PROGRAM DEVELOPMENT AND EVALUATION OF THE ROLE OF THE
CHRISTIAN MUSICIAN TO IMPACT CULTURE IN THE FAROE ISLANDS
THROUGH LÍVDIN CHURCH CENTER

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Presented to the Faculty of
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In Partial Fulfillment
of the Requirements for the Degree
Doctor of Ministry

by
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ABSTRACT

PROGRAM DEVELOPMENT AND EVALUATION OF THE ROLE OF THE CHRISTIAN MUSICIAN TO IMPACT CULTURE IN THE FAROE ISLANDS THROUGH LÍVDIN CHURCH CENTER

Jógyvan Zachariassen

Readers: Dr. Oscar Lopez & Dr. Ronald Man

Many musicians who are followers of Christ often struggle with the challenges and opportunities that stand before them as performers. They are often criticized by the church for being too worldly and by the world for being too Christian. As a result many are frustrated and confused, and they have left the church to get fully involved in their culture without any impact for the sake of Christ. On the other hand, some choose to stay safe within the walls of the church, and as a result they never have any impact on the culture for the sake of Christ either. In both cases musicians neglect the Great Commission mandate when they could have had great impact for Christ in their culture.

Most Christian musicians know much about music, and yet they have never related it to a foundational biblical theology of music. As a result many do not have the foundations needed for using their gifts to their full potential for Christ. Furthermore, many of them have never seen the relationship of their musical career and their Christian lifestyle as something to be integrated. As a result many have been consumed by the values they originally set out to challenge. Moreover, many musicians are involved in their culture but separated from their church, while many others are involved mainly in the church but are separated from their culture. This needs to change. To do this, however, several things need to change and develop.

This study seeks to develop and evaluate a seminar that will encourage and equip Christian musicians to engage their culture for Christ while belonging to a community of believers. First, they need to know music from a biblical and theological perspective. Second, they need to integrate their music and their walk with Christ. And third, they need to engage their culture for Christ while being fully involved and accountable in a church that will help them to be in the world but not of the world. With these foundations, musicians will have a greater understanding of music, themselves and their culture, and they will become great ambassadors for Christ.

I pray this study will help musicians find their calling and place in God’s purpose as they engage their culture for Jesus Christ in creative, passionate and intelligent ways.
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# ABBREVIATIONS

Books of the Bible

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DEDICATION

To Unn – my wife, partner and best friend in life and ministry.

I love you and sincerely enjoy sharing my life with you.
ACKNOWLEDGEMENTS

First of all, I would like to express my sincere love and respect to my three children—my oldest daughter, Hjordis, my son, Jósef, and my youngest daughter, Karita Maria. This accomplishment would not have been possible without the years of sacrifice and support and for being so enduring and understanding of their father during the work of this dissertation.

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To the D.Min department at Dallas Theological Seminary – Dr. John Reed, Dr. Scott Barfoot, and Jeanne Ballard, I give my sincere thanks for all help and practical support.

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Philippians 1:6
CHAPTER 1
INTRODUCTION

Music is an integral part of life, and it involves a person’s whole being. People eat with it, drive with it, walk with it, shop with it, relax with it, study with it, go to church with it, and even dance to it. It touches all people in all places. Music is powerful because it can bypass intellectual barriers and take the message straight to the heart. Jeremy S. Begbie comments, “More than ever before in Western society, music is part of our lives, ubiquitously present. Whether we love it or ignore it, play it or shut it out, revel in it or resent it, it is there.”

This was true in my family growing up. Music and art was an integral part of life, and musical involvement was encouraged. My home church, however, never encouraged me to participate in the life of the church with music. Rather, I was criticized for becoming involved with the world when I began to play classically. I was discouraged because I wanted to use my gifts to serve God and glorify his name. On the other hand, I was never taught that using my gift outside the church was a way to serve and glorify God as well. I thought that since I was using music in the “world,” I was not pleasing to God. After an exciting and painful journey and several years in musical and theological training, however, I learned to integrate music into all walks of life. First, as an educated musician I knew much about every aspect of music, and yet I had never related it to a biblical theology of music. Second, I had never seen the relationship of my career as a musician and my lifestyle as an individual, especially as a Christian. This needed to be

integrated. And third, I was involved in the culture through music, but when I came back to the Lord, somehow, I was also separated from the culture and became involved mainly within the church. This also needed to change. I needed to re-enter the culture and this time not be of the world but in the world for Christ. These three aspects became the basis for my three hypotheses for this dissertation.

For the last ten years, I have been pastor of Livdin Church Center in the Faroe Islands and am actively involved in helping musicians and artists find their calling and place in God’s purpose while teaching them how to engage their culture for Jesus Christ in creative, passionate and intelligent ways. The biblical analysis and literature research for this project have given me a deep desire to help musicians build a fundamental biblical theology of music where they will use their music and life as followers of Jesus to engage their culture for Christ.

The Importance of this Study

First, the musicians in Livdin Church Center should have an understanding of music within the Bible and develop a biblical theology of music based on this knowledge. I want to show music’s greatest powers and its significance to illustrate and enforce a theological perspective on the Christian faith. As Jeremy Begbie puts it, “Being wise in the world of music, from a Christian or any other perspective, means being aware of the powers – and especially what powers might belong distinctively to music.” Over the years I have found strong theological resonances in music, and musicians who gain this

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2 For detailed insight into my life journey through music see Appendix 1: My Personal Journey in Music.

3 Begbie, Resounding Truth, 277.
insight will have an understanding that few musicians have. Allen and Borror argue that, “Music is…one of the very best ways to teach biblical truth.”

Second, the musicians at Livdin should think through what personal character, integrity, growth and humility means for them as musicians and followers of Christ. The great conductor, Leonard Bernstein, was asked what was the most difficult instrument in the orchestra to play. The maestro thought for a second and replied, “Second fiddle. I can get plenty of first violinists, but to find someone who plays second violin with enthusiasm is difficult. Yet, if no one plays second fiddle, we have no harmony.” The call of every Christian is to have the attitude of Christ (Phil 2:5-11), and Christian musicians are to exemplify this as they walk with Christ.

Third, the musicians at Livdin should have a basic understanding of culture and be ready to engage their culture through their music for Jesus Christ. Allen and Borror comment on the power of musical engagement, “Music is one of the very best ways to spread the message of the Gospel to an unbelieving society.” Many times Christians are so far removed from their culture that they do not understand that they actually are in it. Any Christian, whatever their profession, must be faithful to the biblical mandate to make disciples and help them grow and mature in Christ (Matt 28:19-20).

These three important elements then—developing a biblical theology of music, walking with Christ and maturing as disciples, and engaging the culture for Christ through music—is the content of this dissertation.

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The Purpose of this Study

The purpose of this study is to develop and evaluate a seminar that encourages and equips musicians in Lívdin Church Center to engage secular culture in the Faroe Islands. By developing this seminar, musicians who are followers of Christ will have a greater understanding of music, theology, themselves and their culture. They will also have a greater sense of the purpose of their giftedness and calling—both in their church and in their culture.

The problem to be addressed in this project is to develop and evaluate a seminar in Lívdin Church Center that will encourage and enable musicians to engage secular culture in the Faroe Islands for Christ.

The research question of this project is: How can a seminar in Livdin Church Center encourage and enable musicians to engage secular culture in the Faroe Islands for Christ?

Since the primary passion is music and not art, this project—as well as the seminar—deals primarily with music and musicians. However, the principles and conclusions are useful for people involved in any kind of creative art.

The Value of this Study

This study was designed to encourage, help and develop musicians at Livdin Church Center to engage secular culture in the Faroe Islands for Christ. The research focus was on how a training seminar can make musicians ready for this task through biblical and theological knowledge of music, personal character development and an understanding of their own culture with its opportunities and challenges. To influence the head, heart and hands of the musician is a process. First, there needs to be head knowledge and understanding. Musicians need to know and understand certain things. Second, there must be heartfelt attitudes and feelings. Musicians need to feel some things deeply and passionately. And third, there must be involvement with the hands. Musicians
must be willing to participate, be creative and be actively engaged in their culture. They need to take their head knowledge and heartfelt convictions and apply them through their hands to engage culture.

*The Value of this Study for My own Ministry*

This project has helped me, first, to be even more effective in what I love to do: to serve God in creative ways by teaching theology through music, educating believers and engaging secular culture for Christ. I am working as pastor of a new and fast-growing church in the Faroe Islands, and this project has developed out of a passion to help musicians find their place in the church and in their culture. This project has given me even greater skills and a deeper passion to lead the church in meaningful service for God. I also travel as an international speaker and performer (bassoonist), and every time I teach/preach at conferences, colleges or churches, my music is an integrated part of my ministry. My love for and understanding of music has opened doors to intriguing and deep conversations with both Christians and non-Christians around the world.

Second, my understanding of music and struggle with it has transformed into an intelligent and meaningful perspective. It has opened new depths of music I did not know existed, and it has opened up a sense of joy and anticipation because I hear significance in every note that comes from each instrument.

Third, it has also helped me take other musicians on the same journey. The insights they have gained about music and how to understand theology through music has helped them engage culture in a way few musicians ever get the opportunity to do.

Fourth, this study has also taken me on a journey of soul searching. As I was writing and developing the second hypothesis, God reminded me of my dependence upon him. Throughout the research I found in myself much brokenness. I have been able to identify my natural leadership tendencies and have seen how my routines, habits, and personality influence—both positively and negatively—my effectiveness as a leader,
pastor, father, husband, friend and musician. I have been able to examine my character in light of God’s character and have found many sharp edges that need to be removed and cracks that need to be filled so that the character of Christ can be more evident in me. I have felt how vulnerability, openness and humility have opened new levels of friendship. I have seen how firmness and brokenness has helped others to be open about struggles in their lives. I have felt the pain and joy to live in intimate fellowship with the Master.

Fifth, this study has also given me new and fresh insights in to the music life in my own culture in the Faroe Islands. As I have read, studied, taken notes and arranged my thoughts I have spent time with key musicians—both Christian and non-Christian. Their insight, experience and wisdom have given me greater appreciation for their work and more respect for the deep roots music and art have in my people. Through these conversations I have been able to take many of the principles I have read in American, English and European books and apply them to the specific needs, challenges and opportunities that musicians face in the Faroe Islands.

The Value of this Study for the Body of Christ

The churches in this culture do not seem to see music and art (and thereby also musicians and artists) as integrated parts of church life. If they do, it is limited to accompaniment for singing or solos in worship services. As a result many churches have lost musicians who are now using their gifts in amazing (though sad) ways in the world instead of using them for the glory of God. The questions and frustrations I had as a young musician are the same among many other Christian musicians. Therefore, this project seeks to help Livdin become a model and inspiration for Christian musicians and other churches to engage culture in relevant and exciting ways. Harold Best says many musicians face great frustrations because of the attitudes the church and church leaders have towards music and musicians: “Therefore, the church musician is caught between wondering whether he is a paid amateur, or a volunteer professional. He does not know,
philosophically and theologically, what he is about.”⁷ According to Best, many pastors and church leaders who are involved in church and make decisions about the use of music and musicians in the life and mission of the church do not have a rationale for what they are doing nor do they have a clear idea of the underlying principles and theory of the discipline they are trying to promote. However, not every church will be able to develop an educational music department in their church. Even so a training program is needed that will help pastors, church leaders and musicians who want to engage culture for Christ and to do it in the finest way possible while they are being nourished and trained by the church to set it all into a biblical, theological and cultural framework. Eric Routley has strong opinions of the lack of musical and theological training in the church. He writes that churches are, “Liable to turn out musicians who have carefully laid aside any theological insights they may have had.”⁸ He argues further that this lack of training has produced musicians who are theologically naïve, “to an alarming degree.”⁹ My observation is similar because most Christian musicians, though they are masters on their instruments, have not developed a foundational, biblical theology of music that will help them apply their skills to the opportunities and challenges they face. In light of this, music can become a renewed teaching tool in the church where musicians will gain new insight into what the Bible teaches about music and how to apply it to their lives. Furthermore, music can be used to teach fundamental biblical doctrine if only the teachers of the church are willing to use the great material of musical illustrations.¹⁰

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⁷ Harold Best, “Church Music Curriculum” (proceedings of the Fifty-Seventh Annual Meeting, National Association of Schools of Music, no. 70, Dallas, TX, 1982), 137-138.


⁹ Ibid., 229.

¹⁰ See appendix 6: Examples of Music as Theology.
Livdin Church Center started in 2001 with five families and today is an exciting and growing church of about 500 in fellowship. Some of the main ways to reach people in this culture is through solid expository preaching, authentic worship, pastoral care and creative music/art ministries.¹¹ Musicians from this church are courageous enough to go outside the church to engage their culture for Christ, and Livdin seeks to encourage and equip them. David Traylor writes:

…We need to consider the possibility that many of the musical and performing artists now working our church and conference circuits, as well as our other resident creatives who have entombed themselves in the church structure, need to be booted out. These believing artists do not need to be excluded from communion or the fellowship of the saints but they need to be eased out of their cozy comfort zones in front of the pews. They need to be plunged into the creative fire of the marketplace, or at least the community, and test their abilities, faith and witness in the world. They need to feel the heat of unbelievers and learn to pray with compassion and discernment. These believing artists need to experience the creative culture of the world from the inside. Many are too afraid to step out into the world. Some say that they just “don’t feel called,” or they declare that they were “saved out of the world” while others proclaim they “won’t go back.” Many times all this sort of reply is saying is that “I’m too scared!” Or, unfortunately, it also can mean “this type of career move will jeopardize my cash flow”…God honors His word and is faithful to see it accomplished. He also honors humility and a spirit willing to step out in faith and do the uncomfortable…Consider yourselves. Do you need to be weighed in the balance? If you think so, consider expanding your experience base. Do not let your fear of rejection, or some other piece of baggage you have had strapped to your back since childhood, keep you from exercising your talents, your faith and your witness.¹²

Musicians as well as all who call themselves followers of Christ need to take this challenge personally, because they will enable the church to have a voice in its culture that will touch and engage issues that never have been discussed before openly and intelligently.

¹¹ See the Livdin church homepage to gain insight to all the different avenues of engagement, www.livdin.fo.

The Value of this Study for Faroese Culture

There is great value in this study because music has a primary place in Faroese culture. A research project like this has never been done in the Faroe Islands before. Key musicians and artists have openly responded with curiosity and willingness to learn more about a biblical theology of music and what it can bring to the discussion of music and art. Therefore this project will be the foundation for future research. Furthermore, this project hopes to give Christian musicians a stage to enter the discussion about values and morals. Their presence and participation will give insight that will influence culture in positive, pure, creative and challenging ways.

Compared to the rest of Europe the music scene in the Faroe Islands is insignificant, yet it is rich with talented and passionate musicians. Music has been part of the Faroe Islands since the Middle Ages, and though its size and location in the North Atlantic have isolated it somewhat from the international music community, Faroese music is growing increasingly visible and dynamic. The interest in music is immeasurable; almost every occasion is an opportunity to sing, dance and play. The islands have several summer music festivals and concert houses that offer a wide variety of musical events including a jazz festival every year. This nation loves music and art. What an opportunity for musicians who are Christians to get involved.

13 The Faroese tradition for unaccompanied singing began back in the Middle Ages with the “chain dance,” which is still a prominent part of the Faroese cultural and musical life today. The chain dance ballads are rhythmic tales that have their origins in the songs about heroes and legends that fill the pages of Nordic tales. Everyone can experience this special art form in the centre of the capitol Tórshavn during the St Olav’s Day celebrations at the end of July. The story is emphasized at its most dramatic points by singing louder and stamping the dance steps quite forcefully—sometimes lasting up to two hours. As you walk the streets of Tórshavn you hear music from every bar, restaurant, coffee house and church. There are dozens of choirs, pop-groups, jazz bands, brass orchestras and classical ensembles that offer concerts every week. Art exhibitions, museums of modern art, book sales, CD recordings, recording studios and public performances are an integrated part of people’s lives in the Faroe Islands. The Faroese Music School was established in the mid 1980s and has played a major role in the training and education of musicians while providing a vibrant and creative environment for young musicians. The Nordic House started its activities in 1983 and has been important to the Faroese music scene. It is now home to the Faroese Symphony Orchestra. Contemporary Faroese music stars also improvise elements from the ancient singing and dancing tradition. A prime example is Eivør Pálsdóttir, a striking singer with mermaid style
Research Method and Subjects

This project will add significant value to the missing literature dealing with theology, music, culture and Christian musicians in the Faroe Islands. The research method chosen for this project is program development and evaluation. The seminar was conducted within five weeks beginning with the musicians answering a questionnaire that asked ten questions for each of the three hypotheses.\footnote{14} First the musicians completed a pre-test on a computer-designed document,\footnote{15} which was then stored on a database that was developed for this purpose.\footnote{16} Then the teaching sessions were conducted over two long Saturdays.\footnote{17} The musicians completed the computer-designed post-test two weeks after the second Saturday.\footnote{18} The results from the tests are presented in chapter 4 of this dissertation.

hair and a huge voice. Her music is a rare modern interpretation of folk music spiced with jazz and melodious stringed instruments. Teitur Lassen is a singer songwriter touring both the USA and Europe. His almost crying voice and original musical arrangements reach into the heart of a wide group of listeners. In the summer months it is possible to join composer Kristian Blak and others on a sailing trip into the deep grottoes along the rocky coast while listening to music from a variety of instruments accompanied by the lapping waves, seagull’s cries and the grottoes unique acoustic. Kristian Blak has also composed classical music together with Sunleif Rasmussen, another composer inspired by the Faroese nature. In 1995 seven young Faroese musicians formed an ensemble to perform and promote classical music composed by Faroese composers. Today Aldubáran has fourteen members playing the flute, clarinet, bassoon, horn, trumpet, trombone, violin, viola, guitar and piano. This rather untraditional combination of instruments makes for great diversity in concerts and recordings. In the rock/pop departments The Dreams, Boys in a Band, Tyr, 200, and SIC are talented musicians making their impact both in the Faroe Islands and abroad. The Christian music scene in the Faroe Islands is also growing rapidly with artists like Anna Háberg with her Jazz inspired sound, Regin Guttesen with his crispy voice and inspiring musical progressions, TOS with their original Gypsy/Nordic chords with inspirational words, Heini Lutzen with his rock inspired hymns and Lisa Fredriksberg with her inspirational worship songs. Many of the evangelical churches are known for their singing, songwriters, choirs and inspiring musicians who are also involved in the music scene in their culture.

\footnote{14} See Appendix 11: Instrument for Measuring Program Development.

\footnote{15} See database program at www.livdin.fo/JZ/_spurningar_innset.php (in Faroese).

\footnote{16} See Appendix 8: Guidelines for Answering Data Base Questions.

\footnote{17} See Appendix 19: Seminar Schedule.

The research subjects of this study were the musicians at Livdin Church Center. A letter was written to about forty musicians explaining the purpose of the project and asking for their participation.\(^\text{19}\) All of them are followers of Christ who are active in the worship music in the church, and some of them are active already in engaging their culture for Christ. The purpose of the questionnaire and seminar was to encourage and equip them to become more involved in ministry through music to engage culture for Christ. Thirty-three of them committed themselves and attended the training program.\(^\text{20}\)

The three hypotheses for this research project were as follows: First, after this training program, musicians who are followers of Christ will have a biblical and theological understanding of how music can be used to engage culture. Second, after this training program, musicians who are followers of Christ will be more willing to develop personal character and growth in Christ. And third, after this training program, musicians who are followers of Christ will be skillfully equipped and more willing to engage culture for Christ. To support, test and structure the hypotheses, the seminar was divided into three main sessions.\(^\text{21}\)

**Preview of Remaining Chapters**

Chapter 2 seeks to explain the biblical and literature knowledge, which address the ideas in the hypotheses. First, some of the questions are discussed for when musicians are to develop a theology of music based on their biblical knowledge of music and theological foundations in Scriptures. Questions for the first hypothesis deal primarily with knowledge and understanding of music and theology and how to bring

\(^{19}\) See Appendix 7: Letter of Invitation.

\(^{20}\) See Appendix 16: Names of Seminar Musicians.

\(^{21}\) Chapter 3 will give an overview of each of the seminar sessions.
them together. Second, a biblical background and literature knowledge of the relationship between the application of a biblical theology of music and musicians’ personal lives are studied. Questions for the second hypothesis deal primarily with the integrity and character of musicians as they seek to engage their culture for Christ. Questions that deal with attitude and behavior are asked and answered. Third, a biblical background and literature on why and how to use music to engage culture for Christ will be studied. Some of the main questions in this chapter are for musicians to wrestle with as they seek to engage their culture for Christ. Questions for the third hypothesis deal primarily with how musicians become ready to engage their culture for Christ. Questions that deal with action and engagement are asked and answered.

Chapter 3 deals with the methodology of the project. The musicians at Lívdin Church Center were the primary targets of this study, and the purpose of the project was to encourage and motivate them to become more involved in ministry through music to engage their secular culture for Christ. The teaching material was conducted at Lívdin Church Center in Tórshavn in the Faroe Islands on March 13 and 20, 2010. The literature review was a primary source for the development of the research instrument. The research instrument used was a pre- and post-seminar test/questionnaire. The questionnaire used a 5-point Likert Scale ranging from 1 (no progress or development) to 5 (excellent progress and development). The questionnaire asked ten questions for each of the three hypotheses and thirty questions in all. The pre-test was taken at the beginning of the seminar, and the post-test was taken about two weeks after the seminar.

Chapter 4 looks closer at the anticipated results as they relate to the hypotheses and analyzes the test results for the participants in the seminar. The

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22 See Appendix 20: Seminar Notes for Musicians.

23 See Appendix 11: Instrument for Measuring Program Development.
anticipated results were, first, that musicians will have a better understanding of music in
the Bible and how to develop a biblical theology of music that will help them engage
culture. Second, musicians will begin to see the important link between being a musician
and being a follower of Jesus Christ who develops integrity, humility, excellence and
discipline by spending time in God’s Word, prayer and being involved in a community of
believers. Third, musicians will be more aware of how to understand culture and how to
engage as Christians in culture while being willing to help their churches become places
where younger musicians will be equipped and encouraged to use their gifts both inside
and outside the walls of the church.

Chapter 5 discusses the data as it relates to each hypothesis, draws
conclusions from the research findings and categories, suggests ways to strengthen
Livdin Church Center in its program for preparing musicians for engaging their culture,
discusses implications for ministry, discusses anticipated limitations and recommends
further research.

The appendices contain research data and practical information. The
appendices will include an outline of the seminar designed for the musicians, the research
instrument in the form of a questionnaire, my personal journey in music, key terms and
definitions, a detailed outline of how music can be used as theology, interviews and other
documents relevant to the research. The bibliography will list all of the literature used to
develop this dissertation.

Hopefully, this project will be helpful for the musicians at Livdin Church
Center, and these musicians will find a meaningful ministry as well as a spiritual home
that is committed to fulfilling God’s mandate for mission. This project will be the
beginning of an era in the Faroe Islands where Christian musicians and artists from all
backgrounds will bond together to engage culture in a new way so that the power of the
gospel will influence the Faroese culture through musicians and their music.
CHAPTER 2
RESEARCH AND LITERATURE REVIEW

This chapter discusses the biblical analysis and literature review for a biblical and theological background for music, the life of musicians, and their engagement in culture. The biblical analysis and literature research are based on the following three hypotheses: First, after this training program, musicians who are followers of Christ will have a biblical and theological understanding of music to engage culture. Second, after this training program, musicians who are followers of Christ will be more willing to develop personal character and growth in Christ. Third, after this training program, musicians who are followers of Christ will be equipped and more willing to engage culture for Christ.

A Biblical Theology of Music

Ultimately music is a gift. As with any gift, the more we learn to value, use and understand it, the more we may learn about the nature and preferred way of working of the one who has given it. Presents are expressive of the presenter; and for many people music is foremost among those gifts of creation that serve to render the character of God.¹

This section looks at the elements for building a biblical theology of music so that musicians can have a firm foundation for their engagement in culture.² Music can be defined in simple terms.³ It is the combination of rhythm, melody, harmony and tone.


² For definitions on key terms see Appendix 5: Key Terms and Definitions.

³ All music has a melodic line of some sort, even it is not an attractive melody. Even a single drum beating has a melody, a single monotonous tone of the instrument itself. Of course, the pitch can be
color. It is impossible to have music without these elements. Rhythm makes music possible to be understood and enjoyed as the beat takes the listener on a journey to comprehend the time sequence of each bar. Jeremy Begbie notes, “Music is involved in an especially intense way with time, to a degree unparalleled in any other form. This is because it does not simply take time; notes are critically timed in relation to one another (even in improvised music), creating very specific patterns…The timing of notes relative to one another is fundamental to what music is.”

Melody is the selection of notes out of the twelve tones of a chromatic scale to order and sequence them in such a way that it makes a unique melody. Harmony is the art of putting tones together to occupy the same space and time simultaneously on a journey through minor and major chords being taken from consonance to dissonance and giving the participant the feeling of equilibrium, tensions and resolutions. Begbie observes:

This ETR (equilibrium-tension-resolution) pattern works in many different ways and at many different levels, potentially engaging every dimension of music. ETR patterns accumulate to give music a forward-moving feel…It drives varied according to the tightness of the skin on the drum. The tone color tells what instrument is being played. Of all the elements of music, only harmony is an option, because it is added to music for depth, color, richness, and complexity. Of the musical elements harmony is the most sophisticated. Early harmony was a reproduction of the melody line, a particular interval above or below it. It illustrates how harmony is achieved in music: by having a second melody occurring together with the first. This was achieved, however, by following certain rules: the second melody could occur at a restricted range of intervals above or below the original melodic line. The intervals were two only: the fourth and the fifth. The introduction of the more colorful thirds and sixths came much later, thus forming the basis for music as it is today (see article by Ian Hodge “Understanding the Rules of Music,” Reformation of the Arts and Music: An Exploration of the Arts, Music, and the Christian Worldview, August 1992, www.artformation.com (accessed November 2009). For a further study of musical “tone,” “motion,” “time” and “space,” see Victor Zuckerkandl, Sound and Symbol: Music and the External World (New York: Bollingen Foundation, 1956); see also further discussion by the same author in his book, The Sense of Music (Princeton, NJ: Princeton University Press, 1958) where he touches on “melody,” “texture and structure,” “meter and rhythm,” “polyphony,” “harmony,” “melody and harmony.” See also Robert Sholl, ed., Messiaen Studies (Cambridge, UK: Cambridge University Press, 2007) on French composer Olivier Messiaen who was one of the major figures on twentieth-century music. See also Glen Haydon, Introduction to Musicology: A Survey of the Fields, Systematic and Historical, of Musical Knowledge & Research (New York: Prentice-Hall, 1941). See also Jeremy S. Begbie, Theology, Music and Time (Cambridge, UK: Cambridge University Press, 2000) and Resounding Truth: Christian Wisdom in the World of Music (Grand Rapids, MI: Baker Academics, 2007). See especially chapters 8-11 on the technical side of music as it relates to theology.

4 Jeremy Begbie, Resounding Truth, 220.
toward future rest and closure, often (but not always) leading to some kind of goal or gathering together of musical process. We sense it is going somewhere. We are made to expect, and often to want, future sounds.  

Tone color, or timbre, can be added to these three elements. Tone color is “that quality of sound produced by a particular medium of musical tone production,” says well-known composer, Aaron Copeland. This mystic combination of rhythm, melody, harmony and tone color has had an incredible effect on the human mind and soul. The words of Herbert Lockyer, Jr. give a taste of the effects music has had on humans:

What is this mystery that gives flight to the imagination, touches the deepest emotions, and speaks to the soul? From poets and mystics to saints and sinners, from antiquity to the immediacy of each breath we take, music communicates when words cannot.

The Oxford Universal Dictionary defines music as, “that one of the fine arts which is concerned with the combination of sounds with a view of beauty or form and the expression of thought or feeling.” As fine art, music is classed with painting, sculpture, architecture and design. Yet music commands its own peculiar field. Archibald Davidson says, “You cannot analyze music as you would a picture or a statue or a building; you must apprehend music at the very second of its passing.” The uniqueness of listening to music is that it is like experiencing moving art. The listener flows with it, and he does not know where it is going to take him.

Even in the days of great philosophers such as Aristotle, Plato and Socrates, there was a profound understanding and respect for the remarkable influence music could

5 Jeremy Begbie, Resounding Truth, 278.
have on its listeners. Aristotle believed that music was not only to be used in education. He emphasized its power, offering of pleasure, peace and harmony, and even the authority it has to shape a person’s character. He writes:

As music is one of those things which are pleasant, and as virtue itself consists in rightly enjoying, loving, and hating, it is evident that we ought not to learn or accustom ourselves to anything so much as to judge right and rejoice in honorable manners and noble actions. But anger and mildness, courage and modesty, and their contraries, as well as all other dispositions of the mind, are most naturally imitated by music and poetry; which is plain by experience, for when we hear these our very soul is altered…From what has been said it is evident what influence music has over the disposition of the mind, and how variously it can fascinate it: and if it can do this, most certainly it is what youth ought to be instructed in.10

As Aristotle observed the effect of music on the human soul, so Plato observed the effect music had on society in his day. He sounds like a modern-day philosopher when he writes, “In order to take the spiritual temperature of an individual or society, one must mark the music.” He also understood the significance of “musical training while still in the time of youth, even before he is able to know the reason why.”11

Socrates, who also had a positive view of music, even warns about the power of music when he writes, “Any musical innovation is full of danger to the whole state, and ought to be prohibited . . . when modes of music change, the fundamental laws of the state always change with them.”12

What was true in ancient days is also true today. The power of music as an instrument for the desensitizing and conditioning of modern society cannot be underestimated. Today MTV, YouTube, iTunes and the iPod shape the values of most


people in their teens and twenties. Begbie says, “Not only is music ubiquitous, it is powerful: creating moods, evoking memories and images, uniting people, and providing an outlet of expression for even the most tone deaf among us.” Among the arts music is still the primary communicator of values to the younger generation. Therefore, music is a force that cannot be ignored or dismissed.

The Bible is full of references to music. God touches the human soul, speaks to the human heart and reveals himself to the human mind in many different ways. Niniger describes God’s gift of music and how it is evident in every area of life:

Music is God’s gift to all mankind. It is the language of the soul. It is spontaneous. Every emotion of the human heart finds expression through music, from its deepest sorrows to its highest joys. The infant child is lulled to sleep with tender song. Boys and girls experience music from the days of kindergarten to those of high school graduation. Marriages take place to its beautiful strains. Music stirs the soldier trudging wearisome miles. Its ministry embraces all who in the sunset of life find solace in well-remembered music of another day.

For the Christian, music is one of God’s ways to build an intimate relationship. It is like learning a new language. Learning a new language enables people to discover more about the world. The process of learning new words and understanding new grammar is difficult, but it takes people to places they have never been before. It is like learning the huge range of words for “love” in Greek, each referring to a different type. Learning a new language and getting inside the nuances of that language brings discernment and understanding. Musical language has the same effect. Allen and Borror write:

It would be difficult to overstate the power of the musical language. It has emotional-mental stimulation unmatched by any other means of

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communication…God gave us this gift of music that we might develop it and use it to express our creativity in praise and worship.\textsuperscript{15}

One essential reason God created musical language is to deepen relationships between creator/composer, performer/musician and listener/audience. First composers create music in their minds and then write it on paper. Performers perform the music that originated in the composer. As performers express the music through their own feelings, interpretation and phrasing, listeners experience the composer and performer in their unique way. Thus there is formed a relationship between composers, performers and listeners. This truth comes to light through the psalmist who sings, “Sing to him a new song; play skillfully, and shout for joy” (Ps 33:3). The psalmist is recognizing the relationship of vocalists (“sing to him”), composers (“a new song”), instrumentalists (“play skillfully”), and audiences (“shout for joy”). There is a deep sense in which there is a profound relationship between the divine Artist—God, and human artists—musicians, that has to be there before the art can be taken further. In a sense it is as if artists are invited to take part in a divine and mysterious relationship with the Creator. In 1999, Pope John Paul II wrote a letter to artists. In the opening lines he writes these words:

None can sense more deeply than you artists, ingenious creators of beauty that you are, something of the pathos with which God at the dawn of creation looked upon the work of his hands. A glimmer of that feeling has shone so often in your eyes when—like the artists of every age—captivated by the hidden power of sounds and words, colors and shapes, you have admired the work of your inspiration, sensing in it some echo of the mystery of creation with which God, the sole creator of all things, has wished in some way to associate you.\textsuperscript{16}


\textsuperscript{16} Pope John Paul II, “Letter to Artists: To All Who are Passionately Dedicated to the Search for New “Epiphanies” of Beauty so that Through their Creative Work as Artists, They May Offer These as Gifts to the World,” Libreria Editrice Vaticana, (April 4, 1999).
In this letter, John Paul II inspires artists to look beyond the creativity of their own hands to see the deeper relationship between themselves and the Creator God—the most prized piece of art.

Another essential reason God gave musical language is conversation, which makes relationships even deeper. As an Artist, God speaks through music to touch the innermost strings of the heart. Music has the ability to move the consciousness of man because it has the ability to communicate ideas and thus speak a language. This language is unique because within Scripture, God reveals himself through unspoken but real revelations. Astley, Savage and Hone write, “Music may also serve as an appropriate model for divine revelation, giving us glimpses of ‘other worlds’ and a sense of the ineffable, while communicating truths that are often too deep for words and even disclosing aspects of God.” In this conversation, however, God uses words also. Jeremy Begbie notes, “Music is attracted to words and words are one of the most irrepressible partners of music.” This is precisely where music has such a large role as a vehicle of God’s revelation of himself. Music is a gift of God and is part of the general revelation, while the incarnation of Christ Jesus and Scriptures are God’s special revelations of himself. Music thus becomes a carrier of the message about God’s special revelation by pointing to the truth of Scripture and to the person of Jesus Christ. The great missionary movements in the eighteenth and nineteenth centuries used music and songs to communicate the gospel to people who could neither read nor write, and the message goes straight to their hearts because the language barriers were taken away. The music in the voice of the singer just as much as the voice of the preacher continue to spread the

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17 Astley, Savage and Hone, *Creative Chords*, 240.

gospel and Christ’s teaching through the villages and cities of unreached continents. Music is God’s way to enter into an intimate relationship with true conversation. This should give musicians a desire to look deeper into this relationship.

**Elements for a Biblical Theology of Music**

Music is woven through the Bible as a unifying thread that crosses path with creation, fall, redemption, grace and hope. Jeremy Begbie warns that a theology of music cannot be built only on passages about music in the Bible because, “It certainly does not supply anything like a ‘theology of music.’ No verses or passages address at any great length how music is to be viewed in relation to God.”

He reminds musicians who are going to build a biblical theology of music that, “Gaining theological wisdom about music from Scripture will come more from taking account of the whole sweep of God’s creative and redemptive purposes that Scripture recounts than by scrutinizing specific biblical references to music.” Therefore a theology of music must be built on a much broader theological basis where God’s creative and redemptive purposes from the beginning of creation to the creation of the new heaven and the new earth are taken into account. Music has a role in the whole purposes of God as the chronology of time unfolds. Few musicians, however, have developed a biblical theology of music and have therefore never seen the world of music through God’s eyes. Jacques Attali, in his book *Noise*, writes, “Music is more than an object of study; it is a way of perceiving the


20 Ibid., 59.

21 Like music, theology is also conveyed in a practical manner, whether in writing or in speech, whether in the systematic setting forth of specific doctrines, or in hymns, sermons, prayers, or formulated creeds and confessions of faith. These are practices in language oriented to addressing and expressing God. Furthermore, there are multiple types of theological thinking. In Scripture, narratives, parables, canticles, prophetic speech on the edge of poetry, and wisdom teachings, as well as the specific formulation of “doctrine” – what is to be believed about God and the world. Don E. Saliers, *Music and Theology* (Nashville, TN: Abingdon Press, 2007), 20.
Christian musicians who build a biblical theology of music perceive God at work in music. Musicians must be encouraged and equipped to think through the elements on which they are to build a biblical theology of music (see figure 2.1).

**Lordship of Christ**

The first element for a biblical theology of music is to recognize the lordship of Christ. A person, who recognizes Jesus Christ as Lord of all, should be free to be creative. “How much of life is Christ to be Lord over?” asks Francis Schaeffer. “Is he only interested in that part of life we think of as religious or spiritual? Or is he interested in every facet of our lives—body, soul, mind and spirit? The sort of art we make as Christians will illustrate our answer.” He continues to argue that many Christians have tended to relegate art to the fringe of life. This attitude hinders musicians to be creative


24 Ibid., 14-19.
and to broaden their engagement in culture. A true understanding of Paul’s doxology about the lordship of Christ in Colossians 2:14-20 teaches that Jesus Christ is the Lord of the universe and is creation’s foundation, filling, life-giver, sustainer, and purpose-giver. He has saved this fallen world through his death on the cross. Christian musicians need to come back to Christ’s lordship over creation, over redeemed lives and over fallen cultures. Schaeffer says, “As Christians we are to look to Christ day by day, for Christ will produce his fruit through us. True spirituality means the lordship of Christ over the total man.”

This also includes the area of music and creativity. Christian musicians should not be known for effortless Sunday worship music or contemporary Christian music limited by Christian jargon and symbols only. This leaves the rest of God’s creation untouched. This must change.

In his book, *Imagine: A Vision for Christians in the Arts*, Steve Turner argues that evangelical Christians traditionally take redemption as their starting point in everything they create and thus limit the lordship of Christ from the rest of creation. Many Christian musicians categorize music as either Christian or non-Christian and say that all Christian music must include something about Christ and his death and resurrection. However, when musicians begin to understand the lordship of Christ over all of creation as witnessed among the musicians at Lívdin Church Center, they begin to understand that everything in God’s creation can be the starting point of their music. Musicians who understand the lordship of Christ will not be limited to composing a mini sermon in all their music. Of course, they will include Christian truth in their music, but they will also record the questions and anxieties of their time and worldview that will

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26 Steve Turner, *Imagine: A Vision for Christians in the Arts* (Downers Grove, IL: InterVarsity Press, 2001), 35. Turner was a student of Francis Schaeffer at L’Abri in the mountains of Switzerland in the 1970s. This book has been helpful in the literature research, because it deals with the same questions I was struggling with as a younger professional musician and others I still contemplate.
contribute to discussions in their culture in a God honoring way. With all of creation as their starting point, they will build common ground with the secular world and be able to bring in the hope of redemption where it is possible or suitable.\(^{27}\) For both Turner and Schaeffer, who strongly believe in the lordship of Christ, creation (or everything in God’s creation, redemption included) should be the starting point of an artist’s art. The phrase, “Christian art,” must be redefined and its narrow connotation reestablished. The risen Christ is Lord of all of life including body, mind, marriage, homes, work, business, education, money, relationships, sports, art, music, leisure and culture. There is no area of life about which one can say Jesus is not Lord. This frees musicians to get involved in their church and culture. Furthermore, it reminds musicians who their master is so that they do not have to be confined to doing music for the sake of music but for their Lord’s sake and for his glory.

Theological Importance of Art

The second element for a biblical theology of music is to recognize what the Bible says about art as a whole. One of the key passages on which to build a theology of music is a passage that does not deal with music at all. Rather, it deals with architectural art. God called and gifted two men to become leading artists in the construction of the tabernacle (Exod 31). Though these men were called in the visual arts to build the tabernacle, their example applies to all artists to recognize their artistic abilities as God’s call and gifting. The tabernacle was God’s earthly dwelling place, and this work had to be done skillfully (Exod 26:1, 28:3; cf. 25:9, 18, 31-33, 40). Schaeffer comments, “The

\(^{27}\) Turner, Imagine, 12.
implication is that there is freedom to make something which gets its impetus from nature but can be different from it and it too can be brought into the presence of God.”

To complete the tabernacle God called two men—Bezalel and Oholiab (Exod 31:1-3, 6). They were artists who were called and gifted to use their art in their own vocation by using the material God gave them (Exod 31:3). Furthermore, God “filled them with the Spirit” to do the work (Exod 31:3). This context seems to mean that they were equipped to fulfill the particular task to which they were called. The expression “filled with the Spirit” appears in 28:3; 35:1; Deuteronomy 34:9 and Micah 3:8, each time with the idea of God fitting the person for a task that serves the well-being of God’s people.

This passage also teaches that God loves a variety of arts. God filled them with his Spirit to do all kinds of art (Exod 31:3-5). Philip Ryken notes, “Bezalel was able to work in a wide variety of artistic media…with the talent to work at ‘all kinds of craftsmanship.’ Oholiab was equally versatile…as he served as ‘a craftsman and

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28 Schaeffer, Art in the Bible, 24.

29 Bezalel means “in the shadow of God,” and is a good name for an artist working under divine direction and following a divine pattern, with God as the leading Architect and Artist of the Tabernacle. 1 Chronicles 2:19 describes him as a descendant of Caleb. Oholiab, from the tribe of Dan, means “my tent is the Father-God,” and explains what the Tabernacle was designed to show, namely, that God is the shelter of his people.

30 Their calling was not a general call but a specific call for a specific work. They were called by name for a work that was reflected in their names. They were God’s personal choice for this work. A true artist knows how to combine all given elements together to create beautiful art. They were gifted with “wisdom, understanding, knowledge, all kinds of craftsmanship and skill.” Taken together they were thinking with their minds, feeling in their hearts and making with their hands (see Exod 3:6b-11).

31 This is the first time “the filling of the Spirit” is mentioned in the Bible and therefore teaches something about the importance of the arts and artists as carriers of God’s purposes for aesthetic beauty (see notes on Aesthetic beauty).

32 In the New Testament the “filling of the Spirit” is more connected to the continual indwelling of the Spirit in a Christian’s life for empowering him to witness, use his gifts, and to walk with Christ (Luke 1:15, 41; 4:19; Acts 1:8; 2:4; Eph 5:18).
designer, and an embroiderer in blue, purple and scarlet yarn and fine linen’ (Exod 38:23).”

God encourages all kinds of arts to flourish in all their potential. He gives artists freedom and inspiration to use his sanctified imagination and create out of the material provided so they will “discover the inherent possibilities of creation and thereby come to a deeper knowledge of our Creator.” This passage teaches that artists are called and gifted, personally, by name, to do all kinds of art—to write, draw, act, paint, build, sing, play, perform and dance to the glory of God according to their imagination.

Important lessons from this passage can be used to formulate a biblical theology of music. First, a musician needs to know that his call and gift come from God as Creator. God has created, called and given the gifts to create (Gen 1-2). Second, God


34 Ibid., 35.

35 Exodus 31:1 reveals God saying to Moses, “See, I have called by name...” This is a specific calling out from among others for a specific task. Ryken argues that to know whether one knows he is called to be an artist or not, he must have passion for the holy desires of his heart that come from God. But passion alone is not sufficient. An artist must also be strongly gifted. Like Bezalel and Oholiab in building the Tabernacle the artist must “have been given ability” from God and be “willing to come and do the work” (Exod 36:2). Ryken continues, “The most reliable way to discern one’s calling is to submit to the judgment of experts. As a matter of good stewardship, Christians who practice one or more of the fine arts should strive to make an accurate assessment of their artistic abilities and to develop their skill accordingly. The gift of someone who is truly gifted will be confirmed by those who are qualified to know. This call should then be pursued, no matter what sacrifices are required” (Ryken, Art for God’s Sake, 25-26).

The text states that God gifted Bezalel and Oholiab as artists. God seemed to have given this gifting to them at birth, and God directed their path towards this specific task to build the tabernacle. Everything they had done artistically up to this point was a preparation for this magnificent work. And as they were filled with the Spirit their artistic gifts were brought into new spiritual dimensions. John Durham says Bezalel was “specially endowed for his assignment by an infilling of the divine spirit, which adds to his native ability three qualities that suit him ideally for the task at hand: wisdom, the gift to understand what is needed to fulfill Yahweh’s instructions; discernment, the talent for solving the inevitable problems involved in the creation of so complex a series of objects and materials; and skill, the experienced hand needed to guide and accomplish the labor itself” (John I. Durham, “Exodus,” Word Biblical Commentary [Waco, TX: Word Publishing, 1987], 410, quoted by Ryken, Art for God’s sake, 20). Gene Edward Veith argues further, “Skill” must refer to the artist’s innate talent, described here as a gift of God. ‘Intelligence’ underscores that a true artist not only works with his hands but with his mind, in contrast to current views that consider artistic inspiration to be non-rational or even anti-rational. ‘Knowledge’ as a gift for the arts means that artists must know things, from the properties of their materials to the ideas that their art can convey. ‘Craftsmanship’ refers to the artist’s technique, the difference between a work of any kind being
loves creativity and has created creative beings. Third, God uses all kinds of music and gives aesthetic freedom. Fourth, God maintains high aesthetic standards for music.

God says Bezalel and Oholiab were to build and create “according to all that I have commanded you” (Exod 31:11). Every musician is to reflect God’s character through his music. A study of God’s character is beyond the purposes of this dissertation. However, for the purposes of music, musicians are to show God’s character of goodness, truth, poorly executed or well-made” (Gene Edward Veith, “Stealing Beauty,” World, March 20, 2004, 37, quoted by Ryken, Art for God’s Sake, 20-21).

36 The text says that God gave them gifts to create “all kinds” of art (Exod 31:3-5, see also 38:23). To view the list that summarizes the materials and work that went into the tabernacle, see Exod 31:6b-11. When this is applied to music, God is not limited to one or two kinds, but he is infinite in his taste and choice of music.

37 God gave the artists aesthetic freedom. God gave Moses plenty of instructions as to how to build the tabernacle. Yet, he left many things unspecified. These things were left up to the artist’s sanctified imaginations as expressed both in symbolic, representational and nonrepresentational or abstract art. This is why it is not known exactly what the tabernacle looked like.

38 Character refers to all the expressions that reveal who God is and how he relates to his creation and created beings—especially human beings. God’s character is seen in his holiness, goodness, love, grace and wrath, and God’s creating, leading, judging and redeeming show his character as well. This project uses goodness, truth, beauty, freedom (or liberty) and hope in relation to music as a vehicle to show God’s character.

39 Any piece of art or any composition of music should be of good quality. In Philippians 4:9-10, Paul encourages the Philippian Christians to be characterized by qualities that reveal God’s character and attributes. Ryken comments, “Goodness is both an ethical and an aesthetic standard. Bezalel and Oholiab were not allowed to make anything that violated the Ten Commandments—especially the second commandment, which outlawed idolatrous images of the divine being, or any other form of false worship (Exod 20:4-5). Similarly, Christian artists should not make anything that is immoral or that is designed to serve as an object of religious worship. But goodness is also an aesthetic category. Israel’s artists were called to make good art—art that was excellent, art that demonstrated mastery of technique in a particular artistic discipline…(Exod 31:11)…God’s careful instructions for building the tabernacle shows that his perfection sets the standard for whatever is created in his name. In the visual arts and all the arts should be made as perfect as possible, offering God the very best” (see Ryken, Art for God’s Sake, 37-38). See also Psalm 107:1 and 119:68.

40 Art and music should show truth as it really is. Ryken comments, “Art is the incarnation of truth because art penetrates the surface of things to portray them as they really are…Art communicates truth in various ways. Sometimes it tells a story, and the story is true to human experience—it is an incarnation of the human condition. Sometimes art tells the truth in the form of propositions. This is especially characteristic of literary art forms, which speak with words. Art can also convey emotional and experiential truth, and it can do this without words, as is often the case with music. But whatever stories it tells, and whatever ideas or emotions it communicates, art is true only if it points in some way to the one true story of salvation—the story of God’s creation, human sin, and the triumph of grace through Christ’
beauty, freedom and hope through their music. The flipside of this principle is that exposing the antithesis thereof is one way to reflect God’s character. Fifth, music is for

(Ryken, *Art for God’s Sake*, 39-40). Truth expressed through the arts will indeed set people free (John 8:32, 36; Isa 45:19; 1 Thess 1:9).

In general art should be beautiful and all music should be sweet. God’s passion for beauty is seen in his magnificent creation of the galaxies and universe. Form or construction on its own is not enough for God. He wants it to be beautiful as well. This is seen in the construction of the tabernacle. Ryken comments, “There was beauty in the color of its fabrics, the sparkle of its gems, the shape of its objects, and the symmetry of its propositions. The tabernacle was a thing of beauty” (Ryken, *Art for God’s Sake*, 42). In the construction of the temple art was created with no utilitarian purpose but for the expression of what God deemed beautiful (2 Chron 3:6; see also Ps 27:4).

Freedom is an essential character of the life of the musician—both to have freedom to create and to convey freedom to his hearers. His music should inspire others to live freely and encounter the liberty God has given them in their lives (see Gal 5:1).

Hope is revealed throughout Scripture to encourage God’s people to await his coming to establish righteousness and peace (Rev 19). Music and art give hope. Ryken says, “Christian art is redemptive, and this is its highest purpose. Art is always an interpretation of reality, and the Christian should interpret reality in its total aspect, including the hope that has come into the world through the life, death, and resurrection of Jesus Christ. Rather than giving in to meaninglessness and despair, Christian artists know that there is a way out. Thus they create images of grace, awakening a desire for the new heavens and the new earth by anticipating the possibilities of redemption in Christ” (Ryken, *Art for God’s Sake*, 41).

The reason for the choice of these characteristics of God is revealed in hypothesis 3.

One of the responsibilities musicians have as followers of Christ is to point to the darkness and lostness of this world to help people to feel, taste, hear, smell and see their darkness and lostness. Goodness, truth, beauty, freedom and hope are not seen in much art in this world and by exposing evil, falsehood, ugliness, slavery and hopelessness, Christian musicians have a great opportunity to engage their culture to represent God’s character. Schaeffer argues that the Christian worldview can be divided into major and minor themes. By the minor theme he means first, the abnormality of the revolting world where man has revolted from God and not come back to Christ and are eternally lost, and, second, that there is a defeated and sinful side to the Christian’s life he or she must live with until the day of redemption. By the major theme he means that, from the Christian’s standpoint, there is meaningfulness and purposefulness of life which rests on the existence of the infinite, personal God who has a character and who has created all things. Schaeffer argues further that Christians and their art have a place for the minor theme because man is lost and abnormal and Christians have their own defeatedness. There is not only victory and song in the Christian’s life. However, Christians go on to the major theme because there is an optimistic answer. This is important for the kind of art Christians are to produce. First, Christian artists need to recognize the minor theme, the defeated aspect to even the Christian life (thus the antithesis). If Christian art only emphasizes the major theme, then it is not fully Christian but simply romantic art. And years of Sunday school literature have been romantic in art and have had little to do with genuine Christian art. On the other hand, it is possible for a Christian to major on the minor theme, emphasizing the lostness of man and the abnormality of the universe; these Christians are equally unbiblical. There may be exceptions where Christian artists feel it their calling only to picture the negative, but in general for the Christian, the major theme should be dominant—though it must exist in relationship to the minor” (Schaeffer, *Art and the Bible*, 83-86). Ryken argues further, “Modern and postmodern art often claims to tell the truth about the pain and
the glory and pleasure of God. Music is not for music’s sake but for God’s sake. Music has intrinsic worth in and of itself apart from any utility, but if the purpose of music is to reveal the character of God, music in and of itself cannot feed the mind or nourish the soul. The motive of the Christian musician should be to give God the glory and honor in his overall work in music. The sixth and final lesson drawn from this text is that music is for the edification and enjoyment of man. God’s people found great joy and enthusiasm in building the tabernacle (Exod 35:30-36:1). Actually, the people were so excited that they brought more materials than were needed—so much so that Moses had to command the people not to bring more because “the material they had was sufficient to do all the work, and more” (Exod 36:2-7). Furthermore, as it became God’s dwelling place among his people for generations, the building as a piece of art was highly valued.

Some Christians might oppose this principle based on their understanding of the second commandment that forbids all “graven images” (Exod 20:2-4). They say that all art is forbidden because God says, “No graven images.” Music can become a “graven image,” they say. Schaeffer answers this statement by observing Exodus 20:2-4 together with Leviticus 26:1. In both of these passages the key words, “bow down unto it” occur. He therefore concludes, “This passage does not forbid the making of representational art

absurdity of human existence, but that is only part of the story. The Christian approach to the human condition is more complete, and for that reason more hopeful (and ultimately more truthful). Christian artists celebrate the essential goodness of the world that God has made, being true to what is there. Such celebration is not a form of naïve idealism, but of healthy realism. At the same time, Christian artists also lament the ugly intrusion of evil into a world that is warped by sin, mourning the lost beauties of a fallen paradise. When Christian art portrays the sufferings of fallen humanity, it should do so with a tragic sensibility, as in the paintings of Rembrandt. There is a sense not only of what we are, but also of what we were: creatures made to be like God” (Ryken, Art for God’s Sake, 40-41).

46 God loves to see his creatures enjoy themselves in the gifts he has given to them (see Song 5:2 where God says, “Eat, friends, drink, and be drunk with love!”)

47 Some of the artistry in the tabernacle and in the temple was decorative and when scholars try to find spiritual meaning for every detail, they miss the point. Much art is for man to enjoy even though every detail does not have a spiritual meaning, but in the overall work and attitude of the artist, God gets the glory.
but rather the worship of it. Only God is to be worshiped. Thus the commandment is not against making art but against worshiping anything other than God and specifically against worshiping art. To worship art is wrong, but to make art is not. Musicians must fight against the temptation to worship their music by succumbing to pride and a longing for recognition. Often best intentions steal worship from God. It is easy to forget the Giver and become worshipers of the gift. Therefore, musicians must always keep in mind the lessons from Exodus 31 and remember from where their musical ability comes.

Theological Importance of Music

The third element to build a biblical theology of music is to understand some of the key passages about music in the Bible. This dissertation does not intend to cover all the passages dealing with music but rather to look at some of the key passages, such as Psalm 40, which is one of the key passages on which to build a biblical theology of music. David perceived the world through musical eyes. He understood that music is close to God’s heart. The psalmist sings with musical accompaniment, “He put a new song in my mouth, a song of praise to our God; many will see and fear and will trust in the LORD” (Ps 4:3). Craigie comments,

The hymn of praise was in all probability a victory hymn, celebrating not only God’s deliverance, but also the impact of the victory on observers; in perceiving God’s act, they would fear (v 4b)...These past victories and acts of deliverance now form not only the precedent for the king’s supplication, but also the substance of his public declaration of God’s greatness and past achievements.

As David sings this hymn of victory, there are many principles to observe. First, God is the source of music—“He put” (Ps 40:3). Not only does David see God as the source of his music but also of his strength (v.1-2). Instead of defeat and slavery, the

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48 Schaeffer, Art and the Bible, 20.

Lord gives David the sweet experience of victory and freedom. Second, God creates the context of music—“new song” (Ps 40:3). This is not necessarily a new composition but rather a newness and freshness from God received and revitalized through song. Third, God gives David the content of music—“song of praise” (Ps 40:3). In proper response to God’s help, David renews his praise to him. This song is God-directed as David gives God due praise. Fourth, God intends music to have a target—“many will see and fear.” The magnificence of God’s deliverance in David’s life inspired the kind of awe and wonder that evoked a response in those who heard him sing. Fifth, David expresses the result of music that praises God—“will trust in” (Ps 40:3). Listeners have a response of intellect—“see,” emotions—“fear,” and will—“trust” to God-honoring music. This

50 The Hebrew נָפע “new” refers fifty-one times to something new in the sense that it has not been before. The word can also refer to something not previously experienced like getting married (Deut 24:5 “newly” married). The word can also refer to newness (Ps 40:3; 33:3; Rev. 14:13), freshness (Job 29:20) and renewal (Ps 51:12) that continually come to the psalmist. This is the meaning here. And the נֶפֶשׂ “song” is most often translated “sing” or “song” but is also translated as “music” or “musical instruments” in relation to the temple worship (1 Chron 15:16; 25:6; 2 Chron 5:13; 7:6; 23:13; 34:12). Here it refers to a song because God gave him a song to sing with his מַעַל “mouth” or “lips.” F. Brown, S. R. Driver, and C. A. Briggs, Enhanced Brown-Driver-Briggs Hebrew and English Lexicon, electronic ed., (Oak Harbor, WA: Logos Research Systems, 2000), 294; and W. Gesenius, and S. P. Tregelles, Gesenius’ Hebrew and Chaldee Lexicon to the Old Testament Scriptures (Bellingham, WA: Logos Research Systems, Inc., 2003), 263.

51 The Hebrew רָאָה “see” can also be translated “examine” as when the priest would examine a person’s physical and spiritual condition (in Lev 13 the word is used 22 times), or to “consider” or “think deeply” about ones life or God’s work (Ezek 18:28; Eccl 7:13). In Psalm 40 the person would not only see a performance but rather consider and examine deeply the content and expression of the song. Brown, Driver, and Briggs, Enhanced Brown-Driver-Briggs Hebrew and English Lexicon, 906; and Gesenius and Tregelles, Gesenius’ Hebrew and Chaldee Lexicon to the Old Testament Scriptures, 748.

52 The Hebrew word רַעֲיָה “fear” can refer to “reverence” (Lev 19:3; 30; 26:2) and to be “God-fearing” (Neh 7:2). Bratcher and Reyburn write, “The result of the psalmist’s experience on those who hear about it is that they will see and fear. (In Hebrew there is an effective alliteration: יָרַע ... יָרַעא.) This act of seeing probably is to be understood as a reference to the public recital in the Temple (notice our God in verse 3b) of what Yahweh has done for the psalmist. The psalmist’s fellow worshipers will be filled with fear, awe, the proper reverence for God that all his people should have (see 34:7, 9). FRCL translates and fear as a separate line, ‘they will recognize the authority of the Lord.’” R. G. Bratcher and W. D. Reyburn, A Translator’s Handbook on the Book of Psalms (New York: United Bible Societies, 1991), 382; and Gesenius and Tregelles, Gesenius’ Hebrew and Chaldee Lexicon to the Old Testament Scriptures, 364.

53 The Hebrew word תַּמְיָס “put their trust in” is several times used in the context of “putting ones confidence in” (Ps 27:3; Job 40:23; Judg 9:26). The meaning in the Psalm would be that as a result of
response to God-honoring music includes the whole person. Sixth, God always brings music back to the source, namely himself—“the Lord” (Ps 40:3). Thus, when the music and song have come to an end, the praise and glory goes back to the one who initiated it. Only this time, many others join the song. Don Wyrtzen writes:

Released from distress, he [David] moves quickly from anxiety to a joyous celebration of God’s power. This fresh vision of God gives David exciting material for a “new song.” He may have arranged an old hymn—and discovering its genius—added fresh color and new insights. Or perhaps, in the rush of creativity and exhilaration, he composed an entirely new song. Inner joy results in music!  

The development of a theology of music draws several lessons. First, music is God’s gift—“He put” the song into David’s life (Ps 40:3). Music is given as a general revelation from God. Second, music is for edification—it was a “new song” from God’s presence (Ps 40:3). The freshness of a new song gives new strength and vitality. Third, music is for exaltation of God—it is “a song of praise to our God” (Ps 40:3). Christian musicians praise God deeply in his heart. Fourth, music is for engagement—as a musician shares his music, “many will see and fear” (Ps 40:3). A Christian’s music will be heard. Fifth, music is to draw people to God—they “will trust” (Ps 40:3). Not every song or musical performance will have this effect on the audience, but overall the music of the Christian will impact people for Christ. Then sixth, music is for God’s glory—they will trust “in the Lord” (Ps 40:3). Biblical music always goes back to its source—God. Wyrtzen concludes:

This event, and other miraculous deliverances in David’s life, have been the inspiration for many of his great hymns of praise shared with his congregation and recorded for generations to come. As a result, thousands “fear and put their


trust in the Lord.” Worship becomes witness! I also will be used of the Lord today to the extent that I place my faith and trust in Him and lead others to do so. This is the source of both my joy and my music.\textsuperscript{55}

\textit{God’s Redemptive Plan Foundational for Music}

The fourth element to build a biblical theology of music is to build on key biblical doctrines such as the character of God as Creator, his image reflected in humans, the fallen and marred image of man, and then the artistry God displayed in the incarnation, crucifixion and resurrection of Jesus Christ to bring redemption to those who believe. This section will look at the biblical doctrines of creation, fall and redemption.

The doctrine of creation teaches that God is the supreme Creator. The first verse of the Bible says that God created the world in an artistic and imaginative way (Gen 1:1-2:3). First, he gathered his materials—\textit{ex nihilo}—by making matter out of nothing. Next, he gave structure and shape to what was previously “formless and empty” (Gen 1:2). Then in six days, he ordered the universe. Then, like a composer developing variations on a melodic theme, God took the forms of creation and added life. He filled the water with sea creatures, the sky with birds, and the land with animals of all kinds. Finally, at the grand finale, he created man and woman and at the last chord declared his divine aesthetic creation to be “very good” (Gen 1:31).

Creativity comes from God’s creation and impacts every area of life. God’s nature is to create. Hendricks says, “The exuberance of God’s creative handiwork overwhelms His human creature; but it also serves to provoke adoration and provides a template for humanity’s own endeavors.”\textsuperscript{56} David understood the wondrous creation when he sang, “The heavens declare the glory of God, and the sky above proclaims his

\textsuperscript{55} Wyrtzen, \textit{A Musician Looks at the Psalms}, 115.

handiwork” (Ps 19: 1), and he understood the wondrous creation of humans when he praised God for the complexity of his birth (Ps 139:14). Man’s desire to create, ability to make concepts tangible and pleasure in playing music are all reflections of God’s original “let there be” and “it was good.” Leland Ryken summarizes, “Artists create because God created first. Genesis 1 is the starting point for thinking Christianly about artistic creativity (Gen 1:31).”

The doctrine of the fall teaches that the wrong in the world comes from humanity’s original rebellion against God. All acts of sin are a reflection of that rebellion (Gen 3). Though created wonderfully in God’s image, Adam and Eve were thrown out of God’s intimate presence. Their image was not lost, but it was marred. The world was cursed but not destroyed. Man was isolated and in constant longing to return to Eden. Everything, including the greatest art and music, is marred and one of the powers of music is to remind people of their longing for redemption.

This is why the doctrine of redemption is such a wonderful and fundamental doctrine in the Bible (Gen 3:15; Rom 3:23-24). The truth that God has a plan of salvation completes the picture. On the cross Jesus Christ redeemed the world unto himself (Eph 1:7; Heb 9:15). Ryken comments on the difficulty to understand the cross as the centerpiece of God’s salvific art:

The center of God’s masterpiece of salvation was an event of appalling ugliness and degradation. This masterpiece was the cross where Christ was crucified for sin, and there was nothing beautiful about it, at least not in physical terms. The crucifixion was an ugly, ugly obscenity—a twisting, bleeding body of pain...Why would the God of all glory and beauty do something so ugly, and then make us look to it for our salvation? The cross screams against all the sensibilities

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58 For examples see Appendix 6: Examples of Music as Theology.
of divine aesthetic. God did this because it was the only way that he could save us.\(^{59}\)

Through the masterpiece of salvation on the cross each believer is a “new creation” (2 Cor 5:17). Therefore, musicians who come to know Christ are able to present the beauty and moral standard of God’s original creation. Beauty exists in the universe and the musician is able to use his redeemed creative skills to portray that. Hendricks concludes, “A cleansed imagination is one of the by-products of a regenerated intellect. It’s a thinking capability, an imagination, released from its prison of the ordinary and liberated to become what God redeemed us to be.”\(^{60}\)

**Doctrine of Imago Dei**

This leads to the fifth element to build a biblical theology of music: to realize that humans are to be creative as God is creative. This is possible because of the doctrine of the *Imago Dei*—humans are created in God’s image (Gen 1:26-27). The *Imago Dei* is concerned with the inner nature of the musician, and the creation mandate is concerned with the command for continuing creation. Dorothy Sayers tries to define the exact meaning of the *Imago Dei* when she asks:

> Is it his immortal soul, his rationality, his self-consciousness, his free will, or what, that gives him a claim to this rather startling distinction? A case may be argued for all these elements in the complex nature of man. But had the author of Genesis anything particular in mind when he wrote? It is observable that in the passage leading up to the statement about man, he has given no detailed information about God. Looking at man, he sees in him something essentially divine, but when we turn back to see what he says about the original upon which the “image” of God was modeled, we find only the single assertion, “God created.” The characteristic common to God and man is apparently that: the desire and the ability to make things.\(^{61}\)

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\(^{59}\) Ryken, *Art for God’s Sake*, 54-55.

\(^{60}\) Hendricks, *Coloring Outside the Lines*, 35.

God is the supreme Artist, and the human artist reflects him. God as creator has given creative gifts to humanity: God creates \textit{ex nihilo}, out of nothing, and it is good. Humans, on the other hand, cannot create \textit{ex nihilo} and therefore rely upon God and the created order for the raw material to create. It is a privilege to develop and expand this creative potential from God and to create with artistic excellence. Schaeffer points out, “Creativity is a part of the distinction between man and non-man. All people are to some degree creative. Creativity is intrinsic in our manliness.”\textsuperscript{62} Pope John Paul II expresses this truth:

Through his “artistic creativity” man appears more than ever “in the image of God,” and he accomplishes this task above all in shaping the wondrous “material” of his own humanity and then exercising creative dominion over the universe which surrounds him. With loving regard, the divine Artist passes on to the human artist a spark of his own surpassing wisdom, calling him to share in his creative power…That is why artists, the more conscious they are of their “gift,” are led all the more to see themselves and the whole of creation with eyes able to contemplate and give thanks, and to raise to God a hymn of praise.\textsuperscript{63}

On the other hand, certain independence is needed to create works of art. The Creator gives individuals, whom he creates with a free will, aesthetic freedom and responsibility to create on their own. The artist has the anticipation of something new, fresh, and unique to emerge. Freedom is necessary for creativity. The musician’s free decisions in composing brings into being music that has not existed before. The composer cannot create in the primal sense, since the 12-tone scale originates from God. Yet he composes a work that is \textit{sui generis}, completely original, because the composer’s particular combination of the twelve tones has never existed before. In this limited sense musicians seem to be independent and to create uniquely, while being dependent on preexistent stuff. Yet the decisions the creative acts require show the need for

\textsuperscript{62} Schaeffer, \textit{Art in the Bible}, 51-52.

\textsuperscript{63} Pope John Paul II, \textit{Letter to Artists}, 2.
independence. Humans must rely both on God and on themselves. They are dependent yet independent. Astley, Savage and Horn expand the possibilities of musical creativity:

Music-making itself brings order out of chaos, and utilizes skills of selecting, shaping, adapting and combining raw materials. All creation is grounded in the expression of value, and the creative musical choices made by the composer reveal a great deal about what is “beautiful,” “striking,” “meaningful” and “interesting” in the world of sound.\textsuperscript{64}

Calvin M. Johansson divides the doctrine of the \textit{Imago Dei} into two main parts: the broad \textit{Imago Dei} and the narrow \textit{Imago Dei}.\textsuperscript{65} The broad aspect of the \textit{Imago Dei} teaches that the human race, made in the image of God, did not completely lose God’s image in the fall. The image, though tarnished and imperfect, is still there. The narrow aspect of the \textit{Imago Dei} teaches that the image cannot be fully restored unless Christ redeems it. This is important for Christian musicians, because if God’s image was lost in the Fall, they would not be able to create any music that reflects the goodness, truth, beauty, freedom and hope found in the perfect character of God. But realizing the beauty of the image, Christians welcome the world instead of withdrawing from it so that they can present to it the full meaning of being made in the image of God. New birth makes new creatures commissioned to glorify God in his image while becoming more like the image.\textsuperscript{66}

Though the fall has tarnished the image, people can rise to new heights of creativity when they are redeemed because there is an intensification of creative potential through a direct link to Christ, the source of all creativity. Edith Schaeffer argues this point:

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\item \textsuperscript{64} Astley, Savage and Hone, \textit{Creative Chords: Studies in Music, Theology and Christian Formation} (Herefordshire, UK: Gracewing, 2000), 239.
\item \textsuperscript{66} Ibid., 36-38.
\end{itemize}
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It is true that all men are created in the image of God, but Christians are supposed to be conscious of the fact, and being conscious of it should recognize the importance of living artistically, aesthetically, and creatively, as creative creatures of the Creator.\textsuperscript{67}

Music should be one of the highest manifestations of the creative gift. To be created in God’s image and then reformed into his image through Christ is to have an evangelistic reason for setting forth a higher and nobler image of God through music. Christian musicians, then, are responsible for music that sets forth the \textit{Imago Dei} to the world. In this way they care for God’s creation and fulfill the Great Commission.

