leftover funds for the purchase of your equipment. Determine what you need, see what is out there, compare and put a budget together. Go to your trustees and tell them why you need the equipment.

May God help us to evaluate, alter, support, compose, sing and play worship music in a spiritual manner, according to the principles that his Word conveys, for his own glory. Truly effective church musicians need to know far more than how to play hymns well, or to lead congregational singing. Music provides a powerful tool for enabling worship to move

smoothly from one mood to another. If the leader wants to move a congregation from an exuberant hymn of praise into a period of reflection before the confession, words of direction may have some effect, but music will enable this to happen far more effectively and will bring an added dimension to the liturgy. Music is a language that seems to make the heart more open to God. The reverse is also the case. Music can be a vehicle through which God opens his heart to us. Some are beginning to journey into the new territory of music and intercession.

Music is understood as having a central role in preparing for and experiencing the presence of the Spirit. "Song opens the hearts of the people for the coming of God's Spirit... song not only prepares the people for the Spirit but also intensifies the power of the Spirit's presence as a preparation for and encounter with God himself. Music in worship must be in the context of and for the purpose of encounter with God. Man is made for communion and intimacy with Him and that is the heart of the worship experience. Music in worship is not only about a personal encounter with God. It is about an encounter which sustains and equips us to receive and release the power of the Kingdom into our circumstances and society." As Steve Turner has written,

"What was remarkable about the Negro spiritual was that they confronted the depth of human loneliness. Fear and pain, but with a triumphant faith in Jesus. They never hid their blues beneath a born-again smile, but neither were they ashamed of their glorious hope. These were truly redemption songs, always looking ahead, beyond the present pain, beyond the present life" (Turner 2011:174)

IV. CONCLUSION

Finally, music is relevant because it is corporate and communal. For a common experience of suffering and a common experience of the Spirit of God, we need a music that holds together body and spirit, joy and sorrow, suffering and victory, and in which we encounter the risen Christ so that our acts of worship become beachheads for his invading kingdom. Music is the means through which the church in worship joins the heavenly songs, offers otherwise unutterable praises, and experiences the unity of the body of Christ. Music expresses the worship of proclamation, meditation and praise and thus

affects the attitude of the worshipper. We need to discover our own worship music which is holistic, the vehicle for an experience of the Spirit that is truly communal and relating to real life. May the Spirit continue to inspire psalms, hymns and spiritual songs, singing and making music to the Lord, giving thanks for everything in the name of our Lord Jesus, because there is no hint of dualism left in our lives. This paper has discussed the proposed five sustainable models for the missional character of music in worship in the light of the *missio Dei*. The analogy of the five models inform the integral parts of human life in mission. The five models discussed are the Liturgy of the Church, Music Ministry of the Church, Musical Accomplishment, Seasonal Planning of Musical Outreach and Composition of New Song.

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