\textit{Biblical Counterpoint}

The sixth element to build a biblical theology of music is to understand the concept of biblical counterpoint. Johansson argues that since God as Creator has planted humanity’s creativity, Christian musicians are to promote harmony and order in everything they perform and create.\textsuperscript{68} The musician, however, also has a role in revealing and displaying the ugliness and disorder of a fallen world. Johansson agrees with this as he argues for the musical term, “counterpoint.”\textsuperscript{69} Though it is a musical term, in musical theological purposes, the term can reflect simultaneous interplay and strife between good and evil, darkness and life, and life and death in this world. This battle is in daily circumstances and consciously or unconsciously, people long for rest without ever

\textsuperscript{67} Edith Schaeffer, \textit{Hidden Art} (Wheaton, IL: Tyndale House, 1972), 32, 28, quoted in Johansson, \textit{Music & Ministry}, 35.

\textsuperscript{68} Johansson, \textit{Music and Ministry}, 36.

\textsuperscript{69} The word “counterpoint” comes from the Latin punctus contra punctum, meaning point counter point, or musically, note against note, melody against melody. It is used to describe music in which independent melodic lines (themes) are combined so as to affirm their dependence on one another (Johansson, \textit{Music and Ministry}, 146). It is the relationship between two or more voices that are independent in countour and rhythm, and interdependent in harmony. It is hard to write a beautiful song. It is harder to write several individually beautiful songs that, when sung simultaneously, sound as a more beautiful polyphonic whole. The internal structures that create each of the voices separately must contribute to the emergent structure of the polyphony, which in turn must reinforce and comment on the structures of the individual voices. The way that is accomplished in detail is “counterpoint.”
finding it. The reality is that people exist in this tension, and Christian musicians have a great opportunity to use their music to demonstrate that heartfelt counterpoint. They should represent both lines in the counterpoint in the whole of God’s creation. With this in mind, it is important for musicians who want to engage in their culture as light and salt for Christ to have a solid understanding of how a biblical theology applies to their musical involvement in culture.

There is a temptation for Christian musicians to swing their pendulum between aestheticism and pragmatism. It is easy for any musician to fall to one of these extremes. One who falls into the aesthetic influence will fail to connect the reality of God’s goodness, truth, beauty, freedom and hope through Christ to a suffering culture through music. On the other hand, musicians who fall in to the pragmatic influence will be so concerned about getting the reality of God’s goodness, truth, beauty, freedom and hope through Christ to a suffering culture that they will have no concern for the quality and aesthetic standard of the music. The wisdom of a biblical and theological understanding of music is, however, to find a balance between them. This is where the concept of biblical counterpoint has an important role. It points out a balance of an aesthetic and pragmatic way of life. Both are important, and it takes wisdom and skill to bring it all together. Christian musicians, being independent yet dependent, relying on self yet on God, and creating in freedom yet being bound, living in a fallen world yet

70 The musician who is an aestheticist will be concerned primarily with the artistic worth of music. It is natural for a musician to be occupied with the beauty and soul of music because without it, music would not be worth listening to. However, a preoccupation with beauty and artistic expression for its own sake can lead to snobbery, pride and an ungenerous desire for praise. The problem is not the beauty or artistic expression of a particular piece of music but the blindness that fails to see in music anything of transcendental value. An all-consuming passion for great art, first and foremost, puts God and art on the same plane, and thus music becomes an idol.

For the musician who is pragmatic, function is everything. The overriding concern is achieving a predetermined result. The result (end) justifies the use of music (means) as long as the anticipated result is worthy. A pragmatist does not judge music itself to be either good or bad. Its worth lies in its ability to bring the results assigned to it. Its worth is thought of in terms of the results it brings.
redeemed, are caught in the tension between humility and exaltedness. The balance achieved in the creative application of these opposites will give a proper perspective to life and music.\footnote{Johansson, Music and Ministry, chapter 9, 138-168.}

\textit{Aesthetic Beauty}

This leads to the seventh and last element to build a biblical theology of music: to understand the mystery of aesthetic beauty. Musicians who are in an intimate relationship with Christ will develop and promote aesthetic beauty. There is a direct parallel between aesthetic beauty and the way a Christian lives.

Albert Mohler gives beauty meaning in his article, \textit{A Christian Vision of Beauty}. He argues that a Christian understanding of beauty runs directly into the wisdom of the age by suggesting that the beautiful is simultaneously that which is good, true and real. He writes how beauty ultimately shows the truth and reality of the cross of Christ:

The Christian understanding of beauty explains why the cross is beautiful and not tragic. Here redemption comes full circle, and our conversation about beauty is directed towards the One who is beautiful and His beautiful cross… Beauty is for us an evangelistic mandate, a missiological purpose. We are the people who know what beauty is—not that we have seen it yet with our eyes, but we have seen it in a foretaste, and we have been promised it with an assured promise. In this life, we live amidst the pretty, the corrupt, and the artificial. We live among those who do not believe beauty exists, and among those who think beauty can be manufactured. In such a context, we are the ones who have to say we know beauty, and it is none other than Jesus Christ the Lord.\footnote{R. Albert Mohler, Jr., \textit{A Christian Vision of Beauty} (edited transcript address, Capitol Hill Baptist Church, Washington D. C., November 14, 2005), www.albertmohler.com (accessed on June 23, 2010).}

“Beauty” is not a word the Old Testament uses. “Glory” is used instead. Throughout the Bible, the beauty of God is most commonly described as his glory. C.S. Lewis’ sermon, \textit{The Weight of Glory}, is a wonderful explanation of the beauty of God’s
glory and man’s relationship to it. He argues that as human beings are made for heaven, the desire for it is already in them. Humans are not yet there, and everything called beautiful on earth is a false or imperfect object that will not truly satisfy. People are not to look for earthly beauty to satisfy their longings. It will not satisfy. Rather, they are to rejoice in the beauty that their Creator loves them and that they can share in his glory. That is true biblical beauty. Lewis writes:

The books or the music in which we thought the beauty was located will betray us if we trust in them; it was not in them, it only came through them, and what came through them was longing. These things—the beauty, the memory of our own past—are good images of what we really desire; but if they are mistaken for the thing itself they turn into dumb idols, breaking the hearts of their worshippers. For they are not the thing itself; they are only the scent of a flower we have not found, the echo of a tune we have not heard, news from a country we have never yet visited…I read in a periodical the other day that the fundamental thing is how we think of God. By God Himself, it is not! How God thinks of us is not only more important, but infinitely more important. Indeed, how we think of Him is of no importance except in so far as it is related to how He thinks of us…The promise of glory is the promise, almost incredible and only possible by the work of Christ, that some of us, that any of us who really chooses, shall actually survive that examination, shall find approval, shall please God. To please God…to be a real ingredient in the divine happiness…to be loved by God, not merely pitied, but delighted in as an artist delights in his work of a father in a son—it seems impossible, a weight or burden of glory which our thoughts can hardly sustain…Glory as Christianity teaches me to hope for it, turns out to satisfy my original desire and indeed to reveal an element in that desire which I had not noticed…We do not want merely to see beauty, though, God knows, even that is bounty enough. We want something else which can hardly be put into words—to be united with the beauty we see, to pass into it, to receive it into ourselves, to bathe in it, to become part of it…Nature is only the image, the symbol; but it is the symbol Scripture invites me to use. We are summoned to pass in through Nature, beyond her, into that splendour which she fitfully reflects.

All the beautiful things on earth are reflections of God’s eternal beauty.

Beauty in life is the wonderful truth that the Creator loves people, who marvel at the

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ugly, yet beautifully breathtaking, work on the cross. Jonathan Edwards describes the beauty of Christ:

Every new discovery [of Christ] makes this beauty appear more ravishing, and the mind sees no end; there is room enough for the mind to go deeper and deeper, and never come to the bottom. The soul is exceedingly ravished when it first looks on this beauty, and it is never weary of it.74

When there are not enough words to describe beauty, music comes to the aid to bring out something in the soul too wonderful and deep for words. A musical composition has aesthetic beauty and harmony. This is what makes it possible for the Christian musician to sing songs about the “beauty” of the cross. How is it possible to call something so ugly and gruesome beautiful? This is only because the incarnation is a demonstration of God's beautiful love, and the one who was born in Bethlehem’s manger was a beautiful babe who later would walk faithfully out to the cross to fulfill God’s plan of redemption for all who believe in his Son (Isa 53:3; 2 Cor 4:6). Then one day he will take them home to the place where the longing of their hearts have been from the day they were born—that place is God’s glory (Rev 21-22). This is the true meaning of aesthetic beauty.

These elements are the foundation on which to build a biblical theology of music. The musician’s responsibility is to promote this worldview in their culture.

This biblical theology and worldview can be summarized in this way: Under the Lordship of Christ, filled with the Holy Spirit and created beautifully by God the Father, musicians who are in a communal relationship with God have been gifted with creative craftsmanship and are called to reflect the image, character and aesthetic beauty of God through their music to draw people to Christ, to bring them delight, and to glorify God as they live in the counterpoint of life.

Biblical Foundations for Music in the Old Testament

The importance of music in the Bible was repeatedly discovered during the literature review. The first pages of the Bible reveal that God was in the process of creating the world in an artistic and imaginative way (Gen 1:1). As a part of this marvelous creation, humans were created with artistic ability and expression. Almost every type of art is mentioned in the Old Testament, but among them music has a primary place as the means by which God’s people expressed their deepest emotions in their worship of God, especially during and after David’s time.75

Music in God’s Presence

Samuel Pallocos says, “It seems probable that music is the oldest of the fine arts.”76 The question is: When was music created? When were the first tones that make up a harmony heard? Some musical critics trace it from Jubal through Cain and all the way back to Lucifer.77 According to Ezekiel 28 and Isaiah 14, Lucifer was the music director of heaven who led the heavenly hosts in the worship of God (Ezek 28:13; Isa 14:11). Boschman says, “It was [Lucifer’s] responsibility to lead all the angelic hosts in praise and worship to God the Father. He was heaven’s choir director. God had created the angels to worship Himself. And Lucifer was to lead them in worship.”78

75 For a chart with all the major texts about music in the Bible see Appendix 3.


If this is the origin of music, many Christian musicians might give up the skill they have developed because they do not want their skill to be traced back to Satan. However, music can be traced further back than Lucifer. Though Lucifer was given the privilege of leading the music worship in heaven, he did not create music. Rather, God gave it to him to lead, develop and protect. He lost this privilege together with so many other privileges when he fell and was thrown out of heaven.

Though it cannot be proved, the Bible opens up the door for the possibility that music was before any person, angel or principality was created. The most ancient reference to music in the Bible is in the Book of Job. God asks Job a question directly related to music: “[Where were you] when the morning stars made songs together, and all the sons of God gave cries of joy?” (38:7). This verse goes far back into the antiquity of music when the angels formed an orchestra that played and a choir that sang the praise of the Creator. Here the angels make music to the praise of their Creator as if music was a tool handed to them for the praise of God. Many of the musical allusions in relation to creation in the Old Testament may be metaphorical, but its message speaks of Creation making music to God. Creation praises its Creator by singing and making melody and rhythm (Ps 150). The stars sing together with the heavenly beings (Job 38:7). The trees and forests “sing for joy” (Ps 96:12; cf. 65:12-13; 98:7-8), and the mountains and hills burst into song (Isa 55:12). Though this is poetic pictorial language, it seems that the earth is filled with some kind of music. According to Job, music was already there when God separated the land from the sea and filled the skies with birds.

Musical Journey through the Old Testament

Throughout the Old Testament instrumental and vocal music played a major role in the worship of God and the daily life of God’s people, especially from the days of David. In the New Testament, instrumental music was not as prevalent as singing. Writing about the use of music in the Bible, Gregg Strawbridge gives a helpful summary:
The Scriptures recognizes music as a means for praise (Acts 16:25; Rom 15:9 [originally sung]), a means of expressing joy (Jas 5:13), thanksgiving (Ps 92:1-3), sorrow for sin (Isa 16:10), a means of prayer (1 Cor 14:15; Ps 72:20), and a means of teaching and spiritual communication (Col 3:16; Eph 5:19). Biblical music makers are professional (1 Chron 15:22; 25:7; Isa 5:11-12; Ezek 13:32), as well as nonprofessional (Ps 100; 1 Kgs 1:39-40; 1 Cor 14:26; Eph 5:19; Col 3:16). There are those who direct music (Ps 4:1; 5:1; 6:1, etc.; Neh 12:8) and teach music (1 Chron 15:22). The people of the Bible overflow with music in every circumstance, including cultural uses placed in positive (1 Sam 18:7) and negative terms (Ezek 13:32). Music sounded in every aspect of life—work, play, celebration, and even war (Isa 16:10; Jer 48:33; Matt 11:17; Luke 15:25; Gen 31:27; Exod 32:17-18; Eccles 2:8; Judg 11:34-35; 2 Sam 19:35)…The use of music in the worship of the New Testament church has indisputable Biblical support (Matt 26:30; 1 Cor 14:19; 14:26; Eph 5:18-19; Col 3:16; Heb 2:12). The primary church music texts in the New Testament (Col 3:16; Eph 5:19) are commands, not primarily to sing or make music, but to “teach” and “speak” with “psalm, hymns, and spiritual songs.”

The emphases on music in the Old Testament reinforces that music played an important part in the Hebrew culture and their worship of God. Begbie writes: “Perhaps the most important thing to note here is the essentially positive impression of music given in Scripture. Overall, we find a warmhearted acceptance and encouragement of its proper use. This is worth bearing in mind.”

The first direct reference to music in the Old Testament after the creation of humans is in relation to Jubal (Gen 4:20-22). Jubal, who was the son of Lamech, was the father of all those who play the lyre (kinnor) and pipe (úgāb) and was the “inventor” of musical instruments.

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80 Begbie, Resounding Truth, 74.

81 According to Genesis 4, Cain and his wife had children. Their first son was named Enoch, who afterward built a city, and who was the father of a large family. His youngest son was Lamech, who married twice. From the second marriage was born Jubal, whose entire history is covered in one verse that presents him as a musician and maker of instruments.
Singer Songwriters

It is not known whether or not Moses was a musician, but he had a beautiful gift of writing. He wrote the vast amount of material that comprises the Books of the Law. However, he was more than a writer. He was also a songwriter. He had the gift of putting words to music. Three of his songs are recorded in Scriptures. The Red Sea Song was written as an expression of worship to God for rescuing the Israelites from the hands of the Egyptians (Exod 15; cf. v. 20). Moses and his sister, Miriam, joined with the rest of the nation in song as they watched God crush Pharaoh’s army beneath the swirling waters. Schaeffer imagines the moment:

One of the most fantastic pieces of musical art must have been the song the Hebrews sang after they were rescued from Pharaoh’s army…think of this great host of Israelites—hundreds of thousands of people—gathered on the far side of the Red Sea and singing an antiphonal song—a work of art.

This is an act of worship where the Israelites express their thankfulness to God accompanied with rhythm from a timbrel. Lockyer comments on the scene, “As they

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82 He grew up amid all the grandeur and excitement of the Egyptian court, maintaining, however, probably a constant fellowship with his mother, which was of the highest importance as to his religious belief and his interest in his “brethren.” His education would doubtless be carefully attended to, and he would enjoy all the advantages of training both in his body and his mind. He at length became “learned in all the wisdom of the Egyptians” (Acts 7:22). Egypt had two chief seats of learning, or universities, one probably called Heliopolis where Moses’ education was completed. However, “By faith Moses, when he became a man, had no desire to be named the son of Pharaoh’s daughter; Feeling that it was better to undergo pain with the people of God, than for a short time to have a taste of the pleasures of sin; Judging a part in the shame of Christ to be better than all the wealth of Egypt; for he was looking forward to his reward” (Heb 11:24-26). Thus he became a mighty tool in the hand of God.

83 Miriam was a ninety-three year old woman when she sang this song. As Moses’ older sister, she had the privilege of leading the nation in worship. Exodus says Moses and the Israelites sang this song as an offering to the Lord and “Then Miriam the prophetess, the sister of Aaron, took the timbrel in her hand; and all the women went out after her with timbrels and with dances” (Exod 15:20).

84 Schaeffer, Art in the Bible, 40-41.
celebrated, Moses and Miriam led the victorious crowd of 600,000 men and all the women and children with them in praise of the God of power and might.\textsuperscript{85}

Another of Moses’ songs was recorded in the Psalms. The song is generally referred to as the \textit{Psalm of Moses} (Ps 90). This psalm is the oldest recorded in the book. Moses probably recorded it around the time that he was leading the people of God through the wilderness to the Promised Land for forty years. The imagery in this psalm is borrowed from the desert experience of long years of wandering in a harsh and barren land. The Psalm is dark and reflects the feelings of the Israelites and the atmosphere as they conducted their daily funerals and wandered aimlessly in the desert heat.\textsuperscript{86}

The last recorded song of Moses is his \textit{Farewell Song} (Deut 32).\textsuperscript{87} Moses reaches the borders of the Promised Land and knows that he is not able to enter the land with his people, so he gathers them and speaks to them in poetic language. The Book of Deuteronomy is a call to the new generation of Israelites to remember their forefathers and to follow the Law of God. At the end of the book he stands up before the people and as the Holy Spirit leads, he expresses the depths of his soul.\textsuperscript{88}

\textsuperscript{85} Lockyer, \textit{All the Music of the Bible}, 16.

\textsuperscript{86} The psalm contrasts the eternity of God with the transience of human life (Ps 90:1-6). He goes on to link the brevity and troublesomeness of human existence with God’s displeasure of sin (Ps 90:7-12). Moses ends his song with a prayer for God’s forgiveness and favor (Ps 90:13-17). Some of the images used in the words of this song include the desert streams, which soon dry up; the night watch in the camp, and the short-lived growth of grass before the fragile blades are blasted by desert winds.

\textsuperscript{87} There is no evidence that Moses sang this song. He might rather have given a speech in poetic form.

\textsuperscript{88} He introduces his prophetic and historic song by expressing his desire to effectively communicate his words as he contrasts the character of God (32:4) with the corruption of the people (32:5-6), and calls the Israelites to remember God’s kindness toward them (32:7). He then continues by recounting God’s interactions with them during their wilderness journey (32:8-14), their ingratitude and iniquity (32:15-18) and finally, the threat of God’s judgment (32:19-28). Moses then nears the end of his song by painting a picture of God’s lamentation over their sins and God’s act of grace on their behalf, as well as reproaches for their acceptance of idolatry (32:29-42). However, Moses concludes his solo with God’s promise of salvation to the Gentiles (32:43).
Moses also experienced music being misused when he led the Israelites through the wilderness. When Moses was on Mount Sinai to receive the Ten Commandments, the Israelites became restless and bewildered as they waited for him to return. So they asked Aaron to make a god for them to worship, because they thought God had left them. They gathered all the gold and jewelry together, made a golden calf, and began to worship their idol. When Moses returned, Joshua who was with him, said, “There is noise of war in the camp. It is…the noise of them that sing do I hear” (Exod 32:17, 18). This was not worshiping music. It was chaotic and confusing music because to Joshua it sounded like terror and war. One of the first things the Israelites lost when they fell in to idolatry was the joy of music. Music and song did not characterize the following years in Israel’s history. They were years of battle and of their declining spiritual intimacy with God. Until the days of David music was not heard in the streets among God’s people.

There were, however, beams of hope—two strong and influential women with the gift of song and music. Deborah used music and song as preparation for both military and spiritual battle. Deborah who was a judge, military strategist and prophetess knew the hand of the Lord was upon her as she led the Israelites out of the hands of their enemies (Judg 4:1, 3). As a result, Deborah and Barak “sang on that day” (Judg 5:1, 12). Lockyer writes:

The song of Deborah, history in poetic form, mirrors the pattern of the 410-year period between the death of Joshua and Samuel’s anointing of a king. The song begins with praise of God and the heroes through whom God brings deliverance (5:1-12), moves into the description of the battle, a time of turmoil and strife (13-23), and concludes with the defeat of their enemies and a period of “rest” or deliverance from opposition.89

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89 Lockyer, All the Music of the Bible, 33.
Thus Deborah ends her praise to God by singing, “So perish all your enemies, O LORD! But may your friends be like the sun as it rises in its might” (Judg 5:31).

The other woman who sang and made music before the Lord was Hannah. Hannah sings praises to God for his answer to her innermost cry for a son (1 Sam 2:1-10). She became the mother of Samuel, one of Israel’s outstanding prophets (1 Sam 1:9-28). Hannah promised the Lord that if he would give her a son, she would dedicate him back to the Lord all the days of his life (1:11), and when Samuel was born, she kept her promise and went back to the tabernacle to dedicate him to God’s service. From this backdrop, Hannah prays her psalm of praise (1 Sam 2:1-10; cf. 2 Sam 22). Ronald F. Youngblood writes, “The Song of Hannah is a royal song of victory/triumph that is to be classified among the other ancient hymns.”

Festive Music

According to Jewish musicologist Abraham Idelsohn, worship and festival music was a daily part of the life of the Israelites. He writes, “As many references in the Bible to the music performed in secular life testify, Israel enjoyed life through music both vocal and instrumental, and associated music with dance and wine in which men and

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90 The first words of Hannah’s mouth describe the majesty of God (1-2); then she warns all who would exalt themselves in their pride (3-8); and she ends the psalm with the promise that God will always protect his people (8-10). After Hannah finished the psalm, she dedicated Samuel to the Lord, and as Hannah returned to Ramah, Samuel began his lifelong ministry as a servant of God.

There are many similarities between Hannah’s song of praise in 1 Samuel 2:1-10 and David’s song of praise in 2 Samuel 22. Youngblood writes, “The Song of Hannah appears near the beginning of 1 Samuel, and the Song of David appears near the end of 2 Samuel. These two remarkably similar hymns of praise thus constitute a kind of inclusio, framing the main contents of the books and reminding us that the two books were originally one. Both begin by using ‘horn’ (1 Sam 2:1; 2 Sam 22:3) as a metaphor for ‘strength’; referring to God as the ‘Rock,’ and reflecting on divine ‘deliverance/salvation’ (1 Sam 2:1-2; 2 Sam 22:2-3). Both end by paralleling ‘his king’ with ‘his anointed’ (1 Sam 2:10; 2 Sam 22:51).” Ronald F. Youngblood, “First and Second Samuel,” vol. 3 of The Expositor’s Bible Commentary, ed. Frank E. Gæbelein (Grand Rapids, MI: Zondervan Publishing House, 1992), 579. As with the song of music, it is debated among scholars whether Hannah actually sang this text.

91 Youngblood, “First and Second Samuel,” 578-579.
women participated. One of the Hebrew words for “festival” (Heb יָדֵעָה) derives from the verb “to dance” (גָּלֶה), implying that festivals were occasions of delight, deep joy, and music. \(^{93}\) The Torah sets forth prescribed festivals and feasts the people observed, and though there is no direct evidence of this until David, it seems that a natural part of their daily life and worship was music and song. \(^{94}\)

In the Old Testament there were many revivals, and joyful music was a part of them. This is recorded especially in the days of David. One revival happened in Judah under the Priest Jehoiada, when he restored the ministry of music in the House of the Lord (2 Chron 23:18). He was careful to set up the worship according to the principles of God’s law and the organization of tabernacle. Furthermore, in the revival under Nehemiah when the Israelites returned from many years in captivity in Babylon, music was present. One of the first things Nehemiah did after the walls of Jerusalem were rebuilt was to appoint singers (Neh 7:1, 66-67; 11:22-23). Nehemiah knew the importance of music and he knew the impact joyous music and singing had on the people.


\(^{93}\) Lockyer, *All the Music of the Bible*, 39-40.

\(^{94}\) These festivals were the weekly Sabbath (Exod 20:8-11), where the people consecrated to rest and renewal; the monthly New Moon (Num 28:11-15), where one day was announced by the sound of silver trumpets to take time to rest and gain strength; the yearly Pilgrimage Feast, where the Israelites came to the sanctuary with joyfulness and thanksgiving for the kindness and favor of God (Exod 23:14-17; 34:21-24). There were three Pilgrimage Feasts: the Passover and Feast of Unleavened Bread (Exod 12:1-28; 23:10-15), where God’s people came to remember God’s salvation out of slavery from Egypt. Second, was the Feast of Weeks, also called Pentecost (Exod 23:16; Lev 23:15-22), where God’s people, fifty days after Passover came to celebrate the harvest. And thirdly, the Feast of Booths (Num 29:12-39; Lev 23:33-66), the most joyous of the three festivals, where the “Great Hosanna” was celebrated and consecrated the ingathering of crops from the autumn harvest. During this festival the Psalms of Degrees were sung (Psalm 120-134) and the Songs of Ascents that the people had sung as they climbed up to Jerusalem to the autumn festival. There were also other festivals: The Feast of Trumpets (Lev 23:23-25; Num 29:1-6) was the New Year’s Day celebration of God’s people. The Feast of Purim celebrated the heroism of Queen Esther’s actions to prevent the execution of the Jews by Haman (Esth 9). The Feast of Lights (John 10:22) came into being to recall the Maccabean revolt during a time of religious persecution of the Jews in which the temple was desecrated in 167 B.C. Under the leadership of Judas Maccabeus, Jerusalem was retaken, the temple was restored and purified, and God’s people and their worship of Yahweh was restored. See Lockyer, *All the Music of the Bible*, 43.
Music in the Life of David

David was the beloved musician and singer of Israel (2 Sam 23:1). Though he was king, warrior, leader and father, music and singing owned a large part of David’s life. On every occasion of life, whether it was in the deepest valley of sorrow or the highest mountain peak of joy, whether it was in military victory or loss, whether it was political struggle or success, music was woven into all occasions of his life.

The first time David is mentioned in the Bible as a musician is after he was anointed king because God rejected Saul and permitted an evil spirit to terrorize (Heb נסָף, to “fall upon”, “startle”, “terrify”, or “overwhelm”) him (1 Sam 16:14).95 Saul’s servants who saw what happened realize he needed help. So they searched for someone who could play an instrument (16:15-17). The search for a skilled musician brought them to David (16:18). This was no coincidence. God used Saul’s need to connect David to Saul and to the throne. Saul needed a musician and David was skilled enough to be chosen. Not only did he have the technique to play the harp; he also had the soul to express his ability deeply and masterfully. David became more than an entertaining musician for Saul. He became dear to him (16:21b-22). David’s music was effective because it helped Saul (16:23). The Hebrew word נָחַל, translated also “refreshed” or “eased,” means “to be wide, to be spacious, to give space so as to bring relief.”96 Moffatt translates it, “He played for Saul till Saul breathed freely.”97 Somehow David’s music eased the depressed feelings and terror of Saul. Later, however, when David played the same music it had the opposite effect on Saul (1 Sam 18:10-11). The music probably did

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96 Youngblood, “First and Second Samuel,” 690.

not have the negative effect on Saul. It was rather his darkened mind and hardened heart that affected him.

Later David brought the Ark of the Covenant to Jerusalem (1 Chron 15:25-29; 16:1-3, 43; 2 Sam 6: 20-23). To celebrate this event, the Holy Spirit inspired David to write a beautiful psalm to be sung for the occasion, and he was not afraid to dance to the music (1 Chron 16:26-29 [27-30]; Ps 105:1-15; 96:1-13; 106:1, 47-48). David poured out his heart for the glory of God. David’s part in the temple worship was immeasurable and had great impact on the nation for generations to come.

Music in the Temple

Everyone knew the music in the temple, especially in Solomon’s day. God wanted singing to be in connection with the temple worship, because singing had not been a part of the tabernacle worship during the wilderness journey from Egypt to Canaan. One possible reason for this was that singing and playing instruments could not characterize wilderness worship because God’s people were being disciplined in the wilderness for their sins of discontent and unbelief (Num 14:1-35). It seems that God’s intentions were to formally bring singing and playing instruments into the worship as soon as the land of blessing was fully conquered and occupied, and the central sanctuary

98 Francis Schaeffer argues that the Septuagint contains a psalm of David that is not in the Bible that reveals David as a skillful musician and an instrument maker. “My hands formed a musical instrument and my fingers turned a psaltery. And who shall tell my Lord? The Lord himself, he himself hears” (35-36). Schaeffer continues, “That certainly sounds like David. David pictures himself as a young boy out on the hillside tending his sheep. And what does he do? He is the artist. He takes a piece of wood and shapes it to make a harp; ‘my hands formed a musical instrument.’ As we shall see, the Bible says that David as a craftsman later made the instruments that were used in the temple worship. But David was also a musician. His ‘fingers turned a psaltery.’ Like a man tuning his violin, David prepared his instrument for playing. The writing of poetry, the making of a beautiful instrument, the tuning of it so that its music can be filled with beauty—David did all these things as a spiritual exercise to the praise of God” (Schaeffer, Art in the Bible, 37-38). David did not perform his music to get the praise of men because he knew that his true audience was God. Schaeffer concludes by saying, “The man who really loves God, who is working under the lordship of Christ, could write his poetry, compose his music, construct his musical instruments, fashion his statues, paint his pictures, even if no man ever saw them. He knows God looks upon them” (38).
was established in Jerusalem (Deut 12:1-14 and Ps 132:13-18). It remained for King David, the musician, to capture Jerusalem and bring the Ark of the Covenant up to God’s chosen city (2 Sam 6:1; 1 Chron 15:1f). And then, at the direction of the Lord, David drew up the plans for the temple (1 Chron 28:11-12, 19). The temple was filled with works of art for the expression of beauty (2 Chron 3:6, 7, 10, 16, 17; 4:3, 4, 5; 1 Kgs 6:29; 7:29; 10:18-20), and the worship of God was to be connected with this final resting place of the Ark—the worship of sacrifice with song and instruments, organized by God’s servants, the Levitical musicians.

Later, under Hezekiah, when God again restored Israel, one of the first things to be restored in the worship of God was the ministry of music (2 Chron 29:25-29). Hezekiah, like David, had a heart for God and thus also for worship. Hezekiah restored God’s Law, the organization of David and obeyed the prophesies of Nathan the prophet. And the music was the expression of new life for the people of God. Schaeffer writes of the marvel of Hezekiah’s orchestra:

99 The music of the temple owes its origin to David, who not only was king, singer and musician but also an inventor of musical instruments (1 Chron 23:5; cf. Amos 6:5; Ps 33:2; 144:9). As in early Jewish poetry there was neither definite and continued metre (in the modern sense), nor regular and premeditated rhyme, so there was neither musical notation, nor yet any artificial harmony. The melody was simple, sweet, and sung in unison to the accompaniment of instrumental music. See Alfred Edersheim, The Temple: Its Ministry and Service (Peabody, MA: Hendrickson Publishers, 1994, 49-54).

100 In the accounts in Chronicles, which give the statistics of the temple ministries, 4,000 of the 38,000 Levites David chose for temple service were musicians (1 Chron 15:16; 23:5). These were “the singers who should play loudly on musical instruments, on harps and lyres and cymbals, to raise sounds of joy.” David had been commanded by divine revelation of the Lord to plan the building of the temple and the organization of the musicians and the other services (1 Chron 28:11-21). First Chronicles 25:6, 7 tells of the great volume of singers and musicians who constituted a force of 4,000 musicians and singers, with 288 master teachers dispersed among twenty-four groups of twelve each (cf. 28:19). By God’s design, the Levitical musicians had a formalized role in the temple institution. David set apart some of the sons of Asaph, Heman and Jeduthun for the ministry of prophesying, accompanied by harps, lyres and cymbals, all performed by the 288 trained and skillful musicians (1 Chron 25:1, 7). Asaph was one of four chief musicians during the reign of David. He was also the author of many of the Psalms (Psa. 50; 73-83). Heman was another chief musician, and he was the grandson of Samuel. He is the author of Psalm 88. Ethan wrote Psalm 89. All these descriptions of the musical activities that occurred thereafter give the impression of awe (2 Chron 5:11-14), as all the instruments of worship filled the temple with praise and thanksgiving (1 Chron 15:6; 23:5; 2 Chron 5:12-14).
Trumpets, cymbals, psalteries, harps, all the various instruments of David—music upon music, art upon art—all pouring forth, all pointing up the possibility of creativity in praise of God, all carried to a high order of art at God’s command.\(^{101}\)

**Songbook of Israel**

David is called, “the sweet psalmist of Israel” (2 Sam 23:1). Songs and music flowed from his heart. From being a shepherd-boy in the fields of Judah to the mighty king of a nation, David wrote psalms fitting to his life situations. These psalms were gathered together with others into the great Songbook that was used in temple worship. Whaley says, “In the truest sense, the Psalms are a poetic dialogue between God and man which was set to music.”\(^{102}\) Psalms are the means by which people share pain, suffering, joy and celebration in God’s presence. G. Campbell Morgan writes:

The Book of Psalms...is the book in which the emotions of the human soul find expression...The Psalter contains anthems of prosperity and dirges of adversity. It has major songs which celebrate holiness, the experience that comes when men are led to the heights and live above the snow line. It has minor songs bewailing sin, the experience that comes when men have wilfully, persistently sinned and sunk to the depths. Songs of hope, the experience when, in circumstances of difficulty, gleams of the coming day are seen upon the distant horizon. Songs of despair, the experience in hours of darkness, when there seems to be no glimmer of light. It is impossible to think of any human circumstances which do not find expression in the Psalms.\(^{103}\)

\(^{101}\) Schaeffer, *Art and the Bible*, 43.


The Psalms were used in almost every life circumstance and provided the opportunity to praise God through music and song. The Psalms were sung in the temple and also in everyday life.\textsuperscript{104}

As the people gathered in the temple they were free to express their emotions and longings before God. The great singers and musicians who served the Lord in the temple accompanied them.\textsuperscript{105} The ultimate purpose of the Book of Psalms is to encourage the worship of God through music and song (Isa 43:21). Even the often-repeated word “Selah”\textsuperscript{106} refers to a musical interlude, which means that there probably were

\textsuperscript{104} Gregg Strawbridge says “A study of the Psalms alone yield an impressive role for music in the life of biblical people. The extolling of Yahweh through music is spoken of as congregational (149:1), individual (42:8) and for every situation (74:21). Music is used to praise God joyfully, loudly (47:1), melodically (98:5), and with a variety of instruments (150:3-5), from chordophones (lyres, harps, kinnors), to membranophones (timbrels), to aerophones (flutes, shofars, pipes), to metalophones (cymbals). Such praise is associated with bodily movement and common expressions of joy and gladness, such as dancing (30:11; 149:3; 150:4). The psalmists command praise with skill (47:7; 33:3), to “make His praise glorious” (66:2). They frequently call the nations to make the sounds of praise (67:4; 22:27; 117:1; 108:3). A fitting close to the Psalter is the call for all that has breath to hymn the worth of their Maker (150:6).” Gregg Strawbridge, “Music in the Bible and Music on the Radio: A Biblical Theology of Music Applied to the Contemporary Music Styles Debate” (lecture, 50th Annual Meeting of the Evangelical Theological Society, Orlando, FL, November 18, 1998).

\textsuperscript{105} The Book of Psalms is divided into five sections also referred to as “books”: Book I—Psalms 1-41 known as the “David-Jehovah Psalms,” who magnify God as Jehovah; Book II—Psalms 42-72 known as the “Elohim Psalms” because they lift up the divine name of Elohim; Book III—Psalms 73-89 known as “Psalms of David’s singers” and emphasize the Lord as Elohim and Jehovah as the mighty helper who deserves to be worshiped; Book IV—Psalms 90-106 are probably written after Israel’s captivity because they focus on the victory and reign of God and the restoration of Israel; and Book V—Psalms 107-150 known as the “Songs of Degrees” were songs after Israel’s captivity and relate to the ascent of God’s people as they travelled from the wilderness up to Jerusalem to worship and celebrate. The five divisions were written to correspond with the first five books of the Old Testament written by Moses—the Pentateuch. Included in the collection are: Psalms of Praise, Psalms of History, Psalms of Penitence, Psalms of Imprecation (cursing of enemies), and Messianic Psalms (prophetic regarding the coming of the Messiah). The Psalms include many references of praise for God’s greatness, justice, wonders, compassion, mercy, grace, righteousness, and protection that are to be sung in worship to God.

\textsuperscript{106} Thirty-one of the thirty-nine psalms with the caption, “To the choir master” include the word סלָּה “SELAH.” It can also refer to a musical mark that calls on the people to stop and listen to the impact of the text sung. Or it can mean a conductors mark of a large crescendo to fortissimo where the trumpets and cymbals were given freedom to blast while the congregation was in silence. Selah can also point to a new paragraph.
instrumental improvisations or cadenzas between sung phrases. The goal was for people to be spiritually refreshed, nurtured, and transformed, to be called to love, obey, and worship God (Ps 96:1-10) and to be thankful and joyful in their worship (Ps 95:2).

As a result, they experienced unity (Ps 131) and joy (Ps 150).

Prophets as Musicians

Music had a voice among the prophets. Though music had an exalted place in Israel’s worship and praise of God, the prophets revealed that at times the music of the people was not acceptable to God. The prophets showed that public worship must always be consistent with God’s standard of personal righteousness and social justice. The music of God’s people was to be lived as well as performed. Without personal holiness, public praise became an abomination to God. He refused to hear those songs (Amos 5: 21-24;

107 Rhythm in Semitic music does not use the regular beat of modern Western music but has a more complex pattern of time structuring. Scale in Semitic music follows a generally diatonic melody, but with some use of quarter-tone intervals as well as whole or half tones. Monophony is the use of an unharmonized melodic line—although ornamentation and instrumental accompaniment could create a primitive form of harmony. Modality refers to the use of various musical motifs within a certain scale, each with its own function. Ornamentation is the use of enhancements suited to the skill of the performer. Antiphony is groups of performers answering one another in statement and response. Examples in biblical worship may be found in the Psalms (Ps 24, 118, 136) and the “Holy, holy, holy” of Isaiah’s seraphim (Isa 6:3), in a vision no doubt influenced in its expression by the chanting of priestly choirs. This last feature suggests that the congregation, as well as trained musicians, may have been involved in the musical responses of the service.

108 The Psalms show the basic elements of worship. First, adoration involved the people in acknowledging publicly and privately the attributes of their God and His great works. The Psalms show how this honors God in a wonderful way (Ps 33, 36, 111, 113, 117, 135). Second, confession like adoration was both public and private. After celebrating the goodness of God, it was only natural that they gained a deeper sense of their own sinfulness and guilt. Confession was God’s provision for dealing with their dark side (Ps 51). Third, giving thanks to God for all his many benefits was in the heart of God’s people (Ps 30, 32, 34, 92, 107, 116, 118, 121, 138). Fourth, commitment was the natural outcome of adoration, confession, and thanksgiving. Fifth, the Psalms abound with the prayer and supplication of the saints when they would talk to God and make requests for themselves and others within and outside the redeemed. And then sixth, proclamation was the preaching of God’s Word. Proclamation was involved in worship in that it, too, was a response to God that acknowledges publicly his great worth. It was a means for communicating a word from God that heals and edifies his people and saves the lost (Ps 40). Since the poetry of the Psalms had patterns of meter and rhythm, musical instruments accompanied the singing. Many of the Psalms were sung with stringed instruments, drums, cymbals and flutes.
6:1, 4-6; Isa 5:11-12). There are many songs recorded in the prophets,\textsuperscript{109} and in 1 Samuel 10:1-12, prophets prophesied through the expression of music. After the exile, Ezra recruited more than 200 Levites for service in the sanctuary (Ezra 8:18-20). Thus especially from the days of David, music played a major role in the life of the people of God. Vernon M. Whaley writes:

Music was used to inspire prophets, enthrone kings, celebrate the harvest, exorcise evil spirits, and celebrate weddings. It was used for dirges and lamentation, magic and incantations, feasting and occupation. But the most significant use of music in the Old Testament was in praising Jehovah God.\textsuperscript{110}


Music and singing is not as frequent in the New Testament as in the Old Testament. However, considering the circumstances of many of the new Christians, it is understandable. Under the tyranny of Egypt and Assyria, music and singing was not heard in Israel. After the Babylonian exile, most Jews lived in the Dispersion and could not participate the same way in worship through music because the temple had been destroyed. Therefore the synagogue arose for prayer and the study of the Scriptures. The Psalms continued to be sung and chanted according to a developing system of modes. In the New Testament era Israel was under the rule of Rome and the first Christians

\textsuperscript{109} Isaiah wrote the greatest amount of songs among the prophets. It is not known whether or not Isaiah was a musician. However, his ears could hear the mountains sing and the fields shout for joy. Repeatedly he saw the Lord as his strength and song. Isaiah wrote several songs, and they reference almost every walk of life and show the splendor and majesty of God’s creation. The songs of Isaiah were: (1) the song about God’s vineyard (5:1-7); (2) the Lord, my strength and my song (12:1-6); (3) to Tyre as in the song of the prostitute (23:15); (4) to sing many songs with the harp (23:16); (5) no longer do they drink wine with a song (24:9); (6) the song of the ruthless is stilled (25:5); (7) the day the song will be sung in the land (26); (8) the song of the redeemed (35:1-10); (9) the song for King Hezekiah’s recovery (38:9-20); (10) the song to comfort God’s people (40:1-31); (11) sing to the Lord a new song (42:10); (12) the mountains burst into song (49:13); (13) the suffering servant (52-53); (14) those who were never in labor burst into joyful song (54:1); and (15) the mountains and hills will burst into song (55:12). Jonah 2 is also regarded as a song of deliverance and thanksgiving.

\textsuperscript{110} Vernon M. Whaley, *Understanding Music & Worship in the Local Church*, 30.
experienced terrible persecution from both the Romans and the Jews. This is one reason why music and singing did not have such a large part in the New Testament texts. There is, however, continuity between the variety of singing and music among the Jews and the musical expressions among the Christians in the early church. It is important for musicians to see a harmony of music in the Old Testament and New Testament rather than a separation. Corbitt comments on the circumstances of the early church:

New Testament times provided completely different circumstances. The temple was destroyed, and the new place of worship was no longer a physical space but a spiritual place of “spirit and truth” (John 4). Early Christians, faced with the demands of urban life and often under persecution, were prohibited from gathering in a single location for orthodox and formalized worship. However, music making was not eliminated from worship—only adapted to the context. Blasting trumpets and noisy cymbals were less suited for the house than the temple. The church grew too fast for a professional musical clergy who could minister to diverse congregations. So the ministry of music became a congregational expression. Everyone sang, or had a song.\textsuperscript{111}

One question is the degree to which Israelite musical practices, including the use of instruments, offer a clue to what was thought appropriate in the New Testament church. Since the Hebrew Scriptures were still the authority for teaching and practice (1 Tim 3:16-17), their principles regarding music must have remained the norm. The young church was a community under persecution and could not apply the full resources of biblical celebration to its worship assemblies.

Musical Journey through the New Testament

Ralph Martin says, “The Christian church was born in song.” This is seen in a number of references that play great importance in understanding how music and singing was used in the New Testament church. Whaley summarizes well:

References to music in the New Testament abound. Music was played (probably on the flute) at the time of a child’s death (Matt 9:23). There was music and dancing in Jesus’ story of the prodigal son (Luke 15:25). Jesus and His disciples sang at the Last Supper (Matt 26:30; Mark 14:26). There are a number of references that indicate the use of singing by Christians in worship (1 Cor 14:15, 26; Eph 5:199, 20; Col 3:16; Jas 5:13). Paul and Silas sang in the Philippian prison (Acts 16:25). Christ is pictured as singing with the church (Heb 2:12). A trumpet will sound to signal Christ’s return for His Church (1 Thess 4:16; 1 Cor 15:52; Matt 24:31). And heaven is described as being overflowing with music and worship. There, the angelic hosts are continuously praising God. John the Apostle pictures the elders and redeemed saints singing “new songs” of adoration to the Lord (Rev 5:9-14; 14:1-3; 15:3, 4; 19:1-6).

Gospels and Acts

When the announcement was made that Jesus was going to be born, music and song had a place in the worship of God, and God announced the birth of the long awaited Messiah through singing angels. Luke records not fewer than four psalms or canticles in the first two chapters of his book. The Church loves these songs. First, Luke records

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113 Whaley, *Understanding Music and Worship in the Local Church*, 37.

114 The term “canticles” refers to those texts in the Bible that were sung. In its broadest sense it includes Old Testament as well as New Testament texts. One of the central characteristics of most canticles is that they tell the story of God’s deliverance. This narrative character becomes especially evident in the canticles of the New Testament, where everything is particularized and universalized in Christ. Whether or not these canticles were sung in the same form shown in the Bible is a matter of conjecture. It is probably more accurate to speak of “infancy canticles” for the New Testament community itself. They became commonplace in the church’s worship and called forth innumerable musical settings over the centuries.

115 While these texts were set to music many times later on, there is no indication that they were sung in their original context.
the Magnificat of Mary (Luke 1:46-55),\(^\text{116}\) whose heart was full of praise and wonder after the angel revealed that she was carrying the Son of God. Second, Luke records the Benedictus of Zechariah (Luke 1:67-79),\(^\text{117}\) who was filled with the Holy Spirit after John was born and began to prophesy a wonderful song of praise to God. Third, Luke records the Gloria in Excelsis (Luke 2:14) of the angels praising God for the birth of Christ that the shepherds who were in the fields outside Bethlehem witnessed (Luke 2:14).\(^\text{118}\) Westermeyer comments, “Here it becomes clear that the whole history of God’s gracious dealing with humanity finds a focus in Christ.”\(^\text{119}\) And fourth, Luke records the Nunc Dimittis servum tuum of Simon, a righteous and God-fearing man. The Holy Spirit had promised him that he would not die before he had seen the promised Redeemer of both the Jews and the Gentiles (Luke 2:29-32).\(^\text{120}\) “Again, the focus on Christ is evident,” says Westermeyer, “and now the universalizing note is sounded. This salvation is prepared before all peoples, not only the glory of Israel, but a light to all the nations.”\(^\text{121}\)

There are also several other passages in the Gospels where there might have been music and singing. It might have been in the hosannas when Jesus entered Jerusalem (Mark 11:9) although Mark uses the word “shouted”; cf. Ps 118:25);\(^\text{122}\) when


\(^{117}\) Ibid., 67. Latin phrase for “Blessing.” Zechariah blesses the Lord.

\(^{118}\) Ibid., 236. Latin phrase meaning “Glory to God in the highest.”

\(^{119}\) Paul Westermeyer, TE DEUM: The Church and Music (Minneapolis, MN: Fortress Press, 1998), 47.

\(^{120}\) Latin phrase meaning “Now let your servant depart.” Simon had seen Christ and was now ready to leave this world.

\(^{121}\) Westermeyer, TE DEUM, 48.

\(^{122}\) Derives from the Hebrew word ἔξωρον meaning “save” or “deliver.” Brown, Driver, and Briggs, Enhanced Brown-Driver-Briggs Hebrew and English Lexicon, 446.
Jesus and his disciples sang psalms (Mark 14:26; Ps 113-118); or when Paul and Silas sang songs of praise in the prison in Philippi (Acts 16:25).

**Epistles and Revelation**

Even in the letters to the Corinthian church, music and instruments are mentioned. In 1 Corinthians 13:1, instruments are used negatively to illustrate a person without love. A person who does not love is like “a noisy gong or a clanging cymbal.” In 1 Corinthians 14:7-8, instruments are used as an illustration of having wisdom with tongues. Paul warns,

> If even lifeless instruments, such as the flute or the harp, do not give distinct notes, how will anyone know what is played? And if the bugle gives an indistinct sound, who will get ready for battle? So with yourselves, if with your tongue you utter speech that is not intelligible, how will anyone know what is said? For you will be speaking into the air.

Though it is a debated theory, some Bible teachers believe that several songs are cited in Paul’s letters (Rom 11:36; Eph 5:14; Phil 2:6-11; Phil 4:20; Col 1:15-20; 2 Cor 11:31; 1 Tim 1:17; 3:16). In Hebrews, the author mentions the importance of worship in the midst of the assembly (Heb 2:12) and of bringing a sacrifice of praise that is the fruit of giving thanks to God (Heb 13:15).

In Ephesians 5:18-20 and Colossians 3:16-17, Paul teaches that singing and music flows from the heart of the believer who is filled by the Spirit of God and dwells continually in the Word of God. These verses overlap considerably, and they clarify the meaning of the other. Nestled between Paul’s exhortation to the Colossians to live in holiness (Col 3:1-15) and his admonition to the family (Col 3:18-25) are two practical verses that speak directly to the importance of music: “Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God. And whatever you do, in word or deed, do everything in the name of the Lord Jesus, giving thanks to God
the Father through him” (Col 3:16-17). In writing to the Ephesians, Paul reminds these churches to be filled with the Spirit (Eph 5:18) and of letting the Spirit direct them in all areas of life (Eph 5:21-6:9). Nested between these verses is the same call as to the Colossians. Paul writes, “Addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with your heart, giving thanks always and for everything to God the Father in the name of our Lord Jesus Christ” (Eph 5:19-20). Scholars vary in their opinions about the structure of these passages.123

Paul says believers are to “speak,”124 “sing,”125 and “make melody” (cf. Mark 14:26 and Acts 16:25). Making melody means the playing or “plucking” of instruments.126 Furthermore, they were making music and song “for the Lord in [their]

123 First the imperative view. In this view, three separate commands result. Psalms, hymns, and spiritual songs do not have a teaching function and are not a means by which the Word of Christ dwells. Second is the attendant circumstance view: In the attendant view, the word of Christ dwells along with the teaching and admonishing (which is not connected with the singing of psalms in a somewhat loose relationship). Third is the resultant view: In the resultant view, the Word of Christ results in song. Fourth is the instrumental view: In the instrumental view, the Word (or message) of Christ dwells by means of teaching and admonishing one another with psalms, hymns, and spiritual songs and by means of singing to God. Barry Liech, The New Worship: Straight Talk on Music and the Church (Grand Rapids, MI: Baker Books, 2001), 236-241. Hendriksen and Kistemaker comment on the use of psalms, hymns, and spiritual songs: “The term psalms in all probability has reference, at least mainly, to the Old Testament Psalter; hymns, mainly to New Testament songs of praise to God and to Christ (verse 14 above, in which Christ is praised as the Source of light, containing perhaps lines from one of these hymns); and finally, spiritual songs, mainly to sacred lyrics dwelling on themes other than direct praise to God or to Christ. There may, however, be some overlapping in the meaning of these three terms as used here by Paul” (W. Hendriksen and S. J. Kistemaker, New Testament Commentary: Exposition of Ephesians, vol. 7 (Grand Rapids, MI: Baker Book House, 1993-2001), 240.

124 M.S. Heiser, Glossary of Morpho-Syntactic Database Terminology (Logos Bible Software 4, 2000-2010). λαλοῦντες is a present active participle indicating that the speaking is done continually or as a lifestyle.

125 Ibid. ὄντες is a present active participle indicating continual singing.

126 Scholars differ whether ἔσοντες, “making melody” should be interpreted as authorizing the use of instruments in church worship. W. E. Vine writes, “The word psallo (to “pluck” a string) originally meant to play a stringed instrument with the fingers, or to sing with the accompaniment of a harp. Later, however, and in the New Testament, it came to signify simply to praise without the accompaniment of an instrument” (Commentary on First Corinthians [London, UK: Oliphants, Anderson and Ferrier, 1951], 191). From a holistic approach to a biblical theology of music and understanding the continuity between the Old and New Testament and understanding the different circumstances of God’s people in the Old and New Testament, the use of instruments were not discouraged in the early church even
hearts.” The relationships believers had with others through singing and music was important as seen in the words “each other” (Eph 5:19a; Col 3:16); singing and music was personal as seen in the words, “in your heart” (Eph 5:19b; Col 3:16). Furthermore, the relationship believers had with God through singing and music was also important as seen in the words “giving thanks to God” (Eph 5:20; Col 3:16). Osbeck summarizes these passages:

This passage teaches us several important truths: (1) A joy-filled life is directly related to our being “filled with the Spirit.” (2) New Testament believers were to interact with one another. They were to take an active part in giving praise and thanks to God in the name of their Savior. (3) Our psalms, hymns and spiritual songs should minister to us spiritually. We are to use these musical forms in ministering to others (Colossians 3:16). Church music, then, must always be thought of as a ministry, not as entertainment (James 5:13). (4) Our musical expressions are to be directed “to the Lord.” Musicians should be focused on God as they play and sing. (5) Our songs should produce joy. It has been said that if there were more singing Christians, there would be more Christians. (6) A church’s music ministry should be marked by balance of musical styles as represented by “psalms, hymns, and spiritual songs.”

Singing and playing in the church had variety: “psalms and hymns and spiritual songs” (Eph 5:19; Col 3:16). Pliny the Younger wrote to Emperor Trajan in about A.D. 111 that the Christians sang hymns as they assembled on a “fixed day before it was light, when they sang in alternate stanzas songs to Christ as to a god.” Barry Liesch argues from Colossians and Ephesians that music is the carrier of the “admonishing and teaching everyone with all wisdom” (Col 3:16 and 1:28). God uses songs carried by music to teach and admonish the New Testament Church. Liesch writes:

though they were not common. Ephesians 5:19 includes instruments as a natural part of a congregation who worships, singing and playing sincerely with open and honest hearts before God.


It is highly significant that Paul uses the very same phrase that occurs in Colossians 3:16 in relation to music and worship...to characterize his own ministry in Colossians 1:28, “We proclaim him, *admonishing and teaching everyone with all wisdom*, so that we may present everyone perfect in Christ.” These phrases are the same, the comparison compelling. Worship leaders have a high calling! Like Paul, we proclaim Christ through our texts, teaching and admonishing our people, so that we too “may present everyone perfect in Christ.”

Harold Best writes, “A congregation is just as responsible to sing the gospel as the preachers are to preach it.” Clinton Arnold comments further, “Colossians 3:16 is not a formula, but one of the important ways enabling people to absorb the teaching about Jesus.” Thus, a longing to sing to the Lord and give him the praise that he deserves characterizes New Testament singing and music. Second, there was a deep koinonia among the believers as they sang to one another. Third, singing and music were used as a means of teaching believers the teachings of Jesus and later biblical truths. Fourth, they did this in a variety of ways as they used different kinds of songs and melodies. Fifth, they did this with great thankfulness. And sixth, as they were teaching the Word of Christ through song they were filled with the Spirit. And the more they were filled with the Spirit, the more they were dwelling in the Word of Christ. This is also what characterizes music and singing in the Book of Revelation.

In the Book of Revelation music and musical instruments (5; 7; 14:3; 15:3, 17-18; 19) and singing on special occasions (5; 15; 14) are mentioned frequently. The songs of Revelation are about the worth of Christ. Here the final victory is celebrated. In the Book of Revelation, God’s people from all ages and places and all of his creation are gathered before his throne in Heaven and joining in harmonious singing and playing of

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129 Liech, *The New Worship*, 37-51, see also 235-43.


131 Clint Arnold in personal communication with Barry Liech May 8, 2000, quoted in Liech, *The New Worship*, 44.
instruments. These hymns glorify the Creator (4:11), proclaim the worth of the Lamb (5:9-10; 5:12), extol both the Father and the Son (5:13; 7:10; 7:12), celebrate God's triumph over the enemies of his people (11:16; 11:17-18; 12:10-12; 19:1-3; 19:6-8), and proclaim his justice (15:3-4; 16:5-7). Additional songs celebrate the defeat of the unfaithful city, the persecutor of the saints (chapter 18). Four living creatures initiate this pageant of praise drawn from the vision of Ezekiel, who sings words derived from Isaiah’s vision in the temple (Rev 4:8). It expands with a long crescendo to include the elders of the covenant people, the hosts of heaven, and eventually every creature (Rev 5). Indeed, one day God’s people shall stand before the throne and worship with all their might and power in united and harmonious worship for all eternity.

Worship is expressed differently from culture to culture from the Gregorian chant in Spain, the unaccompanied traditional hymns in England, 4-chorded songs by Lina Sandell accompanied by the large church organ in Swedish Lutheran churches, Russian Orthodox psalms in Russia, contemporary worship bands in the United States, tribal music in Thailand, Yenta songs in China and children singing unaccompanied song in Greenland. Together, this is a reflection of the worship that will take place in front of the throne in Heaven.
Musical Instruments, Expressions, Forms and Involvement

A study of music and singing in both the Old Testament and the New Testament provide solid and important insight into the role that music had in the lives of God’s people. Music was a gift God gave his people. It is not certain how all the music of the Bible sounded, but there was style, form and organization. The instruments of the Bible included the string family, woodwind family, brass family and the percussion family of instruments.132 These instruments were unique and used on many occasions.133 Musical directors led this range of musical instruments and artistic expression (1 Chron 15:22); duets (Judg 5:1), singers and musicians (2 Chron 23:13) and ultimately every

132 See a detailed discussion about the ancient instruments of the Old Testament in T. C. Mitchell, “The Music of the Old Testament Reconsidered,” *Palestine Exploration Quarterly* 124 (1992): 124-143. Surviving examples of musical instruments and representations of them show that during the first half of the first millennium B.C. a considerable range of types was in use in Mesopotamia and Egypt, as well as in North Syria and South-East Asia Minor. Since there are numerous references in the Old Testament to music and musicians it is a reasonable assumption that, though there are few representations from Palestine, similar types were in use. See also Ovid R. Sellers, “Musical Instruments of Israel,” *The Biblical Archaeologist* 4, no. 3 (September 1941).

133 In the string family there were instruments such as the harp or kinnor that looked like a portable lyre with ten strings (1 Sam 10:5; 26:23; 1 Kgs 10:12). Then there was the psaltery or nebel that is thought to be a lute-like instrument with a bulging, resonant body at its lower end. It was played by plucking the strings with the fingers rather than with a plectrum (Dan 3:5). The sackbut was a stringed instrument mentioned in Daniel 3, which was part of Nebuchadnezzar’s orchestra. Some translators treat the sackbut as a wind instrument, a kind of brass trumpet with a slide. Most scholars feel, however, that it was a small triangular harp of four or more strings with high pitch. Then there was the dulcimer that was an orchestral instrument mentioned in Daniel 3 and is thought to have been some form of bagpipe. In the wind family there was the pipe. This was probably an early predecessor of the oboe and bassoon. It seems to have been used especially for festival processions (Isa 30:29), or at times of national rejoicing (1 Kgs 1:40). Then there was the flute, which was an orchestral instrument mentioned again in Daniel 3 and was a high-sounding instrument that whistled or hissed. Then there were horns, trumpets, shofars, and cornets. They are mentioned throughout the Old Testament and also in the New Testament. These loud sounding instruments were originally made out of horns of animals. Later they were imitated in metal. The shofar (ram’s horn) is still used in Jewish services. The organ is a term used for all the wind instruments. In the percussion family there were bells that produced sound when struck. Cymbals are always mentioned in connection with religious ceremonies. There were evidently two kinds of cymbals. One kind had two shallow metal plates, one held in each hand and struck together. The others were cup-like in shape; one held stationary while the other was brought down sharply against it. Then there were timbrels and tablets. This was a tambourine-type instrument that was played by holding it and striking it with the hand. It is always associated with joy and gladness (Isa 5:12; 1 Sam 18:6).
instrumental family were used for worship (Ps 150). The volume of the choirs and orchestras ranged from the loudest fortissimo with all instruments (Rev 5:9; 14:2; 2 Chron 5:12-13; 1 Chron 15:28; 2 Chron 30:21; Ps 95:1) to the softest and peaceful pianissimo worship song without any instruments (Matt 26:30; Mark 14:26). The music and singing was expressed in many different ways and on many different occasions. The context of this musical expression was also vast. It was used in a variety of ways, and the lyrics covered many heart issues. There were also many opportunities to sing and make music before the Lord.

Music was expressed with dancing (Ps 149:3; cf. 1 Chron 15:29), clapping of hands (Ps 47:2), lifting of hands (Ps 134:1-2), and kneeling (Ps 95:6; Neh 12:46). Music was not only heard in the house of the Lord (1 Chron 25:6), but also on the walls of Jerusalem (Neh 12:46), on journeys or pilgrimages (Ps 127), in the upper room after the Lord’s supper (Mark 14:26), as people were descending from the mountains (1 Sam 10:5-6), in prison (Acts 16:25) and even in bed (Ps 149:5).

All peoples (Ps 117), each other (Eph 5:19), mad King Saul (1 Sam 16:23), the whole earth (Ps 100), and even before God (Ps 138).

Music was used in teaching and interpretation (Ps 1, 119, 127), prayer to God (Ps 131), thankfulness for salvation (Ps 3, 38), personal needs (Ps 6), revenge on the enemy (Ps 137), confession of sin (Ps 51), as song of praise for the wonderful work of God (Ps 8), thanksgiving (Ps 8), personal testimony (Ps 18, 116), encouragement to bless the Lord (Ps 134), to rest in God (Ps 131), and even in worship in alphabetical order (Ps 119).

Music was used in greetings and partings (Gen 31:27; Luke 15:25), in coronations (2 Sam 15:10; 1 Kgs 1:39), in the dedication of the wall (Neh 12:27), in war (Judg 3:27; 2 Chron 20:21), in collection (2 Chron 23:18), in processions (2 Sam 6:5), at festivals (2 Chron 20:21), in the anointing of a king (1 Kgs 1:34), in the congregation (1 Cor 14), after communion (Mark 14:26), and in times of trouble (Acts 16:25). It did not matter if it was dark or light because music and singing was expressed both morning and evening (1 Chron 23:30), at night (Ps 92:2), and indeed, all the time (Ps 113:3). Neither did position of expression matter because it was expressed standing (1 Chron 23:30), walking (2 Chron 20:21), with lifted hands (Ps 28:2) and kneeling (Ps 95:6). Circumstances ranged all the way from joy (Ps 33:1) to sorrow (2 Chron 35:25). Singing was arranged and performed in different kinds of songs and psalms in the Bible. There were reciphonic songs (Ps 136), antiphonic songs (Ps 61; O 5:9-10), full volume choirs (Ps 98), and unique situations (Ps 110).
Music as Theology

Having put together the elements for a solid foundation of a biblical theology of music and having gained insight into music and singing in the Bible, this section will explore more deeply how music without words reflects and reveals the character of God and his plan for redemption and how music can teach and illustrate biblical passages and divine truths. A musician who explores the world of music from a Christian perspective will become aware of its power and the way some sound patterns are especially well suited to drawing people into the purposes of God. Music—harmony, rhythm, melody and tone color—is one of the ways to demonstrate many of the fundamental truths of the Bible. Astley, Savage and Hone write:

Music has a unique contribution to make to our understanding of the concepts of time, space and motion. Through music we may perhaps experience realities that otherwise rarely enter human understanding, connecting music with scientific and theological thinking at their most abstract. The hope music offers of being able to understand time in a sense other than the purely chronological is of considerable relevance to a theological perspective.\textsuperscript{138}

Jeremy Begbie has a profound understanding of how theology can be explained through music that is masterfully presented in his project, “Theology Through the Arts.”\textsuperscript{139} Jeremy Begbie teaches Systematic Theology at Duke University and the University of Cambridge and specializes in the interface between theology and the arts. His particular research interests are in the interplay between music and theology. Begbie is one of the leading scholars to draw out the possibility to teach theology through music and has been profoundly helpful in learning to communicate theology directly through

\textsuperscript{138} Astley, Hone, and Savage, \textit{Creative Chords}, 240.

\textsuperscript{139} A helpful homepage: Jeremy Begbie, “Theology through the Arts,” http://www.theolarts.org (accessed in January 2008 and used throughout this study).
music. The following pages (found in the appendix) are a summary of my findings as they have been used and applied in the seminar for the musicians at Lívdin Church.

Begbie asks,

In the purpose of a Triune Creator who has created and gathered up all things in Jesus Christ and now perfects all things by his Spirit—what can music contribute? In a world crafted out of freedom and love that praises God in its goodness but is never divine, a world made to flourish toward its end, a world of ordered openness and diverse unity—where do the sounds of singing and playing belong? And in the human vocation to focus and articulate creation’s praise, to discover, respect, develop, heal, and anticipate, together—how might music play a part? What is the connection between this and the world of tones, chords, melody and harmony? Music is one of the ways we can voice creation’s praise!

Begbie calls Christian musicians to greater depth in the representation of Christ in culture through music. He says that much Christian music has degenerated into a nice, inoffensive, superficial tastelessness, which seems blind to the pain of the world and makes a plea that Christian musicians learn more about what it means to transform their culture. He says, “Christian musicians cannot afford to retreat into a ghetto of the like-minded. Perhaps more than ever before, we need people with a vision to venture out, learn the musical styles of our modern culture, and remold them into something richer.”

A great opportunity exists for musicians to intelligently and professionally interact with their culture and wisely utilize its platforms for the glory of God. Musicians who get

140 Begbie studied music and philosophy at Edinburgh University, and theology at Aberdeen and Cambridge. A professionally trained musician, he has performed extensively as a pianist, oboist and conductor. He is an ordained minister of the Church of England. He has taught widely in the UK, North America and South Africa, specializing in performance lectures.

141 See Appendix 6: Examples of Music as Theology.


143 Begbie, Resounding Truth, 211.

insight into some of these magnificent truths about music realize that music has a much
greater purpose in God’s creation than just to perform and stir the emotions. Rather, basic
music theory can be used to teach theology and demonstrate the great truths and puzzles
of life and humanity’s role in God’s creation. Because of limited space in this chapter the
examples of music as theology are in the appendix.\textsuperscript{145}

**Personal Character and Growth in Christ**

“The Christian’s life is to be a thing of truth and also a thing of beauty in the
midst of a lost and despairing world.”\textsuperscript{146}

Having laid the foundation for a biblical theology of music and an
understanding for the use of music in the Bible, musicians now need to relate their music
to their personal life and character as followers of Christ: “Why aren’t there more
Christians involved at the heart of the arts scene?” asks Steve Turner, writer and
musician. “Over the years I have seen many people get close to a position where they
seemed poised to create a little divine disturbance, and then they have been destroyed by
the very values they set out to challenge.”\textsuperscript{147} Fiona Bond argues that historically,
“Christian hesitation over engagement with the arts is that throughout history, many
artistic movements and activities have been associated with lifestyles and practices that
Christians were trying to discourage.”\textsuperscript{148} Here Turner and Bond touch on an important
issue. The musical involvement of the musician must never be separated from his
personal spiritual life. Many musicians start out with a vision to be a voice for Christ that

\textsuperscript{145} See Appendix 6: Examples of Music as Theology.

\textsuperscript{146} Schaeffer, *Art in the Bible*, 94.

\textsuperscript{147} Turner, *Imagine*, 117.

\textsuperscript{148} Fiona Bond, *The Arts in Your Church: A Practical Guide* (Carlisle, UK: Piquant
counts in the music world, but many of them have ended up being victims of the culture they set out to transform.

On the other hand, because of the fear of falling away from God, many musicians are discouraged ever to engage culture but rather to stay safe inside the walls of the church. This is also a serious issue because it would be in direct disobedience of the mandate of Creation (Gen. 1:2) and the Great Commission (Matt 28:19-20). Even though it might be safe to stay inside the walls of the church, many musicians miss the opportunity to go out where they can be used in the greatest way.\textsuperscript{149} Turner challenges the safety notion by saying that Christian musicians are not called to be safe; they are called to engage a world that is lost and without hope (Acts 1:8). As a result of isolation, many musicians become strangers both to their culture and to their church. So wisdom and balance are required. Musicians are to engage their culture and stay close to their Savior, and they are to be part of a church while engaging their culture. To do this, it is important to establish a biblical basis.

**Biblical Analysis**

*Psalm 40*

As shown already, Psalm 40 is one of the key passages for developing a biblical theology of music.\textsuperscript{150} This psalmist has a holistic view of human nature, and he does not separate the musician from his music. This text helps build a biblical theology of music that includes the musician’s personal life. After singing the new song in verse 3, David continues, “Blessed is the man who makes the Lord his trust, who does not turn to

\textsuperscript{149} Some of the stories of my opportunities for engagement in culture and also some of the discouragements are shared in Appendix 1: My Personal Journey in Music.

\textsuperscript{150} See notes on “Theological Importance of Music” in hypothesis 1, 37-40.
the proud, to those who go astray after a lie!” (v. 4). Here David blesses the man who turns away from evil but rather makes the Lord his trust. Then he continues to sing about the man who has found the joy of walking with God: “I delight to do your will, O my God; your law is within my heart” (v. 8). These verses teach that the life and lifestyle of the musician is important. Musicians cannot be separated from their music just as a Christian cannot be separated from their Christ. This psalm reveals David as a musician who has made God his trust and who will not walk on the path of the wicked characterized by pride and injustice.

151 The Hebrew word לָנֵס אתoph “not turn to” can be translated to turn to the side or to concern oneself as to what direction he is going (Lev 19:4; 1 Kgs 2:3) or to look toward a specific direction (Exod 16:10). The psalmist is concerned about his life as a worshiper and takes specific measures not to turn away from God. Holladay, W. L., Köhler, L., & Köhler, L. A concise Hebrew and Aramaic Lexicon of the Old Testament (Leiden: Brill Logos Bible Software Inc., 1971), 293.

152 The Hebrew word, מַקֵּס “makes” is a continual and active decision to turn towards an object of confidence and “put” his trust in him (Isa 63:11 talks about the one who put the Holy Spirit in the midst of his people). Brown, Driver, and Briggs, Enhanced Brown-Driver-Briggs Hebrew and English Lexicon, 962.


155 The reference to קְרִי “heart” surrounds the whole of a man’s inner being. It refers to intestines such as bowels (Num 5:22), belly (Jonah 1:17; 2:1), and inner parts (Isa 16:11). The psalmist means that he delights in God from the inmost of his soul (Isa 63:15). Bratcher and Reyburn write, “The psalmist ends his response with a promise to obey the Lord’s will completely (verse 8). Thy law is within my heart (verse 9b) means that the psalmist has learned God’s Law and cherishes it, that is, he keeps it in mind and obeys it” (Bratcher and Reyburn, A Translator's Handbook on the Book of Psalms, 385).
Levitical Musicians

God used music in the temple, and the Levites led musicians. However, they were not musicians only; they were God-followers in the ministry of music. A closer look at their personal lives shows that these musicians were men of personal faith and integrity. Rory Noland in his book, The Worshiping Artist, notes five core values that characterized them. First, they protected their unity. When Moses descended from Mount Sinai and found the people worshiping an idol he rebuked them and called out asking who would stand on God’s side. Exodus 32:25-26 reads, “All the sons of Levi gathered around him [Moses].” Noland says, “This was by far the Levite’s finest hour. When all others had forsaken the Lord, the Levites took a stand for God together. Their solidarity was based on their commitment to God.”

Noland’s second observation is that they believed in accountability (1 Chron 25:6). Noland observes, “Everyone was accountable to someone else. The rank and file were subject to their fathers who, in turn, answered to the king.”

Noland’s third observation is that they worshipped as a spiritual discipline. They were appointed, or set apart, for ministry (Num 1:50), and they took this calling seriously and trained rigorously for it (1 Chron 25:7). Noland observes that, “Worship was not merely a task performed on weekends but also a spiritual discipline that infused their lives every day (1 Chron 23:30).”

Noland’s fourth observation is that they lived in intimacy with God (Neh 8:7; 2 Chron 17:8-9). Noland says, “The Levites were experts in the Torah, having spent their lives reading it and praying over it. However, their expertise was more than mere head knowledge. God’s Word led them into deeper intimacy with

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157 Ibid., 188.

158 Ibid., 191.
the Almighty (Ezek 44:15). Thus, intimacy with God was a high priority for this team of worship leaders.”

Noland’s fifth observation is that the Levites grew in **personal character**. This was especially evident in the nature of **change** that characterized the nation and the religious worship in Israel. Noland writes,

> The ultimate test of character is how one responds to change. Over the course of time, the role the Levites played in leading worship underwent various changes... During this time [in the wilderness], the Levites were put in charge of the tabernacle, or Tent of Meeting, which is where the people met for worship. The Levites’ duties included transporting the tabernacle, setting it up, and taking care of it (see Num 4, especially vv. 4, 25, 31). However, when Solomon’s temple was built, it became the permanent place of worship so there was no longer any need to transport the tabernacle (1 Chron 23:25-26). So the Levites were given new ministry responsibilities, which included, among other things, maintaining the temple’s courtyards, furniture, and utensils (1 Chron 23:28-29).

Christian musicians have much to learn from the Levitical musicians. First, they must understand that God has chosen them to use that gift for God’s glory because he gave them the gift of music. Second, they must develop a plan for evaluating their personal character development and role as musicians who worship God. Third, they not only live their life as musicians but as musicians who follow Christ. Therefore, their behaviour and lifestyle correspond with their faith as holiness and integrity become more evident in their lives. From Noland’s observations, musicians are to protect the **unity** of their calling and stand **accountable** to one another as they seek a **lifestyle** in worship, which brings them into an intimate **relationship** with God as they continue to develop and grow in personal **character**.

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159 Noland, *The Worshiping Artist*, 195.

160 Ibid., 197.
Life of Jesus

Jesus developed and grew in every aspect of life. Luke records how Jesus developed and how he became an adult through the same process as all other human beings: “And Jesus increased in wisdom and in stature, and in favor with God and with people” (Luke 2:52). Jesus increased in wisdom, stature and favor. In other words, he grew intellectually, emotionally, socially and spiritually. Little is known of the early years of Jesus. The first time Luke mentions him after childhood was as a twelve-year-old boy sitting in the temple in Jerusalem discussing deep theological issues with the teachers and Pharisees (Luke 2:41-52). Then he is not mentioned again until he entered his public ministry at the age of thirty (Luke 3). Since Jesus grew and was formed into a man, it seems that every believer is also to grow in the same way. Christians need a holistic view of their spiritual maturity. Identity is in Christ Jesus and therefore, he must form Christians physically, intellectually, emotionally, socially, and spiritually.

Jesus also grew up in a family of artisans, and his hometown knew him to be a carpenter (Mark 6:3). When Jesus’ creative flair is read through the subtle play of imagery in his narrative parables and teaching style, he proves to be a master artist. However, what was most important for Jesus when he had entered into ministry was to spend time in intimate fellowship with his Father (Matt 14:23; 26:36; Luke 4:42; 5:16; 6:12). Henry Nouwen draws a beautiful picture on the life and ministry of Jesus from Mark 1:35:

In the middle of sentences loaded with action—healing suffering people, casting out devils, responding to impatient disciples, travelling from town to town and preaching from synagogue to synagogue we find these quiet words: “In the

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161 Recent work on Jesus’ parables recognizes them to be “first order artistry,” in other words, the kind of creative endeavor that can affect worldviews, as opposed to “second order artistry” that is simply illustrative in intention and effect. Cf. B.W. Longenecker, “Theology Through the Arts” (unpublished paper, September 2000), quoted in Fiona Bond, The Arts in Your Church, 7.
morning, long before dawn, he got up and left the house, and went off to a lonely place and prayed there.” In the centre of breathless activities we hear a restful breathing. Surrounded by hours of moving we find a moment of quiet stillness. In the heart of much involvement there are words of withdrawal. In the midst of action there is contemplation. And after much togetherness there is solitude. The more I read this nearly silent sentence locked in between the loud words of action, the more I have the sense that the secret of Jesus’ ministry is hidden in that lonely place where he went to pray, early in the morning, long before dawn. In the lonely place Jesus finds the courage to follow God’s will and not his own; to speak God’s words and not his own; to do God’s work and not his own. It is in the lonely place, where Jesus enters into intimacy with the Father, that his ministry is born.\(^{162}\)

In this intimate fellowship with the Father in the midst of a busy and painful ministry, Jesus found the true source for his strength to complete the work he engaged. This intimate fellowship gave him the strength to stretch out his arms on the cross and finish the task he had come to complete.

**Jesus’ Disciples**

Jesus made sure his disciples grew spiritually, intellectually, socially and emotionally. When Jesus called Simon Peter, he said to him, “You are Simon, the son of John; your name will be Cephas—which is to say, Peter” (John 1:42). Jesus was going to change Simon into Peter. He was going to undergo a transformation and so were the rest of the disciples. Little did they know when they went to follow him that he was going to transform their life, revolutionize their worldview, alter their attitude, and amend their thinking. Christ transformed these ordinary men. Not one of them was renowned for scholarship or great education, but they were willing to follow and learn. They had given up any career of fame, but they were willing to follow Jesus. Reading through the Gospels, they “were all too prone to mistakes, misstatements, wrong attitudes, lapses of

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faith, and bitter failure,” yet with each mistake they came one step closer to what Jesus was preparing them to do. With all their shortcomings and character flaws, Jesus’ disciples were transformed to carry on the ministry of Jesus—not in their own strength but in the strength of the Holy Spirit (Acts 1:8). They were willing to learn from their mistakes and press on to maturity. Bill Lawrence calls this kind of follower of Christ, abundance thinkers. He writes:

An abundance thinker is ready to face himself, including his fears and his flaws. He learns to know Christ better when he confronts his sin in deeper ways… Each time he comes to the question of competence versus character, he realizes he can’t grow in skill without facing flaws in his being. He will never come to know Christ fully until he chooses the pain of character growth in the process of skill development. Here is one of the most vital principles a spiritual leader must grasp: *For every new level of opportunity God gives us, He will demand a new depth of growth from us.*

Musicians are no exception if they want to follow in the footsteps of Jesus’ disciples. For every new level of musicality, God will demand new depth of growth and each time they fall, they will come a step closer to where Jesus wanted them to be (see figure 2.2).

![Figure 2.2. Understanding the Life of the Musician](image)


Gifted and Perfectly Loved

Many musicians are exceptionally good at their craft, and yet they need to discover that the path to discipleship is a heartfelt conviction that God loves them and has gifted them to do what they do.

Gifted

In his book, *Purpose Driven Church*, Rick Warren argues that God has shaped every person for a purpose.\(^{165}\) God wants musicians to step in to the joy of that purpose. Musicians need to know that God has been shaping them for ministry since before they were born (Ps 139:13-16). Warren says that, as created human beings, people are a composite of many different factors. He summarizes what he believes are the five most important factors.\(^{166}\) First, God gives every believer certain spiritual gifts to be used in ministry (1 Cor 12, Rom 8, Eph 4).\(^{167}\) Second, God gives everyone a heart, motivation, passion, interests, and inclinations for something.\(^{168}\) Third, people are born with natural talents.\(^{169}\) As seen in Exodus 31:3, God gives people “skill, ability, and knowledge in all kinds of workmanship...” to accomplish his purposes.\(^{170}\) Fourth, personality affects how and where people use their spiritual gifts and abilities.\(^{171}\) Then fifth, God never wastes an

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\(^{165}\) This concept is drawn from Rick Warren’s book *Purpose Driven Church: Growth Without Compromising Your Message and Mission* (Grand Rapids, MI: Zondervan Publishing House, 1995), 369-375.

\(^{166}\) Ibid., 365-392.

\(^{167}\) Ibid., 371-72.

\(^{168}\) Ibid., 372.

\(^{169}\) Ibid., 372-73.

\(^{170}\) Musical talent is not listed as a “spiritual gift” in the New Testament. I struggled with this as a young musician until I came to understand that in the overall shape God has created in me, it is not important whether music is a spiritual or a natural gift, because, in both matters, the gift is from God (1 Cor 12:5).

experience to shape people into their best self (Rom 8:28). People will be most fulfilled when they realize that God has given them everything they need to serve him.

Perfectly Loved

Furthermore, musicians need to feel deep within their hearts that God loves them, accepts them as his children, and wants them to succeed in what they are called to do. Understanding how God shapes them will also help them see how much they are loved. So many Christians never become what God wants them to become because they doubt God’s love for them. They do not allow the father heart of God to touch their soul.

Floyd McClung in his book, *The Father Heart of God*, writes:

Many people experience an emotional or mental block when they try to call God “Father” because they do not know him personally... Other people have difficulty relating to God as Father because they have been taught all their lives to respect Him, and to them that means addressing Him as “Thou.” To use an informal term such as “Papa” or “Father” seems disrespectful to them. Yet the Bible teaches us to call God “Father” when we pray (Matt 6:9), and that He wants to have a close, intimate relationship with His children.

McClung goes on to explain how the father heart of God describes the foundational element that characterizes who he is. Through the words of Scripture, Jesus describes God as a merciful, forgiving, kind, and loving Father. The Father designed people to begin life as babies, totally dependent and vulnerable, because he intended the family to be the setting in which his love would be modeled so that children would grow up feeling understood, loved, and accepted. Nurtured in this loving, secure environment, children could develop a healthy, God-based self-esteem and see themselves as wanted, important, valuable and good. Unfortunately, this is not the picture in this fallen world


full of hurt, pain, sorrow and shame. But the real challenge for a broken person is to find his way back to the loving Father who has, as he will discover, true authority, genuine trust, pure values, loving affection, continual presence, unconditional acceptance and sweet communication.\(^{174}\) God is a Father whose love will never cease and never fail (Isa 49:15-16). This means that a Christian must at some point begin to let God love him.

Musicians desperately need to rest in God’s love in a world where their art is public and easily criticized. If musicians doubt God’s love, they will doubt whether anyone loves them—especially after they have been criticized. Henry Nouwen writes,

> Your true identity is as a child of God. This is the identity you have to accept. Once you have claimed it and settled in it, you can live in a world that gives you much joy as well as pain. You can receive the praise as well as the blame that comes to you as an opportunity for strengthening your basic identity, because the identity that makes you free is anchored beyond all human praise and blame. You belong to God, and it is as a child of God that you are sent into the world.\(^{175}\)

Musicians who understand how much God loves them should be drawn into a closer and deepening walk with Christ where the criticism of others will not hurt them (1 John 4:18-19). There have been times, however, in my life when I have wondered: Do I love performing music more than I love Jesus Christ? Would I still love Christ and seek intimate relationship with him if he should take away my ability to play music? Would I trust his love? After a long journey, I have decided to say no to the first question and yes to the second. God loves me, I want to love Jesus more than I love music, and I want to still love Jesus when I am not able to play, preach or write anymore (1 John 4:20). I want to walk with musicians on that journey and point them to the richness of an intimate, deep and honest relationship with Christ where they can be loved. Henry Nouwen shares what the result will be:

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You will discover that the more love you can take in and hold on to, the less fearful you will become. You will speak more simply, more directly, and more freely about what is important to you, without fear of other people’s reactions...The disciples of Jesus had a real sense of his loving presence as they went out to preach. They had seen him, eaten with him, and spoken with him after his resurrection. They had come to live a deep connectedness with him and drew from that connectedness the strength to speak out with simplicity and directness, unafraid of being misunderstood or rejected...The more you come to know yourself—spirit, mind, and body—as truly loved, the freer you will be to proclaim the good news. That is the freedom of the children of God.\textsuperscript{176}

Christ begins to dig into the depths of the musicians’ heart to expose everything that is hindering this relationship from growing. Musicians become sensitive to their sinful habits (Ps 139:23-24). For musicians involved in secular culture there are many temptations that can ruin their ministry and testimony. It is easy to talk about all the things to avoid and the dangers in the world. Though these issues are important, Christian musicians need to realize that it is not the external temptations that will be their downfall, but rather the reluctance to receive God’s unconditional love (John 1:11). Henri Nouwen, in his excellent treatment of the parable of the prodigal son, comments, “The further I run away from the place where God dwells, the less I am able to hear the voice that calls me the Beloved, and the less I hear that voice, the more entangled I become in the manipulations and power games of the world.”\textsuperscript{177} Musicians must realize that they are truly loved so they can open up the dark corners of their lives to let Christ heal and cleanse them. And out of this relationship comes authentic personal character.

\textsuperscript{176} Henri Nouwen, \textit{The Inner Voice of Love}, 74-75.

Need for Character

Integrity

Rory Noland’s book, The Heart of the Artist, deals with the heart and integrity of the artist. He deals with issues that musicians need to deal with if they are going to maintain their intimacy with Christ while pursuing their career as musicians. Noland dreams of the day when the church will stop alienating artists and start nurturing them by giving them a safe place to grow in godly character and integrity.\footnote{Nouwen, The Return of the Prodigal Son, 10.} Integrity of heart is one of the primary values that need to be addressed among musicians. It is the key to Christ-likeness. Scripture commands believers to live a life worthy of their calling (Eph 4:1; 1 John 2:6). Jonathan Lamb, in his book Integrity, writes, “It [integrity] is a matter of faith that works, of truth in action, of godliness in working clothes.”\footnote{Jonathan Lamb, Integrity: Leading with God Watching (Notthingham, UK: Inter Varsity Press, 2006), 15.} Integrity is the provider and protector of character, and it is directly related to the display of faith in Christ. Lamb goes on to describe the nature of integrity:

In an earthquake zone a block of flats will be checked for structural integrity to ensure that all the pieces still fit together exactly as they are supposed to. One definition of the word ‘integral’ is ‘essential or necessary for completeness; a whole; complete; perfect; uninjured; entire.’ In that sense, integrity suggests a life that is well integrated. There is coherence between the different parts of a person’s life. The value system that we profess shapes every area of our lives, public and private. There is a togetherness about our personality and way of life.\footnote{Ibid., 18.}

Integrity, then, is coherence in every area of life: sincerity—pure motives; consistency—living life as a whole; and reliability—reflecting God’s faithfulness. Jesus embodied integrity. He matured into wholeness intellectually, emotionally and spiritually.
Nothing less is to characterize the musician who wants to follow Jesus while engaging secular culture.

Business, political, and religious leaders should have integrity, and it should be seen as a fundamental and essential quality.\textsuperscript{181} Integrity is one of the essential needs among musicians as well. In many churches in the Faroe Islands, many musicians seem to lack integrity and character even though they have great musical ability. Some of them seem to lack sincerity, consistency and reliability. This is evident both in church attendance, rehearsals, performances and often home-life. Their character is sensitive and closely related to their gifts as artists. They sometimes take criticism personally and become offensive quickly. Unfortunately, there are often negative stereotypes attached to people with artistic temperaments: eccentric, moody, emotional, free-spirited, quirky and undisciplined. Excuses are often made for the shortcomings of the artistic temperament, more so than with any other temperament. The real problem occurs when musicians make excuses to justify unacceptable behaviour.\textsuperscript{182} Christian musicians should not make excuses because God has redeemed their artistic temperament and attitude. In Christ they have become a new creation (2 Cor 5:17), and as they walk with Christ, the image of Jesus Christ will shine through them, changing them into people of integrity (Rom 8:29). Integrity comes when God’s light is reflected through musicians’ lives. This is, however, not possible until musicians realize that they are fallen and broken people.

\textit{Brokenness}

Like everyone else, musicians are broken people. When musicians begin to understand their brokenness they will desire to become an authentic and real person.

\textsuperscript{181} Lamb, \textit{Integrity}, 16.

\textsuperscript{182} Noland, \textit{The Heart of the Artist}, 15.
They will be able to face who they are as fallen human beings—made in the image of God, marred by sin, and being remade into the likeness of Christ. Humans are created in the image of God and reflect the beauty of the Divine. But sin has thwarted the image of God in man. God needs to remake and redeem people through Christ. Dan Allender says:

In many ways, the plot of our lives is the story of humankind. It is about how we came to be who we are (Creation), how we lost ourselves (the Fall), what it means to discover the name God has written for us (Redemption), and how the ending of our story reflects the great consummation of God’s story (his Coming).183

Unless people understand their sinful state, they will never change. Until they see the incredible beauty as well as the incredible darkness in them, they will never become authentic people. They cannot deny one and accept the other. People must learn to live with both and embrace the counterpoint in life. Therefore, musicians need to be open to the truth about who they are so that they can become free people (John 8:32, 36). Allender writes, “When we understand that the worst is already known, that offers us tremendous freedom to tell our stories and freedom, in our daily life, to reveal the character of God.”184 He comments on the sweetness of this freedom, “There is no delight in life that is meant to be greater or sweeter than making known the heart of God through a humble and beautiful life.”185

Paul says to the Philippian believers, “And I am sure of this, that he who began a good work in you will bring it to completion at the day of Jesus Christ” (Phil 1:6). People have to see their need for Christ and openly demonstrate that they are on a

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184 Dan B. Allender, Leading Character (Grand Rapids, MI: Zondervan Publishing House, 2008), 90.

185 Ibid., 86.
journey where brokenness allows God’s light to shine then trust that what he has begun to do, he will complete.\textsuperscript{186}

\textit{Success}

Testing determines how people grow in character (1 Pet 1:7; Rom 5:3-4). Difficulty in life demands a reaction, which will reveal a person’s character. Basketball coach, John Wooden says, “Be more concerned with your character than with your reputation, because your character is what you really are while your reputation is merely what others think you are.”\textsuperscript{187} Musicians are tested in how they handle success. Music is image conscious, but the Bible says God looks at the heart and not at appearance (1 Sam 16:7; Gal 2:6). The music industry measures musicians by their abilities. The Bible asks, “What does it profit a man if he gains the whole world and loses his soul?” (Mark 8:38; Luke 12:5). Jesus says further, “A man's life does not consist in the abundance of things he possesses.” Musicians’ hope to be known in music is determined by their circle of influence. The Bible does not measure success by people’s contacts (Luke 6:26; Gal 1:10) but rather by their character (Gal 6:4). In his book,\textit{ In the Name of Jesus}, Henri Nouwen talks about how Jesus avoided the temptation of success when the Devil tempted him in the wilderness. Jesus was about to enter his ministry, and the Devil attempted to hinder his mission by offering him the opportunity to be relevant, popular and powerful. He writes:

\begin{quote}
My movement from Harvard to L’Arche made me aware in a new way how much my own thinking about Christian leadership had been affected by the desire to be relevant, the desire for popularity, and the desire for power. Too often I looked at being relevant, popular, and powerful as ingredients of an effective ministry. The truth, however, is that these are not vocations but temptations. Jesus
\end{quote}

\textsuperscript{186} For the interview with Russ Taff see CD, Audio interviews, track # xx.

asked, “Do you love me?” Jesus sends us out to be shepherds, and Jesus promises a life in which we increasingly have to stretch out our hands and be led to places where we would rather not go. He asks us to move from a concern for relevance to a life of prayer, from worries about popularity to communal and mutual ministry, and from a leadership built on power to a leadership in which we critically discern where God is leading us and our people…I leave you with the image of the leader with outstretched hands, who chooses a life of downward mobility. It is the image of the praying leader, the vulnerable leader, and the trusting leader. May that image fill your hearts with hope, courage, and confidence as you anticipate the new century.188

Excellence

Another area of testing for the musician is settling on mediocrity. The pursuit of excellence is an imperative goal for Christians involved in music and living in a secular culture. Nothing is more disillusioning than seeing musicians who only show up to play as an assignment rather than an opportunity to serve God. It breaks down the morale among the whole orchestra, and the opportunity to glorify God is lost. A call to excellence is pivotal among musicians. They must be convinced that to be gifted in music is a holy calling through which the Spirit can touch and move people at their core.

Peter Slowik sees the pursuit of excellence as an imperative goal for Christians involved in the arts and living in a postmodern, mediocre culture. He writes, “In light of this [postmodern] recipe for accepting/celebrating the mediocre, I’d like to argue for excellence as an imperative goal for all Christian artists. By exhorting one another to pursue excellence, musicians can assist one another to take the risks needed to reveal new and special personal expressions of God’s glory in music, art, dance and drama.”189 Though obstacles such as isolation, self-doubt and conflict exist are on the way to excellence, musicians should strive for their highest abilities in musical performance


and skill. Slowik writes, “Faced with the importance of their creative output, musicians need to understand and embrace a lifestyle of the pursuit of excellence in their craft/art as a heavenly mandate for their lives.”¹⁹⁰ Rob Bell writes in his book, *Velvet Elvis*, “Your job as a Christian is the relentless pursuit of who God has made you to be. And anything else you do is sin and you need to repent of it.”¹⁹¹ As musicians commit themselves to the pursuit of excellence and to developing and refining the gifts God has given to them, they also can live in the joy that comes from these gifts for God’s glory (Phil 2:13). Furthermore, the musician can pursue artistic integrity by continually developing his skills, giving God his best, being creative and original, refining his communication skills, preparing spiritually, and living in a daily relationship with Christ (Matt 11:28-30).¹⁹² This requires spiritual disciplines.

**Spiritual Disciplines**

One of the most important things in musicians who are developing and fine-tuning their skills is commitment to a lifestyle of discipleship. Without guided spiritual disciplines musicians will fall into the temptations that come with their career. Spiritual disciplines are the pathway to becoming more like Christ (Eph 4:13; Rom 8:29). However, spiritual disciplines do not come automatically. They take time and require effort (Heb 5:12-13). Furthermore, discipline is a process (2 Pet 3:18). Spiritual disciplines take discipline. Like physical exercise, the Christian life requires the development of basic habits (1 Tim 4:7). A life in pursuit of spiritual discipline is based

¹⁹⁰ Peter Slowik, *Relentless Pursuit*, 41-44.


¹⁹² Noland, *The Heart of the Artist*, 136-150.
on relationship—love between the person and Jesus. In his book, *Discipleship*, Peter Maiden asks questions applicable for Christian musicians:

> How can we see those who come to faith grow to maturity in Christ? Do those who are signing up to become Christians realize that they cannot do so without signing up to be whole life disciples of Jesus? This means taking on the worldview of Jesus so that gradually, through their walk with Jesus and their study of his teaching, they begin to view their lives and the world through his eyes. We cannot respond to the call of Jesus just to get peace of mind today and some kind of insurance guarantee about the future. The only response to the call of Jesus open to us is the response of submission to him as the Lord of our lives, a submission that can only be expressed in whole life discipleship.

> If music is to be written to challenge prevailing secularism, musicians must not only be skillful but also theologically well equipped, grounded in a fellowship of other believers, and learning to live obedient lives before the Master. Through these processes, musicians will begin to understand their responsibility to develop habits that every committed disciple of Christ should develop. They need to learn to shed old habits in their lives and replace them with God-honoring habits (Col 3:9-10). This section will not go into detail about all the spiritual disciplines, but two will be explained—daily time with God and community with other believers.

*Daily Time with God*

People were created to have fellowship with God, and his desire is to have communion with them (Gen 1:27; Rev 3:20). Jesus died to make this relationship possible (1 Cor 1:9). Musicians who are engaged in culture must carve times of solitude in devotion to God into their daily schedule (Ps 29:2; 2 Chron 31:21; John 4:23) to get direction from him (Ps 25:4; Prov 4:26; 3:6), gain delight in him (Ps 37:4), and grow daily to become more like him (2 Pet 1:3-4). This is done by spending time in God’s

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Word and in prayer. First, a maturing Christian yearns to spend time in the Word of God. Jesus says to his disciples in John 8:32, “If you continue in my Word then you are my disciples indeed. And you will know the truth and the truth will set you free.” The Bible says that a disciple spends time in God’s Word by reading, studying, memorizing, meditating and applying it in his or her life (2 Tim 3:16-17; Matt 5:18). Through it he or she will become more like the Author—Christ (Rom 12:2; Prov 4:23, 1 Cor 3:18) and will live in obedience to him (Jas 1:22). Donald Bloesch writes about the importance of having personal authority based on the Word of God:

   Our authority is anchored not in reason or mystical insight but in Scripture, for it is there that Jesus Christ meets us, and it is in the words of Scripture that we hear the divine Word. The Scriptures were recorded by human beings but inspired by the Spirit of God. In them the Spirit continues to speak to people today and every day.194

Musicians are to be like Ezra who “set his heart to study the law of the Lord, and to practice it, and to teach His statutes and ordinances in Israel” (Ezra 7:20). Second, maturing Christians also yearn to spend time in prayer because through it they open their hearts to God (Phil 4:6) and as a result they experience God’s presence and peace (4:7). They gain strength for spiritual battles (Eph 6:12-13) and learn that their faith will be strengthened (Col 4:2; Rom 12:12).

   These are the foundational principles for growing and maturing Christians. There are also other disciplines and habits Christian musicians need to develop but for the purposes of this project, spending time with God is vital to musicians. Likewise, musicians who are engaged in their culture must also be in community with other Christians—the Church.

194 Donald G. Bloesch, Holy Scripture: Revelation, Inspiration and Interpretation (Downers Grove, IL: Inter Varsity Press, 1994), 129.
In Community

The best landscape for spiritual growth is in the context of community with other believers. The church is a community of believers who keep one another from becoming selfish and prideful. It keeps musicians humble. Musicians should be active participants in their church and willing to share life openly with other believers in community. The word, “community,” is an intimate word for the fellowship of believers. The New Testament uses the word, koinonia, for community. William Barkley explains:

Koinonia is the spirit of generous sharing as contrasted with the spirit of selfish getting... When we examine the connections in which it is used we come to see how wide and far-stretching is the fellowship which should characterize the Christian life. (i) In the Christian life there is a koinonia which means ‘a sharing of friendship’ and an abiding in the company of others (Acts 2:42; 2 Cor 6:14). (ii) Koinonia means ‘practical sharing’ with those less fortunate (Rom 15:26; 2 Kor. 9:13; Heb. 13:16). (iii) Koinonia is a ‘partnership in the work of Christ’ (Phil 1:5). (iv) Having koinonia ‘in the faith.’ The Christian life is never an isolated unit (Eph 3:9). (v) There is koinonia ‘in the Spirit’ (2 Cor 13:14; Phil 2:1). (vi) There is koinonia ‘with Christ’ (1 Cor 1:9)…especially in the sacrament (1 Cor 10:16)…In the sacrament above all, Christians find Christ and find each other. Further, that fellowship with Christ is fellowship with his sufferings (Phil 3:10). (vii) There is also koinonia ‘with God’ (1 John 1:3)... The Christian koinonia is that bond which binds Christians to each other, to Christ and to God... The Christian shares in the manhood of all men; he shares in the common experience of joy and tears; he shares in the things divine and in the glory that shall be; and all his life he must be a sharer of all he has, for he knows that his true wealth lies in what he gives away.195

There are many aspects of koinonia that apply to the relationship between believers who walk together in community (Heb 10:24-25). When musicians begin to share their lives with other believers and are humble enough to be open about their pain, joy, frustrations and strengths, then they will learn the true wealth of living in community.

Turner argues that the keys to being musicians who engage their culture for Christ are to be active and regular members of a church. He writes:

The church humbles us. It is one of the few places in our societies today where we sit with rich and poor, young and old, black and white, educated and uneducated, and are focused on the same object. It is one of the few places where we share the problems and hopes of our lives with people we may not know. It is one of the few places where we sing as a crowd. Church life can be hard for the celebrity artist because this is the place where they are treated like everyone else.\textsuperscript{196}

Often musicians leave church because they claim that people do not understand them, yet lacking church community is the most common cause for musicians losing the foundation of their faith and eventually becoming ineffective. Musicians who want to have an impact on their culture need to stay close to the cross in their personal walk with Jesus Christ, take on the full armor of God (Eph 6:10f), and belong to a church where they can share life and their gifts with others who are totally different from them. Church will keep them from becoming prideful. C.S. Lewis comments about the ugliness of pride:

Pride gets no pleasure out of having something, only out of having more of it than the next man. We say that people are proud of being rich, or clever, or good-looking, but they are not. They are proud of being richer, or cleverer, or better-looking than others. If every one else became equally rich, or clever, or good-looking there would be nothing to be proud about. It is the comparison that makes you proud: the pleasure of being above the rest.\textsuperscript{197}

Musicians always need to examine their motives. Musical performance can do many things to the ego and therefore attract those whose major motivation is to be known and recognized. Wanting to be musicians that engage culture for Christ sounds like the purest of motives, but it can be corrupted as well. It can be used as a carrier to more

\textsuperscript{196} Turner, \textit{Imagine}, 122.

fame; it can be that musicians want to be revered by the Christian community and mark themselves from the ordinary person in the pew. Ryken warns about idolizing oneself because of art and offers the solution—be in community with other believers:

Artists avoid idolizing the arts by resisting any temptation to isolation and instead living in the Christian community, where worship is given to God alone, where a God-centered orientation to life is the basis for daily discipleship, and where every earthly calling finds its true significance in relation to the higher calling of God.\(^\text{198}\)

Musicians who are going to engage their culture for Christ need to be a part of a church. They need to be a part of a community of believers who challenge their motives and test integrity. The church can also equip and encourage them to use music to fully engage in their culture for Christ. Thus their culture will not only enjoy their music but also their lifestyle as a great piece of art. Schaeffer concludes what is the most important piece of art:

No work of art is more important than the Christian’s own life, and every Christian is cared upon to be an artist in this sense. He may have no gift in writing, no gift of composing or singing, but each man has the gift of creativity in terms of the way he lives his life. In this sense, the Christian’s life is to be an artwork.\(^\text{199}\)

**Engaging the Culture for Christ**

“The ways of poetry and music are not changed anywhere without change in the most important laws of the city.”\(^\text{200}\)

Having laid the foundation for a biblical theology of music and discussing a musician’s personal lives and character as followers of Christ, this section will look at why and how musicians engage in their culture. Both biblical and church history

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\(^\text{198}\) Ryken, *Art for God’s Sake*, 49.

\(^\text{199}\) Schaeffer, *Art in the Bible*, 94.

demonstrate that one of the constant struggles of Christianity, both individually and corporately, is with culture. The epistle writers, for example, wrote their letters to Christians and gave them principles for how to live in a secular Roman culture. Believers need principles from God’s Word for how to live in culture. To understand why and how musicians are to use their music to engage culture, they need biblical foundations.

**Biblical Analysis**

*Psalm 40*

Psalm 40 expresses why musicians should have a biblical theology of music and a lifestyle that reflects God’s character. However, the psalmist is not finished. The psalmist explains that musicians are also to engage people around them to proclaim the character and wonder of God. The psalmist sings, “You have multiplied, O Lord my God, your wondrous deeds and your thoughts toward us; none can compare with you! I will proclaim and tell of them, yet they are more than can be told” (v. 5). Then he continues, “I have told the glad news of deliverance in the great congregation; behold, I have not restrained my lips, as you know, O Lord. I have not hidden your deliverance within my heart; I have spoken of your faithfulness and your salvation; I have not concealed your steadfast love and your faithfulness from the great congregation” (v. 9-10).

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202 The structure of these verses (40:9-10) is very active because it reveals the psalmist’s continuous engagement: נְצֹר “I have told”; יָשָׁר “I have not withheld”; תָּבוּר “I have not hidden”; תִּנָּה “I have spoken”; לא נָתַת “I have not concealed.” Bratcher and Reyburn write, “In various ways the psalmist declares his firm resolve ever to proclaim Yahweh’s saving help. I have told (verse 9a); I have not
not afraid to engage his culture because he knew God and his heart longed to walk in
God’s path. Therefore, it was natural for him to tell others of God’s wonderful deeds and
his faithful leading in his life. Craigie comments:

Having thanked God for past deliverance, and having affirmed his adherence
not only to the external requirements of royal law, but also to its inner
requirements, the king now goes on to declare the manner in which he had
publicly announced God’s righteousness in the “great congregation” (vv 10-11).
The great congregation might either be the actual congregation in an act of
worship, or it might refer symbolically to the people of the entire nation.²⁰³

As he comes to the end of the psalm, his devotion and love for God shines out
as he concludes by expressing his confident triumphs and the magnification of God that
would follow victory, “May all who seek you rejoice and be glad in you; may those who
love your salvation say continually, ‘Great is the Lord!’” (v. 16). Rawlinson says, “God’s
mercies in the past have been countless and have laid him under unspeakable
obligations.”²⁰⁴ Thus the psalmist completes a biblical theology of music where: first, the
foundations are put in place; second, his life is lived for God’s glory; and third, he
eagerly engages his culture. The psalmist is a great example for musicians to follow.

Prophet Daniel

The prophet, Daniel, grew up in Jerusalem until Nebuchadnezzar, king of
Babylon, came in 601 BC and moved him and his friends to a foreign culture (Dan 1:1).

²⁰³ Peter C. Craigie, “Psalms 1-50,” 315-316.

²⁰⁴ G. Rawlinson, “Psalms,” vol. 8 of The Pulpit Commentary, ed. H.D.M. Spence and
In difficult times like this Daniel needed wisdom from God for how to live in a foreign and secular culture. The choices he made formed the basis for his character; his character was grounded in his knowledge of God; and his character accounted for a long and successful career in the service of several monarchs. His godly character also provided a key concerning God’s work in other people’s lives. God’s sovereignty chose Daniel, but Daniel’s choices to live with God and to engage his culture qualified him to serve as God intended.

One of the key phrases that give insight into the life of Daniel is found in the first chapter of the book. The text says, “Daniel had purposed in his heart that he would not make himself unclean with the king’s food or wine.” (1:8). Though Daniel was brought into a foreign culture he did not conform to it. He was in his culture but not of it (John 17:15). Daniel received a foreign education, but education did not alter the foundation he had been given (Dan 1:3-5). He was surrounded by foreign customs, but he did not submit to the pleasures they could bring him (Dan 1:5). He was given a heathen name after gods whose character was barbaric, but that did not change his internal character that longed to be more like Jehovah (Dan 1:6-7). He even served the king faithfully and diligently, who brought him into captivity and destroyed his city and community for almost seventy years (Dan 1:19-21). Daniel had reason to conform to the Babylonian culture, but rather than conforming to culture, isolating himself from culture, or trying to live with one foot in each culture, he lived in his culture with a fearless relationship with God and thus impacted even the king to become a God follower.

Because of Daniel’s “purposing in heart” to walk God’s way (Dan 1:8), God rewarded him by “granting him favor and compassion” (Dan 1:9).

Though the events of Daniel were a long time ago, the issues that Daniel faced happen today. The fundamental question that Daniel faced is the same for God’s people today: How can Christians sing the song of the Lord while they are in a foreign land? (Ps
37:1). Christians are aliens in this world; their citizenship is in heaven (1 Pet 2:11; Phil 3:20). They live in an environment hostile to God’s ways. And yet Daniel is an example of how to live and be present in a culture that seems to deny all godly values.

**Paul at Mars Hill**

The quintessential example of engaging culture is illustrated in Paul’s sermon at the meeting of the Areopagus at Mars Hill (Acts 17).205 Paul begins his address by complementing the members of the Areopagus on being “religious in every way” as demonstrated in their objects of worship. They even had an altar with the inscription: “to an unknown god” (v. 23). Paul was building common ground with the people. He knew the people to whom he was speaking. He knew their customs and history. He knew about their gods. He knew that they were so concerned about all the gods being appeased that they even had an altar to an “unknown god.” Paul did not see things in terms of sacred and secular but saw many aspects of culture as a viable means of communicating the gospel. Tim Stevens notes, “In his first words to perhaps the most important group to whom he has ever talked, Paul chose to speak their language. He saw they were searching for answers but looking in the wrong places. So he got their attention immediately by talking about something with which they were all familiar—one of the icons, one of the

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205 Few have analyzed Western culture and American evangelicalism as thoroughly as Donald A. Carson in his monumental work, *The Gagging of God: Christianity Confronts Pluralism* (Leicester, England: Apollos, an imprint of IVP, 1996). His analysis of postmodern culture provides many invaluable insights for those wanting to communicate to a biblically illiterate culture trapped in its own relativism. Carson points to Paul at Athens in Acts 17:16-31 and to the primacy of biblical theology. In Athens, Paul faced a crowd similar to this pluralistic, postmodern culture. The people were, in Carson’s words, "utterly biblically illiterate." In Acts 17, Paul surely started at a point of interest within the culture he was addressing in a way that shows he understood the people. His preaching outline began with the doctrine of creation but hits the other high points of repentance, judgment, and resurrection. Paul essentially provided a framework in the plotline of the Bible for his audience. Both Carson and Schaeffer would highlight how Christians live in the midst of the postmodern illiterates.
popular images of the day.”**206 He used their idols and false gods to proclaim knowledge of the one true God and his Son, Jesus. Paul expounded upon the sovereignty of God over all creation and how he orders the steps of all men. To reinforce his point he quotes from two different poets (v. 28). The first quote is from the Cretan poet, Epimenides, the second from Aratus from Paul’s homeland Celicia. Paul was familiar with their world and its art and spoke in images familiar to those with whom he spoke. Richard Leonard points out how Jesus touched his culture in a similar way, “The parables [of Jesus] do not mention God. They rarely have a religious setting. Jesus takes ordinary events of daily life and draws out lessons about faith, hope, love, justice, fidelity, self-esteem, prudence, mercy, and hospitality.”**207 Stevens comments further on Paul’s way of engaging by using a song written by a pagan philosopher to tell them about Jesus. He talks about how Christians should emulate Paul by engaging in culture: “And who are the philosophers of our day? Musicians and movie producers. To put it in context, Paul is quoting from the Christina Aguilera or Steven Spielberg of his day. Under the inspiration of the Holy Spirit, Paul is quoting the first century version of Dave Mathews, Justin Timberlake, or Eminem, and it is now part of the inspired Word of God.”**208 Learning to communicate in the language of the culture is paramount for musicians who want to engage their culture for Christ.

*The Great Commission*

Jesus lived and preached the gospel, and he commissioned his disciples to take the message of the gospel to all the parts of the world—to all corners of life where

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208 Stevens, *Pop Goes the Church*, 128.
culture is expressed among human beings (Matt 28:18-20; Acts 1:8). For the musician, the Great Commission should be one of the most exciting engagements since the most relevant expression in culture takes place in modern music as it pertains to the younger, postmodern generation. Genesis 1 to Revelation 22 invites Christians to partake and be involved in God’s creation to reflect God’s truth, beauty, goodness, freedom and hope in a counterpointed world marred by sin. Musicians can do this beautifully because so many people speak artistic language. In Acts 2, the Holy Spirit ascended on the believers in Jerusalem and they all went out on the streets to proclaim Jesus Christ in all the several languages and dialects represented in Jerusalem that day. As a result, all the people were amazed because they heard Galileans speak their own tongues (Acts 2:7-12).

“Languages” and “dialects” can be music and art in cultures and sub-cultures, and many will be amazed at what they see and hear like they were in Acts.

Piper argues that the ultimate goal of the Christian is not to engage culture but to draw people to worship God: “When this age is over, and the countless millions of the redeemed fall on their faces before the throne of God, missions will be no more. It is a temporary necessity. But worship abides forever.”209 Piper mentions looking at cultural engagement through the eyes of worship. Joe Crider writes, “I realized the beautiful and essential common thread between missions and worship. I have found that a heart for missions and a heart for worship beat in perfect rhythm. I have found that one cannot really exist to its fullest potential without the other. I believe missions and worship are married to one another.”210 This is also the essence of the Great Commission. The first thing the disciples did when they saw Jesus was worship him (v. 17). As they worshiped

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him, he revealed to them his authority and said to them, “All authority has been given Me in heaven and on earth” (v. 18). On this basis Jesus says, “Make disciples!” To do this they were to do three things: “go,” “baptize” and “teach” (v. 19). Jesus gives the promise, “And lo, I am with you always, even to the end of the age” (v. 20). The structure of the Great Commission seems to encourage Christians to become worshipers who see the authority of Jesus as the means of getting involved in evangelism. Then as Christians evangelize they realize how Christ is with them, which gives them more desire to worship him. Then, the cycle of worship, authority, evangelism and intimacy begins again. This passage calls Christians to experience Christ within culture by engaging culture and living Christ. Having established biblical foundations, the question is: What is culture and how do Christian musicians engage it?

Towards a Definition of Culture

The term, culture, is used with astonishing diversity among different groups of people, and it has semantic, sociological, anthropological, theological and missiological value. The dictionary uses a broad yet basic definition of the term:

The total pattern of human behavior and its products embodied in thought, speech, action, and artifacts and dependent on man’s capacity for learning and transmitting knowledge to succeeding generations through the use of tools, language, and systems of abstract thought.\(^{211}\)

Anthropologists commonly define culture as “the set of learned behaviors, beliefs, attitudes, values, and ideals that are characteristic of a particular society or population.”\(^{212}\) Culture is conveyed in every day life, such as eating, dressing, education, possessions, language, religion, architecture, traditions, and convictions. Culture consists


of individualistic preferences and resembles patterns of a people group. Detweiler and Taylor comment, “Scholars generally make distinctions between popular culture and high or ‘elite’ culture. High culture traditionally merited the most academic and scholastic attention. The word ‘culture’ was reserved for human works of only the highest sophistication and quality. A symphony orchestra qualified, while a rock group did not.”²¹³ Yet others think of culture in terms of the music whether it is classical, jazz, rock, pop or rap. None of them are labeled as “elite.” They think of the way people perform, dress, do their hair, or apply their make-up. An artist, a model and a graphic designer are equally part of culture. Most people use “culture” to mean a set of values, habits, associations, and conduct in all social groups. Music, fashion, movies, artwork, and all that a community purposely produces in accordance with their unique style, interests, and needs may be considered culture. There are, however, two terms that need some explanation for musicians who hope to engage culture. They are postmodernism and pop culture.

Postmodernism and Pop Culture

Musicians who engage culture need to know the basic elements of a postmodern culture. Postmodernism has become a popular term. Nick Mercer says, “Postmodernity is one of the most exciting, painful, challenging, opportunity-filled, anxiety-ridden, faith-building, depressing, faith-destroying, enjoyable and contradictory of times to be alive.”²¹⁴


There are basically three elements that characterize a postmodern culture: secularism, pluralism and relativism. Secularism basically means that religion and religious beliefs should be separated from politics and the rest of culture. As a result God should be on the margins and everyday life should function without God in the equation. Pluralism and relativism come as a result of secularism. Pluralism means that there is no absolute truth. All religions are valid, and therefore truth or error is synonymous. Relativism means that what is true of religion is also true for morality. In a postmodern world, there are no moral absolutes. Nothing is right or wrong. A synopsis of a relativistic way of thinking is, “If it feels good, do it!” Morality is a personal preference, and individuals can choose how to live. Ravi Zacharias writes about how postmodern culture is lived out:

Philosophically, you can believe anything, so long as you do not claim that to be absolute truth. Morally, you can practice anything, so long as you do not claim that it is a “better” way. Religiously, you can hold to anything, so long as you do not bring Jesus Christ into it. If a spiritual idea is eastern, it is granted critical immunity; if western, it is thoroughly criticized. Thus, a journalist can walk into a church and mock its carryings on, but he or she dare not do the same if the ceremony is from the eastern fold. Such is the mood of a postmodern 21st century.215

A parallel term used with postmodernism is, pop culture. Barna says, “Popular culture requires a mass audience created by urbanization and democratization along with technologies of mass distribution; in other words, mass media in all forms.”216 Tim Stevens defines pop culture in more understandable terms: “Pop culture is the world of music, movies, television shows, books, magazines, fashion, sports, art, video games, and

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the Internet that has a following and acceptance by millions around the globe.**217

Commenting on pop culture, Johansson writes, “Today pop stylistic elements, performance practices, and educational methods—and pop’s characteristic elevation of technology over art—continue to gain ground at an increasing rate.”**218

Instead of looking at all the grim challenges of a postmodern pop culture and losing hope, Christian musicians ought to look at the challenges and opportunities that stand before them. For a postmodern young person, relationships matter the most. Nothing is more important for teenagers than relationships. Because they have grown up as children of divorce, starved for closeness and intimacy as the family has deteriorated, they are full of pain, anger and shame. Therefore, what they hunger for is something Jesus only can give them: genuine and respectful love (Matt 9:36), healing from their wounds (Matt 15:30), acceptance (Luke 7:34), and hope (Matt 11:28-30). Dick Staub in, *The Culturally Savvy Christian*, says:

Bach, Mendelssohn, Dante, Dostoevsky, Newton, Pascal, and Rembrandt are but a few who personified the rich tradition of faith, producing the highest and best work, motivated by a desire to glorify God and offered in service of others for the enrichment of our common environment culture. These were culturally savvy Christians—serious about faith and culture, and skilled in relating the two. Their calling was to follow in the footsteps of Jesus, who came into the world as a loving, transforming presence. They transformed culture by fulfilling their roles as creators of culture, as communicators in culture, and, at times, as countercultural influencers who operated like aliens in a foreign land.”**219

The Church must not shy away from facing the issues of culture but rather understand it, tackle it, and present Christ in it. Christians must be so in touch with

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217 Stevens, *Pop Goes the Church*, 54.


culture that they feel its pain and know how to apply the balm of the gospel. The question is what Christians’ attitudes are towards this cultural change.\(^{220}\)

**Christian Attitudes Toward Culture**

European Christian musicians are in a diverse, postmodern culture. No matter how broad or detailed the definition of culture is, the question Christians must ask is: “Where should we stand in relation to our own culture? Inside it? Outside it? Ignore it? Become isolated from it? Should we concern ourselves with attempting to engage it?”\(^{221}\)

What are our assumptions and attitudes towards culture? Tim Stevens describes the impact of culture on Christian living and discusses how churches should engage their culture:

Pop culture has permeated every community in America, and most around the globe, regardless of how big or small, urban or rural, crowded or remote. Your town might not have Tom Cruise coming to make a movie, but it has the influence of Angelina Jolie, Rihanna, Justin Timberlake, Tom Clancy, Will Smith, Howard


Stern and ten thousand others like them every day over the airwaves, on the big screen, through the cable, across the web, on billboards, and even directly in your teen’s ringtone. The question is not, “Does pop culture have an influence?” The question is, “What am I going to do with it? How will I respond? What choice will I make?” Every church makes a choice in how to respond to the pop culture, and the choice it makes determines how much of an impact it will have on its community.\(^{222}\)

The discussion on how Christians engage their culture is not new. In his book, *Christ and Culture*,\(^{223}\) Richard Niebuhr focuses on five paradigms that describe how Christians have dealt with culture. All of them have their weaknesses and strengths. Though Niebuhr has been helpful over the last fifty years there are many changes taking place. Don A. Carson, Craig Carter and other writers are bringing Niebuhr’s theories up to date in their writings.\(^{224}\) Realizing that Niebuhr’s observations are old and then

\(^{222}\) Stevens, *Pop Goes the Church*, 67.


\(^{224}\) Craig A Carter, *Rethinking Christ and Culture: A Post-Christendom Perspective* (Grand Rapids, MI: Brazos Press, 2006), gives great insight into how Niebuhr should be read in light of a twenty-first century context and how Christians are to relate to their culture. He argues that Niebuhr’s book is built on the assumption that Christendom is commonly accepted within all of culture and, more importantly, Christendom and Christianity are not the same. Carter writes, “The reason why Christendom must be rejected is rooted in the nature of Christian discipleship. Building and sustaining Christendom requires activity incompatible with being a follower of Jesus Christ, such as using violent coercion to maintain the position of Christianity within society. With Christendom, the New Testament message of radical discipleship (‘take up your cross and follow me’) is transformed into a message of social conservatism (or, in certain circumstances, of social revolution) in such a way that being a disciple becomes a matter of conforming to the world in one’s outward behavior, while believing something unique about Jesus and God in one’s private, inner being” (17). He continues, “But the gospel of Jesus Christ is not Christendom Christianity. The gospel is good news for the poor. The gospel is countercultural, nonviolent, and subversive of empire. The gospel empowers women, teaches the equality of all races and identifies with Jews as brothers and sisters. The gospel works by persuasion, tolerates rejection, and respects even those who do not listen. The gospel creates genuine community out of those who, humanly speaking, have little in common. The gospel is of no use to most political rulers because it outlaws violence and renounces greed. The gospel identifies with no culture exclusively but is embraced by individuals and minority groups in every culture all over the world. The gospel has never disappeared throughout the long centuries of Christendom, in spite of everything” (20). He continues, “Niebuhr’s *Christ and Culture* has been an important book to many people because it deals with a very real and very practical issue. But it belongs to the old paradigm. We should not stop thinking about the issue, but we need to start thinking about it from within the new paradigm. And we find that new paradigm in the life, death, resurrection, and teaching of Jesus” (28). Donald A. Carson, *Christ and Culture Revisited* (Grand Rapids, MI: Eerdmans Publishing, 2008), argues on the same lines as Carter and proposes that Niebuhr’s five options are in reality a larger vision. Using the Bible’s own story line and the categories of biblical theology, he lays out that unifying vision. He emphasizes that the relation between Christ and culture is not limited to an either/or cultural
incorporating these new guidelines into consideration, Niebuhr’s observations and suggestions are still relevant. A brief survey of these paradigms can show and perhaps challenge musicians engaged in their culture to gain deeper understanding of the different attitudes Christians have (see figure 2.3).

<table>
<thead>
<tr>
<th>FIVE CHRISTIAN ATTITUDES TOWARD CULTURE</th>
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<tbody>
<tr>
<td><strong>Richard Niebuhr</strong></td>
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<tr>
<td>Christ against Culture</td>
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<tr>
<td>Christ of Culture</td>
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<tr>
<td>Christ above Culture</td>
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<td>Christ the Transformer of Culture</td>
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<tr>
<td>Condemn the Culture</td>
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<tr>
<td>Embrace the Culture</td>
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<td>Ignore the Culture</td>
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<td>Leverage the Culture</td>
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**Characteristics**

| OPPOSING | AFFABLE | ARROGANT | DETACHED | ENGAGED |

Figure 2.3. Five Christian Attitudes Toward Culture

The first paradigm, Christ against culture, describes those who choose to isolate themselves from the surrounding culture. There is a line of separation between the brotherhood of the children of God and the world. A descriptive contemporary phrase might be “the holy huddle” of Christians or a “Christian ghetto” that dialoged with itself but no one else. Tim Stevens calls them, “condemn the culture” Christians and says it is paradigm—Christ against culture or Christ transforming culture. Instead Carson offers his own paradigm in which all the categories of biblical theology must be kept in mind simultaneously to inform the Christian worldview.

easy to condemn the fruit of lifestyles seen in culture without taking time to study the root to engage it. It is like smashing all the apples from a tree in anger because they are not big or tasty enough rather than considering the soil, sunlight, and environmental conditions.226

Niebuhr’s second paradigm, the Christ of culture perspective, is just the opposite of Christ against culture, because it attempts to bring culture and Christianity together regardless of their differences. These are believers in community with other believers but who are equally at home in their culture too. They feel no great tension between church and world, social laws and the gospel.227 Stevens calls them, “embrace the culture” Christians and says this is the church that would encourage its members mindlessly to embrace the culture and run after whatever is cool, whatever is trendy, whatever will bring in a bigger crowd.228

Niebuhr’s third paradigm, the Christ above culture position attempts to synthesize the issues of the culture with Christian answers yet not truly involving themselves in it. Stevens calls them, “separate from the culture” Christians and says it made Jesus angry when the religious leaders of his day made rules that were not biblical and imposed them on everyone else without involving themselves in other’s lives.229

Fourth, Christ and culture in paradox refers to those who understand the tension between Christians’ responsibility to both the cultural and the spiritual realms. They seek to distinguish between loyalty to Christ and responsibility to culture.230 Stevens

226 Stevens, Pop Goes the Church, 71.

227 Niebuhr, Christ and Culture, 83.

228 Stevens, Pop Goes the Church, 75-77.

229 Stevens, Pop Goes the Church, 72-75.

230 Niebuhr, Christ and Culture, 150.
calls them, “ignore the culture” Christians and says this church encourages its members to be involved in church and culture life, though, without being concerned about what goes on around them in their culture. Though events are happening in the culture around them seizing the opportunity to talk about it and help people make sense of the spiritual realities woven through the fabric of their lives, they just let it exist. And so the world passes by, never really hearing how much they matter to God.231

Fifth, Christ the transformer of culture describes those who strive to convert the values and goals of secular culture into the service of the kingdom of God. Though advocates for this view hold to a fundamental distinction between God’s work through Christ and man’s work in culture, they seek to convert the values and goals of secular culture into the service of the kingdom of God.232 Stevens calls them, “leverage the culture” Christians and says this church would encourage and educate its members to engage their culture. They would take the challenges and opportunities around them outside the walls of the church. They would reach out to get people into the church to hear God’s voice speak into the circumstances of their lives. This church would say, “Here is an opportunity to engage with our music…let’s do it together!”233

Christian musicians need to think about which of these paradigms best describes their relationship with their culture. All five paradigms have their strengths and weaknesses, and the church should adhere to a combination of them. Christians should not go against culture because if they do, they will have a great message but no one with whom to share it. Yet, there are things Christians should reject. Neither are they to embrace culture because if they do, they would have people around them but no message

231 Stevens, *Pop Goes the Church*, 77-79.


233 Stevens, *Pop Goes the Church*, 79-81.
to give. On the other hand, Christians should not separate from culture because if they do, they would look down on the people around them. Yet, some aspects of culture should be avoided and some should be part of a Christian’s life. At the same time, Christians cannot live like the world and claim to follow Christ. This would make them double-tongued and ignore core godly values. Yet, Christians exist in both realities, as they should be in the world while not being of the world. They should engage culture, standing firm on the Bible and adapting to the methods of engagement into culture. Believers, however, need to be careful not to force Christian values on culture or to let modern methods override God’s eternal principles and values. In this counterpoint reality, Christians must live among people with a great message, trusting God to use them to his full potential to reach the people within their culture.

The Need to Engage Culture

Francis Schaeffer says that the best way to understand the basic worldview of a period of history is by studying its art forms. Therefore musicians need to know their culture and find the right tools and methods to use the art and music of their culture to engage all people meaningfully and intelligently. If musicians are to be faithful to the cultural mandate given in Genesis 1, it embraces the entire scope of life in every conceivable area. This means that their engagement, understanding, and enjoyment of music as part of culture is not optional since they are to see the whole of life under the


235 Discussed under “Biblical Theology of Creation, Fall and Redemption” in hypothesis 1, 40.

236 Discussed under “Biblical Theology of the Lordship of Christ” in hypothesis 1, 29.
lordship of Christ, especially if their interest is to see Christ’s reign extended to the hearts of those they love most.

All of these definitions, problems, challenges and opportunities find their relevance in Europe. The purpose of this project is to encourage European musicians who are followers of Christ to engage their European culture.

*The State of Europe Today*

Life for Christian musicians in Europe is spiritual challenging. Its population currently stands at just over 729 million and is due to fall by around 1 million per year over the next twenty years. Within Europe there is enormous political and cultural diversity brought about by its 269 indigenous languages and numerous people groups with huge spiritual needs. Evangelicals number less than 2.5 percent of the population, and many evangelical churches throughout the continent are small and struggling. 237

Europe faces two major spiritual threats. First, there is the endemic process of postmodern secularization. Europeans seem to have no confidence in the Bible and little interest in either a Christian worldview or a living and committed relationship with God. British author, Chris Flux expresses the challenge to engage Europeans for Christ:

To them Christianity is some outdated, irrelevant and boring religion practiced by sweet little old ladies in half-empty Anglican churches. What does Jesus have to offer them? Why would any fashionable teenager want to go to church? Of course, the glorious truth of the gospel is amazing and far from ‘boring, irrelevant or untrue.’ But how can Jesus’ followers in the 21st century communicate that to a bunch of fun-hungry teenagers who believe that Easter is about nailing bunnies to a cross and that Jesus is that weird religious character mocked in South Park? 238

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The second spiritual challenge is the rising tide of non-Christian religion. While Christianity is on the decline, Islam, Buddhism, Hinduism and Sikhism are all on the rise. With overall population decline throughout Europe, immigration has become necessary, and this has increased the numbers of people from non-Christian religions. Europe is home to nearly 40 million Muslims, 2.5 million Jews, 2 million Buddhists and 3 million Hindus, Sikh’s and Spiritists.  

Superficially, the Scandinavian countries are some of the most Christianized in Europe. The reality is, however, for example in Denmark, while 90 percent of the population is members of the Lutheran State Church. Within most parishes attendance varies between 1 percent and 4 percent of the population. The Faroe Islands are part of Scandinavia and though they have been isolated and protected from secular influence for many generations, the global village is also having its impact on these people. The Faroe Islands are the most Christian part of Scandinavia. With a population of 50,000 people, 28 percent are evangelical Christians. Christians would do well to “know the times and what to do,” as the men of Issachar were men who “understood the times, with knowledge of what Israel should do” (1 Chron 12:32).  

Christian musicians are not to fear but rather engage in culture and continue to discover ways to do it more professionally and passionately. They must also ask the

239 Stephen McQuoid, Reaching 4 Europes, 7.

240 See information about the music scene in the Faroe Islands in hypothesis 1, 38-39. For further information about music life in the Faroe Islands see “Faroe Islands Review,” homepage www.heinesen.fo/faroeislandsreview/music.htm (accessed on August 14, 2010). For greater insight into how the gospel was brought to the Faroe Islands see Fred Kelling, Fisherman of Faroe (Gota, Faroe Islands: Leirkeri! Publications, 1993) and Jógván Zachariassen, “A Fisher of Men in the Faroe Islands,” Emmaus Journal 1, no. 3 (Summer 1994): 81-91.

241 Studies of the Bible and popular music include, among others, Michael J. Gilmour, Tangled Up in the Bible: Bob Dylan and Scripture (New York: Continuum, 2004); Darrell W. Cluck, Catherine S. George, and J. Clinton McCann Jr., Facing the Music: Faith and Meaning in Popular Songs (St. Louis, MO: Chalice, 1999); David Fillingim, Redneck Liberation: Country Music as Theology (Macon, GA: Mercer University Press, 2003); Michael Gilmour, ed., Call Me the Seeker: Listening to Religion in
basic questions: If musicians are to engage their culture, then what exactly is the culture they are called to engage? And what exactly does “engage culture” mean on a practical level? According to Gary Molander, the word “engage” gained popularity when the emerging church movement began using it in large part as a response to the non-relational, “get-everyone-through-the-classes-and-call-it-discipleship, church of the 90s.”

He says, “To engage is formulating or furthering a relationship with someone or something. In other words, there is either an initiating, or a nurturing, of a relationship with a noun.” God engages with human beings. He engaged when he walked with Adam and Eve in the garden in the cool of the evening (Gen 3:8). He engaged when he gave Moses the Torah for his people to teach them how to live (Exod 20). He engaged when he spoke through biblical writers. Ultimately, God engaged when he put on skin and became a God-man. God continues to engage with people through pain, addictions, right choices, and wrong choices. He engages those who have success and those who are low, lonely, and busy. God is the Great Engager. It is not only what he does; it is who he is. Christians should follow his example. First, initiate relationships. Second, nurture those relationships. And third, allow the aroma of Jesus to spread to the people he died to redeem.

Andy Crouch comments on how Jesus engaged in culture:

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243 Ibid.

244 Molander, “Engaging Culture.”
He spent prime years simply absorbing, practicing and passing on his culture—not preaching, not healing, not introducing the dramatic innovations that would bring him into conflict with the nation’s leaders. A few decades later one of his followers would write, “He is the image of the invisible God, the firstborn of all creation; for in him all things in heaven and on earth were created, things visible and invisible, whether thrones or dominions or rulers or powers—all things have been created through him and for him” (Col 1:15-16)…When the image of the invisible God arrived, he took on not just flesh but culture as well.245

If Jesus entered the twenty-first century postmodern culture, he would do as much as he did in the first century. He would hang out with normal people in the real world, and he would reserve his strongest words for the well-established religious leaders who love their traditions more than they love their people. He would look for themes in conversations to make connection between them and the life he offers. He would understand and use the lyrics in mainstream music to reach and penetrate hearts.246 Every believer—musician or non-musician—needs to live the gospel before they preach or perform it. How then is a musician to engage his culture? A part of the answer to this question is that musicians need a biblical theology of music lived through musicians who are willing to engage their culture for Christ. The next section will explain how.

**How Musicians Engage Culture**

The literature review revealed several principles the musician needs to grasp as he engages culture. Jerry Solomon writes,

> Unless you live in a cave, you have had to deal with the culture around you. You have sensed the need to give thought to how you might glorify God as you react to your culture. Or you may have experienced times of mental and spiritual trauma as you realized the sinful nature of what you experience around you. If

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you choose to interact with your culture, there are certain principles to be considered. This chapter has already established foundational principles for engaging culture. The following are more practical principles for musicians to consider as they engage culture.

First Principle: Seeing Culture Biblically

The first principle Christian musicians need to build on as they engage culture is to develop a biblical mindset as the lens through which they see culture. The Word of God must transform the mind of Christian musicians (Rom 12:2). They should utilize a Christian worldview as they engage in their culture. Charles E. Kinzie writes, “Contemporary Christianity is all too frequently shaped by the fact that when we meet we do so in an atmosphere resembling that of committees or caucus, where the style is political and tactical, hardly scholarly, and almost never devotional or genuinely spiritual.” Too few Christians have taken the time and discipline to think deeply through the purpose for them to live and engage culture. This principle is rooted in the second hypothesis of this project. As musicians walk in an intimate relationship with Christ and develop a serious biblical foundation for cultural engagement, they begin to read culture in the light of biblical principles. In other words, they begin to see their culture with a biblical lens.

Second Principle: In but not Of the World

The second principle Christian musicians need to build on as they engage culture is to learn to interact with it without becoming like it. Christian musicians demonstrate the difference of being in the world and being of the world. Turner discusses


the misunderstanding of the terms “world” and “worldliness.” First, there is a created world that God deemed “good” and, second, there is the rebellious system that goes against everything that God does. Confusing these two usages in the Bible can lead to disaster. Some Christians show disdain toward creation and culture and yet in doing so become proud, arrogant and uncaring towards a world that God loved so much that he sent his only begotten Son to save it (John 3:16). These Christians become “worldly” in the way the Bible condemns and yet they are not worldly enough to be rebuked since they are not involved in immoral behavior. Their problem is an attitude of judgementalism. When Jesus prays to the Father for his followers he prays that they be protected from the evil one while they are to be in the world but not of it (John 17:15). In this prayer Jesus teaches that believers become worldly but not allow the world to shape their thinking. This is why Paul encourages believers to “renew [their] minds” (Rom 12:2), to let the Word of Christ continually “dwell among [them]” (Col 3:16), and be continually “filled by the Spirit” (Eph 5:18). The world is fallen, Christ came to redeem it and Christians are to point to Christ in this world. It would be impossible to love humans and yet hate human culture, to love individuals and yet hate their music, songs, stories, paintings, games, rituals, decorations, clothes, languages, and hairstyles. God made cultural beings. Therefore, Christians are to be involved with culture.

249 Turner, Imagine, 41-44.

250 Philippians 4:8 says: “Whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable – if anything is excellent and praiseworthy – think about such things.” This verse, probably more than any other, has been used to prevent Christians from the arts and music outside the church. It has been interpreted as meaning only look at, listen to or read things which are noble, right, pure, lovely, admirable, excellent or praiseworthy. Yet this would preclude Christians from passing their eyes over much of the descriptions of impurity and awfulness in the Bible. Turner argues, rather, that Paul is listing the standards by which Christians should judge things. People should hold nobility and purity as ideals and measure everything else against that. Furthermore, Paul is saying what values should always remain uppermost in our thoughts. Whatever is created or performed, the value of nobility and purity is always in the forefront (Turner, Imagine, 40-41).
Third Principle: Avoiding Cultural Biases

The third principle Christian musicians need to build on as they engage culture is to learn to interact with it without any cultural biases of what is secular and what is sacred. So many Christians think that certain forms of music are godlier than others. They make a sharp distinction between the sacred and the secular, not recognizing that so-called secular art is an exploration of the world that God has made. Furthermore, the whole world is under the lordship of Christ, and therefore secular art has its place in deepening one’s understanding of God’s person and work.

One of the most persistent criticisms of music Christians make is that unless it is done for the church, it is secular, and if it is secular, it cannot be done to the glory of God. Tim Stevens comments on what happens when sacred and secular are separated:

It seems that some in the Christian world try so desperately to categorize everything as to whether it is Christian or secular. And so we have Christian music, Christian fiction, Christian magazines, and Christian art. You take a Christian cruise, Christian stocks, Christian television and GodTube instead of YouTube. You end up with Christian Halloween, Christian sports, and Christian leagues. You send your kids to Christian schools with Christian teachers and allow them only to have Christian friends so they can learn the Christian way to read, write and behave. And what happens? First, we remove our influence from the world…and, second, we fail to teach our kids (or learn ourselves) how to be discerning.251

Christians have found it hard to appreciate music that deals with daily living, especially if it does not supply a spiritual conclusion. And by defining music as “Christian,” all other categories such as blues, soul, jazz, pop, dance, heavy metal, and rap, are considered secular. When Christians think of music as something to be used to win the world for Christ, they create an unrealistic expectation of music and put unfair pressure on musicians. Everyone is to witness, but each believer needs to know the possibilities and limitations of his particular profession, work or interest. Does all music

251 Stevens, Pop Goes the Church, 90.
have to be for the sole purpose of winning the world for Christ? Can Christians who are called to be musicians not only make an impact in their chosen form in a way that draws attention to a worldview that is different from that of their contemporaries—a worldview that gets people thinking and talking? It is easy to identify what is wrong with pop/rock music, but finding what is right, identifying and understanding what millions of teens connect with takes much more work. Kinnaman shares how many young people perceive Christians who have not yet realized their true calling and potential as engagers in culture:

So many Christians are caught up in the Christian sub-culture and are completely closed off from the world. We go to church on Wednesday, Sundays, and sometimes on Saturdays. We attend small group on Tuesday night and service on the Sunday school advisory board, the financial committee, and the welcoming committee. We go to barbecues with our Christian friends and plan group outings. We are closed off from the world. Even if we wanted to reach out to non-Christians, we don’t have time and we don’t know how.252

“Secular” is much like “world” in that it has two different connotations. Secular humanism does not include God but is based on atheistic or agnostic principles. Secular can also mean “nonreligious” in the sense that it takes place outside of such spiritual activities as praying, worshiping, witnessing, ministering and reading the Bible. Understood in this way, attending church on Sunday is a religious activity but playing sports on Saturday is a secular activity. But there is no natural connotation between activities that take place outside of church and denying God. However, another meaning of secular simply means “of this temporal world or age,” and most of the things that dominate life is necessarily of this temporal world or age and none the worse for being so. Therefore Paul, who recognized the lordship of Christ over all creation, says to the Christians in Corinth: “So whatever you eat or drink or whatever you do, do it all for the

glory of God” (1 Cor 10:31). Though the Bible warns believers to stay away from the profane, it makes no equivalent division between secular and religious in the believer’s life because anything good in the temporal world can be “set apart for God,” in other words, made sacred. A Christian who understands and lives this principle will enjoy life so much more than the average person, because this is what characterized Jesus’ ministry. The Pharisees and Sadducees criticized him because he did not spend enough time with the spiritual or religious people. He was too secular for them! But Jesus teaches that he was not interested only in the narrow sphere of religious experience. He was concerned with the totality of life and showed his approval by living it. Each time Christ performed a human activity, he blessed it. He demonstrated in his life that he is Lord of all! Jesus modeled Paul’s exhortation to “do all for the glory of God” (1 Cor 10:31). In a similar way, music can act on Jesus’ side by presenting and preserving beauty and drawing out the highest achievements of which humans are capable. Music can sharpen the vision, quicken the intellect, preserve the memory, activate the conscience, enhance the understanding and refresh the language.

Fourth Principle: Finding a Starting Point

The fourth principle Christian musicians need to build on as they engage culture is to know the starting point on which to present their music. Turner asks the pointing question that if art and music made by Christian artists and musicians need not be overtly religious (sacred) and does not have to justify itself by “winning the world for Christ,” then what is there to distinguish it from any other (secular) art or music? He says

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253 A word that comes from Latin and means “in front of” or “outside the temple.” Today it means the things that go against what goes on in the temple. In music and art profanity is that which degrades the Christian message and tradition and brings desecration on it in an insulting, rude and vulgar way.

254 Turner, Imagine, 56-60.
that the Christian must develop a “Christian mind.” In other words, a person begins to look at the world in a different way after his conversion. This new redeemed way of seeing comes both through biblical revelation and then also the presence of the Holy Spirit who generates new attitudes that result in new forms of behavior.\textsuperscript{255} How then are Christian musicians to engage their culture and present to them the gospel of Jesus Christ without using a language they understand? Turner presents a way for Christian musicians to think of what they might do with their music in terms of five concentric circles.\textsuperscript{256} This gives musicians a starting point (see figure 2.4).

\textbf{Figure 2.4. Circle of Engagement}

The gospel of the life, death and resurrection of Jesus Christ is at the center. The message of the cross affects everything else. It is so precious and yet so divisive that the musician needs to approach it cautiously. With the view of bringing people to the cross through music, musicians begin with the outer circle.

\textsuperscript{255} Ibid., 79.

\textsuperscript{256} Turner, \textit{Imagine}, 81-92.
The first circle, the outer circle, presents music that does not suggest an obvious Christian worldview. It represents the general everyday events in a person’s life. For example, it could be someone playing the bassoon in a symphony orchestra, dancing in the theatre, writing a song for his or her spouse, painting a portrait, making a sculpture or carving something out of a piece of driftwood. To the average person the artist is not promoting Christianity. However, in all of these actions there is presented logic, sense and order even if it is carried out in the spirit of play or with no thought of any higher meaning. Sense and order have higher meaning and without knowing it consciously the artist would be presenting an orderly God through art. Musicians with a Christian mindset are conscious of this.

The next circle draws the listener closer to the center because it dignifies human life and introduces a sense of awe. Music can have a refreshing and awe-waking effect on people by reminding them of the wonder of being alive. It is a reminder that there is aesthetic beauty in everything listeners hear creating in them a longing that in one way is satisfied by the music, and, yet, somehow, is not ultimately satisfied. That is because the music is a reminder that there is true beauty beyond the harmony ears enjoy through ordered sound.257 Musicians with a Christian mindset are conscious of the power of music that draws people to God.

The third circle contains those ideas that carry an imprint of Bible teaching but that are not uniquely Christian. Almost all songs written contain some elements of these subjects. Through the subjects they can identify with the musician or singer because they have had similar experiences that brought these feelings or longings to the surface. For example, music can call for peace, love, forgiveness or reconciliation, and may compel others to do so because of their faith, but these values are not exclusive to

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257 See further discussion under “The Theology of Aesthetic beauty” in hypothesis, 40-42.
Christianity or even to religion. The parables of Jesus do not mention God. They rarely have a religious setting. Jesus takes ordinary events of daily life and draws out lessons about faith, hope, love, justice, fidelity, self-esteem, prudence, mercy, and hospitality.

Stevens comments on this truth:

People haven’t stopped pursuing the God-shaped void in their lives. They haven’t stopped asking questions or groping for answers. Most of them just don’t go to pastors, priests, and churches for help anymore. Instead, they go to the First Church of the Open Cinema to watch and hear the latest message by Steven Spielberg or Oliver Stone. Rather than call their pastor, they flip on afternoon television and catch America’s favorite spiritualist, Oprah Winfrey, or they develop their theology based on the lyrics of artists such as U2, Coldplay, and Carrie Underwood.258

Musicians with a Christian mindset are conscious of the power of these subjects, and they sing about them to engage the listener on an emotional level and hopefully through conversation and interpersonal relationships (personal engagement) they will be able to take listeners one-step closer to the cross.

The fourth circle gets closer to the heart of the gospel. These issues are inspired by some of the Bible’s primary theological themes. This music draws its inspiration from the teachings of original sin, moral freedom and the spiritual realm. Yet, there is no mention of the cross. The musician who sees through the Christian lens knows that many issues such as forgiveness, freedom, morality and faith can be discussed without any mention of the cross—yet. Craig Detweiler and Barry Taylor in their book A Matrix of Meanings, comment:

We believe popular music should be heard in the same manner as the Psalms, as celebrations of the gift of God-given life. But the Top 40 charts also contain songs of longing, regret, anger, and doubt. Pop music has helped us hear the Psalms as prayers, formed in frustration, offered to a sometimes hidden God. We appreciate Job’s sufferings even more after watching Mel Gibson’s struggle in Signs. Proverbs’ recurring emphasis on the danger of shortcuts, the snares of

258 Stevens, Pop Goes the Church, 58.
temptation, and the rewards of honesty finds expression in sitcoms such as The Simpsons. The Song of Solomon’s obsession with love, with the celebration of the physical, dominates the radio dial. The weariness expressed in Ecclesiastes flows through the precincts of NYPD Blue and the suburbs of American Beauty. Lamentations deals with grief, which Eric Clapton captured so eloquently in "Tears in Heaven."  

The purpose is to create an awareness and active thinking about these issues, and then, when time and circumstances are ready, the musician will point them to the middle circle—the cross.

The cross is in the fifth circle, the center. Here the musician performs and sings music that directly proclaims the biblical message of the cross of Jesus Christ and everything pertaining to it. Here is the unique Christian gospel with the message of salvation (Rom 1:16). Here the musician talks of the life, miracles, substitutionary death, resurrection and ascension of Jesus. The real challenge of the musician is to translate this old truth into images, words and tones that have never been presented before. The truth of the cross is hard to translate into music because it has been done so many times. Music as well as any art has made the cross of Christ so “ordinary” that it has lost its extraordinariness. With this in mind the challenge of the musician is to make familiar symbols like the cross, thorns, nails and blood seem unfamiliar, and the unfamiliar ideas like atonement, sacrifice and justification seem familiar. It is easy to write a song that says, “Cleansed by the blood of Jesus/freed by the slaughtered lamb,” but how many people have their perceptions rattled by such language? What kind of tree are they singing about? How can people be cleansed by blood and what kind of lamb can set them free? Music should help people see things as if they had never seen them before. Behind the image of wood, nails, thorns, lambs and blood lays the mechanism of justice and mercy, and that, for the Christian musician, presents the ultimate challenge.  

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259 Detweiler and Taylor, A Matrix of Meanings, 11.

260 Turner, Imagine, 88-92. For further discussion see Schaeffer, Art and the Bible, 88-92.
For musicians who consciously develop a Christian lens through which they will view their engagement in culture, these circles of engagement will help them greatly in bringing a person from the most general things in life to the cross of Jesus Christ.

Fifth Principle: Showing God Through One’s Music

The fifth principle on which Christian musicians need to build as they engage culture is to seek to reveal the character of God through music. They need to come back to the foundational elements of a biblical theology of music and think through how they will communicate God’s characteristics of truth, beauty, goodness, freedom and hope into their chosen avenue or arena of cultural engagement.

In their book, Taking it to the Streets, Corbitt and Nix-Early present five categories of art as avenues or arenas through which artists can transform culture: prophetic art, aesthetic art, agape art, celebration art, and educational art. As the Christian musician builds a plan of engagement for these five categories he can use them

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261 The elements of a biblical theology of music are (1) the Lordship of Christ, which recognizes that all of God’s creation can be used in musical expression; (2) theological importance of art, which recognizes musician’s call and gift to come from God as Creator; (3) theological importance of music, which recognizes music as from God and for the glory and pleasure of God; (4) God’s redemptive plan foundational for music, which recognizes the artistry God displayed in the incarnation, crucifixion and resurrection of Jesus Christ to redeem man and bring eschatological hope in his return; (5) doctrine of Imago Dei, which recognizes the character of God as Creator who loves creativity and uses all kinds of music; (6) biblical counterpoint, which recognizes the fallenness and marred image of man; and (7) aesthetic beauty, which recognizes that God maintains high aesthetic standards for goodness, truth, beauty, freedom and hope and that musicians are to reflect that standard and expose the antithesis thereof which reveals a longing for a deeper glory not to be found in the pleasures of this world but found only in an eternal relationship with God.

262 No musicians or artists can participate in every area of cultural engagement. Each one has his area of interest, specialty and passion. The musician needs to find his specific arena and use that as the main avenue of engagement. Of course, there will always be integration between the arenas and they will also change as the musician matures and develops his music, matures spiritually and gains greater insight into culture. The chosen arena always corresponds to the musician’s gifts, passions, abilities, personality and experiences.

as his avenues or arenas through which he will engage his culture. He will then apply God’s characteristics of truth, beauty, goodness, freedom and hope to each of these avenues. This gives him a basic tool to use as he engages culture and communicates through his music (see figure 2.5; see also figure 5.2, 228).

<table>
<thead>
<tr>
<th>WAYS TO ENGAGE CULTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROPHETIC ART</td>
</tr>
<tr>
<td>Revealing God’s Character of:</td>
</tr>
<tr>
<td>TRUTH</td>
</tr>
<tr>
<td>Articulated as:</td>
</tr>
<tr>
<td>CHALLENGING</td>
</tr>
<tr>
<td>Livdin Church Purpose:</td>
</tr>
<tr>
<td>EVANGELISM</td>
</tr>
</tbody>
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Figure 2.5. Ways to Engage Culture

The five categories together with the five characteristics of God look like this:

- truth—corresponding to prophetic art;
- beauty—corresponding to aesthetic art;
- goodness—corresponding to agape art;
- freedom—corresponding to celebration art; and
- hope—corresponding to educational art.²⁶⁵

²⁶⁴ See hypothesis 1, “The Theological Importance of Art,” 24-30.

²⁶⁵ These five categories also correspond to purpose statement of Livdin Church Center (see figure 5 above and figure 45, 221-222).
No musician will work only in one of these categories although they will find themselves drawn to one because of the way God has gifted and shaped them. There will always be a mixture of the avenues through which musicians will engage culture. A description of their characteristics, values and practical application will be helpful.

The prophetic musician uses his music to proclaim God’s character of truth into culture. To communicate and reveal God’s character of truth, music must be truthful. Grudem defines God’s truthfulness: “God’s truthfulness means that he is the true God, and that all his knowledge and words are both true and the final standard of truth.”

Music that communicates God’s character of truth penetrates the surface of things to portray them as they really are in light of God’s standard of truth. Musicians should communicate their knowledge of God and the world to help others see things as they really are through God’s eyes. Furthermore, they should use Scripture as a guide in their observation and interpretation of culture and then communicate this in ways relevant to hearers. Ryken comments:

Christian artists celebrate the essential goodness of the world that God has made, being true to what is there. Such celebration is not a form of naïve idealism, but of healthy realism. At the same time, Christian artists also lament the ugly intrusion of evil into a world that is warped by sin, mourning the lost beauties of a fallen paradise. When truly Christian art portrays the sufferings of fallen humanity, it always does so with a tragic sensibility.

When musicians proclaim the character of God’s truthfulness, their music will communicate justice, they will sing songs against evil actions done against people who are not able to protect themselves, they will not be afraid to criticize injustice in government, and they will bring the message of redemption to the helpless. Through their songs and music they confront hypocrisy, expose evil, call people to action and instill

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courage into their listeners. They engage with people who are involved in drug abuse; their lyrics speak against sex trafficking and misuse of children. They engage people addicted to pornography, help young pregnant girls who consider abortion and talk about the equality of men and women.268 They are the modern-day Hosea, Amos, Nehemiah, Isaiah, Jonah and other Old Testament prophets; they are the voice of Jesus and carry the liberating cross of Christ outside the comfort of the sanctuary into the streets of the urban world.

The aesthetic musician uses his music to proclaim God’s character of beauty into culture. Grudem defines God’s character of beauty: “God’s beauty is that attribute of God whereby he is the sum of all desirable qualities.”269 Above all else David desired the fellowship, beauty and glory of the Lord (Ps 27:4). Musicians reflect God’s beauty in their music when they exhibit beautiful music and a conduct that is pleasing to him. Aesthetic musicians value beauty, joy, excellence, order and recreation in and through their music. Harmonic beauty, technical skills and artistic excellence characterize their musical expression. They have a particular longing to compose music that brings out the details while promoting creativity and particularity. They will show great skill on their instrument or voice and bring wholeness to their presentation. Ryken, who discusses God’s character of beauty in art, points to many modern musicians’ lack of beauty and particularity. He also points out the danger of offering truth at the expense of beauty or to offer beauty at the expense of truth in modern music:

Today it sometimes seems as though the art world is struggling to overcome an aesthetic of ugliness. Beauty used to be one of the artist’s highest priorities; now for many artists it is among the lowest priorities, if it is even a criterion for artwork at all. But God is a great lover of beauty, as we can see from the

268 Turner has an excellent chapter in his book where he shows the impact Bono and U2 have had on the revelation of injustice and poverty in the world. See Imagine, chapter 8, 105-116.

269 Grudem, Systematic Theology, 219.
collection of his work that hangs in the gallery of the universe. Form is as
important to him as function...The problem with some modern and postmodern
art is that it seeks to offer truth at the expense of beauty. It tells the truth only
about ugliness and alienation, leaving out the beauty of creation and redemption.
A good deal of so-called Christian art tends to have the opposite problem. It tries
to show beauty without admitting the truth about sin, and to that extent it is
false—dishonest about the tragic implications of our depravity.270

There is great need for aesthetic musicians who are courageous and particular
even to remind people of all the beautiful things in God’s creation.

The agape musician uses music to proclaim God’s character of goodness into
culture. Grudem defines God’s character of goodness: “The goodness of God means that
God is the final standard of good, and that all that God is and does is worthy of
approval.”271 In Genesis 1:31, God called everything he had made “very good.” The
psalmist connects the goodness of God with the goodness of his actions (Ps 119:68; cf.
Jas 1:17), and Paul encourages believers to discover how God’s will for their lives is
“good and acceptable and perfect” (Rom 12:2). Grudem says God’s goodness is related to
other characteristics:

God’s goodness is closely related to several other characteristics of his nature,
among them love, mercy, patience, and grace. Sometimes these are considered
separate attributes and are treated individually. At other times these are
considered part of God’s goodness and are treated as various aspects of God’s
goodness...Thus, God’s mercy is his goodness toward those in distress, his grace
is his goodness toward those who deserve only punishment, and his patience is his
goodness toward those who continue to sin over a period of time.272

Agape musicians show God’s character of goodness by using their music to
communicate compassion, love, faithfulness and forgiveness. Actions that empower the
weak, tend the sick, build up communities, embrace those who carry the weight of shame

270 Ryken, Art for God’s Sake, 42-43.

271 Grudem, Systematic Theology, 197.

272 Ibid., 198.
and feed the hungry and homeless characterize them. They use music among the prisoners; they are involved in events that reach out to the divorced, fatherless, sick, redundant, poor, lonely and old. Their concerts and performances are opportunities to get involved in people’s lives. They have compassion like Jesus, and they love by touching diseased people, blind beggars, and bleeding women. Jesus’ unique method in healing the deaf mute was not just to sing or play music for him. He loved enough to stick his finger in his ear, spit on his fingers, and touch the man’s tongue (Mark 7:32-35). Risky love motivated Jesus to cross the boundaries of race, ethnicity, culture, disability, and religion. Jesus loved mostly outside the formal boundaries of the temples, synagogues, structures and systems. He loved in the streets, through conversation, dialogue, questioning, empowering, and encouraging self-examination and through physically touching the forbidden, the castaways, and the untouchables (Luke 4:18-19). Risky artistic love is uncomfortable, inconvenient, anxiety provoking, and sometimes scary. Sometimes, it requires less playing and performance and more direct contact with the people for whom they perform.

The celebration musician uses his music to proclaim God’s character of freedom into culture. Grudem defines God’s character of freedom: “God’s freedom is that attribute of God whereby he does whatever he pleases.” This characteristic is closely related to God’s free will and power. Musicians point to God as the bringer of freedom and carrier of liberty to people who are lost and bound. They link people to God’s character of grace. David writes of his experience of being set free, “I run in the path of your commands, for you have set my heart free” (Ps 119:32, cf. Luke 4:18; John 8:32, 36; Rom 8:2; Gal 5:1; Col 1:22).

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Celebration musicians show God’s character of freedom and grace by using their music to communicate thanksgiving, praise, passion and vision. Their music lifts people up, recognizes and honors people, affirms and renews, and remembers salvation. Celebration music is often seen in worship and praise events, small gatherings where people share their life stories, Sunday worship, community feasts and music festivals. Life in biblical times was full of festivals, holy convocations, feast days, commemorations, banquets, and celebrations. God celebrated when he rested on the seventh day (Gen 1:31-2:3). David danced at the return of the Ark of the Covenant to Jerusalem (2 Sam 6:14), and the Levites appointed singers to raise their voices with resounding joy and players of stringed instruments, harps, cymbals, horns and trumpets (1 Chron 15:16-19). Nehemiah dedicated the rebuilt wall of Jerusalem “with gladness, both with thanksgivings and singing, with cymbals and stringed instruments and harps” (Neh 12:27). In the New Testament, music and dance were part of the celebration feast held after the return of the prodigal son (Luke 15:25). And in the Book of Revelation, all creation will be in celebration as they bow down to worship the one who sits on the throne and the Lamb (Rev 4–5). The purposes of celebration in the Bible are the same as in everyday life: worship, praise, thanks, joy, victory, accomplishment, life, freedom, birth, death, relationships and affirmation.

The educational musician uses his music to proclaim God’s character of hope into culture. Hope is not a direct characteristic of God, but the concept is closely related to God’s faithfulness—and the fact that God is faithful gives people hope. Grudem defines God’s faithfulness: “God’s faithfulness means that God will always do what he has said and fulfill what he has promised.”

People can rely on God, and he will never be unfaithful to those who trust what he has said (Num 23:19). Musicians who bring hope

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through their music do so because they create anticipation of what people can become through having both redemptive hope and hope in daily life. Ryken comments on this truth:

Christian art is redemptive, and this is its highest purpose. Art is always an interpretation of reality, and the Christian should interpret reality in its total aspect, including the hope that has come into the world through the life, death, and resurrection of Jesus Christ. Rather than giving in to meaninglessness and despair, Christian artists know that there is a way out. Thus they create images of grace, awakening a desire for the new heavens and the new earth by anticipating the possibilities of redemption in Christ.275

Education musicians show God’s character of hope by using their music to communicate vision, helping pupils to develop musically, disciplining them, building their character and teaching them personal responsibility. These musicians are involved in training and education, building community through creative and academic involvement, bringing social equality, and building character and self-confidence into people. They are often seen in music and art schools, in the local school, at music and art conferences, at stage performance and in other educational avenues. They often have musical education, are skillful teachers, and have ability, creativity and knowledge to be able to install that into others. They often bring their students further than themselves and thus give hope to a new generation of musicians.

Sixth Principle: Sabbath Rest

The sixth principle Christian musicians need to build on as they engage culture is to know that there are times to disengage. Jesus knew how to disengage: “And he said to them, ‘Come away by yourselves to a desolate place and rest a while.’ For many were coming and going, and they had no leisure even to eat” (Mark 6:31). Mark gives insight into how busy Jesus was as he ministered to the hungry, sick and blind.

275 Ryken, Art for God’s Sake, 41.
Jesus, however, was not so overtaken by the needs around him that he did not take time to rest. He made sure to take time to disengage, refresh his mind, renew his spirit and nourish his soul, and gain new strength for engaging again.

Believers need to take time to totally disengage from culture to focus on his life in Christ. Musicians are no exception. They also need to go away to a “desolate place and rest” as Jesus did. Cultural engagement is draining for musicians, and they need to learn the biblical principles of rest and Sabbath. Musicians need to learn that their ministry is not about reaching out to others only. It is also about reaching inside to lay a good foundation for their life in Christ. In a sense, they need to let the pendulum swing far to the other side for a short time to rest and renew their physical, mental and spiritual strength. Then, after some time, they can let the pendulum swing back in the middle. And then, when time and rhythm are right, they are ready to engage culture again for Christ (see figure 2.6).

Figure 2.6. Principles for Engaging Culture

The Church Helping Musicians to Engage Culture

Musicians who are engaged in their culture need to know that there is a community of people who support them. Though there are many different forums,
support and interest groups, the main place of support should be the church, which can give musicians a strong sense of purpose while they serve in an encouraging community that affirms their calling, nurtures the musical aspect of their soul and equips them as a skillful musician to engage their culture. Furthermore, musicians can also be great assets to the church by using their gifts and educating the church in matters of art, music, theology and cultural relevance.

_The Church and Musicians_

“It’s hard enough being an artist, but being an artist in the church can be extremely challenging,” says Rory Noland at the end of his book, _The Heart of the Artist_.276 It is not easy being a musician in a church.277 Many artists and musicians who have been active in churches have left. Fiona Bond, in her book, _The Arts in Your Church_, shares some of the reasons artists leave.278 One reason is the continuous suspicion toward the lifestyle of some musicians. Though this is understandable, it should be all the more reason for helping musicians to get involved in the church and to help them mature into devoted followers of Christ. Second, the continual discussion on the danger of breaking the Second Commandment in Exodus 20:4 makes musicians pack their instruments and leave. However, as discussed already, the problem is not the idol itself but bowing down to it. Though there will always be the risk of idolatry in lifework, most musicians and artists have no intention of turning their work into a shrine. Jeremy Begbie points out:

276 Rory Noland, _The Heart of the Artist_ (Grand Rapids, MI: Zondervan Publishing House, 1999), 360.

277 My experiences in the church as a musician are some of the reasons for this project. See some my experiences in Appendix 1: My Personal Journey in Music.

278 Bond, _The Arts in Your Church_, 7-10.
No theology will ever be free of the risk of idolatry, since it is always mediated through creaturely thought-forms, activities and so on. The critical question to ask is: what does the risk yield? All good theology is done on the cliff-edge—one step too far and you tumble into idolatry, one step back and the view is never so good.  

As discussed already, music can be used and abused, and therefore musicians must live in intimate relationship with Christ. A third reason why musicians leave the church is because many churches see music as a tool to illustrate theology or politics, and musicians feel little more than an agent of propaganda. This is mainly because the church does not understand the true purpose of music. It lacks a biblical theology of music. In contrast, “When the creative process is permitted to be a valuable discipline in its own right, space is made for exploration, inquiry, discovery and new insight,’ says Fiona Bond.” A fourth reason why musicians leave the church is because of the indifference of the church to culture and its unwillingness to engage it in any way. Craig Detweiler and Barry Taylor confirm this:

We embrace pop culture because we believe it offers a refreshing, alternative route to a Jesus who for many has been domesticated, declawed, and kept under wraps. As the Christian church has often adopted the role as moral policeman, pop culture has assumed the role of spiritual revolutionary, subverting and frustrating those religious authorities who desperately cling to black-and-white answers in an increasingly gray world.

Though musicians and artists may leave the church for these reasons and others—for example, financial and personal matters—this should not be the basis for leaving the fellowship of believers of whom they are an inseparable part. Turner challenges musicians who think they can engage their culture for Christ though they are not involved in a church. He says, “It sounds wonderfully pure to declare that you are a

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280 Ibid., 18.

‘lover of Jesus,’ but if you truly love Jesus you will love his church…and his teaching.” Noland confirms this and says that in light of Christ’s love for his church, “no serious Christ-follower can afford to be indifferent toward the church” (Eph 5:25). Musicians must learn to love the church as their spiritual home. Furthermore, they must realize that they need the church for spiritual growth (Eph 4:15), for accountability (Heb 10:25), for fellowship (Acts 2:41) and for developing their gifts through serving opportunities (1 Cor 12:7). When writing about the potential of musicians who are equipped and encouraged by the church to engage their culture for Christ, Turner asks the anticipating question: “Can we imagine Christians who are called to be artists rather than preachers, not only making an impact in their chosen form but doing so in a way that draws attention to a worldview that is different from that of their contemporaries, a worldview that gets people talking? Could it be that Christians will actually change the nature of the big debate?” The best music does not tell people what to believe but it enables them, for a short while, to see things differently, and the Christian musician can enable people to momentarily glimpse the world through eyes that Christ has touched.

**Musicians and the Church**

Livdin Church Center is unique because of its many highly skilled musicians, singers and artists. The church helps them to mature spiritually with a solid biblical foundation for music. However, musicians are there also to show how music can help the church mature in worship and mission by using music in unique ways. Every church

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283 Noland, *The Heart of the Artist*, 361.

284 Ibid., 361-362.

285 Turner shows how U2 has had a voice in the music industry for many years and what impact they have had in all areas of culture all around the world.
needs musicians because they can educate the church to understand and embrace the lordship of Christ over all things including music and arts. This will open up all the other avenues and areas where musicians can help the church understand a foundational, biblical theology of music. The church will see and experience music that makes a unique contribution to their life and mission. Bond shares how the arts have the capacity to impact people. The arts make people think differently by showing familiar things in unfamiliar ways; by teaching theology and using the arts as illustration banks for biblical truths; by stimulating people to think about and take responsibility for their faith; by building community and getting involved in activities that demand trust, co-operation and co-dependence; by challenging social assumptions and changing behavior, for example, through therapy and rehabilitation; by building skills and helping people live as God intended by helping them use their creativity; by enhancing ministry and encouraging people with artistic gifts to get involved; and by enhancing worship and using music and arts as a means to draw people closer to God.286

In his book, *Culture Matters*, T.M. Moore takes Bond’s thoughts further when he says there are things everyone can do to begin helping churches take a more active part in achieving a consensus on cultural matters. He encourages believers to engage by promoting cultural awareness and engagement; establishing dialogue and collaboration with members of other communities; joining with other communities for the advancement of distinctly Christian cultural forms; and uniting to discover ways of bringing Christian culture to bear on community life.287 He concludes by saying:

The realization of a Christian consensus on culture matters can be a powerful means to further a healthy ecumenism, validating the message of the kingdom,


and bringing the greater realization its promise of beauty, goodness, and truth for a sinful, hurting world. Surely these are ends worthy of our efforts in behalf of just such consensus.\textsuperscript{288}

Music has many functions in Scripture, and it can function both in church and in culture.

It seems that the church is at a low point in terms of artistic accomplishment. The golden days of church leadership in music, painting, literature, drama, and architecture are in the distant past. James Spiegel confirms this but also talks about the importance of reclaiming a lost heritage:

The Christian church, once the leader of the arts, is now scarcely taken seriously in artistic communities. Worse yet, the formal worship of Christians is compromised by mediocrity in this area. Our problem, however, is not for lack of inspiration, as the scriptures are brimming with aesthetic instructions, from the Genesis creation account to the hymns of Revelation, not to mention the nature of the Biblical writings themselves. We must recapture a truly Christian vision for the arts, and strive mightily to be aesthetically virtuous. The duties of the church pertain not only to goodness but to beauty as well.\textsuperscript{289}

Though some Christians have a pessimistic view of the future, some strive to recapture a Christian vision for music and the arts. Young and vibrant musicians see the rebirth of a deep love for music in churches and Christian artistic circles all around the world. They need to be given hope and to be encouraged to become pioneers in developing a holistic biblical theology of music as believers who promote beauty and harmony in churches and culture by pointing to what is beyond what they see, hear, smell, taste and touch. This is what Livdin Church has strived to do for the last ten years by developing a biblical theology of music that includes the lifestyle of musicians and their engagement in culture. Through this engagement they will reveal God’s character of

\textsuperscript{288} Moore, \textit{Culture Matters}, 161-162.

truth, beauty, goodness, freedom and hope and will point to God’s glory in his creation, the reality of the fall and the hope of redemption for eternity. This framework is a practical approach to engaging culture through music. The last phrase in Steve Turner’s book is an inspiration for the church and for those who seek to engage their culture for Christ:

If we want to see art that challenges the prevailing secularism we need artists who are not only skillful but also theologically well equipped, grounded in a fellowship of living obedient lives. Christianity is not a mere philosophy, it is a spiritual relationship that results in changed thoughts and actions, and it will only rub off on our work if it has first of all permeated our lives.  

Conclusion

The biblical analysis and literature review for the first hypothesis has revealed that music plays a large role in God’s revelation and in the lives of his people. The challenge for musicians, however, is to build a biblical theology of music that will give them the understanding and knowledge to discuss these issues intelligently. Reading through the passages about music in the Bible is not enough to build a biblical theology of music even though they give great insights. Musicians also need to build on the lordship of Christ, recognize God as creator, understand the image of God, recognize the effects of the fall, rejoice in the hope of redemption, and live in the power of the Spirit as they engage culture by promoting aesthetic beauty in the counterpoint of life.

The biblical analysis and literature review for the second hypothesis has revealed that God uniquely gifts and perfectly loves musicians. Though every musician is broken, Christ remakes them into people of integrity and wholeness who are learning the meaning of success and excellence. To live a life reflecting a biblical theology of music,

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musicians must develop spiritual disciplines such as intimacy with Christ, Bible reading, prayer and community with other Christians as they engage culture for Jesus Christ.

The biblical analysis and literature review for the third hypothesis has revealed that with an understanding of and a right attitude toward culture, Christian musicians know why and how to engage culture without being conformed to its values. Rather, by following biblical principles and the support of the church, they will set out to engage culture with values that bring a different perspective on the cultural discussions.²⁹¹

²⁹¹ For a pictorial overview of the three hypotheses see chart in Appendix 5: Overview of the Three Hypotheses.
CHAPTER 3
PROCEDURE AND RESEARCH METHOD

To measure whether there was any change in knowledge, understanding, attitude, opinion, behavior and presentation in musicians, a seminar was developed and evaluated. Each musician was measured before and after the teaching process to see if there was any change. Furthermore, the seminar was evaluated whether it had achieved the hypotheses of the dissertation. This chapter discusses the research method and how these measurements were taken.

**Research Question and Hypotheses**

The research question of this project is: How can a seminar in Lívdin Church Center encourage and enable musicians to engage secular culture in the Faroe Islands for Christ?

The hypotheses for this research are as follows: After this training program, (1) musicians who are followers of Christ will have a biblical and theological understanding of how music can be used to engage culture, (2) musicians who are followers of Christ will be more willing to develop personal character and growth in Christ, (3) musicians who are followers of Christ will be better equipped and more willing to engage culture for Christ.

**Research Method**

The research method chosen for this project was program development and evaluation. Its uniqueness is that it has never been discussed or taught in the Faroe Islands until now. Musicians have never been introduced to this level of theological
musical understanding. Therefore, this project has added significant value to the missing literature dealing with theology, music, culture and Christian musicians in the Faroe Islands.

**Research Subjects**

The research subjects were musicians at Lívdin Church Center in Tórshavn, Faroe Islands. A letter was written to about forty musicians explaining the purpose of the project and asking for their participation.¹ Thirty-three committed themselves and attended the seminar.² They were all followers of Christ who were active in the worship music at Lívdin church, and some of them are already active in engaging culture for Christ.

**Research Procedures**

The seminar was conducted at Lívdin Church Center in Tórshavn in the Faroe Islands March 13 and 20, 2010.³ It was conducted within five weeks beginning with the musicians answering a questionnaire that asked ten questions for each of the three hypotheses.⁴ Having completed the pre-test questionnaire on a computer-designed document, it was stored on a database developed for this purpose. The teaching sessions were then conducted over two Saturdays. They then completed the post-test about two weeks after the second Saturday. The results would help reveal how many were willing to

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¹ See Appendix 7: Letter of Invitation.
² See Appendix 16: Names of Seminar Musicians.
³ See Appendix 20: Seminar Notes for Musicians.
⁴ See Appendix 11: Instrument for Measuring Program Development.
engage culture for Christ through music. The results from the tests are presented in chapter 4 of this dissertation.\textsuperscript{5}

**Pilot Test**

Before the seminar a pilot-test was given to six individuals. This was to see how well they understood the questions and to uncover jargon terms and fuzzy words that would hinder the musicians from understanding the intended meaning of each question. Furthermore, it would also help put the questions in logical order so that sensitive and difficult questions would not hinder musicians from answering openly and honestly. When the pilot-test was done it was discussed item-by-item to see if the intended meaning was properly understood. As a result some of the questions were reworded and appeared in the improved questionnaire.\textsuperscript{6} The charts from each pilot-test are in the appendix.\textsuperscript{7}

**Instrument of Evaluation (Questionnaire)**

The literature review served as a primary source for the development of the research instrument (questionnaire). The questionnaire used a five-point Likert scale ranging from 1 (no progress or development) to 5 (excellent progress and development):

\begin{center}
\begin{tabular}{cccccc}
1 & 2 & 3 & 4 & 5 \\
none & little & reasonable & good & excellent \\
\end{tabular}
\end{center}

\textsuperscript{5} See Appendix 12: Pre- and post-test Results Analyzed.

\textsuperscript{6} See Appendix 9: Pilot Testing Instrument (After-pilot test).

\textsuperscript{7} See Appendix 10: Pilot Testing Results and Conclusions.
The questionnaire asked ten questions for each of the three hypotheses, thirty questions altogether.\(^8\) The questionnaire had a demographics section and a score section.\(^9\)

*General Criteria for Each Hypothesis in the Research Instrument*

**Hypothesis 1**

Hypothesis 1 states, “After this training program, musicians who are followers of Christ will have a biblical and theological understanding of how music can be used to engage culture.”

The theme for seminar 1 was, “Building biblical and theological foundations for music in order to engage culture.” This seminar as well as the first hypothesis measured knowledge and understanding (head), and the general concepts and categories addressed were: (1) knowing music in the Bible; (2) developing a biblical theology of music; and (3) understanding how music engages personal and cultural core values. After attending seminar 1, the students should have unique biblical and theological knowledge of music, and musicians should be able to understand and contribute an aspect to the discussion of music in culture that will capture the interest of other musicians. It will create an awareness of a biblical theology of music and its role in God’s creative and redemptive plan. The questions in the questionnaire pertaining to hypothesis 1 fell under the following categories:

- **Music in the Bible** (1, 2, 3, 7)
- **Theology of music drawn from the Bible** (4, 5, 6, 8)
- **How music engages personal and cultural core values** (7, 9, 10)

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\(^8\) See Appendix 11: Instrument for Measuring Program Development

\(^9\) The comments are revealed and discussed in chapter 4.
After this seminar musicians should be able to understand and know the following: (1) Be able to explain the major sections of the Bible relating to music; (2) Be able to understand the difference in the quantity of material of music in the Old and New Testament; and (3) Be able to take key passages in the Old Testament and New Testament and harmonize them in to a complete biblical understanding of music; (4) They should have a theological understanding of music; (5) Be able to understand how music can be seen through the lenses of creation, fall and redemption; (6) Be able to explain the basic elements of a biblical theology of music; (7) Know the different starting points that musicians use to create their music; (8) Be able to know what difference it makes to have a redemptive starting point or a creation starting point in making music; (9) Be able to understand the theology of a biblical counterpoint in light of creation, fall and redemption and how that is expressed through music; (10) Know how important basic musical theory is to theological understanding of music; (11) Know the power of music and how it can reveal the longing humans have after God; (12) Be able to know the importance music has in time and how it has developed historically. They should be able to write their own definition of a biblical theology of music.

**Hypothesis 2**

Hypothesis 2 states, “After this training program, musicians who are followers of Christ will be more willing to develop personal character and growth in Christ.” The theme for seminar 2 was, “Developing personal character, integrity, authenticity and discipline as musicians and disciples of Jesus Christ.” This hypothesis and seminar measured attitude and opinions (heart). The general concepts addressed were: (1) for what purpose God has made musicians; (2) their walk with Christ; and (3) their attitudes, behavior and character. Hopefully, after this seminar, the participants will feel the love of Christ so deeply that they will want to develop an intimate relationship with Christ and
learn to become authentic and whole persons whose character will be an example to
others. The questions in the questionnaire in addition to hypothesis 2 were:

- How God made musicians (1, 2, 9)
- Their walk with Christ (3, 4, 7)
- Their character, attitude and behavior (5, 6, 8, 10)

This seminar hopes to achieve the following objectives. Musicians should be able to feel
and express the following: (1) Heartfelt attitudes to how God has created them with
personality, passions, experiences, skills and spiritual gifts; (2) Be willing to learn from
biblical people who understood God’s work in their lives; (3) See the relationship
between how they are created and where and how they serve God; (4) They should have a
healthy attitude to what they do; (5) Their attitude and feelings for how much God loves
them should be evident; (6) A healthy attitude to how much potential there is in their
lives should be clear; (7) Musicians should desire to get intimate with Christ; (8) Have a
humble attitude to their giftedness; (9) Know what they are to do to cultivate intimate
deep with Christ; (10) Be willing to learn from others; (11) See their own brokenness and
realizes their need for Christ; (12) Be ready to realize their sinful and selfish behavior;
(13) Continually become persons of integrity and honesty in all areas of their lives; (14)
Their character should remain the same though their role and audience may change; (15)
They should want to be accountable to other believers; (16) They should be a testimony
to others; and (17) They should have heartfelt attitudes towards the church—even if their
church does not support their ministry wholeheartedly.

**Hypothesis 3**

Hypothesis 3 states: “After this training program, musicians who are followers
of Christ will be better equipped and more willing to engage culture for Christ.” The
theme for seminar 3 was, “Implementing a method to help musicians understand their
culture and how to engage it for Christ.” This seminar sough to measure behavior and
performance (hands). The general concepts that were addressed in this seminar were: (1) willingness to understand culture; (2) behaving accordingly to a Christian worldview in culture; (3) willingness to engage culture.

The summary statement for this seminar and hypothesis was: Understanding different opportunities and challenges, musicians should be willing to engage their culture for Christ. The questions in questionnaire pertaining to hypothesis 3 and seminar 3 were:

- Understanding culture (1, 2, 3)
- Worldview in culture (4, 5, 6)
- Engagement in culture (7, 8, 9, 10)

The learning objectives for this seminar were that musicians should be able to do and perform the following after attending: (1) Be able to understand Western European culture and be willing to engage; (2) Be able to understand the different ways Christians live in culture and know their own behavior in culture; (3) Be able to understand the role music plays in culture and be willing to get involved in music culture in the Faroe Islands; (4) Learning from biblical models, musicians should be more willing to engage culture; (5) Be willing to take responsibility for their creative gifts and use them in their music; (6) Be ready to become part of the artistic community and yet be faithful to their calling as disciples of Jesus Christ; (7) Their performance should open up discussions about the core values their music presents; (8) Musicians should challenge their church to develop, equip and encourage musicians to engage their culture; (9) Musicians should have the discipline that makes them masters of their trade and effective participants in culture; and (10) Musicians should be able to write out their own working plan for how to engage culture for Christ.
Background and Explanation for Each Question in the Instrument

This section describes the background and explanation for each question in the research instrument.

Questions for Hypothesis 1

1. I know and understand the different uses of music in the Bible.
   This question evaluated how much musicians know about music in the Bible. Musicians must have this knowledge and understand individual passages.

2. I am able to see how passages about music in the Old Testament and New Testament fit together.
   This question evaluated if musicians are able to harmonize key passages about music in the Old Testament and New Testament. Musicians must have insight into key passages of music in the Old and New Testament and know how to harmonize them.

3. I know and understand why and how a theology of music can be developed from the Bible.
   This question evaluated how well musicians are able to go beyond biblical passages and understand music in light of biblical theology. Musicians must build a biblical theology of music. It is important for them to understand the doctrines of the lordship of Christ and the doctrines of creation, fall and redemption. Furthermore, they must have insight into aesthetics, beauty and the character of God.

4. I know and understand how music in the Bible can be applied and used in the church and culture today.
   This question measured if musicians are able to connect their biblical knowledge and their personal lives. Musicians must know how to connect their understanding
and knowledge of a biblical theology of music with their daily lives as musicians
and followers of Christ. Musicians must know how music can be used in worship
and culture as a reflection of creativity and aesthetics.

5. I know that some musicians primarily use Christian concepts in their music and
other musicians use concepts from all creation in their music.
The measure of this question was to find out what starting point musicians use in
their presentation of music. Musicians must not only communicate “Christian”
issues in their music, but all issues in God’s creation.

6. I understand and can explain how music can express the coexistence between
beauty and evil, order and disorder.
This question measured how aware musicians are of the struggle between beauty
and evil, order and disorder and how they are able to demonstrate it through their
music. Since God is the creator, human beings are to be creative. Since creativity
reflects the *Imago Dei*, musicians are to create music that reflects the character of
God. Harmony and order is to be in everything musicians perform and create.
However, musicians also have a role in revealing and displaying the ugliness and
disorder of a fallen world.

7. I understand how music expresses a deep human longing after God.
This question evaluated how aware musicians are of the fact that musical
expressions reveal a deep searching for God. Music and musicians raise some of
the most important questions: Who are we? What makes us significant? What has
gone wrong? Is there meaning to life? Is there any hope? How can we be
restored?

8. I understand how harmony, rhythm, tone color and melody can be used to teach
teology.
This question measured if musicians know how much basic music theory reflects, demonstrates and teaches theology. Musicians need insight into some of the magnificent truths about music that helps them realize that music has a much greater purpose in God’s creation than just to be performed and stir emotions. Basic music theory can be used to teach theology and demonstrate the great truths and puzzles of life.

9. I understand how different styles and forms of music have developed in the Bible and history.

This question measured how well musicians know the development of music in biblical and secular history. Musicians must have an overview of what happened historically in the West through musical examples and how that has impacted surrounding cultures. Music has been a means to express the underlying philosophy and worldview of any given culture in each historical period.

10. I can write in my own words my understanding of music in the Bible.

This question evaluated if musicians are able to define their own understanding of music from a biblical and theological viewpoint. The session ended with musicians writing out their own definition of a biblical theology of music.

Questions for Hypothesis 2

1. I see the relationship between my giftedness in music and being a disciple of Christ.

This question evaluated musicians’ attitudes to the fact that their natural and spiritual gifts are to be used for God’s glory. It is not enough to have an understanding of music in the Bible and to grasp a biblical theology of music. Unless it is connected to a personal walk with Christ, musicians will not have any impact on culture for Christ. Musicians need to see how God has given them
abilities, personalities, passions, spiritual gifts and experiences with the purpose
to glorify Christ with their lives.

2. I truly feel that God loves me so much that he wants me to succeed as a musician.
This question measured how deeply musicians feel that God loves and accepts
them as his children and that he wants them to succeed. Many Christians never
become what God wants them to become because they doubt God’s love for them
or they have never opened up to the Father heart of God to touch their soul.
Musicians must be assured that God loves them so much that he has a wonderful
plan for their lives.

3. I desire to walk in a closer and more intimate relationship with Christ.
This question evaluated how near musicians want to draw to God. Musicians who
understand how God has shaped them and placed them in his service will enter
into a closer and deepening walk with Christ. As they walk with him they will
experience the richness of intimate, deep and honest relationships with Christ.

4. My worldview is shaped by the testimony of people in the Bible.
This question evaluated how much of the biblical examples inspire musicians to
live in their culture. Old Testament saints – the Levites, and New Testament
saints—with Jesus as the primary example, were not afraid to stand by their
values and worldviews in the midst of enemy and foe. Applications were drawn
from these examples.

5. I desire to develop and promote an aesthetic worldview.
This question evaluated how willing musicians are to promote the beauty of
God’s creation—also by pointing out evil and disharmony. There is a rebirth of a
deep love for the arts and music in churches all around the world. This should
give musicians hope and encouragement to become pioneers in developing
aesthetic worldviews as believers who promote beauty and harmony in culture.
6. I want to pursue excellence.
This question measured how committed musicians are to excellence in life and music. The pursuit of excellence is an imperative goal for musicians living in their culture. It is disillusioning to see mediocre musicians show up to play only as an assignment rather than as an opportunity to serve the living God.

7. I understand my responsibility as a musician to live as a committed disciple of Christ.
This question measured if musicians see themselves as living testimonies that attract other musicians to Christ. Without a personal commitment to discipleship and intimacy with Jesus Christ, musicians will not find the joy and fulfillment in ministry. Therefore the importance of a personal walk with Christ through daily time in the Bible, prayer and worship must be supreme.

8. I have the desire to be an authentic and real person.
The measure of this question was to find out how willing musicians are to face who they are as human beings—made in the image of God, marred by sin, and remade into the likeness of Christ. All human beings are created beautifully in the image of God and reflect the beauty of the divine. However, they are broken by the fall and the image of God has been thwarted by sin. There is a dark side that makes them capable of incredible harm. Therefore they need to be redeemed by Christ who begins the process of remaking them to restore the broken image.

9. I am willing to let God change my sinful habits.
This question measured how sensitive musicians are to sin in their lives. There are many temptations that musicians who are involved in secular music face that can ruin their ministry and testimony. It is easy to talk about things to avoid and dangers to avoid. Though these issues are important, musicians needs to dive to the core and realize that it is not the external temptations that will be their
downfall but the pride and selfishness that comes with a career as musicians. Selfishness and pride is sinful and musicians need to let God change their sinful habits of pride and selfishness.

10. I believe the church is a community of believers who keep me from becoming selfish and prideful.
This question measured how willing musicians are to be active participants in church and willingly share their life with others. Musicians need to examine their motives. Musical performance can do many things to the ego and therefore attract those whose major motivation is to be known and recognized. This is why musicians need to be a part of a church. They need to be a part of a community of believers who challenge their motives. Church life can be hard for musicians but this one place will keep them from becoming arrogant. If they are to challenge the prevailing secularism of their time, musicians must be theologically well equipped, grounded in a fellowship of believers and learning to live obedient lives before their Master.

Questions for Hypothesis 3

1. I want to discover the different attitudes Christians have towards our non-Christian culture.
This question evaluated how willing musicians are to enter the discussion about a Christians’ relation to culture. Christians have different attitudes and behaviors toward the culture around them. Applications and illustrations of this must be directly related to music and musicians within the culture of the Faroe Islands.

2. I am actively engaged to understand the importance of music in my own culture.
This question evaluated how willing musicians are to discover the role music has in Faroese culture. Musicians must know Faroese music culture and how to live
and move in it. In the seminar time was spent with Faroese artists, musicians and writers and opportunity was given to ask them questions.

3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture.

This question evaluated how inspired musicians are by biblical models who engaged their culture in their time. Biblical examples like Daniel in Babylon, Paul on Mars Hill, Jesus’ disciples and Jesus Himself should inspire musicians to draw applications that help them engage their own culture.

4. I believe it is my responsibility to bring my worldview to action in creative ways through music.

This question evaluated how responsible musicians are to present their worldview in creative ways in their musical environments. Musicians who are followers of Christ have the role as prophets of their times. Musicians speak into situations and conditions of culture and they give anticipation and guidelines for the future. Music records and reflects peoples’ questions and anxieties, and musicians should proclaim a Christian understanding of times and culture to give hope to a confused generation.

5. I will demonstrate the difference of being in the world and being of the world as a musician.

This question evaluated what extent musicians apply Jesus’ words in John 17. The Bible talks about the world and worldliness, and musicians must understand what that means. They are not to become worldly by allowing the world to shape their thinking but by engaging the world God made and Christ came to redeem.

6. I believe my music reflects values that impact my culture.

This question evaluated how willing musicians are to use music to bring a Christian worldview to the values being discussed in culture. Music remains an
important forum for debate in culture and though it is not a primary concern for all musicians to make statements about the human condition or times, it is inevitable that many will do so simply because their instinct is to ask questions about origins, identity, behavior and destiny. Musicians should be participating in mainstream music outside of religious subcultures because their contribution of real values will impact culture. Musicians must participate in the debate because debates are taking place in cinema, painting, dance, fiction, poetry and theater on issues where Christians have something to contribute.

7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music.

This question evaluated how willing musicians are to participate in the discussion to bridge the gap between sacred and secular music. One of the most persistent criticisms of music made by Christians is that unless music is done for the church it is secular, and if it is secular it cannot be done to the glory of God. Christians have found it hard to appreciate music that deals with daily living, especially if it does not supply a spiritual conclusion. A key to the stained relationship between Christianity and music is to bridge the gap between the secular and sacred.

8. I am willing to help my church equip musicians to reach their culture.

This question measured how much musicians are involved in helping their church make Christ more visible in culture. It is sad to see how churches have looked down on music and arts (and musicians and artists) as something that does not belong in a church. It is time for this to change.

9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music.

This question evaluated how actively musicians pursue continual growth and development to be better equipped to engage culture. There are many challenges
and opportunities in a secular culture, and musicians are to engage it wisely, skillfully, theologically and personally. Musicians demonstrate that following Christ is not a mere philosophy but a relationship that results in changed thoughts and behavior. Too many musicians have been destroyed by the values they set out to challenge, and as a result they have lost many of the opportunities God gave them.

10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ. This question evaluated how willing musicians are to take all the principles from the seminar and apply them to their lives. The seminar concluded by giving a model where all the elements were brought together to make a whole picture, and then challenged the musicians to write out their own plan for engagement.

*Procedures for Collecting the Data*

The instrument questionnaire was changed into an Internet database. All the questions were transferred into a computer-designed test. The musicians answered questions on demographics before answering the test questions:

Name: ________________________________

Sex: _________

How old were you at your last birthday? ________

How long have you been a musician? ________

How long have you been a believer? ________

How many years have you been in music ministry? ________

What is your area of music ministry? ________

______________________________

10 See database program at www.livdin.fo/JZ/_spurningar_innset.php (in Faroese).
How long have you been a member of Lívdin Church Center? ________

Before attending the seminar the musicians completed the pre-test questionnaire. A letter was sent explaining what procedures to follow.11 Having finished the test before the first Saturday, all the answers were stored on the database. Then after the seminar,12 the musicians completed the post-test questionnaire.13 The same procedures were followed.

The Procedures for Analyzing the Data

When all answers from the pre- and post-tests were collected, they were arranged in such a way that each musicians’ pre- and post-test results could be compared.14 They were transferred and entered into an EXCEL spreadsheet.15 Since the instrument was designed to measure future performance, predictive validity measures were used. Thus a comparison was made between the pre-test and post-test results to prove or disprove the predicted hypotheses of changed knowledge, understanding, attitude, opinion, behavior and action in the musicians. The reliability of the three hypotheses was the correlation between the scores on the two tests. If the musicians’ results in the questionnaire were even over time, the scores for both pre- and post-test should be similar. That would prove a lack of change. Thus the hypotheses would prove to be false. If the results of the questionnaire, on the other hand, changed over time, the scores should be different. This would prove change. Thus the hypotheses would prove to

11 See Appendix 8: Guidelines for Answering Data Base Questions.

12 See Appendix 19: Seminar Schedule.


14 See Appendix 13: Pre- and Post-test Answers to Online Questions.

15 See Appendix 12: Pre-and post-test Results Analyzed.
be true. The EXCEL spreadsheet was sent to Jerry Wofford at the D.Min department of Dallas Theological Seminary who analyzed all the data and sent the results from the research instrument back.\textsuperscript{16} The results are discussed in chapter 4.

**The Process of Teaching the Seminar**

**Preparation of Lecture Manual**

The lecture manual was prepared simultaneously with the biblical analysis and literature research. It was important to make the seminar practical and applicable so that the musicians were involved in the learning process. The learning methods were designed to help musicians learn by hearing, seeing and being personally involved.

It was also important to understand who the musicians were. Though they were musicians, it was evident that they were not all at the same level or working in the same context: (1) There were professional musicians who live every day in the music arena; (2) There were those who have different jobs but participate regularly in music as paid amateurs or part-time musicians; (3) There were those who are very much involved in church music but are also involved in musical life in culture through concerts, entertainment and CD productions; (4) There were those who are involved only in church music and participate in the orchestra, band, choir, sound, or only help; and (5) Then there were those who are not musicians but stand on the sidelines and encourage, help and participate in other ways. All were in the seminar, and it was important to convince and encourage them that in whatever way they are involved, they need to know and feel that they are working together towards the same goal.

\textsuperscript{16} See Appendix 12: Pre- and post-test Results Analyzed, and Appendix 14: T-Test Results.
Content of the Seminar

To support and prove the hypotheses the seminar was divided into three main sessions. These sessions were designed to develop the supporting material and themes for the hypotheses.\(^\text{17}\) The first session laid the biblical and theological foundations for music. After an introduction the important elements in developing a biblical theology of music were discussed and what the Bible has to say about music in the Old Testament and New Testament as a united whole. An overview of the development of music in the West was presented with musical examples from each historical era to show how music expresses the underlying philosophy and worldview of any given culture. The musicians were introduced to the importance of knowing and understanding why and how a theology of music can be developed from the Bible, how music can express the coexistence between beauty and evil, order and disorder, how music expresses a deep longing after God, how harmony, rhythm, tone and melody can be used to teach theology, and how different styles and forms of music have developed in the Bible. The purpose of this session was to give greater knowledge, understanding and appreciation of the biblical, theological and historical foundations of music to musicians.

The second session was designed to develop an attitude and opinion of musicians’ lives as it relates to their personal lives as disciples of Jesus Christ. Personal discipleship and personal growth are vital for musicians finding true joy and fulfillment in Christ. Therefore, it is important to let God shape them into humble musicians who are open and honest about their brokenness and develop in them personal character, authenticity, excellence and integrity. Musicians were encouraged to spend time in solitude, meditate on biblical truth and worship, and to become active members of a

\(^\text{17}\) See Appendix 20: Seminar Notes for Musicians.
church to whom they are accountable. The purpose of this session was to develop a biblical theology of music where their attitude and character are shaped by a personal and intimate relationship with Jesus Christ.

The third session was to help musicians have a deeper understanding of and greater willingness to engage culture. This session helped musicians understand the biblical mandate to make disciples and to become passionate to engage culture. A basic overview was shown on how Christians choose to live in culture and how that decision impacts the way they engage their culture. Having established an understanding of culture and how Christians relate to it, principles on how to engage culture were discussed. The major emphasis of this session was spent on the culture of the Faroe Islands and how to live as musicians in it. On several occasions during the seminar musicians and artists in the Faroe Islands who already engage culture, were invited to share their knowledge and experiences. Conclusions about how Lívdin Church Center can better help their musicians engage culture were discussed. The purpose of this session was to give musicians an understanding of culture so that their behavior would change to be more willing to engage culture through music.

Teaching the Seminar

The seminar was held in Lívdin Church Center, which had all the needed equipment. Furthermore, people in the church served breakfast, lunch and dinner both Saturdays.

Schedule

To develop the seminar a schedule or syllabus was developed. It was difficult to put together because there was so much material to cover in two Saturdays. It

18 See Appendix 19: Seminar Schedule.
was necessary, however, to limit the seminar to two Saturdays because many were limited in the time they could offer.

**Teaching Method (Pedagogy)**

Though there was not much time, all main subjects were covered, and the musicians received the instruction intended. Various teaching methods were used. First, the main subjects were presented and discussed using notes and visuals with musical examples to support the arguments. For some subjects, guest speakers came in or there were live interviews or prerecorded audio and DVD interviews to give different and fresh perspectives. After each session there was time for questions and discussion groups.

**Other Teachers and Interviews**

The people used for teaching live and prerecorded interviews were Óli Poulsen, Regin Guttesen, Russ Taff, Martin Joensen, Anna Háberg, Poul Guttesen and Jákup Zachariassen.

Óli Poulsen brought his perspective and experience to answer questions that deal with sacred and secular music and how he participated in the discussion as a Christian musician in the secular arena in Denmark and the Faroe Islands.\(^{19}\) He discussed how limited Christian contemporary music is if it only deals with redemptive subjects rather than every subject found in God’s creation. He demonstrated how different genera of music reveal the counterpoint between good and evil, order and chaos. Óli also shared his experiences of what non-Christian musicians think of Christian musicians who seek to become professional musicians in the general secular marketplace. Óli had an open and

\(^{19}\) Óli Poulsen is from the Faroe Islands and lives in Copenhagen, Denmark. He is a Christian and works as a professional pop-musician and producer. Óli has had much experience in church music and used to be much involved in Christian music and performance. In later years he has been one of the leading musicians and producers in the Danish pop-music industry.
honest discussion of why he finds it hard to be a part of any church and to use his musical gifts in church music.  

The prerecorded DVD interview with Regin Guttesen gave insight into music in the Bible and how Regin applies this in his life as a musician and missionary in Italy. Regin brought his perspective and experience into questions dealing with music in the Bible. He shared some of his favorite passages about music in the Bible and discussed how he draws principles from them as a musician. Regin also discussed the relationship of being a musician and a disciple of Jesus Christ and the challenges of being involved in secular music and to maintain an intimate walk with Christ at the same time. He shared his experiences and the important part his local church involvement has for him as a Christian musician.

Russ Taff brought his perspective and experience into questions relating to his own musical career. Russ discussed how some biblical passages gave him a vision for his musical career and how the principles of John 17 of being in the world but not of the world have helped him. He also discussed his observation of other musicians as to how they develop character, integrity in life and humility of heart. Russ was open about his own struggles and how his own brokenness brought him to a new realization of how

20 For further insight see Appendix 18: Interviews—and CD 1, track 75-80, (in Faroese).

21 Regin Guttesen is a musical performer who lives as a missionary in Italy. Before the Lord called him into ministry Regin was a professional studio musician and has produced several albums. He has also released two solo albums.

22 For further insight see Appendix 18: Interviews—and CD 2, track 1-6, (in Faroese).

23 Russ Taff is known gospel singer from Nashville, USA. He was lead singer in The Imperials before he launched his solo career. After many years he joined the staff of the Gaither Music Corporation and travels all around the world as a singer and musician.

24 The reason for doing an interview with Russ Taff was because he was in the Faroe Islands recording a new album that was released in 2011. The producer of this album was my brother Jákup Zachariassen and so the opportunity was given to interview him for this seminar.
God loves him and wants to use him as a musician. He encouraged musicians to reach out beyond the walls of the church to engage their culture through music while maintaining a deep and real relationship with Christ.25

Martin Joensen26 brought his perspective and experience into questions dealing directly with music life in the Faroe Islands. He gave a good overview of the role music has had in Faroese culture and how it has affected the nation historically. He shared his own experience as a non-Christian musician before he was saved, and then the change since he came to know Jesus Christ as his savior. Martin shared how he uses his musical opportunities in secular and un-Christian settings where other Christian musicians would not be welcomed. He gave practical advice as to how Christian musicians can engage their culture for Jesus Christ.27

In the seminar Anna Háberg shared her life as a singer in the Faroese Christian music scene and her experience as a worship leader in Lívdin Church Center.28 She shared the difference of being a worship leader in a church and being a performer in secular venues. Furthermore, she shared how God was forming her through the sorrow of the loss of her parents and the impact it had on her family, and, then, how that has

25 For further insight see Appendix 18: Interviews—and CD 1, track 68-74.

26 Martin Joensen is one of the leading Faroese folk musicians. As a singer songwriter his texts are characterized by general everyday life in Faroese culture and flavored with deep spiritual and existential undertones. A few years ago Martin was diagnosed with cancer but was miraculously healed. This brought Martin to a saving knowledge of Jesus Christ and since then he has been sharing his life story both through his music and testimony.

27 For further insight see Appendix 18: Interviews.

28 Anna Háberg is the worship leader at Lívdin Church Center and has been involved in the Faroese Christian music scene since she was a teenager. She has participated on several albums and in 2009 she released her first solo album in memory of her parents who were tragically killed in a car accident in 2007.
impacted and matured her as a musician and worship leader. The pain and the brokenness of her life impacted her in great ways as a leader and musician.  

Jákup Zachariassen brought his perspective and experience into questions dealing with a professional music career. He shared how it was to grow up in a home where music was encouraged but in a church where his music was not respected, and how those limitations gave him even greater passion for music. Furthermore, he shared how important it is for Christian musicians not to be judgmental of non-Christian musicians but rather to learn to work together with them in the music industry in the Faroe Islands. Jákup also discussed the question of sacred and secular music but pointed to the importance of understanding and being aware of profane music.

Poul Guttesen took a teaching session and spent time discussing how music and art was a part of God’s created order in Genesis 1-2. He shared how God created everything with order and the precise structure in which human beings were to have their living and habitation. Furthermore, he shared how God’s created mandate applies to musicians and artists to be creative in their environment as God’s co-creators. Therefore, every musician should be truly engaged in his culture as a representative of God’s created order.

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29 For further insight see Appendix 18: Interviews.

30 Jákup Zachariassen is one of the leading musicians and producers in the Faroe Islands. He is a Christian and has his own recording studio in Tórshavn.

31 For further insight see Appendix 18: Interviews.

32 Poul Guttesen has his Ph.D. in theology from St. Andrews University in Scotland. He now lives in the Faroe Islands and is an active member of Lívdin Church Center.


34 For further insights see Appendix 23: Keynote Presentations. See also Appendix 21: Lecture by Poul Guttesen.
Comments from Participants

Seven months after the seminar a letter was written to the musicians asking them to send their comments on how the seminar had helped them so far. The comments are summarized and analyzed in chapter 4.35

Conclusion

This chapter has discussed the procedures and research method for this project. Having identified the research question and each hypothesis, the research subjects were identified, and research procedures were discussed. Then the research instrument was revealed. However, before the research instrument was administered, a pilot-test was made on musicians to refine the research instrument and get more precise results. The general criteria for each hypothesis in the research instrument were discussed and background explanations for each question in each hypothesis was defined. The procedures for collecting the data were revealed and the exact measures for analyzing the data were discussed. Then the process of the seminar was revealed. The preparations of the lecture manual, seminar content, teaching process and teaching method were discussed.

35 For complete comments see Appendix 22: Comments from Each Musician.
CHAPTER 4
RESEARCH FINDINGS AND RESULTS

Introduction

Chapter 4 examines the research question as to how a seminar in Livdin Church Center enabled musicians to engage secular culture in the Faroe Islands for Christ. This chapter gives the expected and anticipated results as they relate to the three hypotheses. The research method was program development and evaluation, and questions in the questionnaire dealt with the following themes: (1) knowledge and understanding—hypothesis 1; (2) attitudes and opinions—hypothesis 2; and (3) behavior and performance—hypothesis three. A closer look at each hypothesis is necessary to see the analyzed results.

Hypothesis 1

Hypothesis 1 stated, “After this training program, musicians who are followers of Christ will have a biblical and theological understanding of how music can be used to engage culture.”

The first section of the seminar was built on hypothesis 1. First, hypothesis 1 argued that musicians will have a better understanding of the importance of music in the Bible and then to apply it to their own lives as musicians. Second, hypothesis 1 argued that musicians must develop a biblical theology of music to help them engage their culture through music.
The testing measurement for the questionnaire was to measure and analyze musicians’ knowledge and understanding of the subject. This was referred to as “head knowledge.”

The general concepts looked at in the seminar were: (1) knowing music in the Bible, (2) developing a biblical theology of music, (3) and understanding how music can be used to engage culture. The questions for measurement were distributed over these three concepts as follows:

1. Music in the Bible (1, 2, 3, 7)
2. Biblical theology of music (4, 5, 6, 8)
3. How music engages personal and cultural core values (7, 9, 10)

The results of the t-Test for hypothesis 1 showed a significant difference between the pre-test and post-test (see figure 7).

<table>
<thead>
<tr>
<th>t-Test</th>
<th>Pre-Test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>27.39</td>
<td>36.97</td>
</tr>
<tr>
<td>Variance</td>
<td>47.00</td>
<td>30.59</td>
</tr>
<tr>
<td>Observations</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>df</td>
<td>32.00</td>
<td></td>
</tr>
<tr>
<td>t Stat</td>
<td>-8.55</td>
<td></td>
</tr>
<tr>
<td>P(T&lt;=t) one-tail</td>
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<td></td>
</tr>
<tr>
<td>t Critical one-tail</td>
<td>1.69</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4.1. t-Test for Significance of Differences Between Pre-Test and Post-Test for Hypothesis 1

The t-Test proved that the results changed over time since the scores from the pre-test (27.39) and post-test (36.97) were different. This showed an increase of knowledge and understanding; thus hypothesis 1 was correct. As a result of teaching the material that supported hypothesis 1, the musicians that attended the seminar had greater
knowledge and understanding of music in the Bible, the biblical theology of music and how theology relates to engaging a secular culture for Christ.

**Hypothesis 2**

Hypothesis 2 stated: “After this training program, musicians who are followers of Christ will be more willing to develop personal character and growth in Christ.”

The second section of the seminar was built on hypothesis 2. First, hypothesis 2 argued that musicians would begin to see the important link between being musicians and being followers of Jesus Christ. Second, hypothesis 2 argued that musicians would begin to develop a character of integrity, humility, excellence and discipline that would reflect a biblical theology of music that integrates into their lives as musicians.

The answers to the questionnaire measured the participants’ attitudes and opinions about hypothesis 2. These answers were then analyzed. This was referred to as “heart attitude.” Feeling the love of Christ deeply, musicians will want to develop an intimate relationship with Christ and will learn to become authentic and whole as examples to the people around them.

The general concepts looked at in this seminar were: (1) becoming aware of God’s gifts and his great love for musicians; (2) musicians’ walk with Christ in daily life through Bible reading, prayer and fellowship with other believers; (3) musicians’ attitudes, behavior and character as individuals. The questions for measurement were distributed over these three concepts as follows:

1. How God has made musicians (1, 2, 9)
2. Their walk with Christ (3, 4, 7)
3. Their character, attitude and behavior (5, 6, 8, 10)

The results of the t-Test for hypothesis 2 showed a significant difference between the pre-test and post-test (see figure 8).
<table>
<thead>
<tr>
<th></th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>39.61</td>
<td>42.30</td>
</tr>
<tr>
<td>Variance</td>
<td>28.75</td>
<td>18.28</td>
</tr>
<tr>
<td>Observations</td>
<td>33.00</td>
<td>33.00</td>
</tr>
<tr>
<td>df</td>
<td>32.00</td>
<td></td>
</tr>
<tr>
<td>t Stat</td>
<td>-3.75</td>
<td></td>
</tr>
<tr>
<td>P(T&lt;=t) one-tail</td>
<td>0.01</td>
<td></td>
</tr>
<tr>
<td>t Critical one-tail</td>
<td>1.69</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4.2. t-Test for Significance of Differences between Pre-Test and Post-Test for Hypothesis 2

The t-Test proved that the results changed over time since the scores from the pre-test (39.61) and post-test (42.30) were different. This showed an increase of a right attitude and healthy opinion, and thus hypothesis 2 was correct. As a result of teaching the material on hypothesis 2, the participating musicians had a better attitude and opinion about being musicians while growing in their relationship with Jesus Christ.

**Hypothesis 3**

Hypothesis 3 stated, “After this training program, musicians who are followers of Christ will be better equipped and more willing to engage culture for Christ.”

The third section of the seminar was built on hypothesis 3. First, hypothesis 3 argued that musicians would behave and perform better in culture with the purpose of engaging it for Christ through music. Second, hypothesis 3 argued that musicians would be willing to help their churches equip and encourage other musicians to use their gifts both in and outside the church. Third, hypothesis 3 argued that musicians would be better equipped and more willing to engage culture and use music to participate in the discussions of their culture.
The answers to the questionnaire were measured and analyzed as to the musicians’ behavior and performance related to the hypothesis. This was referred to as “hands on engagement.” With a foundational understanding of the different opportunities and challenges of culture, musicians should be willing to engage in a way that will impact a culture greatly for Christ.

The general concepts the seminar developed were: (1) the musicians’ willingness to understand culture; (2) behaving accordingly to a Christian worldview; and (3) the willingness to engage culture and how to perform in it. The questions for measurement were distributed over these three concepts as follows:

1. Understanding culture (1, 2, 3)
2. Knowing worldview (4, 5, 6)
3. Engagement in culture (7, 8, 9, 10)

The results of the t-Test for hypothesis 3 showed a significant difference between the pre-test and post-test (see figure 9).

<table>
<thead>
<tr>
<th>t-Test</th>
<th>Pre-Test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>37.00</td>
<td>38.88</td>
</tr>
<tr>
<td>Variance</td>
<td>44.19</td>
<td>32.61</td>
</tr>
<tr>
<td>Observations</td>
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<td>33</td>
</tr>
<tr>
<td>df</td>
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</tr>
<tr>
<td>t Stat</td>
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<td></td>
</tr>
<tr>
<td>t Critical one-tail</td>
<td>1.69</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4.3. t-Test for Significance of Differences between Pre-Test and Post-Test for Hypothesis 3

The t-Test proved that the results changed over time since the scores from the pre-test (37.00) and post-test (38.88) were different. This showed stronger desire to change behavior and performance in cultural engagement, and thus hypothesis 3 is
correct. As a result of teaching the material that supported hypothesis 3, musicians were more willing to behave and perform in their culture and to seek to know why and how to engage culture for Christ through their music.

**Statement on t-test Results**

There is a significant difference ($t = -5.78$, df = 30, $p < .05$, one-tailed test) between the average pre-test scores (mean = 10.77) and post-test scores (mean = 14.81). This means that the overall purpose of this project has been successful and that the hypotheses have been confirmed by the fact that musicians at Lívdin Church Center have gained greater knowledge and understanding of a biblical theology of music, their attitudes and opinions have changed to become more willing to cultivate a deep relationship with Jesus Christ as they walk in integrity, authenticity, excellence and humility with other believers, and their willingness to participate and engage in culture have become much more clear, open and eager. With this overall insight it is now possible to look more closely at each musician’s pre- and post-test results to gain insight into their change of understanding, attitude and behavior from their own comments about the seminar.

**Each Subject Identified**

An identification code was assigned to each musician so that their personal names would not be made public in this chapter. Thus the thirty-three musicians were given codes from P1 to P33. The progress of the musicians is shown in their pre- and post- t-Test results, followed by a summarized comment about the impact of the seminar on their lives. To analyze the comments from participants in full length, see appendix 23.

---

1 See Appendix 17: Names and Identification Code of Each Musician.
In 2010 the musician was 48 years old and an entertaining artist. He had been involved in art for thirteen years and a believer thirty-eight years. He had been in arts as a Christian for thirteen years and a member of Livdin Church Center for nine years.

These are the pre- and post-test results for P1:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>31</td>
<td>44</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>35</td>
<td>45</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>37</td>
<td>48</td>
</tr>
</tbody>
</table>

Figure 4.4. t-Test Figure for P1

The following is a summarized comment from this musician:

I was impacted by the musical history from Old Testament times to modern day and how music reveals the underlying worldview of each time period. Furthermore, I was touched by how music can be used to teach biblical truths and theology. I also found the interviews with different musicians very interesting and learned much from their experiences.

For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 300-302.

See full comment in Appendix 22: Comments from Each Musician, 432.
P2

In 2010 the musician was twenty-nine years old and a vocalist. He had been involved in music thirteen years and a believer nineteen years. For thirteen years he had been in music as a Christian and the last four years a member of Livdin Church Center.

These are the pre- and post-test results:

![Figure 4.5. t-Test Figure for P2](image)

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>14</td>
<td>24</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>35</td>
<td>29</td>
</tr>
</tbody>
</table>

The following is a summarized comment from this musician:

The way Christian musicians engage culture outside the church gave me great insight into the way they think and work. I also found the historical overview of music from Old Testament times to modern time very interesting and how music expresses worldviews. The interviews were very helpful and gave me insight into some of the issues musicians face.

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4 For detailed information see Appendix 12: Pre- and post-test Results Analyzed, and Appendix 13: Pre- and post-test Answers Online, 302-304.

5 See full comment in Appendix 22: Comments from Each Musician, 432-433.
In 2010 this musician was thirty-nine years old and a pianist, singer and music teacher. He had been involved in music for thirty years and had been a believer thirty-seven years. For thirty years he had been in music as a Christian and the last eight years a member of Livdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
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<tbody>
<tr>
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<td>34</td>
<td>40</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>40</td>
<td>42</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>39</td>
<td>40</td>
</tr>
</tbody>
</table>

Figure 4.6. t-Test figure for P3

The following is a summarized comment from this musician:

It was very interesting to learn how diverse music is and how diversely it triggers people’s emotions. It was also very helpful to learn how to put music into different artistic categories and how to use these categories as ways to engage culture. Furthermore, the seminar has helped me learn how to use music in pastoral ministry and in counseling as a way to bring comfort to people who hurt.7

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6 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 304-306.

7 See full comment in Appendix 22: Comments from Each Musician, 433.
In 2010 the musician was 43 years old and a vocalist and worship leader. He had been involved in music thirty-three years and had been a believer thirty-eight years. For thirty-three years he had been in music as a Christian and the last nine years a member of Lívdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>31</td>
<td>42</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>41</td>
<td>47</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>47</td>
<td>48</td>
</tr>
</tbody>
</table>

Figure 4.7. t-Test figure for P4

The following is the summarized comment from this musician:

The seminar has helped me see the important interplay between music and theology. I have gained more confidence to engage culture and to share my music because it has given me greater understanding of my expectations and understanding of people in my culture who are different from me. The seminar has challenged my attitude and understanding as to what extent Christians are to engage or ‘be like’ those who are in the world.

---

For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 306-308.

See full comment in Appendix 22: Comments from Each Musician, 433-434.
In 2010 the musician was 54 years old and was a vocalist. He had been involved in music forty years and had been a believer thirty-four years. For forty years he had been in music as a Christian and the last nine years a member of Livdín Church Center.

These are the pre- and post-test results:

![Pre-test vs Post-test chart]

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>25</td>
<td>36</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>40</td>
<td>43</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>37</td>
<td>42</td>
</tr>
</tbody>
</table>

The following is a summarized comment from this musician:

The seminar has given me new perspective on how beautifully God has created everything. It has also brought fresh insight into the subject of creativity. It has been liberating to realize that one of the “sacred” things we can do is to be involved in the “secular” everyday life where we can point people to Christ. It is wonderful to be a part of a church that has the word “relevant” in its core values which gives it many challenges to be creative in its outreach and ministry.

10 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed and Appendix 13: Pre- and Post-test Answers Online, 308-310.

11 See full comment in Appendix 22: Comments from Each Musician, 434-435.
In 2010 the musician was 32 years old and a vocalist. He had been involved in music twenty years and had been a believer twenty-six years. For sixteen years he had been in music as a Christian and the last six years a member of Livdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th>Hypothesis 1</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 2</td>
<td>31</td>
<td>37</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>45</td>
<td>48</td>
</tr>
</tbody>
</table>

Figure 4.9. t-Test figure for P6

The following is a summarized comment from this musician:

What had great impact on me was the overview of music all the way from the Old Testament down through history into modern days and how music expresses the underlying worldview of the people in each time period. It was also very encouraging to be reminded that God loves me so much that he has given me the gift of music to enjoy and to use for his glory, and that he wants me to succeed in everything I do. The seminar has given me much more self-confidence in my musical involvement as a singer in the worship in the church.

P7

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12 For detailed information see Appendix 12: Pre- and post-test Results Analyzed, and Appendix 13: Pre- and post-test Answers Online, 310-312.

13 See full comment in Appendix 22: Comments from Each Musician, 435.
In 2010 the musician was 35 years old and a saxophonist. He had been involved in music twenty-four years and had been a believer seven years. For five years he had been in music as a Christian and the last three years a member of Livdin Church Center.

These are the pre- and post-test results:\(^{14}\):

![Figure 4.10. t-Test figure for P7](image)

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>28</td>
<td>36</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>35</td>
<td>38</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>33</td>
<td>33</td>
</tr>
</tbody>
</table>

The following is a summarized comment from this musician:

What impacted me was the way music is used to demonstrate and teach theology. As a relatively new believer it was very interesting for me to listen to the different interviews and life stories of musicians who have been Christians for a long time and use music in their engagement in culture. It was heartbreaking to hear how some musicians have been ill-treated by their churches.\(^{15}\)

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\(^{14}\) For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 312-314.

\(^{15}\) See full comment in Appendix 22: Comments from Each Musician, 435-436.
In 2010 the musician was 14 years old and a vocalist. He had been involved in music two years and had been a believer six years. For one year he had been in music as a Christian and the last nine years a member of Lívdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>22</td>
<td>34</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>39</td>
<td>41</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>33</td>
<td>40</td>
</tr>
</tbody>
</table>

The following is a summarized comment from this musician:

Through the seminar I have gained better understanding of what worship is about. I feel I know better how to worship in ways I have learned are biblical. It was good to learn about all the different ways music can be used to describe and reveal the character of God. The thing I remember best is how music does not have to talk directly about Jesus, to be ‘sacred.’ I can praise God when I sing my...
favorite Muse song, even though the lyrics do not have anything to do with Christianity.17

**P9**

In 2010 the musician was 24 years old and a vocalist. He had been involved in music twenty years and had been a believer six years. For five years, he had been in music as a Christian and the last six years a member of Livdin Church Center.

These are the pre- and post-test results18:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>47</td>
<td>45</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>46</td>
<td>36</td>
</tr>
</tbody>
</table>

*Figure 4.12. t-Test figure for P9*

The following is a summarized comment from this musician: “My biggest impression was the examples of what Jewish music once might have sounded like. To

17 See full comment in Appendix 22: Comments from Each Musician, 436.

18 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 316-318.
hear the music demonstrated brought out a different experience and this made me think even more and much deeper.”

**P10**

In 2010 the musician was 32 years old and a drummer. He had been involved in music sixteen years and had been a believer twenty-four years. For sixteen years he had been in music as a Christian and the last eight years a member of Livdin Church Center. These are the pre- and post-test results:

![Figure 4.13. t-Test figure for P10](Image)

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>26</td>
<td>40</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>38</td>
<td>40</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>41</td>
<td>47</td>
</tr>
</tbody>
</table>

The following is a summarized comment from this musician:

The seminar was very helpful in the sense that I have gained a much broader perspective of ‘secular’ and ‘sacred’ music. I have learned to look at myself as a musician who also is a Christian and it has opened many more doors for me to

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19 See full comment in Appendix 22: Comments from Each Musician, 436-437.

20 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 318-320.
engage culture. What I remember best were the ‘five circles of engagement’ in culture, where the message of the cross was in the center and then the outer circles represented other music and lyrics that musicians can to use to draw people closer and closer to the cross.  

**P11**

In 2010 the musician was 56 years old and a pianist and vocalist. He had been involved in music forty years and had been a believer forty-four years. In thirty years he had been in music as a Christian and the last three years a member of Livdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>19</td>
<td>33</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>34</td>
<td>43</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>31</td>
<td>36</td>
</tr>
</tbody>
</table>

**Figure 4.14. t-Test figure for P11**

The following is a summarized comment from this musician:

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21 See full comment in Appendix 22: Comments from Each Musician, 437.

22 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 320-322.
The seminar really impacted me when I began to understand how much music has changed from the Old Testament and down through the centuries to modern day Europe. I was challenged by the fact that although there are so many different musical styles, none of them are limited to be used for God’s glory. I was reminded not to be judgmental of the music other people—especially youth—listen to.  

**P12**

In 2010 the musician was 27 years old and a pianist, composer and producer. He had been involved in music twenty years and had been a believer fifteen years. In fifteen years, he had been in music as a Christian and the last seven years a member of Livdin Church Center. These are the pre- and post-test results:

![Figure 4.15. t-Test figure for P12](image)

<table>
<thead>
<tr>
<th>Hypothesis</th>
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<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>28</td>
<td>37</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>39</td>
<td>42</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>35</td>
<td>39</td>
</tr>
</tbody>
</table>

**Summarized comment from musician:**

23 See full comment in Appendix 22: Comments from Each Musician, 437-438.

24 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 322-324.

25 See full comment in Appendix 22: Comments from Each Musician, 438.
It was very interesting to learn how music, instrumentation and composition, has evolved through history. The thing I remember the most was reaching out with music i.e. outside of church. This gave me great insight and then to listen to the different interviews and hear people share their views on the subject and their experiences.

P13

Anno 2010 the musician is 21 years old and is a vocalist. He has been involved in music 5 years and has been a believer 8 years. 3 year he has been in music as a Christian and the last 9 years a member of Livdin Church Center.

These are the pre- and post-test results:

```
<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
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<tbody>
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<td>Hypothesis 1</td>
<td>15</td>
<td>32</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>44</td>
<td>46</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>33</td>
<td>35</td>
</tr>
</tbody>
</table>
```

Figure 4.16. t-Test figure for P13

The following is a summarized comment from this musician:

We often tend to divide music into two different groups: church music and secular music. We need to have this division, but the border is often too sharp. Of course,
all kinds of music should not be played in church. However, with the restrictions we put on music, the ‘image’ we get of what ‘Christian’ music is or should be, often limits musicians to a very narrow experience in music. The church needs to be careful in this area because it can end up being more destructive than constructive.\textsuperscript{27}

\textit{P14}

In 2010 the musician is 30 years old and is a drummer. He had been involved in music twenty-three years and had been a believer eighteen years. For seventeen years he had been in music as a Christian and the last three years a member of Livdin Church Center.

These are the pre- and post-test results\textsuperscript{28}:

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure4.17.png}
\caption{t-Test figure for P14}
\end{figure}

\begin{tabular}{|l|c|c|}
\hline
Hypothesis & Pre-test & Post-test \\
\hline
1 & 32 & 47 \\
2 & 47 & 48 \\
3 & 46 & 48 \\
\hline
\end{tabular}

The following is a summarized comment from this musician:

\textsuperscript{27} See full comment in Appendix 22: Comments from Each Musician, 438-439.

\textsuperscript{28} For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 327-329.
It was interesting to hear how the same music can calm some people and awaken anger in others. It was also intriguing to listen to the discussion on how music can be used to teach theology and biblical truth. The discussion of harmony and disharmony as an expression of a longing heart after God was amazing. This side of music can change many people because music is an international language that everyone can understand.  

\[P15\]

In 2010 the musician was 38 years old and a bass player. He had been involved in music twenty years and had been a believer thirty-two years. For eighteen years he had been in music as a Christian and the last four years a member of Lívdin Church Center.

These are the pre- and post-test results\[^{29}\].

\begin{center}
\begin{tabular}{|l|c|c|}
\hline
 & Pre-test & Post-test \\
\hline
Hypothesis 1 & 46 & 34 \\
Hypothesis 2 & 49 & 40 \\
Hypothesis 3 & 50 & 39 \\
\hline
\end{tabular}
\end{center}

\textbf{Figure 4.18.} t-Test figure for P15

\[^{29}\] See full comment in Appendix 22: Comments from Each Musician, 439.

\[^{30}\] For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 329-331.
The following is a summarized comment from this musician:

How tones and harmonies can be used to teach theology and the character of God was something I had not previously thought about. It was liberating to learn that as an artist I can express all the different aspects of my life—not only as a Christian—but also as a person. I have often before been in these discussions about ‘sacred’ and ‘secular’ but an understanding of the theology of the lordship of Christ has made me free and at peace.31

P16

In 2010 the musician was 44 years old and a guitar player, studio musician and producer. He had been involved in music thirty years and had been a believer thirty-five years. In thirty years he had been in music as a Christian and the last nine years a member of Livdin Church Center.

These are the pre- and post-test results32:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>22</td>
<td>36</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>28</td>
<td>34</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>26</td>
<td>32</td>
</tr>
</tbody>
</table>

Figure 4.19. t-Test figure for P16

31 See full comment in Appendix 22: Comments from Each Musician, 439-440.
The following is a summarized comment from this musician:

A broad variety of topics within music and theology were discussed which opened a new and much larger world that I had never thought about before—both on a spiritual and professional level. What I remember best and what helped me most was to realize how diverse musicians are when it comes to the questions whether Christian musicians should perform outside the walls of the church in venues like bars, clubs, etc. After the instruction on the subject and the discussions were taking place, it was liberating just to be able to talk about these subjects in a safe environment of Christians and church musicians. It was very beneficial for me.\textsuperscript{33}

\textit{P17}

In 2010 the musician was nineteen years old and a drummer. He had been involved in music four years and had been a believer fifteen years. For one year he had been in music as a Christian and the last seven years a member of Lívdin Church Center.

These are the pre- and post-test results\textsuperscript{34}:

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure4.20.png}
\caption{t-Test figure for P17}
\end{figure}

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>32</td>
<td>43</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>38</td>
<td>47</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>39</td>
<td>38</td>
</tr>
</tbody>
</table>

\textsuperscript{32} For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 331-333.

\textsuperscript{33} See full comment in Appendix 22: Comments from Each Musician, 440.

\textsuperscript{34} For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 333-335.
The following is a summarized comment from this musician:

What I learned and what stuck in my mind was the “search for God through music,” i.e. that he created every tone, every harmony and it was all to his praise. Christian worship as well as some secular music, he owns every tone. To see the way some cultures use music to help children get a chance to become someone by teaching them to play musical instruments was encouraging. It awoke some feelings in me to see what music has the capacity to do, i.e. to change lives for the better.\textsuperscript{35}

\textit{P18}

In 2010 the musician was 37 years old and a vocalist. He had been involved in music twenty-two years and had been a believer twenty-eight years. For twenty-two years he had been in music as a Christian and the last nine years a member of Livdin Church Center.

These are the pre- and post-test results\textsuperscript{36}:

\textsuperscript{35} See full comment in Appendix 22: Comments from Each Musician, 440-441.

\textsuperscript{36} For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 335-337.
The following is a summarized comment from this musician:

I realize that we reach for God in many ways, with Scripture, prayer, sculptures, music, poetry and worship. And through all this, God reaches for us. Listening to Handel’s Messiah, it seems as though the journey of this masterpiece was as seeing glimpses and pieces of God’s greatness, as if we were passing by an endless wall dividing this life and eternity, and suddenly see windows which reveal something previously unknown, some character and attribute of God that we were not aware of before.\(^{37}\)

\textit{P19}

In 2010 this musician was 32 years old and a bass player, studio musician, producer, mixer and composer. He had been involved in music eighteen years and had been a believer twenty-five years. For eighteen years he had been in music as a Christian and one year a member of Livdin Church Center.

These are the pre- and post-test results\(^ {38}\):

\begin{table}[h]
\centering
\begin{tabular}{|c|c|c|}
\hline
Hypothesis & Pre-test & Post-test \\
\hline
Hypothesis 1 & 32 & 33 \\
Hypothesis 2 & 39 & 44 \\
Hypothesis 3 & 29 & 34 \\
\hline
\end{tabular}
\end{table}

Figure 4.21. t-Test figure for P18

\(^{37}\) See full comment in Appendix 22: Comments from Each Musician, 441.

\(^{38}\) For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 337-339.
The following is a summarized comment from this musician:

What helped me most was to get many issues I have been wondering about into a balanced perspective as a professional musician. It helped me to understand how I can use my talents to bless others through music, both on a musical level as well as on a personal level. What I remember the most was to get a thorough explanation on the difference between the terms “perfectionism” and “excellence.” It has made a great impact on my life as a musician and performer.  

P20

In 2010 the musician was 35 years old and a pianist and guitar player. He had been involved in music twenty years and had been a believer twenty-eight years. In twenty years, he had been in music as a Christian and the last five years a member of Livdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>38</td>
<td>44</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>34</td>
<td>39</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>33</td>
<td>36</td>
</tr>
</tbody>
</table>

Figure 4.22. t-Test figure for P19

39 See full comment in Appendix 22: Comments from Each Musician, 441-442.

40 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 339-341.
The following is a summarized comment from this musician:

The interviews with Regin Guttesen, Óli Poulsen and Jákup Zachariassen impacted me greatly because they were very practical and I could relate to that. I was touched by Regin’s honest and straightforward opinions about being a musician and a Christian.\textsuperscript{41}

\textit{P21}

In 2010 the musician was 36 years old and a guitar and bass player. He had been involved in music twenty-three years and had been a believer twenty-six years. For sixteen years he had been in music as a Christian and the last nine years a member of Livdin Church Center.

These are the pre- and post-test results\textsuperscript{42}:

\begin{table}[h]
\centering
\begin{tabular}{|l|c|c|}
\hline
Hypothesis & Pre-test & Post-test \\
\hline
1 & 31 & 37 \\
2 & 41 & 44 \\
3 & 35 & 33 \\
\hline
\end{tabular}
\caption{t-Test figure for P20}
\end{table}

\textsuperscript{41} See full comment in Appendix 22: Comments from Each Musician, 442.
The following is a summarized comment from this musician:

I remember being very challenged by the fact that as a musician who is a Christian I am to become more engaged in my culture. We are to use all our surroundings to get involved with people around us and not isolate ourselves from “non-Christians” and culture. Furthermore, I was challenged by how people are created to be creative. God began his creation to create the material we need to be creative and then the last day of creation he created human beings. God has given us all we need within his created universe to use and expand our inherited creativity.  

P22

In 2010 the musician was 57 years old and a vocalist and choir director. He had been involved in music thirty years and had been a believer forty-five years. In thirty

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42 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13 – Pre- and Post-test Answers Online, 341-343.

43 See full comment in Appendix 22: Comments from Each Musician, 442-443.
years he had been in music as a Christian and the last nine years a member of Livdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>36</td>
<td>45</td>
</tr>
<tr>
<td>2</td>
<td>41</td>
<td>49</td>
</tr>
<tr>
<td>3</td>
<td>46</td>
<td>49</td>
</tr>
</tbody>
</table>

Figure 4.25. t-Test figure for P22

The following is a summarized comment from this musician:

Ethnology was a very important part of the seminar and it asked an important question. How can we use music to reach out to tribal people, who already have their tradition in music before we have reached them? Are we to do away with their own musical traditions and replace them with our musical traditions? No, the seminar taught us, we have every opportunity to support their musical traditions, because when we understand music as God-given and build a biblical theology of music in view of the lordship of Christ, we can honor God with the music that by its very nature belongs to him. In light of this the seminar informed us very well how music is mathematically based in the sense that there are some basic principles to music whatever tradition or culture any particular music belongs to, because the very Creator himself gave it.

44 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 343-345.

45 See full comment in Appendix 22: Comments from Each Musician, 443-444.
In 2010 the musician was 37 years old and a guitar player. He had been involved in music twenty-three years and had been a believer twenty-nine years. For twenty-three years he had been in music as a Christian and the last five years a member of Lívdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
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<td>42</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>29</td>
<td>35</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>30</td>
<td>37</td>
</tr>
</tbody>
</table>

The following is a summarized comment from this musician:

What really impacted me was how Psalm 40 was exegeted and a theology of music drawn from it. Although, the seminar spanned a great width of subjects, this Psalm gave it all a biblical foundation. It was a foundation that was taken all through the seminar and it has been frequently on my thoughts over the last several months when I have been thinking about the relationship between music and theology.

46 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 345-347.

47 See full comment in Appendix 22: Comments from Each Musician, 444-445.
In 2010 the musician was 45 years old and a drummer. He had been involved in music twenty-five years and had been a believer fifteen years. For thirteen years he had been in music as a Christian and the last nine years a member of Lívdin Church Center.

These are the pre- and post-test results:\[48:\]

<table>
<thead>
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<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Hypothesis 2</td>
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<td>39</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>39</td>
<td>36</td>
</tr>
</tbody>
</table>

Figure 4.27. t-Test figure for P24

The following is a summarized comment from this musician:

The seminar challenged me to be willing to change my opinions, knowledge, and attitudes and to understand peoples’ differences. The seminar has also inspired me to do my best for God and always to seek to question my attitude and why I do what I do. I have been inspired not only to be a good musician, but also to be a musician who walks in an intimate relationship with Christ and to serve him well.\[49:\]

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\[48:\] For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 347-349.

\[49:\] See full comment in Appendix 22: Comments from Each Musician, 445.
In 2010 this musician was 35 years old and a vocalist. He had been involved in music for four years and had been a believer twenty-six years. For four years he had been in music as a Christian and the last seven years a member of Livdin Church Center.

These are the pre- and post-test results:\(^{50}\):

<table>
<thead>
<tr>
<th>Hypothesis</th>
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<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
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<td>Hypothesis 2</td>
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<td>35</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>21</td>
<td>25</td>
</tr>
</tbody>
</table>

Figure 4.28. t-Test figure for P25

The following is a summarized comment from this musician:

One of the sad things I observed in some of the stories was how many musicians are hurt by their home churches who discouraged the use of music within the church and condemned any use of it outside the church. The result for many musicians was that they left the church and went into the world to play and thus lost all relations with other believers. It is great to see how Livdin Church Center has reconnected many of those musicians and uses them for the glory of God both within the church and in culture.\(^{51}\)

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\(^{50}\) For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 349-351.

\(^{51}\) See full comment in Appendix 22: Comments from Each Musician, 445-446.
In 2010 the musician was 41 years old and not a musician but a theologian. He had been a believer thirty-five years. The last five years he had been a member of Livdín Church Center.

These are the pre- and post-test results:\[52:\]

<table>
<thead>
<tr>
<th>Hypothesis</th>
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<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
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<tr>
<td>Hypothesis 2</td>
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<td>44</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>36</td>
<td>40</td>
</tr>
</tbody>
</table>

Figure 4.29. t-Test figure for P26

The following is a summarized comment from this musician:

I have become convinced that reducing art to instrumentality is a travesty, this does not mean that art cannot or must not be a medium for a message. And, when it comes to music, I have become increasingly fascinated by the profound ways in which music and musical theory can help us construct good theology.\[53:\]

\[52:\] For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 351-353.

\[53:\] See full comment in Appendix 22: Comments from Each Musician, 446-447.
In 2010 the musician was 55 years old and a bass player and composer. He had been involved in music thirty-seven years and had been a believer forty-two years. For thirty-three years he had been in music as a Christian and the last nine years a member of Livdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th></th>
<th>Pre-test</th>
<th>Post-test</th>
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</thead>
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<td>42</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>40</td>
<td>41</td>
</tr>
</tbody>
</table>

Figure 4.30. t-Test figure for P27

The following is a summarized comment from this musician:

I have through the years had great moments when I have been touched by instrumental music in such a way that God has been just as real in the music as in songs with theological lyrics. At the same time I have been convinced that music and melodies are neutral in and of themselves. In other words, all genres of music, and in the right context, are suitable for revealing God’s person and character and the message he wants to communicate. This had the greatest impact on me in the

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54 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 353-355.
The seminar has equipped me better and made more aware of the importance of integrating all the different parts of my life—both everyday and spiritual life—together into a united whole and it has helped me become a complete person.\footnote{See full comment in Appendix 22: Comments from Each Musician, 447.}

**P28**

In 2010 the musician was 32 years old and a guitar player, studio musician, recording artist and performer. He had been involved in music twenty-five years and had been a believer ten years. For ten years he had been in music as a Christian and the last six years a member of Livdin Church Center.

These are the pre- and post-test results\footnote{For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 356-358.}:

![Figure 4.31. t-Test figure for P28](image)

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<td>42</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>40</td>
<td>38</td>
</tr>
</tbody>
</table>
The following is a summarized comment from this musician:

I got insight into what other musicians think about music and how to live life as a Christian musician. It was a privilege for me to participate in the discussion with other Christian musicians and to realize how different views musicians and their churches have on music.\(^{57}\)

\textit{P29}

Anno 2010 the musician is 34 years old and is a pianist and worship leader. He has been involved in music 22 years and has been a believer 30 years. 18 years he has been in music as a Christian and the last 9 years a member of Livdin Church Center.

These are the pre- and post-test results\(^{58}\):

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{t-test-figure.png}
\caption{t-Test figure for P29}
\end{figure}

<table>
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<th>Pre-test</th>
<th>Post-test</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>Hypothesis 2</td>
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<td>46</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>36</td>
<td>44</td>
</tr>
</tbody>
</table>

\(^{57}\) See full comment in Appendix 22: Comments from Each Musician, 447-448.

\(^{58}\) For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 358-360.
The following is a summarized comment from this musician:

As a result of what I learned in the seminar I spend more time in perfecting my music in order to give God my best. Furthermore, it has given me new visions and ideas. One of the visions was the importance not to be afraid to invite secular musical culture into our church (I am not including music that has a bad message). Music deals with issues that people today are facing. Realizing that music is a tool for us to use to express our deepest thoughts and feelings it is important for the church to hear people out and to give them hope through the testimony we have in Jesus.  

P30

In 2010 the musician was 31 years old and a drummer. He had been involved in music twenty years and had been a believer twenty-five years. For fifteen years he had been in music as a Christian and the last three years, he had been a member of Livdin Church Center.

These are the pre- and post-test results:

\[\text{See full comment in Appendix 22: Comments from Each Musician, 448.}\]

\[\text{For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 360-362.}\]
The following is a summarized comment from this musician:

It is difficult to point to any specific things that impacted me from the seminar. I had a hard time concentrating although there were very many practical things through the interviews. I found the seminar more academic than practical.\textsuperscript{61}

\textit{P31}

In 2010 the musician was 34 years old and a vocalist and songwriter. He had been involved in music twenty years and had been a believer twenty-six years. In ten years he had been in music as a Christian and the last four years a member of Lívdin Church Center.

\textsuperscript{61} See full comment in Appendix 22: Comments from Each Musician, 448-449.
These are the pre- and post-test results:

<table>
<thead>
<tr>
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<td>49</td>
</tr>
<tr>
<td>3</td>
<td>43</td>
<td>45</td>
</tr>
</tbody>
</table>

**Figure 4.34. t-Test figure for P31**

The following is a summarized comment from this musician:

My understanding and view on singing, music and worship has become much broader and deeper. One of the things I found very interesting was the historical perspective on how music has developed and how it has expressed the human condition all the way from the Old Testament up to our modern days—and how it continues to develop. It was also very helpful for me to gain insight into how music affects human beings and how it helps them express their deep emotions.

P32

In 2010 the musician was 33 years old and a vocalist, flautist and music teacher. He had been involved in music sixteen years and had been a believer twenty-four years. In fifteen years he had been in music as a Christian and the last six years a member of Lívdin Church Center.

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62 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 362-364.

63 See full comment in Appendix 22: Comments from Each Musician, 449.
These are the pre- and post-test results:\footnote{64}{For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 364-366.}

<table>
<thead>
<tr>
<th></th>
<th>Pre-test</th>
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</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>29</td>
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<tr>
<td>Hypothesis 2</td>
<td>43</td>
<td>37</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>41</td>
<td>36</td>
</tr>
</tbody>
</table>

\textbf{Figure 4.35. t-Test figure for P32}

The following is a summarized comment from this musician:

This experience has brought much more freedom into my life because I feel much freer and encouraged to engage the very thing I am educated in, and, furthermore, something I love to do. On the other hand, it feels a little scary to be less involved in church life. I feel a much greater reliance on God because I am not “protected” by a Christian bubble, and it has made me a much more whole person. I look at this arrangement of priorities as a testing period and let time show and prove if this is right for me.\footnote{65}{See full comment in Appendix 22: Comments from Each Musician, 449-450.}

\textit{P33}

In 2010 the musician was 44 years old and a bass player, producer and mixer.

He had been involved in music thirty-four years and had been a believer thirty-eight
years. In thirty years he had been in music as a Christian and the last nine years, he had been a member of Livdin Church Center.

These are the pre- and post-test results:

<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Pre-test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hypothesis 1</td>
<td>14</td>
<td>27</td>
</tr>
<tr>
<td>Hypothesis 2</td>
<td>46</td>
<td>45</td>
</tr>
<tr>
<td>Hypothesis 3</td>
<td>29</td>
<td>38</td>
</tr>
</tbody>
</table>

Figure 4.36. t-Test figure for P33

The following is a summarized comment from this musician:

Being challenged to engage through music outside the walls of the church has made me think and has changed my attitude. Because of my conservative upbringing in my former church, playing music outside the church has always been something I have said no to. My attitude has changed and I have a desire to engage through music in order to be a “light” where I come and point people to Christ that way.67

66 For detailed information see Appendix 12: Pre- and Post-test Results Analyzed, and Appendix 13: Pre- and Post-test Answers Online, 366-368.

67 See full comment in Appendix 22: Comments from Each Musician, 450.
Observations from t-test Results and Written Responses

The pre- and post-test results show that the hypothesis, and anticipated results have been achieved. Some of the participants—P2 in hypothesis [hyp] 3; P6 in hyp 3; P9 in hyp 2 & 3; P15 in hyp 1, 2 & 3; P17 in hyp 3; P20 in hyp 3; P24 in hyp 3; P27 in hyp 2; P28 in hyp 3; P30 in hyp 2; P32 in hyp 2 & 3; P33 in hyp 3—showed some decrease in the post-test results. When asked why, the main reason given was the fact that the musicians realized that they knew much less about the subject than they thought before the seminar. As a result they wrote lower scores in the post-test questionnaire. This did not affect the overall measurement results negatively, however. Having looked at the core knowledge, understanding, attitudes, opinions, behaviors and performance of musicians it is possible to put their results and responses into the following categories: (1) Historical Perspective on Music; (2) Biblical Perspective on Music; (3) Theological Perspective on Music; (4) Cultural and Social Perspective on Music; (5) Engaging Perspective on Music; (6) Church Perspective on Music; (7) Musical Perspective on Music; (8) Artistic Perspective on Music; (9) Pastoral and Psychological Perspective on Music; and (10) Personal Life of the Musician.

Historical Perspective on Music

Musicians gained knowledge and understanding of music from a historical perspective. With insight into how music has developed, musicians learned to listen to music and to analyze how music expresses different worldviews in different historical periods. This knowledge and understanding gives evidence to the claims of hypothesis 1.

Biblical Perspective on Music

Musicians gained knowledge and understanding of music from a biblical perspective. With a fresh understanding of the principles drawn from Exodus 31, the
theology of Psalm 40 and biblical insight into Ephesians 5:18-19 and Colossians 3:16, musicians gained greater understanding about the continuity of music in the Bible. They also saw how God gave everything needed within his created universe for musicians to use and expand their inherited creativity. Seeing how Daniel lived in his culture, how Jesus demonstrated creativity and how Paul actually used the culture creatively as a tool to engage it for Christ and encouraged musicians to use these models to engage their culture for Christ.

**Theological Perspective on Music**

Musicians gained knowledge and understanding of music from a theological perspective. With a fundamental understanding of the elements needed to build a biblical theology of music, musicians can reveal God’s character through their music. Furthermore, submitting to the lordship of Christ, musicians do not have to limit themselves to narrow genera of music but are free to use all of God’s creation in their music. With new insight into the interplay between theology and music theory, musicians can use music to teach basic theology and biblical truths. This knowledge and understanding gives evidence to the claims of hypothesis 1.

**Cultural and Social Perspective on Music**

Musicians gained knowledge and understanding of music from a cultural and social perspective. Musicians gained understanding of why Christians have different attitudes to culture and how they relate to it. This insight gave them deeper understanding of people who are different from them. Furthermore, they gained a right attitude toward other musical traditions, because when all music is seen as God-given, God can be honored with that music too. They were encouraged to see examples of how music has helped children getting a chance to live worthy lives and gain confidence through
learning to play musical instruments. This behavior and understanding gives evidence to the claims of hypotheses 1 and 3.

**Engaging Perspective on Music**

Musicians gained knowledge and understanding of how music can be used in engaging culture. Musicians understood how important it is to rely on God as they engage culture and get involved in music-life outside the church. The discussion of being *in* the world and not *of* the world also helped them see how and where to engage and to have a balanced perspective of secular and sacred music. They learned how to use the “five circles of engagement” where the message of the cross is in the center and the outer circles represent other genera of music musicians use to draw people closer and closer to the cross. Understanding the different avenues of artistic engagement also gave the musicians wisdom and courage to engage culture in venues where Christians would not normally perform. Although musicians differ in their opinions as to how and where to engage, all were challenged by the humble attitude of those who already engage their culture in non-Christian venues. These attitudes, behaviors and understanding give evidence to the claims of hypotheses 2 and 3.

**Church Perspective on Music**

Musicians gained knowledge and understanding of music from a church perspective. Musicians got a right attitude to how important it is to be active in church and to be willing to serve there. Many were heartbroken to hear how churches have treated musicians and how they have been held back in using their gifts in the church and, as a result, have looked outside the church for places where they can be used. Musicians recognized the importance for the church to embrace music and use it to express and enjoy the beauty of God’s creation and redemption. Music is a tool for musicians to express their deepest thoughts and feelings, and they understood the opportunity and
responsibility they have to give hope to a broken world. Many were willing to serve the church by encouraging and equipping it to engage its culture. This attitude and behavior give evidence to the claims of hypotheses 2 and 3.

**Musical Perspective on Music**

Musicians gained knowledge and understanding of music from a musical perspective. Learning to listen to new and broader genera of music, musicians learned not just to hear music but also to look for things in music they never knew to look for before. They were challenged by the fact that though there are so many different musical styles, none of them are limited in their use for God’s glory. The interviews were good in the sense that they opened their eyes to how differently and diversely musicians think and work. This knowledge and understanding give evidence to the claims of hypothesis 1 and 3.

**Artistic Perspective on Music**

Musicians gained knowledge and understanding of music from an artistic perspective. Musicians learned to include all of God’s creation into their music rather than staying bound only to redemptive music. They learned to place music into different categories of artistic expression and to analyze how each category represents different ways to use music in engaging culture. A fresh understanding of God as an artist gave musicians greater desires to use their artistic expressions to reveal God’s character through music. They also gained insight into the power of music to remind humans of a greater beauty beyond themselves. This attitude and understanding give evidence to the claims of hypothesis 3.
Pastoral and Psychological Perspective on Music

Musicians gained knowledge and understanding of music from a pastoral and psychological perspective. With insight into how music expresses hurts, pain and sorrow as well as freedom, joy and happiness in life, musicians learned how music can be used as a tool to help people get connected with their emotions. They understand how music touches emotions and yet how the same music can stir different and opposing emotions in others. Musicians gained much more self-confidence in their musical involvement and some are eager to use music in counseling and pastoral ministries. This knowledge and attitude gives evidence to the claims of hypothesis 1 and 2.

Personal Life of the Musician

Musicians gained knowledge and understanding of music from a personal perspective. Musicians were convinced that their personal lives can not be separated from their walk with Christ. They learned to be open about their abilities, brokenness and temptations and to cultivate an intimate relationship with Jesus Christ through solitude, worship and fellowship. They learned to rest in the truth that God loves them and has gifted them to enjoy and use music for his glory. As a result musicians are more aware of the importance of integrating all parts of life—both every-day and spiritual life—together into a united whole to become complete individuals. Much wisdom and insight was gained from the interviews with guest musicians. This attitude and character gives evidence to the claims of hypothesis 2 (see figure 43).
Chapter 4 revealed and discussed the research findings and results from the hypotheses presented in this dissertation. First, the results from the research instrument in the form of a questionnaire were revealed. The results revealed that the t-tests for each hypothesis proved to be positive and right. Hypothesis 1 was proven to be true because of an increase in knowledge and understanding. Hypothesis 2 was proven to be true because of an increase of a right attitude and healthy opinion. Hypothesis 3 was proven to be true because of changed behavior and increase of performance in cultural engagement.

Second, a closer look was made at the progress of musicians as it relates to their pre- and post-test t-test results, followed by a personal comment on the impact of the seminar on their lives. Each t-test result showed a positive increase of knowledge, understanding, attitude, opinion, changed behavior and willingness to act. Though some musicians decreased in the post-test results, it did not affect the overall results of the measurement negatively. Third, the personal comments were analyzed and the core knowledge,
insights, attitudes, behaviors and performance of the musicians were placed into categories.
CHAPTER 5

INTERPRETATION OF RESULTS AND CONCLUSIONS

Chapter 5 reveals the conclusions from this project, suggests new visions for Livdin Church Center, offers some practical implications for musicians and churches, discusses some of the limitations of this project, and suggests questions for further study.

Chapter 1 presented the rationale for the project and defined the purpose, stated the research problem and research question, explained the hypotheses, revealed the research design and gave some anticipated results. Everything started with the research question: How can a training program in Livdin Church Center encourage and enable musicians to engage secular culture in the Faroe Islands for Christ? This question led to three hypotheses believed to make the research question possible to answer. The three hypotheses were as follows: First, after this training program, musicians who are followers of Christ will have biblical and theological understanding of how music can be used to engage culture. Second, after this training program, musicians who are followers of Christ will be more willing to develop personal character and growth in Christ. And third, after this training program, musicians who are followers of Christ will be skillfully equipped and more willing to engage culture for Christ. These hypotheses would help accomplish three things. The first hypothesis would give musicians at Livdin Church Center knowledge and understanding. The second hypothesis would form attitude and behavior in musicians. The third hypothesis would encourage and equip musicians to action and engagement.
Chapter 2 presented the biblical and theological basis for the project through previous literature research on a biblical theology of music. First, musicians need a foundational understanding of musical life in the Bible and how to develop a biblical theology of music that will help them engage their own culture. Second, the relationship between the application of a biblical theology of music and musician’s personal lives must be evident. Musicians need to see the important link between being musicians and being followers of Jesus Christ who develop characteristics of integrity, humility, excellence and discipline by spending time in God’s Word, prayer and being actively involved in church fellowship. Thirdly, musicians need to understand why and how to use music to engage culture for Christ. Furthermore, they have a great responsibility to help their churches become places where other musicians can be equipped and encouraged to use their gifts both in and outside the church.

Chapter 3 presented the methodology of the project. The research method chosen for this project was program development and evaluation. The musicians at Livdin Church Center were the primary targets and the purpose was to encourage and equip them to use their music to engage culture for Christ. The literature review served as a primary source for the development of the research instrument. The research instrument used was a pre- and post-test questionnaire.

Chapter 4 presented and analyzed the results expected and anticipated as it related to the hypotheses. The three hypotheses were confirmed in chapter 4 to be validated. Furthermore, several themes emerged from the musicians’ written comments. As a result some final conclusions can be made.

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1 See Appendix 5: Overview of the Three Hypotheses. See also Appendix 23: Comments from Each Musician.
Conclusions

First, there has been a notable change in a biblical and theological perspective. Second, there is a new connection between musicians’ ministries and their personal lives. Third, there is new anticipation in engaging culture. Fourth, churches need to review their attitudes to music and musicians as a way to engage culture. And fifth, churches need a workable plan for a ministry of music. These conclusions give the musicians a firm biblical and theological base on which to build, a personal base that will make them people of integrity and will make their relationship with Christ more intimate, a cultural base that will help them become intelligent, creative and effective ambassadors for Christ, an ecclesiological base that will connect them to a solid and Christ honoring community of believers, and a practical base that will equip them for the ministry to which God has called them. The conclusions will be considered more closely as follows (see figure 44):
**FINAL CONCLUSIONS**

<table>
<thead>
<tr>
<th><strong>CHANGED BIBLICAL &amp; THEOLOGICAL PERSPECTIVE</strong></th>
<th><strong>NEW PERSONAL ATTITUDES</strong></th>
<th><strong>ANTICIPATION TO ENGAGE CULTURE</strong></th>
<th><strong>ATTITUDE &amp; BEHAVIOR CHANGE IN THE CHURCH</strong></th>
<th><strong>A WORKABLE PLAN FOR MUSIC MINISTRY</strong></th>
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<td>Identification</td>
<td>Purpose</td>
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<td>Insight</td>
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<td><strong>ECCLESIOLOGICAL BASE</strong></td>
<td><strong>PRACTICAL BASE</strong></td>
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</tbody>
</table>

**Figure 5.1. Final Conclusions**

*Changed Biblical and Theological Perspective*

When building a biblical theology of music, it was discovered how limited musicians’ understanding of music in God’s purpose was. This limited understanding has generated musical and theological malnourishment. However, with new biblical and theological insight there is evidence of freedom, accountability, courage, intimacy and wisdom.
Freedom

With new insight into the biblical theology of music musicians have a renewed appreciation of God’s grace and freedom in Christ (Rom 8:1-2; John 8:32, 36). They were greatly impacted by the discussion of sacred and secular music and how it applies to being in the world but not of the world (John 17). With the strict division of what is sacred and secular taken away, there is greater understanding and tolerance for each other as distinct and diverse individuals. There is a new sense of understanding that being in the world means being in Christ’s domain and so musicians are to be like Christ in a broken world needing to return to his lordship.

When considering the vocation of musicians and their work in the story God writes, they must always be aware that when they compose a symphony, write a tune or arrange for a band that they are participating in that great narrative that has Christ, in all his fullness, as its life-giving interpretive center. This does not mean musicians need to mention or explicitly depict Jesus in all their works. Everything they do, even if it portrays the darkest nooks and crannies of existence, is shaped by the actuality of living in a fallen and broken world. However, they also live in the reality that this nevertheless is God’s good creation which he, even now, through Christ is reconciling “to himself…whether things on earth or things in heaven, by making peace through his blood, shed on the cross” (Col 1:20).

Accountability

Though musicians are free to engage culture without strict distinctions between the sacred and secular they realize that, as Christians, wise balance is needed. Musicians do not engage anywhere without limitations and guidelines. The Bible is clear that “all things are lawful, but not all things are helpful…let no one seek his own good, but the good of his neighbor” (1 Cor 10:23-24). Therefore accountability is important.
Because of the temptations in the music industry and entertainment venues, musicians must realize the importance of continual accountability and responsibility. Four great temptations face musicians: (1) Pride—since self-confidence is one of the necessary qualities of musicians, there is a danger of over-confidence, and it is easy to become proud; (2) Power—pride often is the result of power. Whether it is on the church stage, in the concert hall or in the studio, musicians often exercise the power of any strong leader; (3) Immoral behavior—the danger of immoral behavior stands before many musicians. Music evokes the emotions and is a very sensual art. Furthermore, many venues where musicians perform offer many appealing temptations; (4) Selfish ambition—though not limited to the entertainment arena or commercial music, the temptation of some musicians is to obtain a lucrative recording contract. The more recordings are sold, the more money is made. The temptation to be known and highly respected can also lead to compromising the message and thwart pure motives. These are some of the temptations musicians face as they engage their culture. Therefore an accountability system is needed where musicians are in open and honest relationships with other mature Christians who are given the license to ask poking and challenging questions about motives, behavior and actions (1 Tim 4:11-16).

**Courage**

With new appreciation of God’s created order and inherited creativity musicians have gained courage to get involved in ministries where creativity is paramount. Since God gave humanity the freedom and mandate to shape their culture in creative ways (Gen 1-2), musicians want to represent the *Imago Dei* in new, exciting and courageous ways. Though God’s purposes were frustrated by the fall and affected the culture making mandate (Gen 3), in Christ, a fundamental framework for Christian culture making can be done through music (2 Cor 5:17). God as creator is the initiator of
all creativity and the bringer of joy in creating (Col 1:16-17). Musicians gained courage to be creative and rejoice in a ministry where courageous creativity is needed.

**Intimacy**

Musicians want to know God better so they consciously and experientially can reveal God’s character in their music (1 John 1:1-3). Musicians have a new understanding of God’s characteristics of beauty, goodness, truth, freedom and hope and it is evident in the way they worship and minister. God’s characteristics are no longer distant but have become awe-inspiring. Musicians have become more aesthetic and want to show the beauty of God’s character creatively through their music. This intimacy with Christ has produced a deep anticipation for the Lord’s return in musicians (1 Thess 4:13-18). Life is difficult socially and financially in Europe, and people are encouraged and comforted by God’s goodness and provision through music. Livdin Church has been continually reminded how music helps people focus on God’s goodness and strength rather than their dire circumstances. As a result there is great contentment among believers in their intimate walk with Christ.

**Wisdom**

There are profound ways in which music and musical theory can help construct wisdom for godly living (1 Cor 1:2; 2 Tim 3:15). Musicians who get insight into some of these magnificent truths about music realize that music has a much greater purpose in God’s creation than just to perform and stir the emotions. Rather, basic music theory can be used to teach theology and demonstrate the great truths and puzzles of life and humanity’s role in God’s creation. Musicians’ insight into “counterpoints” in life has helped them see how stories and themes that seem contradictory actually are interdependent; that harmonies and notes beautifully can illustrate the two natures of Christ and the Trinity in ways other symbols cannot; that musical improvisation reveals
the interplay between divine sovereignty and human freedom. The fact that God is so
great that he can improvise with their contingencies has given musicians a new sense of
wisdom to share biblical truths through their music.

New Personal Attitudes

The seminar revealed that musicians are struggling with the balance of being
musicians who engage culture outside the church and maintain an intimate relationship
with Christ. This is because musicians have never connected their work and their
personal walk with Christ. With changed personal attitudes there is new appreciation for
being loved, learning to live with tension, welcoming brokenness and pursuing
excellence:

Loved

Musicians who realize they are “God’s workmanship (Gr. ποίημα), created in
Christ Jesus to do good works, which God prepared in advance for us to do” (Eph 2:10)
are changed from the inside out. The greatest way to open up for change is to realize
God’s unconditional love and to be known as a precious piece of art in God’s hands. It is
as Ryken says, “Our salvation is directed by a redemptive aesthetic. By his grace, one day
the best of artists will take everything that has been disfigured by our depravity and
transform us into people of beauty who will be a joy forever.”2 When musicians realize
they are loved they stop doing ministry out of fear and obligation and begin to do it out
peace and joy (Rom 8:15; Luke 1:74).

2 Philip Graham Ryken Art for God’s Sake: A Call to Recover the Arts (Phillipsburg, NJ: P&R


**Tension**

Musicians who know the need for changed attitudes also know there will be tension. For many there is a disconnection between their music and their lifestyle, and they know the struggle of bringing them together (Rom 7:14-24). Turner says, “People who are Christians can still succeed in the arts while living sub-Christian lives. But the witness will eventually disappear from their work. They won’t be contributing to the big debate. They will begin to remain silent about controversial issues because they no longer want to risk being persecuted. Fame, money and critical respect have a subtle way of cooling spiritual ardor.”3 For many this has been the challenge of integrity. If Christian musicians care little about Christian obedience and then endeavor to create music that reflects a Christian perspective, then they have lost their integrity. This is why integrity in every aspect in musicians’ lives as Christians must continually be encouraged (Tit 2:7). There will always be a struggle to make the change of attitude and become willing to submit one’s life under the lordship of Christ. Musicians must learn to live in the reality of this counterpoint in life.

**Brokenness**

All musicians will come to the point where they lose their original purpose and passions, and their ministry will feel sterile and dead. This will lead to deep brokenness. However, brokenness is a good place to be because God uses brokenness to draw musicians closer to him. God loves musicians enough to break them. It is God in a gentle way saying, “I love you!” (Matt 9:36). For many music will become the only place where they can connect with God. For some not even Bible reading or sermons will help

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them through these difficult times. They will learn, however, that through these times they become more depending Christians who are authentic and real people (Luke 8:15; Eph 4:28).

**Excellence**

Perfectionism tempts musicians who take their music seriously. Therefore they need to understand the difference between perfectionism and excellence (Phil 4:8). Many musicians lose the joy of performing because of perfectionism. One reason is the focus placed on oneself rather than God. However, musicians who learn to pursue excellence rather than perfectionism will rediscover the joy of ministry done for God’s glory and will flee from mediocrity (Phil 1:10).

*Anticipation to Engage Culture*

The seminar revealed that musicians may have narrow views of their own culture and that there is great need to broaden their understanding. Faroese culture has its own challenges and opportunities, and Christians have different opinions as to how to relate to culture. As a result of changed cultural insight and engagement there is evidence that musicians are relating better to culture, have new insight to Faroese culture, and are creating new visions for engagement.

**Relating**

If musicians are to understand their role in culture, they must be aware of the original role culture making had in God’s purposes for human life and work (Gen 1-2). Musicians must also understand that their lives are lived in a postmodern world where they must relate to culture as it really is. Some musicians have unrealistic expectations of their culture and use most of their time discussing what is wrong rather than engaging to
make things—not right—but realistic. Gaining wisdom from Daniel the prophet and the lives of Jesus and Paul, musicians have become intentional in relating to culture.

**Insight**

Musicians involved in Faroese music life must understand and know how to relate to the Faroese culture. Prejudices must be challenged and wisdom must be sought in how to gain insight into culture (Eph 3:4). Musicians must gain insight to what it means to be musicians and Christians involved in entertainment venues where many Christians will never come and much less expected to perform. There is a sub-culture that will never be reached unless someone goes to them and musicians who engage these places must know what precautions to take and how to stay answerable to other believers. Furthermore, musicians must gain insight to what it means to be musicians and Christians involved in music as studio musicians and producers. They must continually learn to find the balance needed to be, on the one side, intimately involved in many non-Christian musicians’ lives and being, on the other side, ambassadors for Christ (2 Cor 5:20; Eph 6:20). Because of various circumstances many will not have the opportunity to directly share the gospel with their colleagues. Therefore, their lifestyles, authenticity and humility will become great opportunities to show the character of Christ in action.

**Visions**

Musicians who realize the power of music in God’s plan will create new visions to initiate projects that will challenge fundamental cultural assumptions. There are musicians who want to serve God but do not want to be confined to a narrow religious market or audience. They want to share something that reflects the passions and concerns of their faith, but they also want to do it alongside their non-believing contemporaries in the music industry. However, they are usually frustrated that there is so little distinctive Christian content in contemporary music, and on the other hand, they are embarrassed at
the low standard of much of what is promoted as “Christian” music. As a result, musicians feel homeless both in the church and in the marketplace. Musicians therefore must be encouraged to create visions where they will present high quality music that challenges assumptions about pop-music, contemporary music and religious music, and open up spaces to new audiences where they can create dialogue between musicians, music audiences and faith communities. Musicians record and reflect the questions and anxieties of people in their culture and time, and they can make contributions that reflect a Christian understanding of times and culture and give hope to their nation (Prov 29:18).

**Attitude and Behavior Change in the Church**

The seminar revealed that musicians have a strained relationship with their churches and though many have reconnected to the church, the scars of disappointments and bad decisions are evident. Therefore, the attitude and behavior of the church towards musicians must change. There is a need for identification, respect, openness to change and showing honor.

**Identification**

Musicians who come from churches who discouraged the use of music and condemned any use of it outside the church are heartbroken and wounded. Many leave the church and go into the world to play and thus lose all relations with other believers. Many who leave the church do not want to leave a relationship with Jesus, but over time any spiritual intimacy will be lost. Therefore, God will lead them through much struggle and pain before he draws them back to Jesus and reconnects them to the church (Luke 15:11-32). Many times, however, the church does not recognize that God brings them back, and the church remains cold and indifferent to musicians’ needs and anticipations. The church needs to change its attitudes to musicians and create environments and ministries where musicians can share their hurts and be encouraged to reconnect their
musical skills to meaningful ministries that will give them hope and anticipation for the future (Job 42:11; 1 Pet 3:8).

Respect

When music is reduced to a primitive medium for evangelism musicians are very frustrated. Artistic events in many churches use music only as means to reach people for Christ rather than recognizing a much broader use of music. Many times these events are so poor in quality that musicians would refrain from calling it God honoring, artistic or creative. Musicians believe that the often-repeated phrase “so that people can get saved,” is no excuse for not doing their best for God or for the respect of their ministry (Rom 6: 13; 12:1-2; 2 Tim 2:15). As a result, in the words of Dick Straub,

The Christian community has degenerated into an intellectually and artistically anemic subculture, and the general population is consuming an unsatisfying blend of mindless, soulless, spiritually delusional entertainment. We are caught between a popular culture attempting to build art without God and a religious culture that believes in a God disinterested in art.4

This must change.

Change

There is consensus among musicians that the attitudes and opinions of the church about music and musicians must change. New times must begin where musicians become promoters of change and renewal. It is time for the church to recognize anew and proclaim afresh that every human is created in God’s image with spiritual, intellectual, creative, relational, and moral capacities (Gen 1:26) and therefore cannot be satisfied with today’s superficiality in music whether in church or in Christian activities. There is a

real longing after God in Faroese culture, and the church has all the capabilities, capacities and resources to engage people in ways that exhibit excellence, professionalism, humility and grace. There are musicians who are serious about their walk with Christ, passionate about their faith, compassionate for their culture, and skilled at fulfilling their calling to be a loving, transforming presence in their culture (Dan 1:9). Such musicians, aglow with God’s presence, will create culture, engage culture, transform culture, and communicate a better way of life in their culture.

Honor

The church must honor all its people who are involved in ministry (1 Cor 12:26). Honoring musicians in the church does not mean they should be elevated above others as more important or more spiritual. This would be a great mistake. Many musicians are gifted and creative, yet frustrated and lost. Therefore, the best ways to honor musicians is to recognize their ministry as a spiritual practice. This should not need to be mentioned, but the fact is that many people see musicians as performers and not as servants. This is how many musicians view themselves. Seeing music ministry as a spiritual practice means encouraging musicians live their lives creatively. It is helping them reach their full potential as artistic servants who create artistry in every area of life. It is about opening their minds to possibilities and to see the uniqueness of who they are. Musicians who are honored in this way will have great impact on the church and the world in creative, innovative, and forward-thinking ways. Musicians are honored when they are helped to find a divine purpose in their professional careers as well as a spiritual home in a church committed to releasing their gifts, potentials and passions. They are honored when the church is willing to commit itself to help them become true disciples of Jesus Christ (Acts 1:8) so that they, as mature and committed believers, can go out into their culture to reach others (Matt 28:19-20). In turn, by getting to know Jesus Christ,
they will also, in time, become mature and committed disciples, who will go out into their culture to reach others for Christ (2 Tim 2:2).

*A Workable Plan for Music Ministry*

The seminar revealed a great lack of purpose and vision for a music ministry in the church as a whole. Any visionary church will build a biblically based and relevant music ministry. A biblical theology of music must be the foundation and a relevant plan for ministry must be the framework. Therefore there is need for purpose, perspective and training.

**Purpose**

Any church or organization needs purpose because purpose gives direction. A music ministry in any church needs purpose for its direction (Acts 11:23). Church leadership and musicians need to open their Bibles and with open hearts and minds ask God to show them why and how to engage culture. Questions need to be asked: Who are we? What does God want with us? How does he want this ministry to develop? What steps of faith do we need to take? How do we get there? Who needs to be involved? What resources do we have? To answer these questions and to make them practical is a long process. Musicians need to pray, study, discuss, disagree, and communicate with the church leadership, the congregation and the culture. The purpose must be built on a biblical *mission* statement, on *visions* relevant in its culture and on core *values* that are biblical and practical.

The music ministry of Livdin Church Center builds on the *mission* statement of the church: “to glorify God through worship, witness, service, compassion and teaching” (see figure 5.2. See also figure 2.5, 125).
Figure 5.2. Livdin Church Center Purpose

The vision statement for Livdin’s music ministry is: “Through unlimited creativity connecting people to an unlimited Creator.” The core values of the music ministry are: (1) “Exalting God through creativity, music and art—(Psalm 150)—promoting the dynamics of engagement between the church and the culture of music, arts, TV/media, fashion, and film.” (2) “Understanding the mood of the times—(Acts 13:36)—keeping the finger on the pulse of the population.” (3) “Promoting freedom and responsibility – (Rom 14:19)—exhibiting joyful, liberating and graceful faith while doing everything with dignity, excellence and care.”

Perspective

Music makes unique contributions to the life and mission of the church, and musicians give the church right perspectives in its use of music. A ministry of music never limits creativity (Exod 31:1-11; 35:10, 30-35). The creation mandate gives
musicians the responsibility and privilege to create well and to create music that is excellent in imagination and craft as it points to the Creator (Gen 1-2). God is the creator who has created human beings to be creative in their worship and ministry. Musicians therefore encourage creative ways and styles to worship and serve God. A biblically founded music ministry realizes that all instrument-families are mentioned in the Bible (strings, woodwind, brass and percussion), and therefore all instruments performed with beauty and excellence will be encouraged in the worship and outreach of the church. God does not want to limit any church, week after week, to follow one style or genera of music in their worship and ministry. He has given a variety of ways to worship and reach out. The style of music a church will choose is one of the most important and controversial choices the church will make. It will determine who will come to the church, who will stay and who will leave.⁵ Some musicians say music must be harmoniously rich to qualify as good music. The Bible does not say much about that. That is personal opinion. Many of the Psalms were not rich, harmonious songs with wide spreading cords and complex 7/8 or 9/16 beat rhythm. A music ministry should encourage the church to use all kinds of musical expression done in excellent and creative ways as means of creative communication, holistic worship and effective engagement in culture.

Training

This kind of music ministry will not be possible without encouraged, planned and organized learning and training (1 Tim 4:6). Mature musicians should be involved in a continual training of other musicians in all ages and on all levels (Matt 13:52). Mature musicians should act as mentors who help develop younger musicians by offering

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personal instruction, encouraging parents to enroll them in a local music school, promote participation and opportunities to perform outside the church and help them overcome obstacles of fear. They are to promote talent, encourage involvement, use and educate the talent in the church, recognize levels of interest within the church, and create vision for continual curriculum development. Lunde sees the importance of linking a church music program to the sharing of music at home also. The home is where children are under the greatest influences that will shape their lives, and being introduced systematically to music from an early age will greatly benefit them as they become involved in the music ministry in the church and eventually engaged in secular culture (Prov 22:6).  

A music ministry committed to training will also encourage musicians regularly to go to worship, arts and music conferences, or annually invite musicians from abroad to come to the Faroe Islands for music church conferences. These are opportunities to develop, expand and refine their skills and visions (Prov 27:17). Not only are musicians to continue to learn and develop but also to use what they learn by teaching and leading others (2 Tim. 2:2). Therefore, it is important for musicians to make themselves available to mentor others and visit other churches and conferences to teach musicians some of the things they have learned and experienced (1 Tim 6:2).

Visions for Musical Engagement

This project became a reality as a result of experiences and visions, and many more visions were born throughout the project. Some of them can be mentioned and developed further.

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Visions for Livdin Church Center in the Near Future

Livdin Church Center started in 2001, and the following visions must be seen in light of visions already born and developed in the church. The research question for this project asked: How can a training program in Livdin Church Center encourage and enable musicians to engage secular culture in the Faroe Islands for Christ? The answer to this question has created several short- and long-term visions that will help musicians in Livdin Church seize every opportunity to reach their culture for Christ.

The first vision is to take part in a project initiated by the Faroese government called, “Vision 2015.” The Faroese government is promoting musical, artistic and creative development in Faroese culture through training, performance, production, promotion and new venues for musicians and artists. They also want to help Faroese artists and musicians to promote Faroese art and music outside the Faroe Islands. The government recognizes music and art to be necessary for thriving citizens and development of society, and it will be an asset for the whole culture. If the Faroe Islands are to be compatible in the European and international market, then they must increase and develop the creative abilities and attitudes and make available everything needed for creative, cultural and artistic activities. Music and art are to be a part of a growing society, and creative people are the driving force behind it.

One of the visions that came from this dissertation is to explore how musicians in Livdin Church Center can be used to help the government reach the goals of “Vision 2015.” There are several areas where the government needs help and support, and as a church Livdin can help. If the government is going to develop future promotions and performances of Faroese art, there will be a need for places to practice and venues to

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perform. One of the visions for the new building project of Lívdin Church Center is to have a state of the art concert hall that will be used as a venue to engage culture through art and music. The concert hall will be rented out for public cultural concerts, exhibitions, performances and other activities. The government also wants children and youth to get involved in the arts, and they help kindergartens, schools, interest groups and cultural centers to educate them. One of the visions for Lívdin Church is to be a place where children and youth are introduced to a biblical theology of music from a young age. If this program can be brought outside the church it will be a great way to install biblical foundations in an upcoming generation. Furthermore, the government is planning to develop a School of Arts where people can attend seminars, summer school and even fulltime education to get instruction in music, vocals, theatre, painting, photography, film, design, dance and literature. Lívdin church has many people who already are involved in many of these disciplines, both as professionals and amateurs, and the vision is to support a school of this kind by encouraging and equipping people in the church to engage this vision. The government is also planning to create a network among artists in the Faroe Islands to encourage, equip, promote, brand and help marketing productions, both in and outside the islands. The professional musicians in Lívdin Church will be encouraged to participate in this network. As one of the core values for Lívdin Church Center is to be relevant in culture, “Vision 2015” is a great project for the church to engage. It will help the church be more relevant in culture and help promote the ideas discussed in this dissertation.

Another vision that came from this dissertation is for the church to see the possibilities of reaching out inside the walls of the church. Many non-Christians visit the church every Sunday, and one way to reach them is through worship evangelism. “Worship evangelism” is a term used by Sally Morgenthaler in her book *Worship Evangelism: Inviting unbelievers into the presence of God*, where she lays out a proposal
on how churches can use their worship services to invite unbelievers to observe believers entering God’s presence through worship.\(^8\) She argues that seekers are interested in God and are attracted to how Christians worship him. Christians will display what God is like in their worship and how their faith expresses itself. Seeing believers worship and take communion together is one of the most powerful testimonies an unbeliever will witness.

Another great vision for Livdin church is to launch an annual Arts and Music Conference where musicians and artists from all over the world will come to the Faroe Islands to perform, present, teach and discuss the importance of engaging culture as musicians and artists in a few years. This will be a great way to create a network where people learn from each other and maybe take the content and principles of this project to a much larger audience, and, furthermore, to have likeminded people all over the world who are willing to engage their culture for Christ through their music and art.

*Visions for My Own Ministry*

This project is a result of a journey to help musicians know who they are, know how they have been gifted, become biblically alert, live in intimate relationship with God, be filled with the Holy Spirit and engage their culture for Christ. However, there are two specific visions that this writer hopes to develop further from this project.

First, the dissertation will be rewritten and edited in such a way that it will become a book to help Christian musicians and churches see the importance and potential of engaging culture for Christ through their music.

Second, the seminar will be developed further and taken around the world to worship, music and arts seminars, with a special focus on helping musicians and artists spiritually, artistically, culturally and evangelistically. The original version of the

dissertation will be edited to make it easier to read, and the book can be used as a basic textbook. Furthermore, the interviews and live input from the seminar will be given in the local language with the possibility of using local musicians for live interviews. Follow-up be developed to help musicians continue to be intimate followers of Christ while engaging their culture.

Visions for Musicians as Followers of Christ

Musicians must be committed followers of Christ and not just Christian musicians. They must be musicians who are committed to produce music and not just Christian music. They must be musicians who strive for excellence and creativity and not mediocrity. They must be musicians who lead by following Christ and not by following the crowd. They must be musicians who make music and not just appropriate it. They must be musicians who demand good music and not settle for average. They must be musicians who live in the counterpoint of life and not just in perfect harmony. They must make God of central importance and let his transforming presence continually shape their life. They must pursue a deep union with God so that they will glow with God’s spiritual, intellectual, creative, relational and moral presence, reflecting God’s image for God’s glory. They must go into the world as loving, transforming ambassadors for Jesus Christ. They must love Christ’s church, see its potential, and take their place and service in it. They must enjoy this journey together with other committed followers of Christ, filled with the Holy Spirit and transformed by the Father heart of God. They must accept God’s call in their lives. They must stick to the mission to which God has called them. They must pursue their dreams and visions and make them real. They must not fear rejection from the church or from the culture, even though it is the loneliest place to be. They must show up and give their best. They must avoid burnout and learn to let go. They must leave a legacy where people can look back with gratitude at their influence as musicians who are followers of Christ. The vision and desire behind this project is the content of
this seminar will impact musicians who are followers of Christ in such a way that they will bear these marks.

**Limitations of this Project**

When this project started in 2007, limitations in resources, language, time and church support were expected. Now that the project has come to its completion, it can be concluded that the limitation in the access to libraries and other sources of literature has affected this project. However, the trips to Dallas Theological Seminary from 2007 to 2009 to take the required D.Min classes also offered opportunity to spend time in Turpin Library. Much of the literature was gathered there, and many of the books, journals and articles used in this project were discovered there. The research and writing was done in the Faroe Islands. The ability to access the Internet gave access to many of the articles and journals. Since there was limited access to libraries, most of the books used in this project were purchased through Amazon.com and other bookstores. Therefore this project has been expensive. With great support from Lívdin Church Center and friends it has been possible financially.

The anticipated language barrier has not been a major problem, though the form and proofreading of the dissertation has needed extra work since English is not the primary language. Musicians had some problems with some English expressions, though the teaching was done in Faroese. Time was needed to translate and explain some key words and expressions. The questionnaire needed to be translated into Faroese, and it helped the musicians greatly in understanding and answering the questions.

The anticipated time problem did not delay the project. The intended completion in May 2011 was made possible through discipline, planning and much grace. There was ample time to work on the project even though I was working fulltime as pastor of Lívdin Church. About ten hours a week were allocated for this project, and from June to September 2010 a short sabbatical was taken from the pulpit to write the
dissertation. Then again during the first two weeks of November 2010 (for the first draft due November 15) and during February 2011 (for the final draft due March 1), preaching and other ministry was limited because of the writing, correcting, improving and defense of the dissertation.

The leadership and congregation at Lívdin Church Center have been exceptionally supportive in this project. There has been full understanding and unlimited support from fellow leaders who during the months of absence took full responsibility for preaching, counseling and leading. It was encouraging to discuss some of the issues of the dissertation with fellow leaders who are musicians and artists. From the beginning the congregation was informed of the project and they have been understanding and supportive through the entire process. The continual communication gave them peace and rest, especially when they knew the exact reasons for the limited time for ministry in the months from June 2010 to March 2011. Furthermore, many musicians in Lívdin who participated in the seminar have showed great interest in the project outside the seminar. Their listening ears and helpful input helped greatly in the development of the biblical theology of music and in discussing ways to engage Faroese culture for Christ.

Lívdin Church Center has also benefitted from this project. The musicians are already applying many of the principles and challenges presented in this project. The quality of the worship music in the church has improved. The quality of performance and musical standard has enhanced. The education of younger musicians has developed. And the willingness to engage culture through concerts and other activities has greatly increased. Lívdin Church Center stands as a model for other churches in how music can be used for God’s glory both inside and outside the church. Furthermore, the church has benefited from this project in the sense that I have become a better preacher and leader. The D.Min process has changed my heart and attitude and enhanced my skills. Furthermore, since a large part of the congregation is made up of people who are artistic,
they have appreciated and learned from the musical illustrations used in explaining theology and biblical principles. Many of the examples used in this dissertation of how music can be used to teach theology and biblical truth have been used in the preaching and teaching, and it has been a great blessing for the whole church.

**Implications for Further Study**

There are many opportunities for further study resulting from this project. Particularly four areas can be developed further.

The first area emerging from this project is how musicians and churches can make further developments in worship music characterized by Scandinavian or Nordic style of musical expression. It seems that worship music in Europe is influenced by the styles of Hillsong, Gaither, Townsend and Getty so much so that smaller cultures like Scandinavia are not learning to express their love and devotion to God through their own unique style of music. A study needs to be made on Scandinavian church music, folk music and modern Classical music. Also another research project should compare some particularly interesting developments of worship music in Eastern Europe. This needs to be studied and then worked out to see if there is potential for a new worship music style for Scandinavians and how a network for Scandinavian musicians and artists can be established and developed.

The second area emerging from this project is to take Jeremy Begbie’s concept of “Theology through the Arts,” and develop this study in another direction—

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namely, to look at how Faroese music can be used to teach theology and biblical truth in Faroese churches and to develop a plan as to how to use it to engage Faroese culture to show the beauty and reality of God in the music people listen to every day.

The third area emerging from this study is how the entire Italian “music glossary” (primarily used in Classical music) can be developed to reveal the marvelous connection to the spiritual side of life in musicians. All musicians in classical music use these words or glossary as everyday words, and it will be another avenue to engage a sub-culture that also needs Jesus Christ in their lives.

The fourth area emerging from this project relates to teaching about eschatology. An appealing study and relevant program needs to develop in the form of a Bible school course or church seminar on eschatology. What will make this study unique is that it will be taught through musical theory and musical examples from every era of history. It will be a way of creating eschatological hope in young Christians who have little and no knowledge or understanding of the wonderful biblical doctrine of future hope in the return of Jesus Christ and the creation of a new heaven and new earth.

**Conclusion**

This project has addressed significantly the lack of literature dealing with theology, music, culture and Christian musicians in the Faroe Islands. May this be the beginning of an era in the Faroe Islands where musicians from all backgrounds who are followers of Christ will bond together to engage their culture in ways that have never been done before with the result that Faroese culture will be impacted and transformed by the power of the gospel of Jesus Christ through their music and personal lives. Musicians who think spiritually and strategically about how and where they engage their culture will leave a legacy for Jesus Christ in the Faroe Islands in generations to come. Christian musicians will be people who are highly regarded and greatly respected. May the words of Corbitt and Nix-Early be said of these great artists:
They are quiet and humble folk. They live out their lives without concern for fame or fortune as they seek the will of God in their lives every day. They struggle, but they are joyous with a good sense of humor. They appear to live in the present and focus on people and the communities in which they live. They sacrifice. They give up more than most people will ever give up, and their lives convict you and cause you to wonder if you could ever give up as much…Do you really have the guts and the courage to get in the middle of people’s lives and live without comfort and security? Their lives convict you to examine how much you put your money where your mouth is. They are gifted people…who use their artistic talents and incarnational lifestyles to teach people about Jesus. They are deep people. They’ve thought through what they are doing, and they are theologically clear—though they may not be theologically trained. They are unafraid. They are unafraid of the uncertainty of their lives, their livelihoods, and their survival. They have glorious visions. They have wonderful visions of what can be done with people in community. They act. They act and God blesses it. It is absolute proof that people who together take their lives and neighborhoods into their own hands can do anything—can defeat any power, because “if God is for us, who can be against us?”

APPENDIX 1

MY PERSONAL JOURNEY IN MUSIC

Opportunities

Art Museums Filled with Music

Imagine being asked to bring your instrument to an art museum to play a concert for guests of the museum. Before the guests arrive, you rehearse through some written arrangements. The musicians are comfortable and the beauty of the sound fills the room. All of a sudden, the conductor stops and gives the orchestra a new sheet of paper. There is no music written on it; the paper reads: “Matthew 3—the baptism of Jesus by John the Baptist.” The musicians are stunned. “Where is the music?” they ask. “In front of you,” says the conductor. “I will read the text for you and then we are going to improvise around this well known story so full of drama and sound. Picture the scene. Remember, you are painting for the ear, not the eye.” Everyone is hesitant to begin the improvisation, yet there is excitement in the air. So they begin slowly and silently but gradually swell into a deafening climax, which captures the sense of fulfillment in the story.

Imagine the museum with its stunning art that the guests are enjoying. Gradually, the guests’ focus is taken from the art hanging on the walls to the music. Everyone has the same question: What is that? What is going on in the arts museum? For the musicians, it is a musical bible study where they practice entering the world of the Bible through music. It is musical exegesis. The musicians are taking a teaching role to interpret the text through improvised music. Music is able by its own special power to help the musicians unlock and experience a Bible text in a new way. It gives them insight to text they have never had before. Second, the musicians can take part in the improvisation because they are allowed to use a language that is natural for them—music. Third, it gives the musicians the opportunity to enter into direct personal conversations with the listeners after the performance, because the musical improvisation will plant questions and curiosity in the listeners. Fourth, this exercise stretches the musicians and expands their imagination and creativity.

Street Adventures

In another scenario, imagine walking down the main shopping streets of European cities like Copenhagen, Amsterdam, Rome or Madrid. You see streets full of artists and musicians who are competing to attract largest crowds. Among them is a trio—a bassoonist, clarinetist and flautist—playing classical music and popular tunes. In this scenario, I was the bassoon player, and the other two were musical colleagues. We traveled to European cities to perform music on the streets rather than in the concert halls. What happened to us on this trip? First, we were musicians who performed to one of the toughest audiences in Europe—streets full of busy shoppers with critical attitudes and no
time to stop and listen unless they were captivated by what they saw or heard. This means that we were stretched and challenged as musicians and as performers. Second, not only did we have the thrill of performing music but also opportunities to talk to some of the bystanders who were interested in our homeland. Third, the greatest part of the trip was to travel, eat and stay together because our trip was not just about music. It was also about relationships—enjoying conversation in the evenings and talking about music and performance during the day. We were challenged with how to apply Jesus’ words to our lives: “to be in the world but not of the world” (John 17:15). Inevitably during the trip, we talked about our life journeys, and we entered into deep conversations about spiritual and personal things.¹

_Hands in Belfast, North Ireland_

Now imagine a concert hall in Belfast, North Ireland that is full of people listening to foreign musicians, artists and drama teams developing the theme of “The Hand” at an event called, “Music and Culture of the North Atlantic—an experience of the Faroe Islands.” The purpose of the project is to engage people’s lives through music, art and culture from the Faroe Islands. The music is presented through old and new Faroese folksongs with the performance of solo instrumentalists and vocalists. Faroese culture and life is presented through video presentations and pictures of beautiful Faroese landscapes like the rugged mountains, high cliffs, massive bird life and the roaring ocean. The Faroese wooden boat, the country’s unique language, national dress, and ancient tools are also presented along with a presentation of the islands in modern days.

All this is broken up into movements where the theme of “hands” is presented through an orator and a drama team. The orator shares how the hands have been used to create and build our country and culture and how they have been used in the construction of buildings, boats, dresses, ornaments, plowing the land and fishing the ocean. Then the orator reminds the audience that there were greater hands than ours that created all the matter that our hands use to create. After the first movement, the orator leaves the stage, and the drama team presents a Faroese chain-dance while the musicians and singers present some songs from Faroese culture. In the second movement the orator presents our hands as instruments that show and express emotions. The orator demonstrates how our hands can be used for comforting or confronting, loving or hating, stroking or striking, pointing or embracing, and judging or approving. The orator then presents the hands of the Creator as the hands that became human hands to bring love and mercy, tenderness and grace, justice and reconciliation to humans who are lost. The orator presents the gospel message about the hands that were nailed to a cross to save us from our sins. After this movement, the musicians and singers perform songs that draw people in to the atmosphere of worship, and the drama team presents a drama of the crucifixion of Jesus. In the third movement, the orator challenges the audience to think about how they use their hands in their daily surroundings and circumstances. As the musicians perform the

¹ The group was called Trio Zabesu with Bjørn Sunnerstam on flute, Fritz Bærtelsen on clarinet and Jógván Zachariassen on bassoon. The year was 1985.
last songs and the dancers express their emotions through their bodies, the light slowly
gets dim and the music diminuend, and the only thing left is a dark picture of the Faroe
Islands covered in the nail pierced hands of the one who created them.

What is going on in Belfast? First, the separation between sacred and secular
is brought together. No element in the concert is more sacred or secular than another.
They are equals working together. Second, culture and gospel are interwoven into
musical expression. Third, the audience is engaged in a story of hands. Fourth, after the
concert everyone is invited to refreshments and every musician, singer, drama person and
dancer has the opportunity to tell the excitement in conversations with the people. Fifth,
every guest goes home knowing more about the Faroe Islands and the hands of the
Creator. They are left to decide as to how they are going to use their hands.²

**Experiencing Lina Sandell**

Imagine a church engaging secular culture through a musical presentation of
Lina Sandell’s life on the one hundredth anniversary of her death. Imagine sitting in the
concert hall hearing, seeing and experiencing a live performance of the life of this young
woman who grew up physically weak and often stayed inside in her father’s study while
her friends were outside playing. At the age of 26, she went with her father, Jonas
Sandell, on a boat trip across a lake to Goteborg. She saw her father fall overboard and
drown before her eyes. Imagine the audience seeing how this tragedy deeply affected her
but then how God used it to turn her pain toward writing hymns like *Day by Day* and
*Children of the Heavenly Father*. Now imagine hearing the music performed and a
woman dressed like Lina Sandell singing the solo. Interwoven with the songs, Lina
Sandell (acted by the female performer/singer) tells the story of how her deeply
devotional songs played an important part in the revival that took place in her own life
and later in her home country of Sweden in the nineteenth century.

What happens at this concert? First of all, artists do art. Second, the
importance of song in the life of a person who suffered from circumstances and tragedy
in life is demonstrated. Third, by taking the audience to the real person, we teach history.
And fourth, we ask people to think about their own response and behavior when they face
suffering and tragedy in their lives.³

**Because You’re Worth It**

Imagine an announcement of an event in the National Theatre in the Faroe
Islands, called “Because you’re worth it!” where music is woven around stories of people
who have been saved from alcoholism, drugs, sexual abuse, shame, addictive behaviors,
and the pain of losing a child. They do not enter the stage but remain among the people in

² This event was held in 2002 where musicians, singers and drama teams from Livdin Church
Center did a tour in North Ireland.

³ This event was done in 2003 at Livdin Church Center with Anna Háberg (our worship
leader) taking the role as Lina Sandell and the musicians in the church accompanying her.
the audience with a microphone. They sit in the audience because they identify with all
the people sitting around them who are struggling with similar painful experiences in life.

What happens in the National Theatre? First of all, we challenge one of the
most integrated and false notions regarding our worth as human beings by making the
statement that you are of great worth, you are capable of doing great things. Most of all,
you are created in the image of God by his authority of infinite and immeasurable worth.
Secondly, we give live demonstrations of people who have been marred but who have
now been set free from the bondage of shame, fear and rage. Thirdly, we give live
musical presentations of how people can be set free from the bondage of shame, fear and
rage by singing songs about redemption, reconciliation, freedom and grace.  

Incarnation at Christmas

Imagine preaching about the Incarnation at a Christmas service at Livdin
Church Center and trying to describe the mystery of the divinity and humanity of Jesus
Christ. A ton of illustrations have been used to describe this mystery. Through music, I
was able to demonstrate this amazing truth. I used music to illustrate the two natures of
Christ. Sound mix is the ability music has to involve two or more notes to sound
simultaneously. This is the key difference between oral and visual perception. I sat at the
piano and played middle C. Then, I played the E above middle C. Then I played the two
notes together, and we heard the two notes distinct from each other without ruling one
another out. Each note filled the whole heard space, perfect as a separate note and yet in
perfect harmony with one another. This is the way to understand the mystery of the
Incarnation of Christ.

First, I used music to teach theology. Second, I used a unique, musical
illustration to explain the mystery of the Christian faith. Third, the audience had an
overwhelming response because for the first time they gained a new insight into the
mystery of the Incarnation of Christ. Music gave them a better understanding of
theology.  

Conclusion

These events have given some examples of the experiences and experiments I
have used in making music more than just music for its own sake. These moments have
helped shape my understanding of the connection between music and our understanding
of our relationship with Jesus Christ. I have had countless conversations with people
about music and God and his creation of music.

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4 This event was done by Livdin Church Center at the National Theatre in Tórshavn in 2006.

5 Illustrated at a Christmas service at Livdin Church Center in December 2009.
Challenges

Now imagine that you are a young musician growing up in a home that is full of music and musicians who discover the joy and depth of music but who attend a church that looks at music only as something that provides accompaniment to an important text. The church is not against music per se, but it considers the message, the words in the song, as much more important than the music. What is going on in this church? First, the church does not bring together home life and church life. Second, the church does not understand the power of worship through music and text as two entities that supplement and support one another. Thirdly, the church does not understand the role music plays in the presentation of the gospel. There is no understanding of the truth that Christ is Lord over all and therefore music represents God’s passion for His creation.

Imagine being part of a church that never put on a musical performance and never encouraged a young musician to use his gift in the church. It is permissible to play the organ to accompany a song but not to stand up as a soloist to sing or play an instrument, because it takes the focus off the Lord. What is going on in this church? First, the church does not have a biblical understanding of music. Second, the church does not have a biblical understanding of spiritual gifts since they are not encouraging people to use and develop their gifts within the walls of the church. Third, the church does not understand that they are discouraging young musicians to serve God by not encouraging young musicians to participate, and, ultimately, creating in them a notion that their gifts cannot be used to glorify God.

Imagine a Christmas event in a church to celebrate the birth of Jesus. People come to church to witness one of the greatest events in history but it is musically done in a poor and uncreative way. This church is exemplifying a philosophy of apathy. In this church, there will never be a resurrection from mediocrity.

Or imagine the rehearsal for St. Matthew Passion, knowing that this magnificent piece sets Matthew 26 and 27 to music describing the passion of Jesus, and yet, since it is not performed within the context of the church, it is considered of the world and therefore some Christians condemn it. The composition is biblical but condemned as worldly because Christians do not perform it in an evangelical church setting. How is the Christian musician to respond to this? Imagine how this affects a young person who loves his church and loves music too. How is he to learn to live out Jesus’ words to be in the world but not of the world when even St. Matthew’s Passion is considered worldly? How is he to be prepared to participate in the discussion about the interplay between sacred and secular music in his culture?°

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° J. S. Bach (1685-1750), BWV 244, written in 1727 for solo voices, double symphony orchestra and double choir.

° This concert was performed in the Nordic House in the Faroe Islands in 1987.
Imagine performing “The Creation”\(^8\) in a church setting with singers and musicians who deny God’s creation and make fun of it, while adding people who do not believe in the holiness and commitment of marriage and deny the marital love between Adam and Eve presented in the third part of the composition. In this scenario, the church is not condemning the music; rather, the musicians deny the message they are singing. How is a musician who wants to follow Christ to react to his colleagues? How does he engage his colleagues?\(^9\) These challenges have also been my experience in my personal journey as a Christian musician.

**God’s Leading**

I grew up in a family where music and art always were an integrated part of life. A variety of music was played at home as I grew up\(^{10}\)—from Kingo to Kiss, from Bach to Beegees and from Elgar to Elvis.\(^{11}\) Instruments were always around as well. In fact, when I was twelve years old, I started playing the bassoon. I loved classical music, and I loved the dark, mellow tone the bassoon produced. The bassoon became the instrument of my life. However, during my teenage years, my home church never encouraged me to use my music for God’s glory. Rather, they criticized me for becoming involved with the world. It was discouraging because I really wanted to use my gifts to serve God. On the other hand, I was never taught that using my gift outside the church was also a way to serve God. I thought since I was not using music in the church, I was not pleasing to God. This gave me a bitter attitude towards the church and created a relationship with the Lord based on fear. However, I decided that I would rather give up church than music and I would rather run away from God than quit performing music. The more I got involved in music the more I lost a tender heart toward the Holy Spirit. I also neglected to spend time in the Word and in prayer. My worldview changed. I started to feel independent from God. I stopped attending church. Music had taken over. My life and image was in the music I played. I was known as a bassoon player, not as a young Christian. This was the starting point of my journey away from God. Soon I had no testimony for the Lord.

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\(^8\) Joseph Hayden (1732-1809), Oratorio written for three vocal soloists (soprano, tenor and bass) accompanied by full orchestra and choir and depicts and celebrates the creation of the world as described in Genesis 1 and 2.

\(^9\) This event was in Ebenezer Evangelical Church and Nordic House in Tórshavn in 2009.

\(^{10}\) My musical experience can be divided into three parts. First, I experienced music at home that was more traditional because we lived with our grandparents who did not have the same appreciation for music as we did. Second, I experienced music in my father’s car that was more contemporary rock and pop. And, third, I experienced music in my room, which became my own music.

\(^{11}\) Thomas Kingo lived in Denmark from 1634 to 1703. He was a theologian and poet. Many of his songs were sung in the Danish church in the seventeenth and eighteenth century. Today many of his songs are becoming popular again and are sung in churches and at concerts with a modernized version of his non-melodic melodies.
When I was eighteen, I moved to Reykjavik in Iceland and became a student at the Reykjavik Music Konservatorium. I lived in Iceland for four years and was given many excellent job opportunities. These opportunities also gave me great experience in the professional music world though I was only a student. I played in the Icelandic Symphony Orchestra at times and regularly in the Icelandic Opera. I performed in many excellent orchestras and chamber groups. My music took me to countries all over Europe. I lived an exciting life and met many famous people in the classical music world. I was convinced that the future promised success, fame and money. Yet I had no spiritual life and no intimacy with Christ.

However, the last six months I spent in Iceland were unique. The Lord began to work again in my life, though I did not realize it at the time. I started feeling lost and empty. The last six months were extremely busy. I was about to take my degree in soloist performance and had many important solo concerts to perform. This gave me the opportunity to think about my life, and soon a longing for Christian fellowship started to grow in my heart. I knew deep within my heart that there had to be a way where I could use my music for the glory of God and that it should not matter whether it was in the church auditorium or in concert halls.

I graduated with a degree in soloist performance and had plans for further studies. I was going to continue my studies in Austria, and I had a good start. But after some time there, things started not to go so well. As a 22-year-old man I knew that my career was not filling the emptiness in my life. My heart was not right. My music had taken me to a place where I lost myself. It had taken me away from an intimate and daily relationship with the people dearest to me and with the Lord. I was so busy promoting myself that I had forgotten the enjoyment of relationship with other people and the Master. Yet, the Master started to make things right. I started to read my Bible more regularly, and my prayer life started slowly to come alive. I was confused, angry and bitter, and I needed to know what God wanted with my life. During this time, however, I wondered about the purpose of life. I had many questions. Was it right for me as a Christian to use all this energy and money on something that did not glorify God? Was it right to spend my whole life striving for fame as a musician? Was it right to use the rest of my life competing to be a better musician? It did not feel right. Something was lacking. Then one day when I was reading a book by William McDonald called, Think of your Future, I came across a quote by D. L. Moody: “If you are so busy that you do not have time for the Lord, you’re busier than the Lord intended you to be.”12 This quote really hit me hard. It filled me with questions about my time and motives. How much time did I give to the Master? How much time did I spend with other Christians? How much time did I spend helping and serving others? None. What were the motives for my music? What was the driving force behind my pursuit? Fame, shame and fear of rejection. All my life was dedicated to music, and there was no extra time for anything else. All my motives were dedicated to self, and there was no place for God and other people who loved me.

Then something happened. I spoke to my father and told him how I lived my life and what had been on my mind for those months. He listened with tears because he could see his prayers beginning to be answered. My father is an itinerant Bible teacher in the Faroe Islands and did many missionary trips to Eastern Europe in the 80s and 90s. In one of our conversations, he said that he was going on a trip to Romania to preach and to bring clothes to the suffering Christians there. This was in the fall of 1989—the same year that Ceausescu was taken out of dictatorship in Romania and that the Berlin Wall fell. He asked me if I would like to come with him and two others on the trip. I said yes. I packed my things, and two weeks later my father picked me up in Austria on the way to Romania.

That trip changed my life. The way I saw Christ work on that trip opened my eyes again to the greatness of God. When I saw the Christians in Romania and their desperate material needs, my cold heart started to feel the heat of compassion and love flowing through me again. All the times spent in prayer and in the Scriptures with the believers there started to break away the layers of stone and hardness of my heart. The Lord called me back. I was eternally saved as a young boy, but at that point, God called me to rededication, to renewal. He called me to give everything to Him, including my music. At the end of the trip, I humbly bowed my knees before my Master and rededicated my life to him. I was made willing to choose to serve him for the rest of my life. And somehow I knew Christ made me worthy. I knew that there was no shame and no fear of rejection. My life has never been the same since that day.

Why do I use all these pages to tell my story? My story cannot be separated from God’s story in my life. My story is the backdrop and passion for this project. It is the reason I write this dissertation. It is the reason for my passion to help musicians who are Christians to know how they can use their gifts to glorify God—both inside and outside the walls of the church—in a way that will not make them proud, cold and arrogant but humble, passionate and intelligent about their culture.

My musical journey, my frustration with the church and my struggle to know how to live in the world but not be of it, left me with many questions that I have contemplated, studied and sought to answer over the last twenty years of my life. Some of them are motivations for this study. One question has been a journey to understand why the church does not open its arms to train musicians to enhance and expand the work of the church to engage their culture both in and through the church. Another question is why musicians who are followers of Christ are not taught to build a biblical theology of music that will give them the opportunity to serve God. Another question I have is how a musician who is involved in music professionally or as an amateur can be helped and encouraged to continue to walk in an intimate relationship with Jesus Christ while engaging his culture.

The journey to find the answer to these questions has been life changing. After I gave up my selfish pursuit of music, I became involved in a fresh way in music to demonstrate the centrality and beauty of God in music. My desire has been to express the image of God in the beauty of music and to engage my culture through music on a professional level. However, in the beginning I did not know how to do that effectively.
To do this well, I felt I needed biblical and theological training. In 1991, my wife and I—newly married—went to the United States and spent several years at Emmaus Bible College and Dallas Theological Seminary to prepare for a lifetime of ministry. The theological foundation I gained during these years gave me the tools I needed to reconcile music and theology. I was also able to apply my training directly to my development as a musician because I was given the opportunity to play in the Dubuque Symphony Orchestra in Dubuque, Iowa while studying at Emmaus and also on several occasions to get involved in music life in Dallas.

During our years in the United States, the door opened up for me to use my music in the church. I was invited and encouraged to use my music in the churches we attended. In Dubuque, we attended a church affiliated with Emmaus Bible College, and they invited us to perform classical pieces on the bassoon in many of their services. In Dallas, we attended a local church as a family, and I was encouraged to play in the church orchestra and was thus introduced to the beauty of hymns. It gave me the opportunity to begin to arrange many of the old hymns of the church for bassoon and found joy in playing both classical music and hymns within the church. This was something I had never experienced before, and it opened a new world that shaped many aspects of my life since then. In 1997, we finished our time in the United States and moved to Scotland where I taught at Tilsley Bible College in Glasgow for the next three years. During these years, I was actively involved in the music life and was introduced to many great opportunities to test further the questions with which I had struggled. All these experiences have given me a firm biblical, theological and cross-cultural foundation for effective engagement through music.

For more than twenty years now I have been involved actively in musical ministry both inside and outside the church. I am not a professional any more, but I have performed, taught and produced music. I am mostly involved in classical music and am a member of the Faroese Symphony Orchestra and other classical ensembles. I have played on many CD recordings and have had the privilege to produce two solo CDs where I interpret the beautiful old hymns of faith into new arrangements and musical colors.13 This passion came from my involvement with music in the church. I have had countless opportunities to demonstrate the richness of theology through my ministry of music and preaching. I have had opportunities to engage my culture through music. As a musician and pastor, it has been a joy for me to see how God has used me to impact the musical and artistic cultures in the Faroe Islands and beyond.

For the last ten years, I have been a pastor in a new church plant in Tórshavn in the Faroe Islands called Livdin Church Center, and I have helped musicians find their calling and place in God’s purpose for them and engage their culture for Jesus Christ in creative, passionate and intelligent ways. This journey led me to develop this project and dissertation.

# APPENDIX 2

## MAJOR TEXTS ABOUT MUSIC IN THE BIBLE

### Old Testament Music

- **700 B.C.**
  - Creation
    - Angels (Gen 6:1-4)
    - Lucifer (Ez 28:16)
  - Beginnings
    - Joshua (Ex 14:19-24)
  - Musicians
    - Song (Ex 15:1)
    - Psalms 90:1-4
    - Deuteronomy 32:36
  -Israelite Worship
    - Miriam (Ex 15:21)

### New Testament Music

- **400 B.C. - 33 A.D.**
  - **Gospels**
    - *Glory to God in the Highest* (Luke 2:14)
    - *Benedicamus Domino* (Luke 1:46-55)
  - **Acts**
    - Paul & Silas (Acts 16:15)
    - Musicians
      - Trumpets (Acts 16:22)
    - Song (Mark 14:24)

### 1000-700 B.C.

- **Musicians in the Temple**
  - 1 Chron 15:16-24
  - 1 Chron 25:1-10
  - 2 Chron 23:19
  - Nehemiah 8:6
  - Esther
    - Esther 10:3

### 700-400 B.C.

- **Wedding**
  - Song of Songs 2:8
  - Song of Songs 6:3
  - Song of Songs 1:2

### Secular:

- **Sons of Solomon**
  - 1 Sam 10:1-12
  - 1 Sam 11:13-19
  - 1 Sam 11:20-25

### Mt.

- **Engagement**
  - Song of Solomon 2:8
  - Song of Solomon 6:3
  - Song of Solomon 1:2

### NT Songs

- **Ephesians**
  - Eph 5:14

- **Worship**
  - Psalms 145:1-5

- **Melody**
  - Eph 5:15

- **Psalms, songs**
  - Rom 1:5:16

- **Hymns**
  - Acts 16:25

- **Song**
  - 1 Cor 15:58

- **Music**
  - Acts 16:25

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## APPENDIX 3
### MUSIC IN HISTORY

**Music in history**

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<th>Pre-Medieval Period</th>
<th>Medieval Period</th>
<th>Renaissance Period</th>
<th>Reformation Period</th>
<th>Classic/Romantic Period</th>
<th>20th Century Period</th>
<th>21st Century Period</th>
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<tbody>
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<td>Gregorian chant</td>
<td>Monophony</td>
<td>Simple instrument</td>
<td>J.S. Bach</td>
<td>Classic harmony</td>
<td>Wagner</td>
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**Music in history - musical examples**

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<tr>
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## APPENDIX 4

### OVERVIEW OF THE THREE HYPOTHESES

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APPENDIX 5

KEY TERMS AND DEFINITIONS

_Biblical Theology_

Bringing key passages together and building a larger picture of what the Bible teaches about a particular subject to understand the progressive history of God revealing himself to humanity through music from the beginning to the end of his revealed Word without imposing any modern categories of thought on the text.

_Systematic Theology_

Bringing what the Bible says about a particular subject together with how the subject has developed in the church and how theologians understand the subject, while coming to conclusions and then showing how that is relevant in contemporary culture.

_Theology of Music_

To take all the passages about music in the Bible together with specific theological themes such as Creation, Image of God, Fall, Redemption and lordship of Christ and to place them into an organized system that helps musician’s use it to address contemporary concerns in their own culture.

_God’s Character_

Expressions that reveal who God is, such as holiness, goodness, love, grace and wrath, and how he relates to his creation and created beings as seen in his attributes or actions such as creating, leading, judging, forgiving and redeeming. For this study, I have chosen to use goodness, truth, beauty, freedom (or liberty) and hope as a vehicle for music to show God’s character.

_Creatio Ex Nihilo_

A Latin phrase used to describe God creating “out of nothing” and to reveal the argument that God created the world without any preexisting materials, thus maintaining a clear distinction between God and the created order where God alone has eternal status.
Creatio Continua
A Latin phrase used to describe human beings as “continual creators” or as “co-creators” of what God has created *ex nihilo*, and who thus have the ability to use, nourish and care for the work of creation with the material God has given them to use.

Imago Dei
A Latin phrase used to describe the uniqueness of humans created in “God’s image” (Gen 1:26-27) where most theologians agree that the image is not primarily physical but rather, including the presence of will, emotions and reason—the ability to think and act creatively and to interact socially with other creatures.

Counterpoint
The word comes from the Latin *punctus contra punctum*, point counter point, or musically, note against note, melody against melody and is used to describe music in which independent melodic lines (themes) are combined so as to affirm their dependence on one another. In theological use, it has the meaning of recognizing the harmony and disharmony, good and evil and death and life in creation.

Art
For the purpose of this dissertation, art is a general and broad description of creativity through music, painting, sculpturing, architecture, dance, drama, drawing, photography, graphic design, theatre, film, and sound mixing when used and arranged in a particular way that engages and influences the mind and emotions of a person.

Beauty
In Christian theology, beauty is usually defined as what reflects in some way God’s own character and nature and reminds us that we experience true beauty when we are so fascinated by something that we have neither time nor desire to think about ourselves and what benefits we can derive. Biblical beauty, therefore, is much less concerned with showing man that Christ offers him what he wants and much more concerned with showing man that he cannot help but worship the splendor of what he sees. Ultimately, beauty draws us to what we cannot see—God himself.

Aesthetic
In the area of philosophy aesthetic is concerned with defining the nature of beauty and discovering criteria or standards by which something can be evaluated as beautiful. This is done either objectively, emphasizing that beauty is inherent in an object and judgments
about it possibly have objective authenticity. Subjectively it is claiming that beauty is determined by what pleases the observer, which differs from person to person.

*Aesthetic Freedom*

An expression referring to how God has given us the basic instructions on how to compose music—the 12-tone scale—but has given us the freedom to experiment and arrange them into any form we please. It applies to any art form.

*Engage*

The terms “witnessing” and “evangelism” are much used in relation to sharing the gospel of Christ with unsaved people, while the term “engage” is similar and has a meaning that refers to a personal and interpersonal involvement or participation in culture, and refers to taking the initiative of building relationships with other people with the view of maturing that relationship and—for the purposes of this dissertation—to point people to Christ through music.

*Disengage*

Since cultural engagement is draining and the musician needs to learn the biblical principles of rest and Sabbath, there are times when the musician should stop engaging his culture and take time for solitude, silence and renewal.

*Incarnational*

A term borrowed from the incarnation of Christ where Christ came from Heaven to dwell among us (John 1:14) is used in the way that Christians are to live with others in such a way that they get involved in peoples’ lives instead of separating themselves to live in isolation.

*Secular*

For the purposes of this dissertation, “secular” simply means “of this temporal world or age,” since most of the things that dominate our lives are necessarily of this temporal world or age and none the worse for being so; in relation to music, it is music used in non-Christian settings and culture with no particular Christian or religious message.

*Sacred*

While this has come to be another term for “holy,” in music it is used to depict music in the spiritual realm—music considered worthy of spiritual respect—or used in a context with a particular Christian message and purpose.
**Secular Culture**

Refers to everyday life in a culture where people live, work and socialize, and for the purpose of this dissertation secular culture also means everyday life in a culture where people live, work and socialize but without any thought of God in the equation.

**Pop Culture**

A specific sub-culture that is characterized by the expressions of his own worldview where instead of the preacher, priest and theologian it is the pop-idol, actor and film producer who give people direction as to how to live their lives.

**Postmodern Culture**

A term used to designate a variety of intellectual and cultural developments in the late twenty-first century, Western society where all modern foundations for all absolutes are broken down and by trying to manufacture new structures, they build on the rubble of what they have rejected. They are left with secularism where God has been put on the sidelines. Pluralism encourages people find their own god—if any—and relativism rejects all absolutes in moral behavior.
APPENDIX 6

EXAMPLES OF MUSIC AS THEOLOGY

Equilibrium-Tension-Resolution (ETR)¹

One of the powers in music is the way it represents tensions and resolutions. Imagine sitting in a concert hall listening to the peaceful second movement of Mozart’s clarinet concert, and you are deeply involved with the music. Suddenly the phone rings, your head turns red and your blood pressure goes up. After much frustration, you manage to get your hand on the right button. A tension is resolved. Equilibrium-tension-resolution (ETR) is one of the most basic psychological patterns governing our lives. From traffic lights on red to lights on green, from experiencing the plot of a film in the movie theatre or watching Disney films like Cinderella, Snow White or Alice in Wonderland, from going away on a journey and longing to return home, ETR is an integrated part of all our lives. Astley, Savage and Hone write:

Because music is a process evolving in time, and because it has evolved within our own culture a harmonic language that involves dissonance and consonance, conflict and resolution, music offers the ready possibility of engaging metaphorically with suffering, and allowing for that suffering to be resolved. Although this is primarily a figurative process, it can also bring about a changed perspective for those whose attitudes and situations are in some measure redeemed by music through processes of actual psychological change. Music may therefore offer a potent symbol and experience of both healing and redemption.²

Musical Consonance and Dissonance³


In Western tonal music the dynamic of equilibrium, tension and resolution is pervasive. Tensions are set up that demand some kind of release or rest. One of the most important of these tensions is harmonic tension and resolution, easily demonstrated in a chord pattern in which the first chord (dissonance) is expected to resolve on to the second (consonance); things cannot be left hanging on that second chord. This musical structure, which is to be found in thousands of popular songs like Van Morrison’s “Whenever God Shines” (Example on CD # 1, track 40), George Gershwin’s “I Got Rhythm,” (Example on CD # 1, track 51), and Fýra “Her er løtan” (Example on CD # 1, track 41), consists of the statement of a melody in a home key (consonance) followed by a move away from that key (dissonance) and then a return to the melody in the home key (consonance). A part of this chord pattern is the Tritone.\(^5\)

\[\text{Tritone}\]

The tritone, sometimes known as the *Diabolus in Musica*,\(^6\) is the same as an augmented fourth, which in 12-tone equal temperament is enharmonic to a diminished fifth. It is often used as the main interval of dissonance in Western harmony and creates in the listener a longing for resolve—returning to the dominant chord. Begbie writes:

For some medieval musicians, this was the *diabolus in musica*, the ‘devil in music,’ to be strenuously avoided. In Western music, the tritone is frequently used in contexts of strife, unsettledness, instability—as in hundreds of storm sequences in film music or in the theme tune for *The Simpsons*...It seems that the association of this ironic chord with dissonance is due to the toughness between its notes’ overtones: the second overtone of the lower note in the tritone is rough against the first overtone of the upper tone.\(^7\)

This interval creates in the ears of the listener a longing for resolve.

Relating this ETR profile to fundamental truths in Scripture is not hard. The pattern of “home” (equilibrium/consonant), “away from home” (tension/dissonance), “returning home” (resolution/consonance), is seen in great biblical truths such Creation—Fall—Redemption; created, lost and saved in the Book of Romans; the people of God in the Promised Land—Exile—Return; Orientation—Disorientation—Reorientation in the Psalms; the journey of the prodigal son to the far country and back again (Luke 15:11-

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\(^4\) Musical examples used by permission.


\(^6\) Latin for “Devil in music.”

\(^7\) Begbie, *Resounding Truth*, 231.
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24); and the parable of the man who went on a trip, was almost killed but then was saved by the good Samaritan (Luke 10:30-37) are some examples. The theme of displacement from home and subsequent return has been rehearsed in the literature, drama, film and music of many cultures not directly affected by the Christian story of salvation. Nevertheless, it seems reasonable to suppose that theological factors have played at least some part in the development of tonal music.

Music Cannot be Rushed

Another form of ETR is found in rhythmic tension and resolution. Not only can music not be rushed in the obvious sense—that is, it cannot be rushed through, for it can survive only a relatively limited variation in speed before becoming unintelligible. No one would buy a recording of Mozart’s “Eine Kleine Nachtmusik” half-price just because the recording is double speed. It would make the music unbearable. Furthermore, music cannot be rushed over, in the sense that it depends intensely on sequences of tension and resolution. Musical resolutions have no power other than that which they possess as the resolutions of tension. An example of this is Beethoven’s piano sonata No. 14 in C# minor, better known as the “Moonlight” sonata. This breathtaking composition cannot be rushed through or over. It is the experience of journeying with the pianist as each note leads to the next through a masterful ETR experience that makes this sonata loved by musicians as well as non-musicians. The ETR draws us in and keeps us there all the way until the sonata is finished. If musicians rush to the end, they spoil the entire journey and thus miss out on so many of the important elements of the sonata (Example on CD # 1, track 42). Begbie comments on how music teaches us patience:

Music invites us to enjoy a positive kind of patience and waiting. Because music takes or demands our time and depends on carefully timed relations between notes, it cannot be rushed. It schools us in the art of patience. Certainly we can play or sing a piece of music faster. But we can do this only to a very limited degree before the piece becomes incoherent. Music says to us that there are things you will learn only by passing through this process, by being caught up in this series of relations and transformations.9

To draw out the resonances between this and the gospel, we might consider Holy Week—Palm Sunday to Easter Sunday—and the way it is celebrated in worship. As the Roman Catholic and Orthodox traditions have known for centuries, and many other churches have discovered too, the only way that this extraordinary narrative will yield its meaning is quite simply if we play the events at their original speed—God’s speed, not ours—living in and through daily events: the foot-washing, the cleansing of the temple, the grieving farewells, the betrayal and denial, the shuddering fear in the garden, the

8 Begbie, Resounding Truth, 279-280.

9 Ibid., 222.
stretched-out day of torture and forsakenness, and the daybreak of resurrection and newborn life. By refusing to skip over these days with all their dark shadows and turns, in the same way we refuse to skip over harmony progression in the Moonlight sonata, we are led far more profoundly into the story’s sense and power. Music is remarkably instructive here, because more than any other art form, it teaches us how not to rush over tension, how to find joy and fulfillment through a temporal movement that includes struggles, clashes and fractures. The temptation is to pass over what needs to be passed through.

**Musical Delay**\(^{10}\)

Another similar example of ETR is delay—music that makes us wait. This is when an expected or desired fulfillment is held up either in whole or in part. The handling of delay is a crucial musical skill. Musicians are skilled at setting up expectations that are deliberately deferred through a myriad of devices: diversions, digressions, pauses, rubatos, crescendo, diminuendo, riterdando, fermatas, and so on. The “not yet” of resolution through deferred gratification is generally reckoned to be one of the most important things to be learned by any composer and among the most critical features of musical structure. For a rock song or a symphony, a ballet score or a ballad, and even in preaching, much depends on handling the space between tensions and postponed resolutions in ways that can satisfy the desire for resolution while also being open-ended enough to sustain the expectation of, and desire for, more.

An example can be found in Beethoven’s “Bagatelle” No. 25 in A minor—better known as “Für Elise.” On the first page, the composer inserts two extra bars just before the main melody returns—gratification is deferred with the result that we are pulled into the piece that much more intensely (Example on CD # 1, track 43). Much more sophisticated is the second movement of Brahms's Second Symphony, where only at the very end are we given the main key chord stably and unambiguously on a strong beat (Example on CD # 1, track 44). In *The Anatomy of Jazz*, Leroy Ostransky observes:

> What distinguishes superior creative musicians from the mediocre ones of all periods is the manner in which they create resolutions, and to create resolutions it is necessary to set up irresolutions…Poor and mediocre jazzmen … often do not understand that the quality of their jazz will depend not on any resolution, however elaborate, but rather on the inherent intricacy of the irresolution.\(^{11}\)

The theme of *delay* is common in the Scriptures. There is a sense among the writers that things are being in some manner held back, whether the final fulfillment of God’s purposes or the closer, short-term fulfillments. “How long, O Lord?” is not just the wail of the psalmist but also the howl of God’s people over and over again down through

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\(^{10}\) Begbie, *Resounding Truth*, 279.

the disillusioning years of Israel’s history. When will God put his world to rights? When will this supposedly just God vindicate his people and scatter their enemies? How can we keep hoping in the midst of unresolved dissonance? And even after the climactic resolution in Christ, a new sense of delay is evident, classically expressed in Romans 8 where the whole creation “groans” as it awaits fulfillment (v. 23). The meantime demands patience: “If we hope for what we do not see, we wait for it with patience” (v. 25). Far from being empty or pernicious, however, this in-between time is, Paul and others believe, potentially rich and enlarging. It is *anticipating* tension. The raising of Jesus has anticipated the final resurrection, and through the Spirit we have a foretaste of that glittering future resurrection here and now (Rom 8:9-11). This is the same Spirit who is active deep within creation and the church, struggling to bring about in the world what has already been achieved in Christ (Rom 8:17-30). The Spirit can enlarge us in the waiting within and through the apparently circuitous, mysterious and painful process of deferred fulfillment. This is also true in the death of Lazarus when Jesus delayed his journey to go and help. Not until Lazarus was dead did Jesus come, finding only his sisters in deep sorrow wishing that Jesus had come earlier (John 11:32). However, this delay was the way in which God was going to be glorified through the resurrection of Lazarus (11:40). The theme of delay is also the main theme of the whole chapter of Hebrews 11 where many of God’s people did not get what they hoped for in this life.

**Element of Surprise—Unanticipated ETR**

Music has the ability to surprise. That is, it has the ability to take the listener to where he did not expect to go. In the ETR experience, music surprises us when we anticipate to end at home (returning to consonance) but then we are left away from home (dissonance). One example is Anna Háberg’s “Vón mín” where the song starts in Eb major (dominant) and leads us through a journey of tension and resolution. However, the song ends in Bb major (dissonance) and does not return home to Eb major. However, the text “Vón mín” means “My hope” and the essence of hope is the longing for something not seen, and the song ends with the reality that in this life one often feels like he will never arrive (Example on CD # 1, track 45). Another element of surprise is when we are anticipating to start our journey at home (dominant) but then we find ourselves away from home (dissonant) already from the beginning, only to return home (dominant) at the end of the musical composition. An example of this is Jákup Zacharaisen’s “Sometimes second best is number one.” The song is in E major (consonance), but in the beginning of the song we do not know where he is going because it starts in A minor (minor dissonance). At the end of the song, he returns home to E major (consonance) (Example on CD # 1, track 46). At other times, the music starts at home and ends at home—and yet we are surprised because home has changed. It was not quite the same home from which we started out. An example of this is Ólavur Jókladal’s “Innibyrkgdur” where the song is in D major (consonant) from the beginning and returns to D major in the first two beats of the last bar but then takes a surprising turn to D minor in the last two beats of the bar (Example on CD # 1, track 47).

There are deep theological implications from this in Scriptures. Many times, God’s ways surprise us because what we had anticipated was not what God did. The Prophet Isaiah says, “For my thoughts are not your thoughts, neither are your ways my
ways” (Isa 55:7-9). At other times, what we deemed as hopeless became something God greatly used in our lives (Rom 8:28). The parable of the tax collector and Pharisee take this surprise too (Luke 18:9-14).

**Music Invites us to Live on Many Levels**

Music is not an art of straight lines. It is never simply a string of ETRs, one after the other, on one level. If it were, we would soon lose interest. Music’s ETRs work at many levels simultaneously, and this is one of music’s strongest powers, one of the prime ways it draws us and holds us. We see this most clearly if we probe into the world of meter. Meter is the pattern of beats underlying music.

![Meter](image)

Metrical beats are grouped into bars or measures. In a waltz there are three beats to a bar. These beats are not of the same strength—as anyone who has tried to dance a waltz will know. The first is strongest, the second is weaker, and the third is weaker still, creating a longing of moving toward what will be the first beat of the next bar. A wave of tension and resolution is set up, repeated bar after bar.

Meter does not operate only at this one level. The successive downbeats of each bar are themselves of a different strength. In many pieces they are grouped in twos or fours—the first is strongest; the last beat of each group the weakest. Together, then, they build up another wave of tension and resolution at a higher level. And the downbeats of that wave are also of a different strength, and they make up another wave and so on. The process continues up, level after level, higher and higher, until the whole piece is covered (see example). This can be a highly complex process, but this basic multileveled pattern is present in one form or another in virtually all types of Western music. It will be seen straightaway that music built around these patterns will not (as is so often thought) be linear. Neither is it circular. Indeed, music subverts the common assumption that there are only two types of time: linear and circular. Though directional, musical time is neither linear nor circular; it is *multistoried*.

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12 Begbie, _Resounding Truth_, 280-283.
Making sense of music means perceiving many levels of tension and resolution simultaneously. Especially important for our purposes is the fact that every downbeat kicks forward a wave on another level. The momentum of the upper waves is dependent on the tensions and resolutions of the lower waves. One level’s return is always another’s advance. Every return closes and opens, completes and extends, resolves and intensifies. Music holds our attention because as long as the piece is running, we are aware that there is at least one wave at a higher level that is not yet closed. And so we expect and usually want more. In this way, we are pulled forward by the music and pulled in and kept in the story.

There are many examples of what these rhythmical levels create in us. Elain Elias’ “Just for you” is a Smooth Jazz song in 4/4, yet there is something in the song that keeps us wanting in anticipation to where the rhythm and chord progression is going to take us (Example on CD # 1, track 49). The same is true in a much more upbeat song like Gershwin’s “I got rhythm” (Example on CD # 1, track 50). As rhythm gets more complex we are kept even more in ETRs sequence that keeps surprising us because the rhythm is not a normal 4/4 or 3/4 rhythm. An example of this is Gershwin’s “Fascinating Rhythm” (Example on CD # 1, track 51). Then when we listen to Igor Stravinsky’s “The Rite of Spring,” we are constantly kept in tension because we have no sense of the rhythm unless we sit in the orchestra with the musical score in front of us (Example on CD # 1, track 52).

A musician who understands this multi-leveled musical pattern also knows the important skill of phrasing musical lines. One example of musical phrasing is from my own album, “Making Melody,” where the skill of phrasing is exemplified in the song “Far, Far Beyond the Heavens.” I connect the musical phrases or levels through my breathing—or by not breathing—and also by not stopping the tone as the piano takes over the melody line. Thus, I draw the listener into the music (Example on CD # 1, track 48).

The theological implication of music on more than one level is that there is always hope if we live on more than one level. God moves not just in mysterious ways but also in mysterious waves. God invites people to live on more than one level. That is how God keeps them hoping and anticipating. Frequently in Scripture a promise is made, and the first fulfillment that comes, though genuine, fails in some way to match up to expectation. In Genesis 12:1-3, Abraham is given the promise that he will have a land, be blessed and be the father of a great nation, and that in time he will be the one through whom all the families of the earth will be blessed. Within Genesis this is only partly fulfilled. The blessing of the nations is foreshadowed in Jacob and Joseph, but the true fulfillment is not until the coming of Christ (Gal 3:16).
The same is true prophecy in Scriptures. The prophets gave prophetic hope or anticipation. They spoke into their times—first level, and into the near future—second level, then pointed to Christ—third level, yet they spoke prophetically into the future revealing future events in God’s redemptive plan—fourth level.

But does this kill the hope? No. It gives prophetic hope. The incomplete fulfillments spur on God’s people to hope all the more. Resolutions at the lower level kick forward higher waves. However, there are still future unfulfilled promises in the return of Christ, which reminds us that there are still waves on even higher levels waiting to be fulfilled. Thus music reminds us that we are living in an “already-not-yet” reality where continuous strings of ETRs on many levels still waits to be resolved—indeed, to return home. Because of its multilevel wave structure, and because there is always a wave reaching forward at a higher level, and there are enough downbeats to remind us of that, music has the power to introduce us to this kind of enriching meantime and help us understand more deeply what it means to wait on God.

Musical Silence

One of the reasons I did not like going to church as a young boy was because of the many moments of silence in the service, especially in the Communion service. All musicians know how important silence is in music. Empty bars or parts of bars occur in virtually every musical piece. Rests are an inseparable part of any composition. On a more modest and subtle level, silences mark the transition from one musical sentence to the next by way of caesura. Silence also demarcates the beginning and the end of a piece of music. In musical theory, silence is not always referred to as the point where musical sounds actually cease to exist. Moments of silence are experienced during sustained fermatas, extreme pianissimos, or when a complex harmony dissipates into a sparing use of the tone material. In music, metrical waves extend even through silence. We can sense them even when there is no music. This is how compositions of music can include so much silence; the space is not empty, and a skillful composer will know how to make that clear. One great musical example is how the opening of the theme music of John Williams’ Jaws generates its edge-of-the-seat terror largely through silence (Example on CD # 1, track 53). Also the final bars of Sibelius’s Fifth Symphony are, in essence, silence punctuated by six chords, creating a remarkably intense longing for resolution—
returning home. These silences sound charged because of the memory of what has been and the anticipation of what will be, so we are pulled in and held in.

Also here there are biblical examples. God’s silence was evident in the lives of Job and Jesus. However, as we get insight into the stories we know that even in the most numbing of silences, when God’s absence seems most deadening, God is at work. The restoration of Job and the raising of the crucified Jesus from the dead send a wave arching through the silence to restoration and resurrection day. And by the Spirit we can catch it and sense it—and the silence can live. That is how countless Christians throughout biblical and Christian history have managed to endure in the most hopeless of circumstances—in prison, torture, mental illness, childlessness, forsakenness and acute loss.

Resolution Never the Same as Equilibrium

Returning home is not a simple back to the beginning. Even if the destination is a note-for-note repetition, it marks the culmination of a kind of sonic journey, so it will be heard as different—as fuller and richer. The final chord is different from the first chord although they are the same. It is different because it is experienced in light of the journey through the composition. There are many musical examples of this. When we listen to John Williams’ “Schindler’s List,” we are drawn into the beautiful melody line played by the solo violin. However, when the main theme returns after the first verse, although the notes are the same, we have a new experience, because we relate them to the notes and chords we heard before—they are technically the same and yet, they are not experientially the same. John Williams enforces this reality by lifting the melody line up an octave in the second stanza (Example on CD # 1, track 54). Another example is Eva Cassidy’s “Somewhere over the Rainbow,” where she sings the second verse similar to the first and yet the experience is remarkably different (Example on CD # 1, track 55).

There are many similar experiences in life. We are never the same after one experience. Life experiences change us. When we go on a journey, the journey has in some way changed or enriched us so that when we return home, “home” is experienced in a different way than it was before. There are also biblical examples, such as the parable of the Prodigal Son (Luke 16). The father had not changed; the house had not changed; the circumstances at home had not changed; but the journey had changed the young man and it gave him the chance to experience home in a totally different and new way. Another example of this is our coming to “Heaven” as it is sometimes referred to as coming “back to Eden”; and yet it is not, because of the life journey through consonance-dissonance-consonance. We shall, indeed, gain access again to the Tree of life, but Genesis 1-2 is not the same experience as Revelation 21-22 even though both realities are lived in God’s presence.
Another feature in most of the music we hear is that it mixes sounds by letting two or more notes sounding simultaneously. Three notes—C, E and G—sounding simultaneously, create a simple C major chord. Their sound simultaneously makes the listener hear the chord. Were each note to wipe out the other in a battle for space, harmonic music would not be possible.

This seemingly simple reality is in fact one of music’s greatest powers, and it is of huge significance from the perspective of Christian faith. In my testimony, I shared how the example of sound mix (in my preaching) illustrates the Incarnation and describes the mystery of the full divinity and humanity of Christ by showing the sound mix between two notes (C & E) in a harmonic chord.\(^{14}\) Now imagine adding the fifth—G in the C major chord. Now there are three notes sounding simultaneously occupying the same space, yet independent of one another while existing in total harmony. This is the best illustration of mixed sound to teach the truth of the Trinity—Father, Son, Holy Spirit—being totally equal, filling all in all without forcing each other out, and yet having their individual personhood and roles in the Trinity and existing in total harmony.

**Passing Notes**

A passing note is that which connects two consonant pitches by stepwise motion and usually occurs on a weak beat. When a musician plays a wrong note in a musical composition it is called a big mistake. There are about eighty keys on a piano but there is no delete key. For example, if a musician was to play “Great is Thy Faithfulness” he knows that after the fourth E note (in C major) he must go down to the D note. However, imagine he would make a mistake and go down to the D#. It would be a big mistake and ruin the melody. However, realizing what he has done and thinking quickly, he could make the D# into a *passing note* (since the first D is on a weak beat) that would create a chromatic scale from the E—through D#—down to the D. And thus he would be able to cover over his mistake.

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\(^{14}\) See Appendix 1: My Personal Journey in Music.
Passing notes teach us much about the grace of God. In a sense they are God’s “grace notes.” Many times God takes our big mistakes and makes them into his passing notes. God uses our mistakes as a part of his music to make us more mature in him.

**Jazz Factor—Improvisation**

Jazz improvisation is the process of spontaneously creating fresh melodies over the continuously recycling circle of chord changes. The improviser might depend on the contours of the original tune or solely on the possibilities of the chords’ harmonies. Composed music and improvised music may seem to be opposites, but in musical improvisation they unite in unique mixtures. A common misconception about improvisation is that it is invented out of blue air. While the musicians are spontaneously creating an integrated form of theme and variation, they all know the tune, the possibility of rhythm, chord progression and the ability of their instruments.

I am trained as a classical musician, and when I get a sheet of music in front of me, I know that I am to play the notes on the paper. However, my musical challenge and freedom is to pour my interpretation, emotions and musical skills into the notes to make the music beautiful. A jazz musician gets a sheet of music in front of him with musical chords and his challenge is to create his own notes or melody based on those chords. Both are creating music; one is more restricted to the notes on the paper even though there is a sense of freedom, and the other is freer to create notes though he is restricted or guided by the chord progression.

One musical example is J.S. Bach’s “Siciliana” from the second sonata in G minor for the flute (BWV 1031) where the classical performer plays the music placed before him. He plays the notes written while pouring his interpretation and expression into the notes and thus freely creating beautiful music (Example on CD # 1, track 57). On the other hand, the jazz musician only gets the chord progression and melody of J.S. Bach’s “Siciliana,” and then he has the freedom to improvise over the theme (Example on CD # 1, track 58). Both are playing J.S. Bach “Siciliana”—one is playing the exact notes on the paper, and the other is improvising. The first is more restricted though free to improvise and the other freer though restricted to improvise.

There are many theological examples of this musical reality. It is a good illustration to use when teaching through Romans 14 and 15 about the “weak” brother who is not as free and the “strong” brother who also is guided by love to have balance in his freedom. Furthermore, it beautifully illustrates God leading and guiding Christians to make their own choices based on their knowledge of Scriptures. They can move freely according to God’s Word, yet they are restricted not to go beyond what God has said. They are all to follow the guidelines, but some are freer than others in the way they walk with God.

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15 In musical language, a grace note is a tone added as an ornament like a small addition or decoration to a leading tone or group of tones.

Depth of Simplicity

Many times in music, “less is more.” Many of the simplest melody lines are the ones that are most loved. There are musical examples of great simplicity in the melody line but a moving accompaniment draws the audience in and keeps them hooked to the piece. One example of this is Chopin’s “24 Preludes” for piano, Op. 28, No. 4 in E minor, where the composer takes the listener on a chromatic journey from C major down to E minor. However, the melody is so simple that it would not be possible even to put words to it, and yet, the ETR is so great because Chopin does not take you “home” until he reaches the last chord of the piece. He starts “away” and through dissonant chords makes the listener long for home. However, through delays, he lingers to bring the audience home until the last E minor chord (Example on CD # 1, track 56).

There are also wonderful, theological implications here. God uses the little and insignificant things in life and makes them great and significant. With his accompaniment in our humble service, great things are accomplished. God’s grace and strength is sufficient in our weakness (2 Cor 12:9-10). Indeed, the last shall be first (Matt 19:30), and the least among you will be the greatest (Luke 9:48).

Counterpoint

We have already discussed the word, “counterpoint.” Every musician knows it is hard to write a beautiful song. It is harder to write several individually beautiful songs that, when sung simultaneously, sound as a more beautiful polyphonic whole. The internal structures that create each of the voices separately must contribute to the emergent structure of the polyphony, which in turn must reinforce and comment on the structures of the individual voices. The way that is accomplished in detail is called counterpoint. Counterpoint is prominent in the compositions of J.S. Bach. However, one more recent example of musical counterpoint is Benjamin Britten’s “Young Persons Guide to the Orchestra” where at the end of the composition all the major themes are interwoven into a symphonic whole while at the same time leading to the great finale in the last chords of the piece (Example on CD # 1, track 4).

There are striking theological implications here. There are the simultaneous realities of feeling lost and yet being saved; the reality of good and evil, God and Satan; sorrow and joy; Heaven and Hell and many other subjects that can be illustrated through musical counterpoint.

Music Behind the Music

Another amazing feature in music is music behind the music. At times the listener is left to wonder if there is more to the music than he is able to hear. There seems to be something going on that is not heard. An example of this is J.S. Bach’s “Partita” for solo violin No. 2 in D minor (BVW 1004). Professor Helga Thoene of University of 17 See notes on “Biblical Counterpoint,” 42-44.
Düsseldorf, suggests the “Partita” was written in memory of Bach’s first wife, Maria Barbara Bach who died suddenly on July 7, 1720, while her husband was away on a journey. He returned to find not only that she had died, but also she had actually been buried a week before his return. It is hard to imagine how this must have affected him. Helga Thoene specializes in seeing the hidden messages in baroque music that the twenty-first century approach misses, and her theory is that Bach’s D minor, “Partita” for solo violin is full of hidden references to death and riddled with quotations from his own chorales. In a recording done by The Hilliard Ensemble, called “Morimur,” we hear the singing of various chorales that, according to Thoene, are harmonically and thematically encrypted and revealed in the work. These chorales were in Bach’s mind as he composed the “Partita,” including “Den Tod niemand zwingen kunnt”; three brief fragments of “Den Tod” used as links; an arrangement of the chorale “Auf meinen lieben Gott” for violin and four voices; and Morimur’s centerpiece, a second performance of the 14-minute Chaconne from the “Partita,” in Thoene’s arrangement with voices added. The five movements of the original “Partita” alternate with the unaccompanied Hilliard’s singing chorales, whole or in fragments, followed by eight more chorales, followed by the re-envisioned Chaconne (Example on CD #1, track 5 without voice and track 6 with voice added).

There are many theological truths in this musical illustration. God is composing his own music behind the heard music of our lives. This was true of the life of Jesus. The Passion week shows the disharmonious and haunted music in Jesus’ life as he endured suffering, rejection and crucifixion. He cries out to his Father, “My God, my God, why have you forsaken Me!” (Mark 15:34). How could the Father allow such an ugly and horrible affair to overtake his Son? Yet, the sweet music of resurrection, redemption and hope is heard behind the music of death and horror. There are many great treasures to be found in music as a way to teach and illustrate biblical truths and with this insight, musicians can have a great impact on the culture they engage. The question is, are they personally ready and willing?

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APPENDIX 7

LETTER OF INVITATION

January 10, 2010

Dear musician,
I am writing a doctoral dissertation for Dallas Theological Seminary about the relationship between music, theology and culture.
As a part of this project I am developing a seminar for the musicians and artists in our church. The content of this seminar is developed to help Christian musicians (and artists) gain, first, greater knowledge about the relationship between music, the Bible and theology; second, to help the musician live his life as a disciple of Jesus Christ; and third, to encourage the musician to engage his culture for Christ. Although this seminar is primarily for musicians, many of the principles taught in this could apply to all kinds of artist.

The seminar will be held in our church two Saturdays – 13. and 20. of March. Before the seminar starts each participant will complete a computer-developed questionnaire. The same questionnaire will be taken after the seminar. It is very important that you answer the questionnaire before and after the seminar. This will help me do the research and analysis necessary for the completion of my degree.

Schedule and content:
Saturday morning 13. mars – Pre-test
What is music?
Saturday afternoon 13. mars – How to use music?
A different way to use music
Saturday evening 13. mars – Music and Culture
Saturday morning 20. mars – Music and Culture
Saturday afternoon 20. mars – The life of the musician
Saturday evening 20. mars – The musician engaging
Post-test

I would like to ask you if you will devote yourself to attend the seminar, answer the questionnaire before and after the seminar, and set two Saturdays aside to help me fulfill my research and completion of my degree.

I am convinced that the seminar is going to open up many new visions for our church that will benefit each musician and our whole culture. I believe our church can stand as a primary example to other churches in how to use music as a way to engage our culture if we learn to apply the principles taught in this seminar.

Can you let me know if you will be able to attend by calling me on my mobile number 522212 or by sending an e-mail to jogvanz@livdin.fo. Many thanks!

Greetings,

Jógván Zachariassen
Dear musicians!
The music seminar is getting closer and I am looking forward to being together with you on the 13. and 20. of Mars.
As you know, a part of the seminar is the questionnaire that you will take as a pre-test and post-test on the database provided for this seminar.

Here are some guidelines as to how to answer the questions:
1. The questionnaire is electronic and will be taken directly on your computer screen through the Internet.
2. Here is the username, password and link to the questionnaire:
   Username: sang
   Password: spurningar
   Link: http://www.livdin.fo/JZ/JZ_spurningar_innset.php
3. Please read the instructions before taking the test. Notice that we use the 1-5 scale (1 = no knowledge or interest; 2 = little knowledge or interest; 3 = average knowledge and interest; 4 = good knowledge and interest and 5 = excellent knowledge and interest).
4. Notice that the questions are in Faroese, but in parenthesis the questions are in English also. This is to give you the options to understand even better and to help my advisor understand your answers when the result will be sent to him for analysis.
5. “Demography” is to collect general information about you as a musician.
6. All questions MUST be answered!! It will not be possible to enter “submit” until all questions are answered. If you don’t understand a question call me at 522212 or 322212 – or take a moment to read the question again, before calling.
7. The questions must be answered in one setting. The test will take about 20-30 minutes. So please try to answer all the questions before you do anything else.
8. When you enter “submit” all your answers will be stored on a database that I and my advisor will have access to.
9. None of your demography or questions will be made public until the dissertation is finished. If you want to see your own answers and results after everything is analyzed, you are well come to ask me and I will give you your own results.
10. If you have any technical problems with the questionnaire, please call Einar Vang at 319120 or 243632. He will help with all technical problems.
11. The pre-test must be answered and stored on the database before the seminar begins.

Thank you very much and I look forward to see you all on the 13. of March!

Greetings,

Jógvørn Zachariassen
APPENDIX 9

PILOT TESTING INSTRUMENT

Pilot test - before

Thank you for participating in this research. The information that you provide is crucial to the project. You will get a summary report on the results.

Demographics:

Name: __________________________________________
Sex: __________________
How old were you at your last birthday? ________
How long have you been a musician? ________
How long have you been a believer? ________
How many ears have you been in music ministry? ________
What is your area of music ministry? ________
How long have you been a member of Livdin Church Center? ________

Questions for Hypothesis 1

After this training program, musicians who are followers of Christ will have a biblical/theological understanding of how music can be used to engage culture.

Seminar # 1: Building biblical and theological foundations for music in order to help musicians to engage in secular culture.

Measurement: Knowledge & Understanding (Head)

General concepts: (1) Knowing music in the Bible; (2) Developing a theology of music from the Bible; (3) Understanding how music engages personal and cultural core values.

Summary statement: With unique biblical/theological knowledge of music, the musician will be able to understand and contribute an aspect to the discussion of music in secular culture that will capture the interest of other musicians. It will create an awareness of the theology of music and its role in God’s creative/redemptive plan.

• Questions relating to music in the Bible (1, 2, 3, 7)
• Questions relating to a theology of music extracted from the Bible (4, 5, 6, 8)
• Questions relating to how music engages personal and cultural core values (7, 9, 10)
Learning objectives: I want to know if the musician can explain the major sections of the bible relating to music. If the musician has understood the great difference in the quantity of material of music in the OT and the NT. If the musician is able to take the key passages in the Old Testament and New Testament and harmonize them in to a complete biblical understanding of the application of music. If the musician has a theological understanding of music. If he understands how music must be seen through the lenses of Creation, Fall and Redemption. If the musician knows the different “starting points” that musicians (and artists) use to create their music. If they know what difference it makes to have a Redemptive starting point or a Creation starting point in making music in a secular culture. If the musician understands the theology/philosophy of a biblical counterpoint in light of Creation, Fall and Redemption and how that is expressed through music. If the musician knows how important basic musical theory is to a theological understanding of music. If the musician knows the power in music and how he see in music a demonstration of the longing that human beings have after God. If he is able to use music to help them in their seeking after God. If the musician knows the importance music has in time and how time has developed music historically. And if the musician is able to sit down and write out his own definition of a biblical/theological understanding of music in the Bible.

1. I know and understand the different usage of music in the Bible
   1  2  3  4  5
   none little reasonable good excellent
   The measure of this question is to find out how much the musicians know about music in the Bible.

2. I am able to harmonize the key passages of music in the Old Testament and New Testament
   1  2  3  4  5
   none little reasonable good excellent
   The measure of this question is to find out how well the musicians are able to harmonize some of the key passages in the OT and NT about music.

3. I know and understand the theology of music in the Bible
   1  2  3  4  5
   none little reasonable good excellent
   The measure of this question is to find out how well the musicians are able to go beyond the biblical passages and understand music in light of biblical theology.

4. I know and understand how a biblical theology of music can be applied and used in the church and culture today
   1  2  3  4  5
   none little reasonable good excellent
   The measure of this question is to find out is the musicians are able to connect their knowledge to daily life as musicians.
5. I understand the difference between “salvation” and “creation” starting point in my expression of music.

| none | little | reasonable | good | excellent |

The measure of this question is to find out how much of life/issues musicians are willing to include in their presentation or proclamation of music. Do they just communicate “Christian” values and issues in their music (Salvation starting point), or do they communicate all issues and values of life because they believe Jesus Christ is Lord over all creation (Creation starting point)?

6. I understand and can explain the coexistence between beauty and evil, order and disorder

| none | little | reasonable | good | excellent |

The measure of this question is to find out how much the musician is aware of the struggle between beauty and evil, order and disorder in life and how he is able to demonstrate that through his music.

7. I understand how music expresses a deep human longing after God

| none | little | reasonable | good | excellent |

The measure of this question is to find out whether the musician knows how much musical expressions in secular culture reveal how deeply people are searching for God.

8. I understand how harmony, rhythm, tone color and melody can be used to teach theology

| none | little | reasonable | good | excellent |

The measure of this question is to find out if the musician knows how much music theory reflects, demonstrates and teaches theology.

9. I understand how different styles and forms of music have developed historically

| none | little | reasonable | good | excellent |

The measure of this question is to find out how much the musician knows about the development of music in biblical history and (church) history.

10. I can write out my own definition of a biblical/theological understanding of music

| none | little | reasonable | good | excellent |

The measure of this question is to find out if the musician is able to define his own definition of music from a biblical and theological viewpoint.
Questions for Hypothesis 2

After this training program, musicians who are followers of Christ will be more willing to develop personal character and growth in Christ.

Seminar 2: Developing personal character, integrity and beauty in the life of the musician as a disciple of Jesus Christ.

Measurement: Attitude & Opinions (Heart)

General concepts: (1) For what purpose God has made me; (2) my walk with Christ; (3) my attitudes, behavior and character as a Christian individual who is a musician.

Summary statement: Feeling deeply the love of Christ the musician will want to develop and intimate relationship with Christ and learn to become an authentic and whole person whose character will be an example to the people he interacts with.

• Questions relating to how God has made me (1, 2, 9)
• Questions relating to my walk with Christ (3, 4, 7)
• Questions relating to character, attitude and behavior (5, 6, 8, 10)

Learning objectives: I want to know the musician’s attitude to how God has formed them with personality, passions, experiences, skills and spiritual gifts. To know their opinion on what they can learn from biblical characters who understood Gods formation of their lives. To know if the musicians see the relationship with how God has shaped them and where and how they serve God with their musical ability now. To know the musician’s attitude to why they do what they are doing. To know the musician’s attitude to and feelings to how much he is loved by God. To know the musician’s attitude to how much potential there is for his life. To know if the musician really wants to get intimate with Christ. To know if he has a humble attitude to his giftedness. To know what the musician does to cultivate a deep relationship with Christ. To know if the musician is willing to learn from other examples – both biblical and historical. To know if the musician sees his own brokenness and realizes his need for Christ every step of the way. To know if the musician is ready to confess his sinfulness and selfishness for Christ. To know if the musician is becoming a person of integrity and honesty in all areas of his life. To know if the musicians character remains the same although his role and audience my change. To know if the musician really wants to be accountable to other believers. To know if the musician knows he is a testimony to others. And to know what attitude the musician has towards the church – even a church that does not support his ministry as a musician wholeheartedly.

1. I see the relationship between my giftedness in music and being a disciple of Christ

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The measure of this question is to find out if the musician’s attitude to the fact that his natural and spiritual gifts in music are to be used in his walk with Christ for God’s glory.

2. I truly feel that God loves me so much that he wants me to succeed as a musician

   1 none   2 little   3 reasonable   4 good   5 excellent

   The measure of this question is to find out if the musician feels deep within his heart that God loves him and accepts him as his child and that he wants him to succeed in what God has called him to do.

3. I desire to walk in a closer and more intimate relationship with Christ

   1 none   2 little   3 reasonable   4 good   5 excellent

   The measure of this question is to find out if the musician wants to draw near to God.

4. My world view is shaped by the testimony of biblical models/characters

   1 none   2 little   3 reasonable   4 good   5 excellent

   The measure of this question is to find out if biblical examples inspire musicians to live in the same way.

5. I want to develop an aesthetic world view that promotes beauty and harmony

   1 none   2 little   3 reasonable   4 good   5 excellent

   The measure of this question is to find out if the musician is willing to promote the beauty of God’s creation – also by pointing out evil and disharmony.

6. I want to pursue excellence in life

   1 none   2 little   3 reasonable   4 good   5 excellent

   The measure of this question is to find out if the musician is committed to excellence in his life and music.

7. I understand my responsibility as a musician to live as a committed disciple of Christ

   1 none   2 little   3 reasonable   4 good   5 excellent

   The measure of this question is to find out if the musician sees himself as a living testimony that will attract other musicians to Christ.

8. I have the desire to be an authentic and whole person

   1 none   2 little   3 reasonable   4 good   5 excellent

   The measure of this question is to find out if the musician is willing to face who he really is as a human being – made in the image of God, marred by sin, and being remade into the likeness of Christ.
9. I am willing to let God change my sinful habits

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The measure of this question is to find out how sensitive musicians are to sin in their lives.

10. I believe the church is a community of believers who keep me from becoming selfish and prideful

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The measure of this question is to find out how willing a musician is to be an active participant in his church who is willing to share his life openly with other believers in community.

Questions for Hypothesis 3

*After this training program, musicians who are followers of Christ will be better equipped and more willing to engage culture for Christ*

Seminar 3: Implementing a method to help musicians to understand and engage in secular culture. To translate the Gospel through one of the primary languages of culture: Music!

**Measurement:** Behavior & Performance (Hands)

**General concepts:** (1) Willingness to understand culture; (2) Behaving accordingly to a Christian worldview; (3) Willingness to engage culture.

**Summary statement:** With a grounded understanding of the different opportunities and challenges of culture the musician is willing to engage in a way that will have a great impact for Christ.

- Questions relating to the understanding of culture (1, 2, 3)
- Questions relating to worldview (4, 5, 6)
- Questions relating to engagement in culture (7, 8, 9, 10)

**Learning objectives:** I want to know whether musicians understand Western European culture and if they are willing to engage that culture. If they understand the different ways in which Christians live in their culture and whether the musicians are ready to have their own behavior in their culture. If musicians understand how big of a role music plays in the culture of the Faroe Islands and whether they are willing and ready to get involved in the music culture of the Faroe Islands with something special to contribute. Whether biblical models will change the musician’s behavior to become more willing to engage culture. If the musician is willing to take responsibility for his creative gifts and use them in his music. How ready the musician is to become a part of the artistic community and yet be faithful to his calling as a disciple of Jesus Christ. I want to know if the musician’s
performance of music will open up discussions about the values that his music presents. If the musician is willing to challenge his church to get involved to produce musicians/artists who will be trained to engage their culture. Whether the musicians are willing to do the work that makes them masters of their trade and effective participants in their culture. And whether the musicians are able to take all the elements of this seminar and write out their own working plan on how they will engage their culture for Christ.

1. I am willing to explore the different approaches Christians have to the way they live in their own culture

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The measure of this question is to find out if the musician is willing to enter the discussion about how Christian musicians are to live in relation to their culture.

2. I am actively engaged to understand the importance of music in my own culture

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The measure of this question is to find out if the musicians actively research or discovers how large role music has in the culture of the Faroe Islands.

3. When I see how biblical models engaged their culture through their career, I am inspired to engage my own culture through my career

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The measure of this question is to find out whether and how musicians are inspired by biblical models who engaged their culture in their time.

4. I believe it is my responsibility to bring my worldview to action in creative ways through music

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The measure of this question is to find out how much the musician takes responsibility to bring his aesthetic worldview in creative ways to action among the musical environment he travels.

5. I will demonstrate the difference of being in the world and being of the world as a musician

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The measure of this question is to find out to what extent the musicians applies Jesus’ words in John 17:21.

6. I believe my music reflects values that impact my culture

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The measure of this question is to find out if the musician is willing to use his music in order to participate in the discussion about life among artists and musicians to bring another view on the values that are being discussed.

7. I will participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music
   1 2 3 4 5
   none little reasonable good excellent
   The measure of this question is to find out if the musician is willing to participate in the discussion to bring together the gap between sacred and secular music.

8. I will help my church equip musicians to reach their culture
   1 2 3 4 5
   none little reasonable good excellent
   The measure of this question is to find out how much the musician is involved in his own church in order to help make Christ more visible in culture through other musicians in the church.

9. I am willing to continue to develop as a musician and disciple of Christ in order to engage my culture through music
   1 2 3 4 5
   none little reasonable good excellent
   The measure of this question is to find out how active the musician is in pursuing continual growth and development in order to be better equipped to engage his culture.

10. I can write out a personal plan to use my biblical/theological understanding of music, combined with a personal growth plan as a disciple of Christ, to engage secular culture for Christ
    1 2 3 4 5
    none little reasonable good excellent
    The measure of this question is to find out how willing the musician is to take all the principles from this seminar and apply them to his life.

**Instrument for Measuring Program Development – after Pilot testing**

Thank you for participating in this research. The information that you provide is crucial to my project. You will get a summary report on the results. The questionnaire uses a five-point Likert Scale ranging from 1 (none progress or development) to 5 (excellent progress and development).

An example is provided following:

1 2 3 4 5
none little reasonable good excellent
The questionnaire will ask about ten questions for each of the three hypotheses. Thirty
questions together. This same questionnaire will be taken two times during the seminar.
Once before and once after the seminar is finished. A comparison will be made between
the pre-test results and the post-test results to prove or disprove the predicted hypotheses
of changed behavior in the participants.

Demographics:
Name: __________________________________________
Sex: ______
How old were you at your last birthday? _______
How long have you been a musician? _______
How long have you been a believer? _______
How many years have you been in music ministry? _______
What is your area of music ministry? _______
How long have you been a member of Livdin Church Center? _______

Questions for Hypothesis 1

After this training program, musicians who are followers of Christ will have a
biblical/theological understanding of how music can be used to engage culture.

Measurement: Knowledge & Understanding (Head)

1. I know and understand the different usage of music in the Bible
   1 2 3 4 5
   none little reasonable good excellent

2. I am able to see how passages about music in the Old Testament and New
   Testament fit together
   1 2 3 4 5
   none little reasonable good excellent

3. I know and understand why and how a theology of music can be developed from
   the Bible
   1 2 3 4 5
   none little reasonable good excellent

4. I know and understand how music in the Bible can be applied and used in the
   church and culture today
   1 2 3 4 5
   none little reasonable good excellent

5. I know that some musicians primarily use Christian concepts in their music and
   other musicians use concepts from all creation in their music.
   1 2 3 4 5
   none little reasonable good excellent
6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder

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7. I understand how music expresses a deep human longing after God

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8. I understand that harmony, rhythm, tone color and melody can be used to teach theology

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9. I understand how different styles and forms of music have developed in the Bible and history

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10. I can write in my own words my understanding of music in the Bible

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**Questions for Hypothesis 2**

*After this training program, musicians who are followers of Christ will be more willing to develop personal character and growth in Christ.*

**Measurement: Attitude & Opinions (Heart)**

1. I see the relationship between my giftedness in music and being a disciple of Christ

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2. I truly feel that God loves me so much that he wants me to succeed as a musician

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3. I desire to walk in a closer and more intimate relationship with Christ

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4. My world view is shaped by the testimony of people in the Bible

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5. I desire to develop and promote an aesthetic world view
   1 2 3 4 5
   none little reasonable good excellent

6. I want to pursue excellence
   1 2 3 4 5
   none little reasonable good excellent

7. I understand my responsibility as a musician to live as a committed disciple of
   Christ
   1 2 3 4 5
   none little reasonable good excellent

8. I have the desire to be an authentic and real person
   1 2 3 4 5
   none little reasonable good excellent

9. I am willing to let God change my sinful habits
   1 2 3 4 5
   none little reasonable good excellent

10. I believe the church is a community of believers who keep me from becoming
    selfish and prideful
    1 2 3 4 5
    none little reasonable good excellent

Questions for Hypothesis 3

After this training program, musicians who are followers of Christ will be skillfully
equipped in the church to engage culture

Measurement: Behavior & Performance (Hand)

1. I want to discover the different attitudes Christians have towards our non-
   Christian culture.
   1 2 3 4 5
   none little reasonable good excellent

2. I am actively engaged to understand the importance of music in my own culture
   1 2 3 4 5
   none little reasonable good excellent

3. When I see how people in the Bible engaged their culture, I am inspired to engage
   my own culture
   1 2 3 4 5
4. I believe it is my responsibility to bring my worldview to action in creative ways through music
   1  2  3  4  5
   none little reasonable good excellent

5. I will demonstrate the difference of being in the world and being of the world as a musician
   1  2  3  4  5
   none little reasonable good excellent

6. I believe my music reflects values that impact my culture
   1  2  3  4  5
   none little reasonable good excellent

7. I am willing participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music
   1  2  3  4  5
   none little reasonable good excellent

8. I am willing help my church equip musicians to reach their culture
   1  2  3  4  5
   none little reasonable good excellent

9. I am willing to continue to develop as a musician and disciple of Christ in order to engage my culture through music
   1  2  3  4  5
   none little reasonable good excellent

10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ
    1  2  3  4  5
    none little reasonable good excellent
APPENDIX 10
PILOT TESTING RESULTS AND CONCLUSIONS

After finishing the questions for the instrument, a pilot test was made on six individuals to see if they understood the questions. All questions were discussed to see if the intended meaning for each was understood. As a result of the tests and discussions some of the questions were reworded and corrected in the “after pilot testing” questionnaire.

Purpose with pilot testing:
This pilot test was not a final pre- and post-test. The seminar was not taught for the people who were pilot tested. Rather, pilot test was administered to help me find out how the participants in the seminar would understand or misunderstand the questions/answers to be measured.

How the pilot testing helped me
The pilot test was helpful in many ways. First, it was interesting to see how the participants understood and misunderstood the questions. Many of the questions were too wordy or too difficult to understand. From their suggestions some changes were made and during the months until March 2010 the questions reworded. Second, everyone agreed that the questionnaire be translated to Faroese. This was important because many of the participants would not be able to do the test in English. Everyone speaks English in the Faroe Islands, but on a basic level. Third, the pilot test participants discussed how I would calculate the scoring in the analysis. They wondered how I could see progress or change in the participants after the seminar. For example, if the pre-test score of one participant was 4 and then the same participant got a post-test score of 2, because after the seminar he realized how little he knew about the subject, how will I be able to prove that the seminar helped him? How will this influence the final score analysis and how will that impact the result of my hypothesis? These questions were taken into consideration.

The results from the six participants in the pilot testing were as follows. First, there was a demographics section, then a score section, and thirdly, the participants gave their comments.

Pilot Testing Participant 1

Demographics:
Name: Anna D. Háberg
Sex: Female
How old were you at your last birthday? 43 years
How long have you been a musician? 33 years
How long have you been a believer? 38 years
How many years have you been in music ministry? 31 years
What is your area of music ministry? Worship leader (singer)
How long have you been a member of Livdin Church Center?  8 years

Scores:

![Instrument Measurement](image)

Comments:
The primary difficulty Anna faced was her ability to read the questions in English. She misunderstood some of the words. Anna suggested that I do the questionnaire in Faroese for the seminar.

1:2 – did not understand the meaning of the word “harmonize.” She had understood it as the musical term “harmony” and therefore not understood the question. I could have used a word like “explain” or “fit together”

1:3 – the term “theology of music” was new to her. Not until I explained to her the content of a theology of music did she understand. However, she did not see the need to change the question because in the pre-test the participant could write 1 or 2 and then in the post-test the participant could write 3 or 4 when he understood it better.

1:5 – did not write anything because she did not understand the question at all. When I explained the question to her, she understood it and was excited about the question. She came with one example on how I could reword this question: “I understand that some musicians only express issues about Christian life in their music and other musicians express issues about everything in creation and salvation in their music.” I still need to work on the wording of this question.

1:6 – this was a good question, but she suggested that I put the phrase “how music can express” in between “explain” and “the coexistence.”

1:8 – this was a totally new concept to her, and she had never thought that basic music theory can be used to teach theology.

2:6 – she suggested I take “in life” out of the question.

3:1 – did not understand this question until I explained it to her. Therefore I need to reword this question. Example: “I want to know why Christians live in many different ways in our culture.” Or “I want to explore why Christians react differently to how people live in our culture.” Or “I want to discover the different ways Christians live among non-Christians in our culture.”

3:3 – did not understand the word “models” and suggested I used “people” or “persons.” The word “career” also disturbed her since career in her mind was only on a professional
level. Many of our musicians have careers and are not professional musicians. But still, they want to engage their culture through music as much as they have time to do as a “hobby” or “ministry.” So I need to find another concept for career. Maybe I could use concepts like “daily life” or “opportunities”?

3:10 – this is a question that is not possible to answer before the seminar, because the question assumes the person is already practicing the content of the seminar. However, they found the question challenging and thought it would be a good measurement to see how willing musicians are to write their own plan after the seminar.

**Pilot testing participant 2**

**Demographics:**
Name: Pætur Háberg
Sex: Male
How old were you at your last birthday? 54 years
How long have you been a musician? 33 years
How long have you been a believer? 42 years
How many years have you been in music ministry? 33 years
What is your area of music ministry? Worship (musician/bass player)
How long have you been a member of Lívdin Church Center? 8 years

**Scores:**

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Instrument Measurement

Pilot Test 2
```

**Comments:**
The test was discussed together with his wife Anna, so many of the comments made in Anna’s test, Pætur would also agree with. As with Anna, the primary difficulty Pætur faced was his ability to read the questions in English. He misunderstood some of the words and suggested that I do the questionnaire in Faroese for the seminar. 1:5 – need to be reworded because he did not understand the question. However, when I explained the question or concept, he found the subject exciting. 1:6 – this was a good question but suggested that I put the phrase “how music can express” in between “explain” and “the coexistence.” 2:6 – suggested I take “in life” out of the question.
3:1 – like his wife Anna, he did not understand this question until I explained it to him.
3:10 – this is a question that is not possible to answer before the seminar because the question assumes the person already is practicing the content of the seminar.

**Pilot testing participant 3**

Demographics:
Name: Rúni Lómstein
Sex: Male
How old were you at your last birthday? 34 years
How long have you been a musician? 22 years
How long have you been a believer? 29 years
How many years have you been in music ministry? 19 years
What is your area of music ministry? Music director, keyboard
How long have you been a member of Lívdin Church Center? 8 years

**Scores:**

![Instrument Measurement](Image)

**Comments:**
1:2 – the words “harmonize” and “key passages” are misleading. Key passages may be different for different musicians.
1:3 – difficult for normal musicians, who are not thinking theologically, to understand.
1:4 – again normal musicians, who are not thinking theologically, do not think in theological terms.
1:5 – impossible to understand unless you have some introduction to the thought.
1:6 – this was a good question but he suggested that I put the phrase “how music can express” in between “explain” and “the coexistence.”
1:8 – instead of “I understand how...”, in this case it is better to write, “I understand that...” Also “teach theology” is a broad term. Is it possible to be more specific?
1:9 – identify music in the Bible and music in history in the question, if possible.
1:10 – is it possible to find another word for “definition”? 
3:3 – instead of “model,” use “people” or “persons” or “characters.” Also “career” indicates that the question is designed for professional musicians only. If it is also meant for amateurs as well, try to find another word for “career.”
3:10 – Difficult to know before the seminar and is maybe also too professional. Rúni suggests I do the test in Faroese in the seminar.

**Pilot testing participant 4**

Demographics:
Name: Pauli Djurholm
Sex: Male
How old were you at your last birthday? 44 years
How long have you been a musician? Off and on since I was 14 years
How long have you been a believer? 15 years
How many years have you been in music ministry? 11 years
What is your area of music ministry? Drummer
How long have you been a member of Lívdin Church Center? 8 years

**Scores:**

![Instrument Measurement](image)

**Comments:**
Since I presented the test in English, Pauli commented that he needed to go into Google Translator to look up some of the words I have used in the questions.
1:5 – The question about salvation or creation starting point, Pauli found hard to understand without any explanation.
2:6 – Pauli commented that this question can be answered in two ways if he was going to answer it as a musician or if he was going to answer it as a family man.
Pauli also found my wording for hypothesis 3 difficult to understand.
3:3 – This question requires more knowledge to have an opinion.
3:10 – I need to explain if I want their definition based on the seminar or if I want to know if they are able to give a general definition as musicians. Since he had not attended the seminar yet, it was hard to answer.
Translate the test to Faroese for the seminar.

Pilot testing participant 5

Demographics:
Name: Unn V. Zachariassen
Sex: Female
How old were you at your last birthday? 40 years
How long have you been a musician? 35 years
How long have you been a believer? 35 years
How many years have you been in music ministry? 31 years
What is your area of music ministry? Drama leader (singer, guitar)
How long have you been a member of Lívdin Church Center? 8 years

Scores:

Comments:
My language or sentence structure can be difficult to understand.
I tend to assume pre-knowledge from the musicians in some of the questions. Be careful not to assume too much.
Translate the test to Faroese for the seminar.

Pilot testing participant # 6

Demographics:
Name: Ilda Lómstein
Sex: Female
How old were you at your last birthday? 27 years
How long have you been a musician? 17 years
How long have you been a believer? 17 years
How many years have you been in music ministry? 31 years
What is your area of music ministry? Drama leader (singer, guitar)
How long have you been a member of Livdin Church Center? 6 years

Scores:

Comments:
1:3 – in connection with the word “theology,” do you mean the reason “why” or “how” I know and understand the theology of music in the Bible?
1:6 – this was a good question but suggested that I put the phrase “how music can express” in between “explain” and “the coexistence.”
2:5 – is it not aesthetic beauty and harmony?
3:5 – instead of “I will,” use “I want to”?
3:7 – instead of “I will,” use “I want to” or “I would like to”?
Ilda suggests I do the test in Faroese in the seminar.
APPENDIX 11

INSTRUMENT FOR MEASURING PROGRAM DEVELOPMENT

Demographics:
Name: __________________________________________
Sex: ______
How old were you at your last birthday? ______
How long have you been a musician? ______
How long have you been a believer? ______
How many years have you been in music ministry? ______
What is your area of music ministry? ______
How long have you been a member of Livdin Church Center? ______

Questions for Hypothesis 1

1. I know and understand the different uses of music in the Bible.
   1 2 3 4 5
   none little reasonable good excellent

2. I am able to see how passages about music in the Old Testament and New Testament fit together.
   1 2 3 4 5
   none little reasonable good excellent

3. I know and understand why and how a theology of music can be developed from the Bible.
   1 2 3 4 5
   none little reasonable good excellent

4. I know and understand how music in the Bible can be applied and used in the church and culture today.
   1 2 3 4 5
   none little reasonable good excellent

5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music.
   1 2 3 4 5
   none little reasonable good excellent

6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder.
   1 2 3 4 5
   none little reasonable good excellent
7. I understand how music expresses a deep human longing after God.
   1 2 3 4 5
   none little reasonable good excellent

8. I understand that harmony, rhythm, tone color and melody can be used to teach theology.
   1 2 3 4 5
   none little reasonable good excellent

9. I understand how different styles and forms of music have developed in the Bible and history.
   1 2 3 4 5
   none little reasonable good excellent

10. I can write in my own words my understanding of music in the Bible.
    1 2 3 4 5
    none little reasonable good excellent

Questions for Hypothesis 2

1. I see the relationship between my giftedness in music and being a disciple of Christ.
   1 2 3 4 5
   none little reasonable good excellent

2. I truly feel that God loves me so much that he wants me to succeed as a musician.
   1 2 3 4 5
   none little reasonable good excellent

3. I desire to walk in a closer and more intimate relationship with Christ.
   1 2 3 4 5
   none little reasonable good excellent

4. My world view is shaped by the testimony of people in the Bible.
   1 2 3 4 5
   none little reasonable good excellent

5. I desire to develop and promote an aesthetic world view.
   1 2 3 4 5
   none little reasonable good excellent

6. I want to pursue excellence.
   1 2 3 4 5
   none little reasonable good excellent
7. I understand my responsibility as a musician to live as a committed disciple of Christ.
   1 none 2 little 3 reasonable 4 good 5 excellent

8. I have the desire to be an authentic and real person.
   1 none 2 little 3 reasonable 4 good 5 excellent

9. I am willing to let God change my sinful habits.
   1 none 2 little 3 reasonable 4 good 5 excellent

10. I believe the church is a community of believers who keep me from becoming selfish and prideful.
    1 none 2 little 3 reasonable 4 good 5 excellent

Questions for Hypothesis 3

1. I want to discover the different attitudes Christians have towards our non-Christian culture.
   1 none 2 little 3 reasonable 4 good 5 excellent

2. I am actively engaged in learning the importance of music in my own culture.
   1 none 2 little 3 reasonable 4 good 5 excellent

3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture.
   1 none 2 little 3 reasonable 4 good 5 excellent

4. I believe it is my responsibility to bring my worldview to action in creative ways through music.
   1 none 2 little 3 reasonable 4 good 5 excellent

5. I will demonstrate the difference of being in the world and being of the world as a musician.
   1 none 2 little 3 reasonable 4 good 5 excellent

6. I believe my music reflects values that impact my culture.
7. I am able to knowledgably participate in the discussion and debate about *sacred* (Christian) and *secular* (non-Christian) music.

8. I am willing to help my church equip musicians to reach their culture.

9. I am willing to continue to develop as a musician and disciple of Christ in order to engage my culture through music.

10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ.
## APPENDIX 12

**PRE- AND POST-TEST RESULTS ANALYZED**

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<th>Pretest #1</th>
<th>#2 Alex Jacobsen</th>
<th>#3 Anja Hansen</th>
<th>#4 Anna Háberg</th>
<th>#5 Ása Jókladal</th>
<th>#6 Beinta Hammer</th>
<th>#7 Benjamin Petersen</th>
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**APPENDIX 13**

**PRE- AND POST-TEST ANSWERS TO ONLINE QUESTIONS**

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<th>Question</th>
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<td>1-1. I know and understand the different usage of music in the Bible</td>
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<td>1-2. I am able to see how passages about music in the Old Testament and New Testament fit together</td>
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<td>1-3. I know and understand why and how a theology of music can be developed from the Bible</td>
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<td>1-4. I know and understand how music in the Bible can be applied and used in the church and culture today</td>
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<td>1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music</td>
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<td>1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder</td>
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<td>1-7. I understand how music expresses a deep human longing after God</td>
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<td>1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology</td>
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<td>1-9. I understand how music has developed in the Bible and history</td>
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<td>1-10. I can write in my own words my understanding of music in the Bible</td>
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<td>2-1. I see the relationship between my giftedness in music and being a disciple of Christ</td>
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<td>2-2. I truly feel that God loves me so much that he wants me to succeed as a musician</td>
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<td>2-3. I desire to walk in a closer and more intimate relationship with Christ</td>
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<td>2-4. My world view is shaped by the testimony of people in the Bible</td>
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<td>2-5. I desire to develop and promote an aesthetic world view</td>
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<td>2-6. I want to pursue excellence</td>
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<td>2-7. I understand my responsibility as a musician to live as a committed disciple of Christ</td>
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<td>2-8. I have the desire to be an authentic and real person</td>
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<td>2-9. I am willing to let God change my sinful habits</td>
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<td>2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful</td>
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<td>3-1. I want to discover the different attitudes Christians have towards our non-Christian culture</td>
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<td>3-2. I am actively engaged to understand the importance of music in my own culture</td>
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<td>3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture</td>
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<td>3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music</td>
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<td>3-5. I will demonstrate the difference of being in the world and being of the world as a</td>
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3-6. I believe my music reflects values that impact my culture 3
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music 4
3-8. I am willing to help my church equip musicians to reach their culture 3
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music 4
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 5

**Post-test. Date: 29-3-2010**
Name: Absalon Aargarð

<p>| 1-1. I know and understand the different usage of music in the Bible | 4 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 4 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 4 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 4 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 5 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 5 |
| 1-7. I understand how music expresses a deep human longing after God | 5 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 5 |
| 1-9. I understand how music has developed in the Bible and history | 4 |
| 1-10. I can write in my own words my understanding of music in the Bible | 4 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 4 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 5 |
| 2-3. I desire to walk in a closer and more intimate relationship with Christ | 5 |
| 2-4. My world view is shaped by the testimony of people in the Bible | 4 |
| 2-5. I desire to develop and promote an aesthetic world view | 5 |
| 2-6. I want to pursue excellence | 4 |
| 2-7. I understand my responsibility as a musician to live as a committed disciple of Christ | 5 |
| 2-8. I have the desire to be an authentic and real person | 4 |
| 2-9. I am willing to let God change my sinful habits | 4 |
| 2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful | 5 |
| 3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 5 |
| 3-2. I am actively engaged to understand the importance of music in my own culture | 4 |
| 3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 5 |
| 3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music | 5 |
| 3-5. I will demonstrate the difference of being in the world and being of the world as a musician | 5 |
| 3-6. I believe my music reflects values that impact my culture | 5 |
| 3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 5 |</p>
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<thead>
<tr>
<th>Question</th>
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<tr>
<td>I am willing to help my church equip musicians to reach their culture</td>
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</tr>
<tr>
<td>I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music</td>
<td>5</td>
</tr>
<tr>
<td>I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ</td>
<td>5</td>
</tr>
</tbody>
</table>

**Pre-Test.**

Date: 8-3-2010  
Name: Alex Jacobsen  
Sex: m  
Age: 29  
Years in music: 13  
Years as believer: 19  
Years in music as a Christian: 13  
Area of music: Vocals  
Years of church life: 4  

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<thead>
<tr>
<th>Pre-Test Question</th>
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<tr>
<td>I know and understand the different usage of music in the Bible</td>
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<tr>
<td>I am able to see how passages about music in the Old Testament and New Testament fit together</td>
<td>1</td>
</tr>
<tr>
<td>I know and understand why and how a theology of music can be developed from the Bible</td>
<td>1</td>
</tr>
<tr>
<td>I know and understand how music in the Bible can be applied and used in the church and culture today</td>
<td>1</td>
</tr>
<tr>
<td>I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music</td>
<td>2</td>
</tr>
<tr>
<td>I understand and can explain how music can express the coexistence between beauty and evil, order and disorder</td>
<td>1</td>
</tr>
<tr>
<td>I understand how music expresses a deep human longing after God</td>
<td>3</td>
</tr>
<tr>
<td>I understand how harmony, rhythm, tone and melody can be used to teach theology</td>
<td>1</td>
</tr>
<tr>
<td>I understand how music has developed in the Bible and history</td>
<td>1</td>
</tr>
<tr>
<td>I can write in my own words my understanding of music in the Bible</td>
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</tr>
<tr>
<td>I see the relationship between my giftedness in music and being a disciple of Christ</td>
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<td>I truly feel that God loves me so much that he wants me to succeed as a musician</td>
<td>3</td>
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<tr>
<td>I desire to walk in a closer and more intimate relationship with Christ</td>
<td>4</td>
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<tr>
<td>My world view is shaped by the testimony of people in the Bible</td>
<td>2</td>
</tr>
<tr>
<td>I desire to develop and promote an aesthetic world view</td>
<td>3</td>
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<tr>
<td>I want to pursue excellence</td>
<td>4</td>
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<td>I understand my responsibility as a musician to live as a committed disciple of Christ</td>
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<tr>
<td>I have the desire to be an authentic and real person</td>
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<tr>
<td>I am willing to let God change my sinful habits</td>
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<tr>
<td>I am actively engaged to understand the importance of music in my own culture</td>
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<tr>
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<tr>
<td>I believe it is my responsibility to bring my worldview to action in creative ways through music</td>
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3-5. I will demonstrate the difference of being in the world and being of the world as a musician
3-6. I believe my music reflects values that impact my culture
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music
3-8. I am willing to help my church equip musicians to reach their culture
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Post-Test. Date: 30-3-2010
Name: Alex Jacobsen

1-1. I know and understand the different usage of music in the Bible
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together
1-3. I know and understand why and how a theology of music can be developed from the Bible
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder
1-7. I understand how music expresses a deep human longing after God
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology
1-9. I understand how music has developed in the Bible and history
1-10. I can write in my own words my understanding of music in the Bible
2-1. I see the relationship between my giftedness in music and being a disciple of Christ
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician
2-3. I desire to walk in a closer and more intimate relationship with Christ
2-4. My world view is shaped by the testimony of people in the Bible
2-5. I desire to develop and promote an aesthetic world view
2-6. I want to pursue excellence
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ
2-8. I have the desire to be an authentic and real person
2-9. I am willing to let God change my sinful habits
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
3-2. I am actively engaged to understand the importance of music in my own culture
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music
3-5. I will demonstrate the difference of being in the world and being of the world as a musician
3-6. I believe my music reflects values that impact my culture

3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music

3-8. I am willing to help my church equip musicians to reach their culture

3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music

3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

**Pre-Test.** Date: 12-3-2010
Name: **Anja Hansen**
Sex: k
Age: 39
Years in music: 30
Years as believer: 37
Years in music as a Christian: 30
Area of music: Piano, singing and music teacher
Years of church life: 8

1-1. I know and understand the different usage of music in the Bible

1-2. I am able to see how passages about music in the Old Testament and New Testament fit together

1-3. I know and understand why and how a theology of music can be developed from the Bible

1-4. I know and understand how music in the Bible can be applied and used in the church and culture today

1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music

1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder

1-7. I understand how music expresses a deep human longing after God

1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology

1-9. I understand how music has developed in the Bible and history

1-10. I can write in my own words my understanding of music in the Bible

2-1. I see the relationship between my giftedness in music and being a disciple of Christ

2-2. I truly feel that God loves me so much that he wants me to succeed as a musician

2-3. I desire to walk in a closer and more intimate relationship with Christ

2-4. My world view is shaped by the testimony of people in the Bible

2-5. I desire to develop and promote an aesthetic world view

2-6. I want to pursue excellence

2-7. I understand my responsibility as a musician to live as a committed disciple of Christ

2-8. I have the desire to be an authentic and real person

2-9. I am willing to let God change my sinful habits

2-10. I believe the church is a community of believers who keep me from becoming selfish and proudful

3-1. I want to discover the different attitudes Christians have towards our non-Christian culture

3-2. I am actively engaged to understand the importance of music in my own culture

3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my
own culture

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**Post-test.** Date: 8-4-2010
Name: Anja Hansen

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<table>
<thead>
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<tr>
<td>3-1. I want to discover the different attitudes Christians have towards our non-Christian culture</td>
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<tr>
<td>3-2. I am actively engaged to understand the importance of music in my own culture</td>
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<tr>
<td>3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture</td>
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<tr>
<td>3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music</td>
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</table>
through music

3-5. I will demonstrate the difference of being in the world and being of the world as a musician 4

3-6. I believe my music reflects values that impact my culture 4

3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music 4

3-8. I am willing to help my church equip musicians to reach their culture 4

3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music 4

3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 4

**Pre-Test.** Date: 9-3-2010
Name: Anna D. Háberg
Sex: k
Age: 43
Years in music: 33
Years as believer: 38
Years in music as a Christian: 33
Area of music: worship (singer)
Years of church life: 9

1-1. I know and understand the different usage of music in the Bible 4

1-2. I am able to see how passages about music in the Old Testament and New Testament fit together 2

1-3. I know and understand why and how a theology of music can be developed from the Bible 4

1-4. I know and understand how music in the Bible can be applied and used in the church and culture today 2

1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music 4

1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder 4

1-7. I understand how music expresses a deep human longing after God 4

1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology 4

1-9. I understand how music has developed in the Bible and history 2

1-10. I can write in my own words my understanding of music in the Bible 1

2-1. I see the relationship between my giftedness in music and being a disciple of Christ 4

2-2. I truly feel that God loves me so much that he wants me to succeed as a musician 2

2-3. I desire to walk in a closer and more intimate relationship with Christ 5

2-4. My world view is shaped by the testimony of people in the Bible 4

2-5. I desire to develop and promote an aesthetic world view 4

2-6. I want to pursue excellence 5

2-7. I understand my responsibility as a musician to live as a committed disciple of Christ 4

2-8. I have the desire to be an authentic and real person 5

2-9. I am willing to let God change my sinful habits 4

2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful 4

3-1. I want to discover the different attitudes Christians have towards our non-Christian
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<td>3-2. I am actively engaged to understand the importance of music in my own culture</td>
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<td>3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my</td>
<td>4</td>
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<td>own culture</td>
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<td>3-5. I will demonstrate the difference of being in the world and being of the world as a</td>
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**Post-Test.** Date: 7-4-2010  
Name: Anna D. Háberg

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3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

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<th>Pre-test</th>
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<tr>
<td>Name: Ása Jokladal</td>
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<tr>
<td>Sex: k</td>
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<tr>
<td>Age: 54</td>
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<td>Years in music: 40</td>
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<td>Years as believer: 44</td>
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<td>Area of music: Vocals</td>
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<td>Years of church life: 10</td>
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| 1-1. I know and understand the different usage of music in the Bible | 3 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 2 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 2 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 2 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 2 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 3 |
| 1-7. I understand how music expresses a deep human longing after God | 3 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 3 |
| 1-9. I understand how music has developed in the Bible and history | 3 |
| 1-10. I can write in my own words my understanding of music in the Bible | 3 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 3 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 3 |
| 2-3. I desire to walk in a closer and more intimate relationship with Christ | 5 |
| 2-4. My worldview is shaped by the testimony of people in the Bible | 3 |
| 2-5. I desire to develop and promote an aesthetic world view | 5 |
| 2-6. I want to pursue excellence | 5 |
| 2-7. I understand my responsibility as a musician to live as a committed disciple of Christ | 3 |
| 2-8. I have the desire to be an authentic and real person | 5 |
| 2-9. I am willing to let God change my sinful habits | 5 |
| 2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful | 3 |
| 3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 5 |
| 3-2. I am actively engaged to understand the importance of music in my own culture | 4 |
| 3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 3 |
| 3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music | 4 |
| 3-5. I will demonstrate the difference of being in the world and being of the world as a musician | 4 |
| 3-6. I believe my music reflects values that impact my culture | 4 |
| 3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 3 |
| 3-8. I am willing to help my church equip musicians to reach their culture | 2 |
| 3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 5 |
| 3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 3 |

**Post-test.** Date: 5-4-2010
Name: Ása Jøkladal

<p>| 1-1. I know and understand the different usage of music in the Bible | 3 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 3 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 3 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 4 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 4 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 4 |
| 1-7. I understand how music expresses a deep human longing after God | 4 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 4 |
| 1-9. I understand how music has developed in the Bible and history | 4 |
| 1-10. I can write in my own words my understanding of music in the Bible | 3 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 4 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 3 |
| 2-3. I desire to walk in a closer and more intimate relationship with Christ | 4 |
| 2-4. My world view is shaped by the testimony of people in the Bible | 4 |
| 2-5. I desire to develop and promote an aesthetic world view | 5 |
| 2-6. I want to pursue excellence | 4 |
| 2-7. I understand my responsibility as a musician to live as a committed disciple of Christ | 5 |
| 2-8. I have the desire to be an authentic and real person | 5 |
| 2-9. I am willing to let God change my sinful habits | 5 |
| 2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful | 4 |</p>
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<tr>
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<th>5</th>
</tr>
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<tbody>
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<td>3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music</td>
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<tr>
<td>3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ</td>
<td>4</td>
</tr>
</tbody>
</table>

**Pre-test. Date: 28-2-2010**

Name: **Beinta Hammer**

Sex: k

Age: 32

Years in music: 20

Years as believer: 26

Years in music as a Christian: 16

Area of music: Vocals

Years of church life: 6

<table>
<thead>
<tr>
<th>1-1. I know and understand the different usage of music in the Bible</th>
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</tr>
</thead>
<tbody>
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<td>1-3. I know and understand why and how a theology of music can be developed from the Bible</td>
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<td>1-4. I know and understand how music in the Bible can be applied and used in the church and culture today</td>
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<td>1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music</td>
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<td>1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder</td>
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<td>1-9. I understand how music has developed in the Bible and history</td>
<td>3</td>
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<tr>
<td>1-10. I can write in my own words my understanding of music in the Bible</td>
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</tr>
<tr>
<td>2-1. I see the relationship between my giftedness in music and being a disciple of Christ</td>
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<tr>
<td>2-2. I truly feel that God loves me so much that he wants me to succeed as a musician</td>
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<tr>
<td>2-3. I desire to walk in a closer and more intimate relationship with Christ</td>
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<td>2-4. My world view is shaped by the testimony of people in the Bible</td>
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<td>2-5. I desire to develop and promote an aesthetic world view</td>
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<tr>
<td>2-6. I want to pursue excellence</td>
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</table>
I understand my responsibility as a musician to live as a committed disciple of Christ.

I have the desire to be an authentic and real person.

I am willing to let God change my sinful habits.

I believe the church is a community of believers who keep me from becoming selfish and prideful.

I want to discover the different attitudes Christians have towards our non-Christian culture.

I am actively engaged to understand the importance of music in my own culture.

When I see how people in the Bible engaged their culture, I am inspired to engage my own culture.

I believe it is my responsibility to bring my worldview to action in creative ways through music.

I will demonstrate the difference of being in the world and being of the world as a musician.

I believe my music reflects values that impact my culture.

I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music.

I am willing to help my church equip musicians to reach their culture.

I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music.

I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ.

---

**Post-test.** Date: 23-3-2010

Name: Beinta Hammer

1. I know and understand the different usage of music in the Bible.

2. I am able to see how passages about music in the Old Testament and New Testament fit together.

3. I know and understand why and how a theology of music can be developed from the Bible.

4. I know and understand how music in the Bible can be applied and used in the church and culture today.

5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music.

6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder.

7. I understand how music expresses a deep human longing after God.

8. I understand how harmony, rhythm, tone and melody can be used to teach theology.

9. I understand how music has developed in the Bible and history.

10. I can write in my own words my understanding of music in the Bible.

11. I see the relationship between my giftedness in music and being a disciple of Christ.

12. I truly feel that God loves me so much that he wants me to succeed as a musician.

13. I desire to walk in a closer and more intimate relationship with Christ.

14. My world view is shaped by the testimony of people in the Bible.

15. I desire to develop and promote an aesthetic world view.

16. I want to pursue excellence.

17. I understand my responsibility as a musician to live as a committed disciple of Christ.

18. I have the desire to be an authentic and real person.
2-9. I am willing to let God change my sinful habits
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
3-2. I am actively engaged to understand the importance of music in my own culture
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music
3-5. I will demonstrate the difference of being in the world and being of the world as a musician
3-6. I believe my music reflects values that impact my culture
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music
3-8. I am willing to help my church equip musicians to reach their culture
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Pre-test. Date: 6-3-2010
Name: Benjamin Pedersen
Sex: m
Age: 35
Years in music: 24
Years as believer: 7
Years in music as a Christian: 5
Area of music: Technician and saxophone
Years of church life: 3
1-1. I know and understand the different usage of music in the Bible
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together
1-3. I know and understand why and how a theology of music can be developed from the Bible
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder
1-7. I understand how music expresses a deep human longing after God
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology
1-9. I understand how music has developed in the Bible and history
1-10. I can write in my own words my understanding of music in the Bible
2-1. I see the relationship between my giftedness in music and being a disciple of Christ
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician
2-3. I desire to walk in a closer and more intimate relationship with Christ
2-4. My world view is shaped by the testimony of people in the Bible 4
2-5. I desire to develop and promote an aesthetic world view 3
2-6. I want to pursue excellence 4
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ 3
2-8. I have the desire to be an authentic and real person 4
2-9. I am willing to let God change my sinful habits 3
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful 3
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture 4
3-2. I am actively engaged to understand the importance of music in my own culture 2
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture 3
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music 2
3-5. I will demonstrate the difference of being in the world and being of the world as a musician 4
3-6. I believe my music reflects values that impact my culture 4
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music 4
3-8. I am willing to help my church equip musicians to reach their culture 3
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music 4
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 3

**Post-test.** Date: 24-3-2010
Name: Benjamin Pedersen

1-1. I know and understand the different usage of music in the Bible 3
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together 3
1-3. I know and understand why and how a theology of music can be developed from the Bible 3
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today 3
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music 4
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder 4
1-7. I understand how music expresses a deep human longing after God 4
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology 4
1-9. I understand how music has developed in the Bible and history 4
1-10. I can write in my own words my understanding of music in the Bible 4
2-1. I see the relationship between my giftedness in music and being a disciple of Christ 3
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician 2
2-3. I desire to walk in a closer and more intimate relationship with Christ 5
2-4. My world view is shaped by the testimony of people in the Bible 4
2-5. I desire to develop and promote an aesthetic world view 4
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2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
3-2. I am actively engaged to understand the importance of music in my own culture
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music
3-5. I will demonstrate the difference of being in the world and being of the world as a musician
3-6. I believe my music reflects values that impact my culture
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music
3-8. I am willing to help my church equip musicians to reach their culture
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Pre-test. Date: 27-2-2010
Name: Bjorg Krett Hansen
Sex: k
Age: 14
Years in music: 2
Years as believer: 6
Years in music as a Christian: 1
Area of music: Vocals
Years of church life: 9

1-1. I know and understand the different usage of music in the Bible
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together
1-3. I know and understand why and how a theology of music can be developed from the Bible
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder
1-7. I understand how music expresses a deep human longing after God
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology
1-9. I understand how music has developed in the Bible and history
1-10. I can write in my own words my understanding of music in the Bible
2-1. I see the relationship between my giftedness in music and being a disciple of Christ
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2-8. I have the desire to be an authentic and real person
2-9. I am willing to let God change my sinful habits
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful

3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
3-2. I am actively engaged to understand the importance of music in my own culture
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music
3-5. I will demonstrate the difference of being in the world and being of the world as a musician
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3-8. I am willing to help my church equip musicians to reach their culture
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Post-test. Date: 7-4-2010
Name: Bjørg Krett Hansen

1-1. I know and understand the different usage of music in the Bible
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together
1-3. I know and understand why and how a theology of music can be developed from the Bible
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder
1-7. I understand how music expresses a deep human longing after God
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology
1-9. I understand how music has developed in the Bible and history
1-10. I can write in my own words my understanding of music in the Bible
2-1. I see the relationship between my giftedness in music and being a disciple of Christ
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician
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<tr>
<th>2-3. I desire to walk in a closer and more intimate relationship with Christ</th>
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<tbody>
<tr>
<td>2-4. My world view is shaped by the testimony of people in the Bible</td>
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</table>

**Pre-test.** Date: 11-3-2010  
Name: Eileen Hammer  
Sex: k  
Age: 24  
Years in music: 24  
Years as believer: 6  
Years in music as a Christian: 5  
Area of music: Lead singer, background, choir and soloist  
Years of church life: 6

<table>
<thead>
<tr>
<th>1-1. I know and understand the different usage of music in the Bible</th>
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2. I understand how music has developed in the Bible and history
3. I can write in my own words my understanding of music in the Bible
4. I see the relationship between my giftedness in music and being a disciple of Christ
5. I truly feel that God loves me so much that he wants me to succeed as a musician
6. I desire to walk in a closer and more intimate relationship with Christ
7. My world view is shaped by the testimony of people in the Bible
8. I have the desire to be an authentic and real person
9. I am willing to let God change my sinful habits
10. I believe the church is a community of believers who keep me from becoming selfish and prideful

3. I know and understand the different usage of music in the Bible
4. I am able to see how passages about music in the Old Testament and New Testament fit together
5. I know and understand why and how a theology of music can be developed from the Bible
6. I understand how music can express the coexistence between beauty and evil, order and disorder
7. I understand how music expresses a deep human longing after God
8. I understand how harmony, rhythm, tone and melody can be used to teach theology
9. I understand how music has developed in the Bible and history

Post-test. Date: 22-3-2010
Name: Eileen Hammer
1-10. I can write in my own words my understanding of music in the Bible | 3
2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 5
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 4
2-3. I desire to walk in a closer and more intimate relationship with Christ | 5
2-4. My world view is shaped by the testimony of people in the Bible | 3
2-5. I desire to develop and promote an aesthetic world view | 3
2-6. I want to pursue excellence | 5
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ | 5
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2-9. I am willing to let God change my sinful habits | 5
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3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 4
3-2. I am actively engaged to understand the importance of music in my own culture | 3
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 3
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music | 3
3-5. I will demonstrate the difference of being in the world and being of the world as a musician | 5
3-6. I believe my music reflects values that impact my culture | 4
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 3
3-8. I am willing to help my church equip musicians to reach their culture | 4
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 4
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 3

Pre-test. Date: 4-3-2010
Name: Ejler Eysturtún
Sex: m
Age: 32
Years in music: 16
Years as believer: 20
Years in music as a Christian: 16
Area of music: Drums and music in children ministry
Years of church life: 8

1-1. I know and understand the different usage of music in the Bible | 2
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 1
1-3. I know and understand why and how a theology of music can be developed from the Bible | 3
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 2
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 4
| 1-6. | I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 4 |
| 1-7. | I understand how music expresses a deep human longing after God | 4 |
| 1-8. | I understand how harmony, rhythm, tone and melody can be used to teach theology | 1 |
| 1-9. | I understand how music has developed in the Bible and history | 2 |
| 1-10. | I can write in my own words my understanding of music in the Bible | 3 |
| 2-1. | I see the relationship between my giftedness in music and being a disciple of Christ | 3 |
| 2-2. | I truly feel that God loves me so much that he wants me to succeed as a musician | 2 |
| 2-3. | I desire to walk in a closer and more intimate relationship with Christ | 5 |
| 2-4. | My world view is shaped by the testimony of people in the Bible | 3 |
| 2-5. | I desire to develop and promote an aesthetic world view | 4 |
| 2-6. | I want to pursue excellence | 4 |
| 2-7. | I understand my responsibility as a musician to live as a committed disciple of Christ | 5 |
| 2-8. | I have the desire to be an authentic and real person | 4 |
| 2-9. | I am willing to let God change my sinful habits | 5 |
| 2-10. | I believe the church is a community of believers who keep me from becoming selfish and prideful | 3 |
| 3-1. | I want to discover the different attitudes Christians have towards our non-Christian culture | 4 |
| 3-2. | I am actively engaged to understand the importance of music in my own culture | 4 |
| 3-3. | When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 2 |
| 3-4. | I believe it is my responsibility to bring my worldview to action in creative ways through music | 4 |
| 3-5. | I will demonstrate the difference of being in the world and being of the world as a musician | 4 |
| 3-6. | I believe my music reflects values that impact my culture | 4 |
| 3-7. | I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 5 |
| 3-8. | I am willing to help my church equip musicians to reach their culture | 4 |
| 3-9. | I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 5 |
| 3-10. | I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 5 |

**Post-test.** Date: 10-4-2010  
Name: Ejler Eysturtún

<p>| 1-1. | I know and understand the different usage of music in the Bible | 4 |
| 1-2. | I am able to see how passages about music in the Old Testament and New Testament fit together | 4 |
| 1-3. | I know and understand why and how a theology of music can be developed from the Bible | 4 |
| 1-4. | I know and understand how music in the Bible can be applied and used in the church and culture today | 5 |
| 1-5. | I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 4 |
| 1-6. | I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 4 |</p>
<table>
<thead>
<tr>
<th>Number</th>
<th>Statement</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>I understand how music expresses a deep human longing after God</td>
<td>4</td>
</tr>
<tr>
<td>1-8</td>
<td>I understand how harmony, rhythm, tone and melody can be used to teach theology</td>
<td>3</td>
</tr>
<tr>
<td>1-9</td>
<td>I understand how music has developed in the Bible and history</td>
<td>4</td>
</tr>
<tr>
<td>1-10</td>
<td>I can write in my own words my understanding of music in the Bible</td>
<td>4</td>
</tr>
<tr>
<td>2-1</td>
<td>I see the relationship between my giftedness in music and being a disciple of Christ</td>
<td>4</td>
</tr>
<tr>
<td>2-2</td>
<td>I truly feel that God loves me so much that he wants me to succeed as a musician</td>
<td>3</td>
</tr>
<tr>
<td>2-3</td>
<td>I desire to walk in a closer and more intimate relationship with Christ</td>
<td>4</td>
</tr>
<tr>
<td>2-4</td>
<td>My world view is shaped by the testimony of people in the Bible</td>
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<tr>
<td>2-5</td>
<td>I desire to develop and promote an aesthetic world view</td>
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<td>2-8</td>
<td>I have the desire to be an authentic and real person</td>
<td>5</td>
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<tr>
<td>2-9</td>
<td>I am willing to let God change my sinful habits</td>
<td>5</td>
</tr>
<tr>
<td>2-10</td>
<td>I believe the church is a community of believers who keep me from becoming selfish and prideful</td>
<td>2</td>
</tr>
<tr>
<td>3-1</td>
<td>I want to discover the different attitudes Christians have towards our non-Christian culture</td>
<td>5</td>
</tr>
<tr>
<td>3-2</td>
<td>I am actively engaged to understand the importance of music in my own culture</td>
<td>4</td>
</tr>
<tr>
<td>3-3</td>
<td>When I see how people in the Bible engaged their culture, I am inspired to engage my own culture</td>
<td>4</td>
</tr>
<tr>
<td>3-4</td>
<td>I believe it is my responsibility to bring my worldview to action in creative ways through music</td>
<td>5</td>
</tr>
<tr>
<td>3-5</td>
<td>I will demonstrate the difference of being in the world and being of the world as a musician</td>
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<td>3-6</td>
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<td>I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music</td>
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<td>3-9</td>
<td>I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music</td>
<td>5</td>
</tr>
<tr>
<td>3-10</td>
<td>I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ</td>
<td>5</td>
</tr>
</tbody>
</table>

**Pre-test. Date: 8-3-2010**

**Name:** Gotfred Joensen

Sex: m  
Age: 56  
Years in music: 40  
Years as believer: 44  
Years in music as a Christian: 30  
Area of music: Piano  
Years of church life: 3

<table>
<thead>
<tr>
<th>Number</th>
<th>Statement</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-1</td>
<td>I know and understand the different usage of music in the Bible</td>
<td>2</td>
</tr>
<tr>
<td>1-2</td>
<td>I am able to see how passages about music in the Old Testament and New Testament fit together</td>
<td>1</td>
</tr>
<tr>
<td>1-3</td>
<td>I know and understand why and how a theology of music can be developed from the Bible</td>
<td>1</td>
</tr>
<tr>
<td>1-4</td>
<td>I know and understand how music in the Bible can be applied and used in the church</td>
<td>2</td>
</tr>
</tbody>
</table>
and culture today

1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music

1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder

1-7. I understand how music expresses a deep human longing after God

1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology

1-9. I understand how music has developed in the Bible and history

1-10. I can write in my own words my understanding of music in the Bible

2-1. I see the relationship between my giftedness in music and being a disciple of Christ

2-2. I truly feel that God loves me so much that he wants me to succeed as a musician

2-3. I desire to walk in a closer and more intimate relationship with Christ

2-4. My worldview is shaped by the testimony of people in the Bible

2-5. I desire to develop and promote an aesthetic world view

2-6. I want to pursue excellence

2-7. I understand my responsibility as a musician to live as a committed disciple of Christ

2-8. I have the desire to be an authentic and real person

2-9. I am willing to let God change my sinful habits

2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful

3-1. I want to discover the different attitudes Christians have towards our non-Christian culture

3-2. I am actively engaged to understand the importance of music in my own culture

3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture

3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music

3-5. I will demonstrate the difference of being in the world and being of the world as a musician

3-6. I believe my music reflects values that impact my culture

3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music

3-8. I am willing to help my church equip musicians to reach their culture

3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music

3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

**Post-test.** Date: 13-4-2010
Name: Gottfred Joensen

1-1. I know and understand the different usage of music in the Bible

1-2. I am able to see how passages about music in the Old Testament and New Testament fit together

1-3. I know and understand why and how a theology of music can be developed from the Bible

1-4. I know and understand how music in the Bible can be applied and used in the church and culture today

1-5. I know that some musicians primarily use Christian concepts in their music and other
<table>
<thead>
<tr>
<th>Musicians use concepts from all creation in their music</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder</td>
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<tr>
<td>1-7. I understand how music expresses a deep human longing after God</td>
</tr>
<tr>
<td>1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology</td>
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<tr>
<td>2-1. I see the relationship between my giftedness in music and being a disciple of Christ</td>
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<tr>
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<td>2-4. My world view is shaped by the testimony of people in the Bible</td>
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<td>3-1. I want to discover the different attitudes Christians have towards our non-Christian culture</td>
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<tr>
<td>3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture</td>
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<tr>
<td>3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music</td>
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<tr>
<td>3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music</td>
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<tr>
<td>3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ</td>
</tr>
</tbody>
</table>

**Pre-test. Date: 9-3-2010**

Name: **Gunnar G. Gutesen**

Sex: m
Age: 27
Years in music: 20
Years as believer: 15
Years in music as a Christian: 15
Area of music: Composer, arranger, producer, musician
Years of church life: 27

<p>| 1-1. I know and understand the different usage of music in the Bible | 4 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 1 |</p>
<table>
<thead>
<tr>
<th>Statement</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3. I know and understand why and how a theology of music can be developed from the Bible</td>
<td>2</td>
</tr>
<tr>
<td>1-4. I know and understand how music in the Bible can be applied and used in the church and culture today</td>
<td>3</td>
</tr>
<tr>
<td>1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music</td>
<td>3</td>
</tr>
<tr>
<td>1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder</td>
<td>3</td>
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<tr>
<td>1-7. I understand how music expresses a deep human longing after God</td>
<td>3</td>
</tr>
<tr>
<td>1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology</td>
<td>3</td>
</tr>
<tr>
<td>1-9. I understand how music has developed in the Bible and history</td>
<td>4</td>
</tr>
<tr>
<td>1-10. I can write in my own words my understanding of music in the Bible</td>
<td>2</td>
</tr>
<tr>
<td>2-1. I see the relationship between my giftedness in music and being a disciple of Christ</td>
<td>4</td>
</tr>
<tr>
<td>2-2. I truly feel that God loves me so much that he wants me to succeed as a musician</td>
<td>3</td>
</tr>
<tr>
<td>2-3. I desire to walk in a closer and more intimate relationship with Christ</td>
<td>4</td>
</tr>
<tr>
<td>2-4. My world view is shaped by the testimony of people in the Bible</td>
<td>2</td>
</tr>
<tr>
<td>2-5. I desire to develop and promote an aesthetic world view</td>
<td>4</td>
</tr>
<tr>
<td>2-6. I want to pursue excellence</td>
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<td>2-7. I understand my responsibility as a musician to live as a committed disciple of Christ</td>
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<tr>
<td>2-8. I have the desire to be an authentic and real person</td>
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<tr>
<td>2-9. I am willing to let God change my sinful habits</td>
<td>5</td>
</tr>
<tr>
<td>2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful</td>
<td>3</td>
</tr>
<tr>
<td>3-1. I want to discover the different attitudes Christians have towards our non-Christian culture</td>
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<tr>
<td>3-2. I am actively engaged to understand the importance of music in my own culture</td>
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<tr>
<td>3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture</td>
<td>2</td>
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<tr>
<td>3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music</td>
<td>5</td>
</tr>
<tr>
<td>3-5. I will demonstrate the difference of being in the world and being of the world as a musician</td>
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<td>3-6. I believe my music reflects values that impact my culture</td>
<td>3</td>
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<tr>
<td>3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music</td>
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<td>3-8. I am willing to help my church equip musicians to reach their culture</td>
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</tr>
<tr>
<td>3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music</td>
<td>4</td>
</tr>
<tr>
<td>3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ</td>
<td>3</td>
</tr>
</tbody>
</table>

**Post-test.** Date: 29-3-2010  
Name: Gunnar Guttesen

<table>
<thead>
<tr>
<th>Statement</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-1. I know and understand the different usage of music in the Bible</td>
<td>4</td>
</tr>
<tr>
<td>1-2. I am able to see how passages about music in the Old Testament and New Testament fit together</td>
<td>3</td>
</tr>
<tr>
<td>1-3. I know and understand why and how a theology of music can be developed from the Bible</td>
<td>4</td>
</tr>
</tbody>
</table>
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today  
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music  
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder  
1-7. I understand how music expresses a deep human longing after God  
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology  
1-9. I understand how music has developed in the Bible and history  
1-10. I can write in my own words my understanding of music in the Bible  
2-1. I see the relationship between my giftedness in music and being a disciple of Christ  
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician  
2-3. I desire to walk in a closer and more intimate relationship with Christ  
2-4. My world view is shaped by the testimony of people in the Bible  
2-5. I desire to develop and promote an aesthetic world view  
2-6. I want to pursue excellence  
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ  
2-8. I have the desire to be an authentic and real person  
2-9. I am willing to let God change my sinful habits  
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful  
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture  
3-2. I am actively engaged to understand the importance of music in my own culture  
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture  
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music  
3-5. I will demonstrate the difference of being in the world and being of the world as a musician  
3-6. I believe my music reflects values that impact my culture  
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music  
3-8. I am willing to help my church equip musicians to reach their culture  
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music  
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

**Pre-test. Date: 1-3-2010**
Name: Gunnvá í Liða
Sex: k
Age: 21
Years in music: 5
Years as believer: 8
Years in music as a Christian: 3
Area of music: Vocals
Years of church life: 9
1-1. I know and understand the different usage of music in the Bible 2
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together 1
1-3. I know and understand why and how a theology of music can be developed from the Bible 2
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today 2
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music 2
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder 1
1-7. I understand how music expresses a deep human longing after God 2
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology 1
1-9. I understand how music has developed in the Bible and history 1
1-10. I can write in my own words my understanding of music in the Bible 1
2-1. I see the relationship between my giftedness in music and being a disciple of Christ 4
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician 3
2-3. I desire to walk in a closer and more intimate relationship with Christ 5
2-4. My world view is shaped by the testimony of people in the Bible 3
2-5. I desire to develop and promote an aesthetic world view 4
2-6. I want to pursue excellence 5
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ 5
2-8. I have the desire to be an authentic and real person 5
2-9. I am willing to let God change my sinful habits 5
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful 5
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture 5
3-2. I am actively engaged to understand the importance of music in my own culture 2
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture 4
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music 2
3-5. I will demonstrate the difference of being in the world and being of the world as a musician 5
3-6. I believe my music reflects values that impact my culture 4
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music 3
3-8. I am willing to help my church equip musicians to reach their culture 3
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music 3
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 2

Post-test. Date: 23-3-2010
Name: Gunnvá í Liða

1-1. I know and understand the different usage of music in the Bible 3
1-2. I am able to see how passages about music in the Old Testament and New Testament 2
<table>
<thead>
<tr>
<th>Fit together</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3. I know and understand why and how a theology of music can be developed from the Bible</td>
<td>3</td>
</tr>
<tr>
<td>1-4. I know and understand how music in the Bible can be applied and used in the church and culture today</td>
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<td>Question</td>
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<td>5</td>
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</table>

**Post-test.** Date: 10-6-2010  
Name: Hans Ove Johansen

| 1-1. I know and understand the different usage of music in the Bible | 5 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 4 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 4 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 5 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 5 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 5 |
| 1-7. I understand how music expresses a deep human longing after God | 5 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 5 |
| 1-9. I understand how music has developed in the Bible and history | 5 |
| 1-10. I can write in my own words my understanding of music in the Bible | 4 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 5 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 5 |
| 2-3. I desire to walk in a closer and more intimate relationship with Christ | 5 |
| 2-4. My world view is shaped by the testimony of people in the Bible | 3 |
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| 2-7. I understand my responsibility as a musician to live as a committed disciple of Christ | 5 |
| 2-8. I have the desire to be an authentic and real person | 5 |
| 2-9. I am willing to let God change my sinful habits | 5 |
| 2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful | 5 |
| 3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 5 |
| 3-2. I am actively engaged to understand the importance of music in my own culture | 5 |
| 3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 5 |
| 3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music | 5 |
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3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

### Pre-test

Date: 3-4-2010  
Name: Høgni Háberg Hansen  
Sex: m  
Age: 38  
Years in music: 20  
Years as believer: 32  
Years in music as a Christian: 18  
Area of music: worship team and Sunday school ministry  
Years of church life: 4

| 1-1. | I know and understand the different usage of music in the Bible | 4 |
| 1-2. | I am able to see how passages about music in the Old Testament and New Testament fit together | 4 |
| 1-3. | I know and understand why and how a theology of music can be developed from the Bible | 5 |
| 1-4. | I know and understand how music in the Bible can be applied and used in the church and culture today | 5 |
| 1-5. | I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 5 |
| 1-6. | I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 5 |
| 1-7. | I understand how music expresses a deep human longing after God | 5 |
| 1-8. | I understand how harmony, rhythm, tone and melody can be used to teach theology | 4 |
| 1-9. | I understand how music has developed in the Bible and history | 4 |
| 1-10. | I can write in my own words my understanding of music in the Bible | 5 |
| 2-1. | I see the relationship between my giftedness in music and being a disciple of Christ | 5 |
| 2-2. | I truly feel that God loves me so much that he wants me to succeed as a musician | 5 |
| 2-3. | I desire to walk in a closer and more intimate relationship with Christ | 5 |
| 2-4. | My world view is shaped by the testimony of people in the Bible | 5 |
| 2-5. | I desire to develop and promote an aesthetic world view | 4 |
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| 3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 5 |

**Post-test.** Date: 24-2-2010  
Name: Høgni Háberg Hansen

| 1-1. I know and understand the different usage of music in the Bible | 4 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 3 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 3 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 4 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 4 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 4 |
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| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 3 |
| 1-9. I understand how music has developed in the Bible and history | 2 |
| 1-10. I can write in my own words my understanding of music in the Bible | 3 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 3 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 4 |
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| 2-4. My world view is shaped by the testimony of people in the Bible | 4 |
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| 3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 5 |
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| 3-9. | I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 4 |
| 3-10. | I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 3 |

**Pre-test.** Date: 9-3-2010  
Name: Jákup Zachariassen  
Sex: m  
Age: 44  
Years in music: 30  
Years as believer: 35  
Years in music as a Christian: 30  
Area of music: Studio musician  
Years of church life: 7

| 1-1. | I know and understand the different usage of music in the Bible | 2 |
| 1-2. | I am able to see how passages about music in the Old Testament and New Testament fit together | 2 |
| 1-3. | I know and understand why and how a theology of music can be developed from the Bible | 2 |
| 1-4. | I know and understand how music in the Bible can be applied and used in the church and culture today | 2 |
| 1-5. | I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 3 |
| 1-6. | I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 3 |
| 1-7. | I understand how music expresses a deep human longing after God | 2 |
| 1-8. | I understand how harmony, rhythm, tone and melody can be used to teach theology | 2 |
| 1-9. | I understand how music has developed in the Bible and history | 2 |
| 1-10. | I can write in my own words my understanding of music in the Bible | 2 |
| 2-1. | I see the relationship between my giftedness in music and being a disciple of Christ | 3 |
| 2-2. | I truly feel that God loves me so much that he wants me to succeed as a musician | 3 |
| 2-3. | I desire to walk in a closer and more intimate relationship with Christ | 3 |
| 2-4. | My world view is shaped by the testimony of people in the Bible | 2 |
| 2-5. | I desire to develop and promote an aesthetic world view | 2 |
| 2-6. | I want to pursue excellence | 4 |
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| 2-8. | I have the desire to be an authentic and real person | 4 |
| 2-9. | I am willing to let God change my sinful habits | 3 |
| 2-10. | I believe the church is a community of believers who keep me from becoming selfish and prideful | 2 |
| 3-1. | I want to discover the different attitudes Christians have towards our non-Christian culture | 3 |
| 3-2. | I am actively engaged to understand the importance of music in my own culture | 2 |
| 3-3. | When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 2 |
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3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 2

**Post-test.** Date: 30-3-2010
Name: Jákup Zachariassen

<p>| | |</p>
<table>
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<tr>
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</table>

**Pre-test.** Date: 25-2-2010  
Name: Jóhannes Sorensen  
Sex: m  
Age: 19  
Years in music: 4  
Years as believer: 19  
Years in music as a Christian: 1  
Area of music: Drums  
Years of church life: 7  

<table>
<thead>
<tr>
<th>Statement</th>
<th>Score</th>
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</thead>
<tbody>
<tr>
<td>1-1. I know and understand the different usage of music in the Bible</td>
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<td>1-2. I am able to see how passages about music in the Old Testament and New Testament fit together</td>
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<td>1-3. I know and understand why and how a theology of music can be developed from the Bible</td>
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<td>1-4. I know and understand how music in the Bible can be applied and used in the church and culture today</td>
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3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music 5

3-5. I will demonstrate the difference of being in the world and being of the world as a musician 5

3-6. I believe my music reflects values that impact my culture 3

3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music 3

3-8. I am willing to help my church equip musicians to reach their culture 3

3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music 5

3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 4

Post-test. Date: 1-4-2010
Name: Jóhannes Sørensen

1-1. I know and understand the different usage of music in the Bible 4

1-2. I am able to see how passages about music in the Old Testament and New Testament fit together 4

1-3. I know and understand why and how a theology of music can be developed from the Bible 4

1-4. I know and understand how music in the Bible can be applied and used in the church and culture today 5

1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music 5

1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder 5

1-7. I understand how music expresses a deep human longing after God 5

1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology 5

1-9. I understand how music has developed in the Bible and history 4

1-10. I can write in my own words my understanding of music in the Bible 2

2-1. I see the relationship between my giftedness in music and being a disciple of Christ 5

2-2. I truly feel that God loves me so much that he wants me to succeed as a musician 4

2-3. I desire to walk in a closer and more intimate relationship with Christ 5

2-4. My world view is shaped by the testimony of people in the Bible 4

2-5. I desire to develop and promote an aesthetic world view 5

2-6. I want to pursue excellence 5

2-7. I understand my responsibility as a musician to live as a committed disciple of Christ 5

2-8. I have the desire to be an authentic and real person 5

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2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful 4

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| 3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 4 |
| 3-8. I am willing to help my church equip musicians to reach their culture | 3 |
| 3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 4 |
| 3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 4 |

**Pre-test. Date: 8-3-2010**

Name: **Karl Johannesen**

Sex: m  
Age: 37  
Years in music: 22  
Years as believer: 28  
Years in music as a Christian: 22  
Area of music: Vocals  
Years of church life: 7

| 1-1. I know and understand the different usage of music in the Bible | 4 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 4 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 4 |
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| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 2 |
| 1-7. I understand how music expresses a deep human longing after God | 2 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 1 |
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3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 2

**Post-test.** Date: 22-3-2010
Name: Karl Johannesen

1-1. I know and understand the different usage of music in the Bible 4
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together 3
1-3. I know and understand why and how a theology of music can be developed from the Bible 3
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1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology 1
1-9. I understand how music has developed in the Bible and history 4
1-10. I can write in my own words my understanding of music in the Bible 4
2-1. I see the relationship between my giftedness in music and being a disciple of Christ 3
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician 4
2-3. I desire to walk in a closer and more intimate relationship with Christ 5
2-4. My world view is shaped by the testimony of people in the Bible 4
2-5. I desire to develop and promote an aesthetic world view 4
2-6. I want to pursue excellence 5
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ 5
2-8. I have the desire to be an authentic and real person 5
2-9. I am willing to let God change my sinful habits 5
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful 4
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture 3
3-2. I am actively engaged to understand the importance of music in my own culture 3
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture

3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music

3-5. I will demonstrate the difference of being in the world and being of the world as a musician

3-6. I believe my music reflects values that impact my culture

3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music

3-8. I am willing to help my church equip musicians to reach their culture

3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music

3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Pre-test. Date: 8-3-2010
Name: **Kristoffer Mørkore**
Sex: m
Age: 32
Years in music: 18
Years as believer: 25
Years in music as a Christian: 18
Area of music: Studio, Producer, mixer, Composer
Years of church life: 2

1-1. I know and understand the different usage of music in the Bible

1-2. I am able to see how passages about music in the Old Testament and New Testament fit together

1-3. I know and understand why and how a theology of music can be developed from the Bible

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1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music

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2-1. I see the relationship between my giftedness in music and being a disciple of Christ

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3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 3

**Post-test.** Date: 22-3-2010
Name: Kristoffer Mørkøre

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3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 3

Pre-test. Date: 28-2-2010
Name: Laila Rajani Færø
Sex: k
Age: 35
Years in music: 20
Years as believer: 28
Years in music as a Christian: 20
Area of music: Piano and guitar in worship
Years of church life: 5

1-1. I know and understand the different usage of music in the Bible 2
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together 2
1-3. I know and understand why and how a theology of music can be developed from the Bible 3
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**Post-test.** Date: 11-4-2010  
Name: Laila Rajani Færø

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<td>11.</td>
<td>I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music</td>
<td>4</td>
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<tr>
<td>12.</td>
<td>I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

**Pre-test. Date: 10-3-2010**
Name: Magni á Lakjuni
Sex: m
Age: 36
Years in music: 23
Years as believer: 26
Years in music as a Christian: 16
Area of music: Guitar and bass
Years of church life: 9

| 1. | I know and understand the different usage of music in the Bible | 2 |
| 2. | I am able to see how passages about music in the Old Testament and New Testament fit together | 1 |
| 3. | I know and understand why and how a theology of music can be developed from the Bible | 2 |
| 4. | I know and understand how music in the Bible can be applied and used in the church and culture today | 2 |
| 5. | I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 3 |
| 6. | I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 3 |
| 7. | I understand how music expresses a deep human longing after God | 2 |
| 8. | I understand how harmony, rhythm, tone and melody can be used to teach theology | 3 |
| 9. | I understand how music has developed in the Bible and history | 2 |
| 10. | I can write in my own words my understanding of music in the Bible | 2 |
| 11. | I see the relationship between my giftedness in music and being a disciple of Christ | 2 |
| 12. | I truly feel that God loves me so much that he wants me to succeed as a musician | 3 |
| 13. | I desire to walk in a closer and more intimate relationship with Christ | 5 |
2-4. My world view is shaped by the testimony of people in the Bible
2-5. I desire to develop and promote an aesthetic world view
2-6. I want to pursue excellence
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ
2-8. I have the desire to be an authentic and real person
2-9. I am willing to let God change my sinful habits
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
3-2. I am actively engaged to understand the importance of music in my own culture
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music
3-5. I will demonstrate the difference of being in the world and being of the world as a musician
3-6. I believe my music reflects values that impact my culture
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music
3-8. I am willing to help my church equip musicians to reach their culture
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Post-test. Date: 9-4-2010
Name: Magni á Lakjuni

1-1. I know and understand the different usage of music in the Bible
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together
1-3. I know and understand why and how a theology of music can be developed from the Bible
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder
1-7. I understand how music expresses a deep human longing after God
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology
1-9. I understand how music has developed in the Bible and history
1-10. I can write in my own words my understanding of music in the Bible
2-1. I see the relationship between my giftedness in music and being a disciple of Christ
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician
2-3. I desire to walk in a closer and more intimate relationship with Christ
2-4. My world view is shaped by the testimony of people in the Bible
2-5. I desire to develop and promote an aesthetic world view
<table>
<thead>
<tr>
<th>Pre-test. Date: 9-3-2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name: Ólavur Jøkladal</td>
</tr>
<tr>
<td>Sex: m</td>
</tr>
<tr>
<td>Age: 57</td>
</tr>
<tr>
<td>Years in music: 30</td>
</tr>
<tr>
<td>Years as believer: 45</td>
</tr>
<tr>
<td>Years in music as a Christian: 30</td>
</tr>
<tr>
<td>Area of music: Vocals and choir director</td>
</tr>
<tr>
<td>Years of church life: 10</td>
</tr>
</tbody>
</table>

| 1-1. I know and understand the different usage of music in the Bible | 3 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 2 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 2 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 4 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 4 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 5 |
| 1-7. I understand how music expresses a deep human longing after God | 5 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 5 |
| 1-9. I understand how music has developed in the Bible and history | 3 |
| 1-10. I can write in my own words my understanding of music in the Bible | 3 |
1. I see the relationship between my giftedness in music and being a disciple of Christ
2. I truly feel that God loves me so much that he wants me to succeed as a musician
3. I desire to walk in a closer and more intimate relationship with Christ
4. My world view is shaped by the testimony of people in the Bible
5. I desire to develop and promote an aesthetic world view
6. I want to pursue excellence
7. I understand my responsibility as a musician to live as a committed disciple of Christ
8. I have the desire to be an authentic and real person
9. I am willing to let God change my sinful habits
10. I believe the church is a community of believers who keep me from becoming selfish and prideful

| 3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 5 |
| 3-2. I am actively engaged to understand the importance of music in my own culture | 5 |
| 3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 5 |
| 3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music | 5 |
| 3-5. I will demonstrate the difference of being in the world and being of the world as a musician | 5 |
| 3-6. I believe my music reflects values that impact my culture | 4 |
| 3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 5 |
| 3-8. I am willing to help my church equip musicians to reach their culture | 3 |
| 3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 5 |
| 3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 4 |

**Post-test.** Date: 5-4-2010
Name: Ólavur Jókladal

| 1-1. I know and understand the different usage of music in the Bible | 3 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 3 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 4 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 5 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 5 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 5 |
| 1-7. I understand how music expresses a deep human longing after God | 5 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 5 |
| 1-9. I understand how music has developed in the Bible and history | 5 |
| 1-10. I can write in my own words my understanding of music in the Bible | 5 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 5 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 5 |
2-3. I desire to walk in a closer and more intimate relationship with Christ
2-4. My world view is shaped by the testimony of people in the Bible
2-5. I desire to develop and promote an aesthetic world view
2-6. I want to pursue excellence
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ
2-8. I have the desire to be an authentic and real person
2-9. I am willing to let God change my sinful habits
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
3-2. I am actively engaged to understand the importance of music in my own culture
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music
3-5. I will demonstrate the difference of being in the world and being of the world as a musician
3-6. I believe my music reflects values that impact my culture
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music
3-8. I am willing to help my church equip musicians to reach their culture
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Pre-test. Date: 28-2-2010
Name: Oluf Færø
Sex: m
Age: 37
Years in music: 23
Years as believer: 29
Years in music as a Christian: 23
Area of music: Musician in Children’s ministry
Years of church life: 5

1-1. I know and understand the different usage of music in the Bible 3
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together 1
1-3. I know and understand why and how a theology of music can be developed from the Bible 3
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today 2
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music 3
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder 3
1-7. I understand how music expresses a deep human longing after God 2
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology
1-9. I understand how music has developed in the Bible and history
1-10. I can write in my own words my understanding of music in the Bible
2-1. I see the relationship between my giftedness in music and being a disciple of Christ
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician
2-3. I desire to walk in a closer and more intimate relationship with Christ
2-4. My world view is shaped by the testimony of people in the Bible
2-5. I desire to develop and promote an aesthetic world view
2-6. I want to pursue excellence
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ
2-8. I have the desire to be an authentic and real person
2-9. I am willing to let God change my sinful habits
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful

3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
3-2. I am actively engaged to understand the importance of music in my own culture
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music
3-5. I will demonstrate the difference of being in the world and being of the world as a musician
3-6. I believe my music reflects values that impact my culture
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music
3-8. I am willing to help my church equip musicians to reach their culture
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Post-test. Date: 5-4-2010
Name: Oluf Færø
I can write in my own words my understanding of music in the Bible

I see the relationship between my giftedness in music and being a disciple of Christ

I truly feel that God loves me so much that he wants me to succeed as a musician

I desire to walk in a closer and more intimate relationship with Christ

My world view is shaped by the testimony of people in the Bible

I desire to develop and promote an aesthetic world view

I want to pursue excellence

I understand my responsibility as a musician to live as a committed disciple of Christ

I have the desire to be an authentic and real person

I am willing to let God change my sinful habits

I believe the church is a community of believers who keep me from becoming selfish and prideful

I want to discover the different attitudes Christians have towards our non-Christian culture

I am actively engaged to understand the importance of music in my own culture

When I see how people in the Bible engaged their culture, I am inspired to engage my own culture

I believe it is my responsibility to bring my worldview to action in creative ways through music

I will demonstrate the difference of being in the world and being of the world as a musician

I believe my music reflects values that impact my culture

I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music

I am willing to help my church equip musicians to reach their culture

I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music

I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Pre-test. Date: 8-3-2010
Name: Pauli Djurholm
Sex: m
Age: 45
Years in music: 25
Years as believer: 15
Years in music as a Christian: 13
Area of music: Drums
Years of church life: 9

1-1. I know and understand the different usage of music in the Bible

1-2. I am able to see how passages about music in the Old Testament and New Testament fit together

1-3. I know and understand why and how a theology of music can be developed from the Bible

1-4. I know and understand how music in the Bible can be applied and used in the church and culture today

1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music
<table>
<thead>
<tr>
<th>Question</th>
<th>Score</th>
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<tbody>
<tr>
<td>1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder</td>
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<tr>
<td>1-7. I understand how music expresses a deep human longing after God</td>
<td>4</td>
</tr>
<tr>
<td>1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology</td>
<td>2</td>
</tr>
<tr>
<td>1-9. I understand how music has developed in the Bible and history</td>
<td>3</td>
</tr>
<tr>
<td>1-10. I can write in my own words my understanding of music in the Bible</td>
<td>2</td>
</tr>
<tr>
<td>2-1. I see the relationship between my giftedness in music and being a disciple of Christ</td>
<td>4</td>
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<tr>
<td>2-2. I truly feel that God loves me so much that he wants me to succeed as a musician</td>
<td>4</td>
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<tr>
<td>2-3. I desire to walk in a closer and more intimate relationship with Christ</td>
<td>4</td>
</tr>
<tr>
<td>2-4. My world view is shaped by the testimony of people in the Bible</td>
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<tr>
<td>2-5. I desire to develop and promote an aesthetic world view</td>
<td>3</td>
</tr>
<tr>
<td>2-6. I want to pursue excellence</td>
<td>4</td>
</tr>
<tr>
<td>2-7. I understand my responsibility as a musician to live as a committed disciple of Christ</td>
<td>4</td>
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<tr>
<td>2-8. I have the desire to be an authentic and real person</td>
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<tr>
<td>2-9. I am willing to let God change my sinful habits</td>
<td>4</td>
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<tr>
<td>2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful</td>
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<td>3-1. I want to discover the different attitudes Christians have towards our non-Christian culture</td>
<td>4</td>
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<tr>
<td>3-2. I am actively engaged to understand the importance of music in my own culture</td>
<td>4</td>
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<tr>
<td>3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture</td>
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<tr>
<td>3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music</td>
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<tr>
<td>3-5. I will demonstrate the difference of being in the world and being of the world as a musician</td>
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<td>3-6. I believe my music reflects values that impact my culture</td>
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<td>3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music</td>
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</tr>
<tr>
<td>3-8. I am willing to help my church equip musicians to reach their culture</td>
<td>4</td>
</tr>
<tr>
<td>3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music</td>
<td>4</td>
</tr>
<tr>
<td>3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ</td>
<td>4</td>
</tr>
</tbody>
</table>

**Post-test.** Date: 5-4-2010
Name: Pauli Djurholm
1-7. I understand how music expresses a deep human longing after God
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology
1-9. I understand how music has developed in the Bible and history
1-10. I can write in my own words my understanding of music in the Bible
2-1. I see the relationship between my giftedness in music and being a disciple of Christ
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician
2-3. I desire to walk in a closer and more intimate relationship with Christ
2-4. My world view is shaped by the testimony of people in the Bible
2-5. I desire to develop and promote an aesthetic world view
2-6. I want to pursue excellence
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ
2-8. I have the desire to be an authentic and real person
2-9. I am willing to let God change my sinful habits
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
3-2. I am actively engaged to understand the importance of music in my own culture
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music
3-5. I will demonstrate the difference of being in the world and being of the world as a musician
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3-8. I am willing to help my church equip musicians to reach their culture
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Pre-test. Date: 28-2-2010
Name: Pauli Olsen
Sex: m
Age: 35
Years in music: 4
Years as believer: 26
Years in music as a Christian: 4
Area of music: Vocals
Years of church life: 7
1-1. I know and understand the different usage of music in the Bible
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together
1-3. I know and understand why and how a theology of music can be developed from the Bible
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today
| 1-5. | I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 4 |
| 1-6. | I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 3 |
| 1-7. | I understand how music expresses a deep human longing after God | 3 |
| 1-8. | I understand how harmony, rhythm, tone and melody can be used to teach theology | 4 |
| 1-9. | I understand how music has developed in the Bible and history | 2 |
| 1-10. | I can write in my own words my understanding of music in the Bible | 2 |
| 2-1. | I see the relationship between my giftedness in music and being a disciple of Christ | 2 |
| 2-2. | I truly feel that God loves me so much that he wants me to succeed as a musician | 2 |
| 2-3. | I desire to walk in a closer and more intimate relationship with Christ | 4 |
| 2-4. | My world view is shaped by the testimony of people in the Bible | 3 |
| 2-5. | I desire to develop and promote an aesthetic world view | 1 |
| 2-6. | I want to pursue excellence | 4 |
| 2-7. | I understand my responsibility as a musician to live as a committed disciple of Christ | 4 |
| 2-8. | I have the desire to be an authentic and real person | 4 |
| 2-9. | I am willing to let God change my sinful habits | 4 |
| 2-10. | I believe the church is a community of believers who keep me from becoming selfish and prideful | 3 |
| 3-1. | I want to discover the different attitudes Christians have towards our non-Christian culture | 2 |
| 3-2. | I am actively engaged to understand the importance of music in my own culture | 1 |
| 3-3. | When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 2 |
| 3-4. | I believe it is my responsibility to bring my worldview to action in creative ways through music | 2 |
| 3-5. | I will demonstrate the difference of being in the world and being of the world as a musician | 2 |
| 3-6. | I believe my music reflects values that impact my culture | 2 |
| 3-7. | I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 3 |
| 3-8. | I am willing to help my church equip musicians to reach their culture | 2 |
| 3-9. | I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 3 |
| 3-10. | I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 2 |

**Post-test.** Date: 2-4-2010

Name: Pauli Olsen

| 1-1. | I know and understand the different usage of music in the Bible | 3 |
| 1-2. | I am able to see how passages about music in the Old Testament and New Testament fit together | 2 |
| 1-3. | I know and understand why and how a theology of music can be developed from the Bible | 2 |
| 1-4. | I know and understand how music in the Bible can be applied and used in the church and culture today | 2 |
| 1-5. | I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 4 |
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2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful  
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture  
3-2. I am actively engaged to understand the importance of music in my own culture  
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture  
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music  
3-5. I will demonstrate the difference of being in the world and being of the world as a musician  
3-6. I believe my music reflects values that impact my culture  
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music  
3-8. I am willing to help my church equip musicians to reach their culture  
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music  
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

**Pre-test. Date: 28-2-2010**  
Name: **Poul F. Guttesen**  
Sex: m  
Age: 41  
Years in music: 0  
Years as believer: 35  
Years in music as a Christian: 0  
Area of music: Theologian  
Years of church life: 4  

1-1. I know and understand the different usage of music in the Bible  
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together  
1-3. I know and understand why and how a theology of music can be developed from the
<table>
<thead>
<tr>
<th>Statement</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>I know and understand how music in the Bible can be applied and used in the church and culture today</td>
<td>2</td>
</tr>
<tr>
<td>I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music</td>
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<td>I understand and can explain how music can express the coexistence between beauty and evil, order and disorder</td>
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<td>I understand how music expresses a deep human longing after God</td>
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<tr>
<td>I understand how harmony, rhythm, tone and melody can be used to teach theology</td>
<td>1</td>
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<tr>
<td>I can write in my own words my understanding of music in the Bible</td>
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<td>2</td>
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<td>My world view is shaped by the testimony of people in the Bible</td>
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**Post-test.** Date: 12-4-2010  
Name: Poul F. Guttesen
and culture today

1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music 5

1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder 3

1-7. I understand how music expresses a deep human longing after God 4

1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology 2

1-9. I understand how music has developed in the Bible and history 4

1-10. I can write in my own words my understanding of music in the Bible 4

2-1. I see the relationship between my giftedness in music and being a disciple of Christ 4

2-2. I truly feel that God loves me so much that he wants me to succeed as a musician 4

2-3. I desire to walk in a closer and more intimate relationship with Christ 4

2-4. My world view is shaped by the testimony of people in the Bible 5

2-5. I desire to develop and promote an aesthetic world view 4

2-6. I want to pursue excellence 4

2-7. I understand my responsibility as a musician to live as a committed disciple of Christ 5

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2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful 5

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3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music 3

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3-6. I believe my music reflects values that impact my culture 5

3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music 4

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3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 4

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<tbody>
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<tr>
<td>Sex: m</td>
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<tr>
<td>Age: 55</td>
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<tr>
<td>Years in music: 37</td>
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<tr>
<td>Years as believer: 42</td>
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<td>Years in music as a Christian: 33</td>
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<td>Years of church life: 8</td>
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**Post-test.** Date: 8-4-2010  
Name: Pætur Háberg  

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2-9. I am willing to let God change my sinful habits
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
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3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ
Pre-test. Date: 24-2-2010
Name: Rúni Eysturlíó
Sex: m
Age: 32
Years in music: 25
Years as believer: 10
Years in music as a Christian: 10
Area of music: Session musician (concerts, studio, recordings, etc). Mostly in secular music
Years of church life: 10

1-1. I know and understand the different usage of music in the Bible 2
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together 1
1-3. I know and understand why and how a theology of music can be developed from the Bible 2
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today 2
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music 5
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1-7. I understand how music expresses a deep human longing after God 4
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology 1
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1-10. I can write in my own words my understanding of music in the Bible 2
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**Post-test.** Date: 11-4-2010
Name: Rúni Eysturlíò

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<td><strong>Name:</strong> Rúni Lómstein</td>
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<tr>
<td><strong>Sex:</strong> m</td>
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<tr>
<td><strong>Age:</strong> 34</td>
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<tr>
<td><strong>Years in music:</strong> 22</td>
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<td><strong>Years as believer:</strong> 30</td>
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<td><strong>Years in music as a Christian:</strong> 18</td>
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<td><strong>Area of music:</strong> Musician</td>
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<td><strong>Years of church life:</strong> 9</td>
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**Post-test.** Date: 30-3-2010
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<td>3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture</td>
<td>3</td>
</tr>
<tr>
<td>3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music</td>
<td>5</td>
</tr>
<tr>
<td>3-5. I will demonstrate the difference of being in the world and being of the world as a musician</td>
<td>5</td>
</tr>
<tr>
<td>3-6. I believe my music reflects values that impact my culture</td>
<td>5</td>
</tr>
<tr>
<td>3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music</td>
<td>4</td>
</tr>
</tbody>
</table>
3-8. I am willing to help my church equip musicians to reach their culture  
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music  
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

**Pre-test.** Date: 24-2-2010
Name: Sámal Joensen  
Sex: m  
Age: 31  
Years in music: 20  
Years as believer: 25  
Years in music as a Christian: 15  
Area of music: Drums  
Years of church life: 3

<p>| 1-1. I know and understand the different usage of music in the Bible | 2 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 1 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 1 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 2 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 2 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 4 |
| 1-7. I understand how music expresses a deep human longing after God | 2 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 2 |
| 1-9. I understand how music has developed in the Bible and history | 3 |
| 1-10. I can write in my own words my understanding of music in the Bible | 2 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 3 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 4 |
| 2-3. I desire to walk in a closer and more intimate relationship with Christ | 5 |
| 2-4. My world view is shaped by the testimony of people in the Bible | 4 |
| 2-5. I desire to develop and promote an aesthetic world view | 4 |
| 2-6. I want to pursue excellence | 5 |
| 2-7. I understand my responsibility as a musician to live as a committed disciple of Christ | 4 |
| 2-8. I have the desire to be an authentic and real person | 5 |
| 2-9. I am willing to let God change my sinful habits | 5 |
| 2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful | 5 |
| 3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 5 |
| 3-2. I am actively engaged to understand the importance of music in my own culture | 2 |
| 3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 2 |
| 3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music | 3 |</p>
<table>
<thead>
<tr>
<th>3-5. I will demonstrate the difference of being in the world and being of the world as a musician</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-6. I believe my music reflects values that impact my culture</td>
<td>3</td>
</tr>
<tr>
<td>3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music</td>
<td>4</td>
</tr>
<tr>
<td>3-8. I am willing to help my church equip musicians to reach their culture</td>
<td>2</td>
</tr>
<tr>
<td>3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music</td>
<td>4</td>
</tr>
<tr>
<td>3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ</td>
<td>3</td>
</tr>
</tbody>
</table>

**Post-test.** Date: 31-3-2010  
Name: Sámal Joensen

| 1-1. I know and understand the different usage of music in the Bible | 4 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 4 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 4 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 4 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 4 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 4 |
| 1-7. I understand how music expresses a deep human longing after God | 4 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 4 |
| 1-9. I understand how music has developed in the Bible and history | 4 |
| 1-10. I can write in my own words my understanding of music in the Bible | 4 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 4 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 5 |
| 2-3. I desire to walk in a closer and more intimate relationship with Christ | 5 |
| 2-4. My world view is shaped by the testimony of people in the Bible | 3 |
| 2-5. I desire to develop and promote an aesthetic world view | 4 |
| 2-6. I want to pursue excellence | 4 |
| 2-7. I understand my responsibility as a musician to live as a committed disciple of Christ | 4 |
| 2-8. I have the desire to be an authentic and real person | 5 |
| 2-9. I am willing to let God change my sinful habits | 4 |
| 2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful | 4 |
| 3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 4 |
| 3-2. I am actively engaged to understand the importance of music in my own culture | 3 |
| 3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 3 |
| 3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music | 4 |
| 3-5. I will demonstrate the difference of being in the world and being of the world as a musician | 4 |
| 3-6. I believe my music reflects values that impact my culture | 4 |
| 3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 3 |
| 3-8. I am willing to help my church equip musicians to reach their culture | 3 |
| 3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 4 |
| 3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 3 |

**Pre-test. Date: 24-2-2010**

Name: **Sirikit Jacobsen**  
Sex: k  
Age: 34  
Years in music: 20  
Years as believer: 26  
Years in music as a Christian: 10  
Area of music: Singer songwriter  
Years of church life: 8

| 1-1. I know and understand the different usage of music in the Bible | 2 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 2 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 2 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 2 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 2 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 3 |
| 1-7. I understand how music expresses a deep human longing after God | 4 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 2 |
| 1-9. I understand how music has developed in the Bible and history | 2 |
| 1-10. I can write in my own words my understanding of music in the Bible | 2 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 5 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 5 |
| 2-3. I desire to walk in a closer and more intimate relationship with Christ | 5 |
| 2-4. My world view is shaped by the testimony of people in the Bible | 4 |
| 2-5. I desire to develop and promote an aesthetic world view | 5 |
| 2-6. I want to pursue excellence | 5 |
| 2-7. I understand my responsibility as a musician to live as a committed disciple of Christ | 4 |
| 2-8. I have the desire to be an authentic and real person | 5 |
| 2-9. I am willing to let God change my sinful habits | 5 |
| 2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful | 5 |
| 3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 5 |
| 3-2. I am actively engaged to understand the importance of music in my own culture | 3 |
| 3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my culture | 4 |
own culture

3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music

3-5. I will demonstrate the difference of being in the world and being of the world as a musician

3-6. I believe my music reflects values that impact my culture

3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music

3-8. I am willing to help my church equip musicians to reach their culture

3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music

3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Post-test. Date: 25-3-2010
Name: Sirikit Jacobsen

1-1. I know and understand the different usage of music in the Bible

1-2. I am able to see how passages about music in the Old Testament and New Testament fit together

1-3. I know and understand why and how a theology of music can be developed from the Bible

1-4. I know and understand how music in the Bible can be applied and used in the church and culture today

1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music

1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder

1-7. I understand how music expresses a deep human longing after God

1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology

1-9. I understand how music has developed in the Bible and history

1-10. I can write in my own words my understanding of music in the Bible

2-1. I see the relationship between my giftedness in music and being a disciple of Christ

2-2. I truly feel that God loves me so much that he wants me to succeed as a musician

2-3. I desire to walk in a closer and more intimate relationship with Christ

2-4. My world view is shaped by the testimony of people in the Bible

2-5. I desire to develop and promote an aesthetic world view

2-6. I want to pursue excellence

2-7. I understand my responsibility as a musician to live as a committed disciple of Christ

2-8. I have the desire to be an authentic and real person

2-9. I am willing to let God change my sinful habits

2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful

3-1. I want to discover the different attitudes Christians have towards our non-Christian culture

3-2. I am actively engaged to understand the importance of music in my own culture

3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music 4
3-5. I will demonstrate the difference of being in the world and being of the world as a musician 4
3-6. I believe my music reflects values that impact my culture 5
3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music 5
3-8. I am willing to help my church equip musicians to reach their culture 4
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music 5
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ 5

**Pre-test.** Date: 5-3-2010
Name: Susanna Joensen
Sex: k
Age: 33
Years in music: 16
Years as believer: 24
Years in music as a Christian: 15
Area of music: Music teacher and vocalist
Years of church life: 33

1-1. I know and understand the different usage of music in the Bible 3
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together 2
1-3. I know and understand why and how a theology of music can be developed from the Bible 2
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today 3
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music 3
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder 4
1-7. I understand how music expresses a deep human longing after God 4
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology 2
1-9. I understand how music has developed in the Bible and history 4
1-10. I can write in my own words my understanding of music in the Bible 2
2-1. I see the relationship between my giftedness in music and being a disciple of Christ 4
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician 4
2-3. I desire to walk in a closer and more intimate relationship with Christ 5
2-4. My worldview is shaped by the testimony of people in the Bible 4
2-5. I desire to develop and promote an aesthetic world view 4
2-6. I want to pursue excellence 5
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ 5
2-8. I have the desire to be an authentic and real person 5
2-9. I am willing to let God change my sinful habits 4
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful 3
| 3-1. | I want to discover the different attitudes Christians have towards our non-Christian culture | 3 |
| 3-2. | I am actively engaged to understand the importance of music in my own culture | 3 |
| 3-3. | When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 3 |
| 3-4. | I believe it is my responsibility to bring my worldview to action in creative ways through music | 4 |
| 3-5. | I will demonstrate the difference of being in the world and being of the world as a musician | 5 |
| 3-6. | I believe my music reflects values that impact my culture | 4 |
| 3-7. | I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 5 |
| 3-8. | I am willing to help my church equip musicians to reach their culture | 5 |
| 3-9. | I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 5 |
| 3-10. | I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 4 |

**Post-test.** Date: 29-3-2010  
Name: Susanna Joensen

| 1-1. | I know and understand the different usage of music in the Bible | 3 |
| 1-2. | I am able to see how passages about music in the Old Testament and New Testament fit together | 2 |
| 1-3. | I know and understand why and how a theology of music can be developed from the Bible | 3 |
| 1-4. | I know and understand how music in the Bible can be applied and used in the church and culture today | 3 |
| 1-5. | I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 4 |
| 1-6. | I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 4 |
| 1-7. | I understand how music expresses a deep human longing after God | 3 |
| 1-8. | I understand how harmony, rhythm, tone and melody can be used to teach theology | 5 |
| 1-9. | I understand how music has developed in the Bible and history | 5 |
| 1-10. | I can write in my own words my understanding of music in the Bible | 3 |
| 2-1. | I see the relationship between my giftedness in music and being a disciple of Christ | 3 |
| 2-2. | I truly feel that God loves me so much that he wants me to succeed as a musician | 3 |
| 2-3. | I desire to walk in a closer and more intimate relationship with Christ | 4 |
| 2-4. | My worldview is shaped by the testimony of people in the Bible | 5 |
| 2-5. | I desire to develop and promote an aesthetic world view | 3 |
| 2-6. | I want to pursue excellence | 3 |
| 2-7. | I understand my responsibility as a musician to live as a committed disciple of Christ | 4 |
| 2-8. | I have the desire to be an authentic and real person | 5 |
| 2-9. | I am willing to let God change my sinful habits | 4 |
| 2-10. | I believe the church is a community of believers who keep me from becoming selfish and prideful | 3 |
| 3-1. | I want to discover the different attitudes Christians have towards our non-Christian culture | 3 |
| 1-1. I know and understand the different usage of music in the Bible | 2 |
| 1-2. I am able to see how passages about music in the Old Testament and New Testament fit together | 1 |
| 1-3. I know and understand why and how a theology of music can be developed from the Bible | 1 |
| 1-4. I know and understand how music in the Bible can be applied and used in the church and culture today | 1 |
| 1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music | 1 |
| 1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder | 4 |
| 1-7. I understand how music expresses a deep human longing after God | 1 |
| 1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology | 1 |
| 1-9. I understand how music has developed in the Bible and history | 1 |
| 1-10. I can write in my own words my understanding of music in the Bible | 1 |
| 2-1. I see the relationship between my giftedness in music and being a disciple of Christ | 5 |
| 2-2. I truly feel that God loves me so much that he wants me to succeed as a musician | 5 |
| 2-3. I desire to walk in a closer and more intimate relationship with Christ | 5 |
| 2-4. My world view is shaped by the testimony of people in the Bible | 2 |
| 2-5. I desire to develop and promote an aesthetic world view | 5 |
| 2-6. I want to pursue excellence | 5 |
| 2-7. I understand my responsibility as a musician to live as a committed disciple of Christ | 5 |
| 2-8. I have the desire to be an authentic and real person | 5 |
2-9. I am willing to let God change my sinful habits
2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful
3-1. I want to discover the different attitudes Christians have towards our non-Christian culture
3-2. I am actively engaged to understand the importance of music in my own culture
3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture
3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music
3-5. I will demonstrate the difference of being in the world and being of the world as a musician
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3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music
3-8. I am willing to help my church equip musicians to reach their culture
3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music
3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ

Post-test. Date: 5-4-2010
Name: Svend Åge Drewsen

1-1. I know and understand the different usage of music in the Bible
1-2. I am able to see how passages about music in the Old Testament and New Testament fit together
1-3. I know and understand why and how a theology of music can be developed from the Bible
1-4. I know and understand how music in the Bible can be applied and used in the church and culture today
1-5. I know that some musicians primarily use Christian concepts in their music and other musicians use concepts from all creation in their music
1-6. I understand and can explain how music can express the coexistence between beauty and evil, order and disorder
1-7. I understand how music expresses a deep human longing after God
1-8. I understand how harmony, rhythm, tone and melody can be used to teach theology
1-9. I understand how music has developed in the Bible and history
1-10. I can write in my own words my understanding of music in the Bible
2-1. I see the relationship between my giftedness in music and being a disciple of Christ
2-2. I truly feel that God loves me so much that he wants me to succeed as a musician
2-3. I desire to walk in a closer and more intimate relationship with Christ
2-4. My world view is shaped by the testimony of people in the Bible
2-5. I desire to develop and promote an aesthetic world view
2-6. I want to pursue excellence
2-7. I understand my responsibility as a musician to live as a committed disciple of Christ
2-8. I have the desire to be an authentic and real person
2-9. I am willing to let God change my sinful habits
| 2-10. I believe the church is a community of believers who keep me from becoming selfish and prideful | 5 |
| 3-1. I want to discover the different attitudes Christians have towards our non-Christian culture | 4 |
| 3-2. I am actively engaged to understand the importance of music in my own culture | 2 |
| 3-3. When I see how people in the Bible engaged their culture, I am inspired to engage my own culture | 4 |
| 3-4. I believe it is my responsibility to bring my worldview to action in creative ways through music | 5 |
| 3-5. I will demonstrate the difference of being in the world and being of the world as a musician | 5 |
| 3-6. I believe my music reflects values that impact my culture | 3 |
| 3-7. I am willing to participate in the discussion and debate about sacred (Christian) and secular (non-Christian) music | 4 |
| 3-8. I am willing to help my church equip musicians to reach their culture | 3 |
| 3-9. I am willing to continue to develop as a musician and as a disciple of Christ in order to engage my culture through music | 5 |
| 3-10. I am willing to write out a personal plan on how to use my music, combined with a personal growth plan as a disciple of Christ, to engage my culture for Christ | 3 |
### APPENDIX 14

**T-TEST RESULTS**

**Table 1. t-Test for Significance of Differences between Pre-Test and Post-Test for Hypothesis 1**

<table>
<thead>
<tr>
<th></th>
<th>Pre-Test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>27.39</td>
<td>36.97</td>
</tr>
<tr>
<td>Variance</td>
<td>47.00</td>
<td>30.59</td>
</tr>
<tr>
<td>Observations</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>df</td>
<td>32.00</td>
<td>32.00</td>
</tr>
<tr>
<td>t Stat</td>
<td>-8.55</td>
<td></td>
</tr>
<tr>
<td>P(T&lt;=t) one-tail</td>
<td>0.01</td>
<td></td>
</tr>
<tr>
<td>t Critical one-tail</td>
<td>1.69</td>
<td></td>
</tr>
</tbody>
</table>

**Table 2. t-Test for Significance of Differences between Pre-Test and Post-Test for Hypothesis 2**

<table>
<thead>
<tr>
<th></th>
<th>Pre-Test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>39.61</td>
<td>42.30</td>
</tr>
<tr>
<td>Variance</td>
<td>28.75</td>
<td>18.28</td>
</tr>
<tr>
<td>Observations</td>
<td>33.00</td>
<td>33.00</td>
</tr>
<tr>
<td>df</td>
<td>32.00</td>
<td>32.00</td>
</tr>
<tr>
<td>t Stat</td>
<td>-3.75</td>
<td></td>
</tr>
<tr>
<td>P(T&lt;=t) one-tail</td>
<td>0.01</td>
<td></td>
</tr>
<tr>
<td>t Critical one-tail</td>
<td>1.69</td>
<td></td>
</tr>
</tbody>
</table>

**Table 3. t-Test for Significance of Differences between Pre-Test and Post-Test for Hypothesis 3**

<table>
<thead>
<tr>
<th></th>
<th>Pre-Test</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>37.00</td>
<td>38.88</td>
</tr>
<tr>
<td>Variance</td>
<td>44.19</td>
<td>32.61</td>
</tr>
<tr>
<td>Observations</td>
<td>33.00</td>
<td>33</td>
</tr>
<tr>
<td>df</td>
<td>32.00</td>
<td>32.00</td>
</tr>
<tr>
<td>t Stat</td>
<td>-2.12</td>
<td></td>
</tr>
<tr>
<td>P(T&lt;=t) one-tail</td>
<td>0.02</td>
<td></td>
</tr>
<tr>
<td>t Critical one-tail</td>
<td>1.69</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 15

STATEMENTS ON T-TEST RESULTS

Statement on t-test results: There is a significant difference ($t = -5.78$, df = 30, $p < .05$, one-tailed test) between the average pretest scores (mean = 10.77) and post-test scores (mean = 14.81).

Statement on correlation ($r$) results: There is a significant relationship ($r = .33$, df = 30, $p < .05$) of posttest scores for leadership and post-test scores for family strength.

Statement on F test results: There is a significant difference ($F = 3.78$, df between = 3, df within 60, $p < .05$, one-tailed test) between the large church scores (mean = 10.77) medium church scores (mean = 12.50), and small church scores (mean = 14.81).
### APPENDIX 16

**NAMES OF SEMINAR PARTICIPANTS**

<table>
<thead>
<tr>
<th>Absalon Aargarð</th>
<th>Gunnar G. Guttesen</th>
<th>Pætur Háberg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alex Jacobsen</td>
<td>Gunnvá í Liða</td>
<td>Pauli Olsen</td>
</tr>
<tr>
<td>Anja Hansen</td>
<td>Hógni Háberg Hansen</td>
<td>Poul Guttesen</td>
</tr>
<tr>
<td>Anna D. Háberg</td>
<td>Jákup Zachariassen</td>
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APPENDIX 17

NAME AND IDENTIFICATION CODE OF EACH PARTICIPANT

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APPENDIX 18
INTERVIEWS

Questions for Russ Taff

1. Do you have a philosophy of ministry when it comes to your musical career? If you do, are some of those principles drawn directly from your understanding of music in the Bible?

2. In your own mind, what is the difference between “secular” and “sacred” music when you play music without words?

3. Jesus said we are to be in the world but not of the world (John 17:21). How does a musician, who is a follower of Christ and wants to use his musical skills in professional or semiprofessional context, apply Jesus’ words? How have you applied Jesus’ words?

4. In your own observation of Christian musicians over the years, how are they doing when it comes to character development, integrity in life and humility of heart?

5. What advice would you give musicians – like in my church – if they should want to engage our culture more through music? (Any do’s and don’ts?)

6. How can the church encourage and equip musicians to reach out beyond its walls and engage culture through music?

7. What are some of the elements that make Faroese music and musicians different from other places you have been over the world?

Questions for Jákup Zacharissen

1. What are some of your best memories about music and how have they affected you?

2. What is your opinion and experience with music in the Faroe Islands today?

3. Tell us how it is to be a professional musician and a Christian. What are some of the challenges and what are some of the opportunities?

4. We have our opinions about what it means to be a “witness for Christ.” In your career, is there a difference of being a witness for Jesus and being a real, honest
and authentic person who does not wear a “mask” no matter where you are for rehearsals, studio or concerts?

5. Do you differentiate between “sacred” and “secular” music? What is “profane” music?

6. What areas of music in the Faroe Islands would you suggest Christian musicians to get involved in? What area is your passion—and why?

7. Do you have anything else you think is important for a Christian musician to consider as he gets ready to engage his culture?

Questions for Martin Joensen

1. How important is the role of music in Faroese culture? And how does it affect our nation?

2. How important is the interplay between your music and text?

3. What are “sacred” texts and “secular” texts in your songs? Is there a separation or a line to cross?

4. How would you like to see Christian musicians engage in Faroese music and art culture?

Questions for Óli Poulsen

1. What is your opinion of music in the bible and how do you thing a Christian musician can use that knowledge as a musician?

2. In your opinion, is there a difference between “sacred” and “secular” music—talking about music without words?

3. Why do some Christian musicians only use Christian concepts in their music and other Christian musicians concepts from all of creation in the music?

4. How can a musician use his music to show the counterpoint between evil and good, chaos and order?

5. How has your home church and your home affected you positively or negatively as a musician? What advise would you give the leaders of a church full of good musicians?

6. In church life we often say that we are to “use our gifts for the Lord.” What does that look like in the music world?
7. In your experience, what does the “unchristian” music world think about “Christian” musicians who seek to become professional musicians in the general market place?

8. How do you think music reflects pop culture? And how can a Christian musician make his worldview be heard in that culture?

9. Why do you not attend a church regularly and why do you not use your gifts in the church as you use them in your professional music career?

Questions for Regin Guttesen

1. Is there any specific passage in the Bible that has encouraged you to be involved in music?

2. Do you have any “theology of music” as a musician? Why or why not? What are some biblical principles all Christian musicians should have as musicians?

3. How do you see the connection of being a musician and being a follower of Jesus Christ?

4. Does music help you to deepen in your relationship with Christ?

5. How do you use your music today in engaging your culture and what are some of your dreams of engaging in the future?

6. What can a church do to help its musicians to use their musical gifts outside the walls of the church?

Questions for Anna Háberg

1. How do you experience the difference in being a worship leader in your church and a solo performer in your culture?

2. There is a lot of brokenness in your life. How have all your troubles and pain impacted you as a worship leader and singer?

3. How important is it for you to walk in an intimate relationship with Christ as a musician and how does that relationship help you find a balance in your cultural involvement as a musician?
APPENDIX 19

SEMINAR SCHEDULE

Day One

9:00  Coffee

9:30  Session 1: Introduction
•  Practical information about the seminar
•  Purpose of the seminar and dissertation
•  Teaching: Exegeting Psalm 40
•  Teaching: My life story as a musician and disciple of Christ
•  Audio interview: Óli Poulsen (Music, Home and Church). Questions for discussion
•  Video interview: Regin Guttesen (How I use Music Today). Questions for discussion
•  Q&A session

10:30 Break

10:45  Session 2: What is Music?—Biblical foundations
•  Audio interview: Óli Poulsen (Music & the Bible). Questions for discussion
•  Audio interview: Russ Taff (Music & the Bible). Questions for discussion
•  Teaching: Key Passages about music in the OT & NT
•  Video interview: Regin Guttesen (Music & the Bible). Questions for discussion
•  Teaching: Conclusions and applications from Music in the Bible
•  Q&A

12:00 Break

12:15  Session 3: What is Music?—Theological foundations
•  Teaching: Creation – God and Creativity – beauty and order expressed in music
•  Teaching: Fall – evil and chaos expressed in music
•  Teaching: Redemption – the hope music provides
•  Audio interview: Óli Poulsen (Musical starting point – redemption or creation?). Questions for discussion
•  Teaching: Counterpoint
•  Audio interview: Óli Poulsen (Music expressing chaos and order). Questions for discussion
•  Teaching: Music and the search for God
•  Video interview: Regin Guttesen (Biblical principles in Music). Questions for discussion
•  Q&A

13:30 Lunch
14:15 Session 4: A different Purpose in Music
- Teaching: Introduction to a different purpose in music – to teach theology through Music
- Teaching: Examples of how Music can be used to teach Theology
- Video: Jeremy Begbie (Theology through the Arts). Questions for discussion
- Teaching: Principles in Music and Theology
- Q&A

15:45 Break

16:00 Session 5: The Life of the Musician
- Video interview: Regin Guttesen (Musician & follower of Christ). Questions for discussion
- Teaching: The relationship between giftedness and call.
- Teaching: Learning to be loved and trusting that God wants the musician to succeed in music
- Teaching: Developing an aesthetic worldview and pursuing excellence
- Live interview: Anna Háberg (My journey as a worship leader to find God’s purpose for me)
- Q&A

17:30 Dinner

18:00 Session 6: The Life of the Musician
- Teaching: How God is in our brokenness
- Video interview: Russ Taff (Gaither interview and concert in Bethlehem)
- Audio interview: Russ Taff (Brokenness). Questions for discussion
- Teaching: The Musician: character, integrity, pride, excellence, authenticity, pride
- Video: C.S. Lewis “Shadowlands.” Questions for discussion
- Teaching: The Musician and spiritual maturity
- Teaching: Spiritual habits
- Teaching: The Musician and the Church
- Video interview: Regin Guttesen (Music & intimacy with God). Questions for discussion
- Q&A

19:30 End

Day Two

9:30 Coffee

10:00 Session 1: Music in our Culture
- Video: Jose Abreu on the impact of music in Venezuela.
- Teaching: Poul Guttesen: Culture – Biblical Foundation
- Teaching: Overview of music in our culture
• Audio interview: Russ Taff (My observation of Music life in the Faroe Islands). Questions for discussion
• Live interview: Martin Joensen (My experience as a musician and songwriter in Faroese music life)
• Q&A

11:30 Break

11:45 Session 2: The Musician in our Culture
• Teaching: How to live as a Christian musician in secular culture
• Teaching: To be in the world, but not of the world (John 17:14-21)
• Teaching: How the musician engages his worldview through his music
• Audio interview: Russ Taff (In and of the world). Questions for discussion
• Q&A

13:15 Lunch

14:00 Session 3: The Musician in our Culture
• Teaching: Secular & Sacred – what is ”sacred” and ”secular” music?
• Audio interview: Óli Poulsen (Secular and Sacred music). Questions for discussion
• Audio interview: Russ Taff (Secular & Sacred music). Questions for discussion
• Teaching: Think holistically about music: The circle with the cross in the center place
• Teaching: Biblical examples of cultural engagement – Daniel
• Q&A

15:30 Break

15:45 Session 4: The Musician and the Church
• Live interview: Jákup Zachariassen (Life as a professional musician and a believer)
• Teaching: How can a musician engage his culture?
• Teaching: The Musician and his Church
• Teaching: The Church and the Musician
• Teaching: Who will help, educate and encourage?
• Video interview: Regin Guttesen (The Musician, the church and secular culture). Questions for discussion
• Q&A

17:15 Dinner

17:45 Session 5: Then what do we do? Discussion time
• Audio interview: Russ Taff (Accountability). Questions for discussion
• Teaching: A proposal for musicians to work together
• Evaluation and Q&A

18:45 End
Program Development and Evaluation of the Role of the Christian Musician to 
Engage Culture in the Faroe Islands

A Project of Livdin Church Center, Faroe Islands

JÖGVAN ZACHARIASSEN
SESSION # 1: INTRODUCTION

This seminar aims to show how music can contribute to theology – theology here understood as the disciplined thinking and re-thinking of the Christian Gospel, for the sake of fostering a wisdom that is nourished by, and nourishes the Church in its worship and engagement in its culture. This is not primarily a seminar in music, but a seminar in theology – theology pursued in the company of music.

However, we will also see how music seen from a theological perspective will advance the musician’s understanding of music and shed new light on music making and music listening.

The participant will discover that music has a unique and irreplaceable part to play in the growth of Christian wisdom where difficult and unfamiliar themes are brought to light and made clearer, and very familiar themes opened up in novel and exciting ways. This seminar is a very condensed version of all the vast material covered in the dissertation, plus inspiration and insight from other musicians and theologians. The content of this seminar is to give the snapshot or taste of material that has maybe never surfaced in discussions among the participants.

It is a seminar about “Hearing a music that you never would have known to listen for” (Begbie), and also understanding theology in a way you never thought possible. It will help us answer the question: How can music help us think and re-think the Gospel we hear?

Practical information

I am not here to teach you only. I hope we are going to learn from one another. I am a musician and theologian with specific interests. However, there are many nuances of those interests that are not open to me yet. Therefore I hope to learn from you so that my understanding can be even greater.

We are all musicians and artists, but we are very different and at different levels. (1) There are those who are professional musicians and live every day in the music business. (2) Then there are those who have a different job, but participate much in music as amateur musicians. (3) Then there are those who are very much involved in the music of the church but are also involved in musical life in our culture through concerts, gigs, CD’s, etc. (4) Then there are those who are involved in the music of the church, but are not involved in our culture as soloists but are part of the crowd/orchestra/band/choir/sound/managers/practical help. (5) Then there are those who are not musicians but stand on the sidelines and encourage, help and participate in other ways. However, no matter where we are, we all need to know and feel that we are doing this together and working together towards the same goal.
The purpose of and need for this seminar
The purpose of the study has been to develop and evaluate a teaching program/seminar that will equip musicians in Livdin Church Center to engage secular culture in the Faroe Islands. By developing this teaching program/seminar I believe that musicians who are followers of Christ will have a greater understanding of music, themselves and their culture, and they will have a greater sense of the purpose of their giftedness and calling – both in their church and in their culture.

Reasons for this Seminar
First, I want others to know what I have learned through my life story as a musician and a Christian.
Second, I want musicians to have a fundamental understanding of music in the Bible and how to develop a personal theology of music based on this knowledge and then to know how it can be applied today in their own circumstances.
Third, I want other musicians who are followers of Christ to think deeply through their own philosophy of life and understand where they are on their life’s journey.
Fourth, I am sad to see how the churches in my culture have looked down on music and arts (and thereby also musicians and artist) as something that does not belong in a church or is very limited.
Fifth, I know many musicians and artists who want to serve God but they don’t want to be confined to a narrow religious market or audience – i.e., only in church or Christian activities.
Sixth, I want musicians to understand the difference and similarities between “sacred music” and “secular music.”
Seventh, I want to help musicians who engage in secular culture develop the attitude and tools needed to grow in their Christian character of humility, passion and integrity. It is important, therefore, that the musician develops a desire to be an authentic and real person who is open to let God change his sinful habits and is willing to be a part of a church or accountability group that will keep him from becoming selfish and prideful.
Eight, I want to show music’s greatest powers and its significance to illustrate and enforce a theological perspective on the Christian faith and world view. Within music I have over the years found strong theological resonances, and I believe that musicians who gain insight in to this world of music will have a perspective that very few musicians have today.

Overview of Course Content
The first session of the seminar is the Biblical and theological foundations for music and supports my first hypothesis. We will deal directly with what the Bible has to say about music so that the participants greater knowledge and understanding of biblical and
theological use and function of music. We will also see how they apply all the biblical 
and theological principles today. Then we will have a brief overview of the history and 
development of music in the West and how the church has used music to engage its 
surrounding culture. We will discuss how music has been a means to express the 
underlying philosophy and worldview of any given culture at each historical period. The 
purpose of this session is to give the participants greater knowledge, understanding and 
appreciation of the biblical/theological foundations and use of music.

The second session of the seminar is to develop an aesthetic philosophy of life as it 
relates to the personal life of the Christian musician as a disciple of Jesus Christ and 
supports my second hypothesis. Without a personal life of committed discipleship and 
personal growth, a musician will not find the joy and fulfillment in the life story God is 
co-writing with him. My observation of musicians in the Faroe Islands is that we tend to 
be undisciplined and unorganized at times. This should not be the life story of the 
musician who is a follower of Jesus Christ. The way to maturity is to develop the 
discipline of letting God co-write my life story. Not in a military way of rigid self-
discipline, but a discipline that is driven by a desire to please God in everything I do. 
Therefore, we emphasize the importance of a personal walk with Christ through 
meditating on Biblical truth and in honest prayer and worship. We also emphasize the 
importance of letting God shape and form me to become a humble person that is open 
and honest about sin in our life and a willingness to be accountable to others who are 
mature Christians. The purpose of this session is to give the participants a philosophy of 
music that is immersed in a healthy attitude and character that is shaped by a personal and 
intimate relationship with Jesus Christ.

The third session of the seminar is to help the musician to have a greater understanding of 
culture and supports my third hypothesis. In other words, we have the opportunity to 
translate truth through one of the primary languages of our culture: Music! This session 
will help the participants understand and to become passionate to engage culture. We will 
also implement a method to help musicians to engage in secular culture. We will have a 
basic overview on how to understand and live in a culture, how to understand and live in 
other cultures and how to differentiate between the cultural, cross-cultural and trans-
cultural. The major emphasis of this session will be spent on the culture of the Faroe 
Islands and how to live as a Christian musician in our culture. We will also interact with 
artists and musicians in the Faroe Islands who have an impact on our culture. The 
purpose of this session is to give the participants an understanding of culture so that their 
behavior will change and that they will engage as performers in our culture through 
music.

The Value of this Seminar
This study intends to help and develop musicians at Lívdin Church Center to engage 
secular culture in the Faroe Islands for Christ. The research focus has been on how a 
training seminar can make musicians who are followers of Christ ready for this task 
through biblical and theological knowledge of music, personal character development
and understanding of their own culture with its challenges and opportunities. Thus it is a process to influence the *head, heart and hand* of the musician. First, there needs to be head knowledge and understanding. The musician needs to know and understand certain things. Secondly, there must be heartfelt attitudes and feelings. The musician needs to feel some things deeply and passionately. And thirdly, there must be involvement by the hands. The musician must be willing to participate and be active. He needs to take his head knowledge and heart convictions and apply them through his hands to engage culture.

*The value of this study for the church*

*The value of this study for the culture*

Audio: Óli Poulsen (Tónleikur, heimið og samkoman)
Questions for discussion on page 90-97

Video: Regin Guttesen (Hvussu eg nýtí tônleik í dag)
Questions for discussion on page 90-97

Questions & Discussion
SESSION # 2: WHAT IS MUSIC? - BIBLICAL FOUNDATIONS

Introduction
*Summary statement:* With unique biblical and theological knowledge of music, the musician will be able to understand and contribute an aspect on music to the discussion in his culture that will capture the interest of others. It will create an awareness of the interplay between theology and music that demonstrates music’s role in God’s creative/redemptive plan.

A Brief overview of Music in the Bible
Throughout the Old Testament instrumental and vocal music had a major role among the people of Israel – particularly in their worship of God. In the New Testament instrumental music was not prevalent as singing was. Considering the circumstances of many of the new Christians, it is understandable. Instrumental and vocal has also characterized the history of the church. No wonder music plays a major role in the worship of God because Heaven will be characterized by instrumental and vocal music. On this basic, music – instrumental and vocal – is to characterize the church today in its worship of the living God.

Music and Singing in the Old Testament

Overview of Musical Periods in the Old Testament
Music and singing is firmly established in the Old Testament. A study of music in the Old Testament reveals that just as music was in God’s presence before creation so it was an integrated part of His creation.

Music as a part of God’s Creation and establishment of life on the earth.

Music and the Creation of the universe
Many of the musical allusions to music in relation to creation in the Old Testament may be metaphorical. Creation praises its Creator by singing. The stars sang together with the heavenly beings at the creation of the world (Job 38:7). The trees and forest “sing for joy” (Psa. 96:12; cf. 65:12-13; 98:7-8). And the mountains and hills burst into song (Isa. 55:12).
Music from Jubal to the establishment of the nation of Israel
Jubal (Gen 4:20-22)

The Songs of Moses
1. The Red Sea Song (Ex. 15)
   No singing while traveling through the desert because of disobedience, quarreling
   and lack of faith (Exod. 15:1; Num. 21:17)
2. The Song of the Well (Ex. 21:17-18)
3. The Psalm of Moses (Psalm 90)
4. The Moses’ farewell song (Deut. 32)

Music as a part of religious festivals
Israel’s festival music

Music as a part of the worship of Israel
A journey into the holy of holies

The Songs of Deborah and Hannah
   David, Israel’s Musician and Singer

The Music in the Temple
1. The need for Divine revelation
2. Music and the Ark of the Covenant
3. The need for human organization
   a. The volume of singers and musicians (1 Chron. 25:6-7; 28:19). By
      God’s design, the Levitical musicians had a formalized role in the temple
      institution. Altogether they constituted a force of 4000 musicians and
      singers, with 288 master teachers dispersed among 24 groups.
   b. The instruments of the Temple
      (1 Chron. 15:6; 23:5; 2 Chron. 5:12-14)
3. The relationship between the blood offerings and the music in the Temple
   Psalm 98:1, 4-6

The songbook of Worship: The Book of Psalms

Music and the prophets
1. Prophetic attack (Amos 6:4-6; Isa. 5:11-12)
Music and singing in the New Testament

Overview of music in the New Testament
Music and singing is not as frequent in the New Testament as in the Old Testament, and yet there is enough to establish a case for its importance in the early church. The little mention of music in the New Testament does not negate the frequent use of music in the Old Testament. Learning to harmonize music in the New and Old Testament, gives us a firm foundation for how to use music in church and culture today. There is continuity rather than discontinuity in the music of the Old and New Testament.

Music and singing is not as frequent in the New Testament as in the Old Testament. However, considering the circumstances of many of the new Christians, it is understandable. Under the tyranny of Egypt and Assyria music and singing was not heard in Israel. After the Babylonian exile, most Jews lived in the Dispersion and could not participate in worship because the temple had been destroyed. Therefore the synagogue arose for prayer and the study of the Scriptures. The Psalms continued to be sung and chanted according to a developing system of modes. In the New Testament era Israel was under the rulership of Rome and the first Christians experienced terrible persecution from both the Romans and the Jews. That is one reason why music and singing did not have such a large part in the New Testament texts. There is, however, continuity between the great variety of singing and music among the Jews and the simple musical expressions among the Christians in the early church. It is important for the musicians to see a harmony of music in the Old Testament and New Testament rather than a separation.

Music in the Gospels

"Gloria in Excelsis" of the angels praising God (Luke 2:14)
Magnificat of Mary (Luke 1:46-55)
Benedictus of Zechariah (Luke 1:67-79)
Nunc Dimittis of Simon (Luke 2:29-32)
Hosanna when Jesus entered Jerusalem (Mark 11:9; cf. Psa. 118:26)
Jesus and His disciples singing psalms (Mark 14: 26; Psa. 113-118)

Music as a part of worship of the early church
Paul and Silas singing in prison (Acts 16:25)
The use of music in the church in Corinth (1 Cor. 14:24-26)
Songs in the Epistles of Paul (Eph. 5:14; Phil. 2:6-11; Col. 1:15-20; 1 Tim. 3:16)
Music in the Book of Revelation

Two key passages: Ephesians 5:18-20 & Colossians 3:16

A. The structure of the passages
   “Speak” - *laleo*
   “Sing” - (Mark 14:26; Acts 16:25)
   “Making Melody” - (Plug a string, beat (plug) a drum. Ill. The sound of the sting of a bow when you let the arrow go). Refers to the playing of instruments.
   “For the Lord in your hearts” = Music is the language of the heart and the Christian musician pours his heart out for the Lord through his song instrumental music in psalms, songs and spiritual songs.

B. The teaching of the passages
   When the musician is filled with the Holy Spirit this is what happens:
   Relationship with others - “each other” (19a)
   Relationship with self - “in your heart” (19b)
   Relationship with God - “giving thanks to God” (20)

   See also Colossians 3:16 and the relationship between these passages

C. The application of the passages

Music and singing in Heaven
   Revelation 4; 5; 7; 14:3; 15:3

What did all the music sound like?

The style, form and organization of music in the Bible
   The use of musical instruments, expressions of musical forms and music’s participation in the lives of God’s people in Biblical history is a good lesson on how music and singing is to be used among God’s people today. What is the connection between this and the world of tones, chords, melody and harmony? Music is one of the ways we can voice creation’s praise! The work of physical objects and the sounds that come from them, and we form music. Ideally, we do this in a way that benefits others in some way and brings God glory. Hearing music can likewise be a way in which we can interact fruitfully with our material environment, other peoples, and, indeed, God, and in so doing, magnify God’s name. Musicians will gain insight into some of these magnificent truths about music and help them realize that music has a much greater purpose in God’s creation than
just to perform and stir the emotions, but that basic music theory can be used to teach theology and demonstrate the great truths and puzzles of life.

The instruments of the Bible
Psalm 150 and family of instruments.

A. The String family

B. The Woodwind family

C. The Brass family

D. The percussion family

Volume
Fortissimo – loud (Rev. 5:9; 14:2; 2 Chron. 5:12-13; 1 Chron. 15:28; 2 Chron. 30:21; Psa. 95:1).
Pianissimo – soft (Matt. 26:30; Mark 14:26).

The music directors
Music directors (1 Chron. 15:22); duets (Judg. 5:1), everyone led by the singers and musicians (2 Chron. 23:13); everything that has breath (Psa. 150).

How music and singing was expressed
“Now the Lord is the Spirit: and where the Spirit of the Lord is, there the heart is free” (2 Cor. 3:17)
Dancing – (Psa. 149:3; cf. 1 Chron. 15:29)
Clapping of hands – (Psa. 47:2)
Lifting of hands – (Psa. 134:1-2)
Kneeling – (Psa. 95:6; Neh. 12:46).

Where you heard music and singing
In the house of the Lord (1 Chron. 25:6); on the walls of Jerusalem (Neh. 12:46); on journeys (Psa. 127); in the upper room (Mark 14:26); descending from the mountains (1 Sam. 10:5-6); in prison (Acts 16:25); in bed (Psa. 149:5).

Subjects
All peoples (Psa. 117); each other (Eph. 5:19); mad king Saul (1 Sam. 16:23); the whole earth (Psa. 100), God (Psa. 138).

Content
Teaching and interpretation (Psa. 1, 119, 127)
Prayer to God (131); thankfulness for salvation (3, 38); personal needs (6); revenge on the enemy (137); confession of sin (51)
Song of praise for the wonderful work of God (8); thanksgiving (8); personal testimony (18, 116).
Encouragement to bless the Lord (134); to rest in God (131).
Worship in alphabetical order (119 – from A to Z)

**Opportunity**
Music was very prominent in key moments or occasions. Greetings and partings (Gen. 31:27; Luke 15:25); coronations (2 Sam. 15:10; 1 Kings 1:39); dedication of the wall (Neh. 12:27); war (Judg. 3:27; 2 Chron. 20:21); collection (2 Chron. 23:18); processions (2 Sam. 6:5); at festivals (2 Chron. 30:21); anointing of a king (1 King 1:34); in the congregation (1 Cor. 14); after communion (Mark 14:26); in trouble (Acts 16:25)

**Time**
Morning and evening (1 Chron. 23:30); night (Psa. 92:2); all the time (Psa. 113:3).

**Position of expression**
Standing (1 Chron. 23:30); walking (2 Chron. 20:21), lifting hands (Psa. 28:2); kneeling (Psa. 95:6).

**Circumstances**
Joy (Psa. 33:1); sorrow (2 Chron. 35:25)

**Conclusion**
We have seen that music – instrumental and vocal – has an important part to play in the Bible and is close to the heart of God. Therefore it also has an important part to play in the church today because it is still close to the heart of God.

Audio: Óli Poulsen (Tónleikur og Bíblian)
Questions for discussion on page 90-97

Audio: Russ Taff (Music and the Bible)
Questions for discussion on page 90-97

Video: Regin Guttesen (Tónleikur og Bíblian)
Questions for discussion on page 90-97

Questions and Discussion
SESSION # 3: WHAT IS MUSIC? – THEOLOGICAL FOUNDATIONS

For the Christian musician who builds a biblical theology of music, music becomes a way of perceiving God at work in this world.

Biblical and theological foundations for music
A solid understanding of theological implications for music and singing gives the musician an awareness of the role of music in God’s creative and redemptive plan. A musical theology is understood in light of Creation, Fall and Redemption. The doctrines of the Lordship of Christ, Creation, Imago Dei, Fall and Redemption are foundational to a biblical understanding of music. The doctrine of Creation teaches that creativity is part of that inherited image because God is a designer and maker. We will see how music reflects that. The doctrine of the Fall tells us that the wrong in the world stems from rebellion against God and as a result everyone and everything has been marred by sin. Everything, including the greatest music, has been marred. Music, however, can be used to demonstrate the fallenness of man. The doctrine of Redemption tells us that there is hope and restoration. A moral standard does exist in the universe and Jesus Christ has fulfilled the work that can bring men into a renewed relationship with God.

Elements of a Biblical Theology of Music

Musicians must be encouraged to think through the elements on which they are to build a biblical theology of music.

The Lordship of Christ
A true understanding of Paul’s doxology about the Lordship of Christ in Col. 2:14-20 teaches us clearly that Jesus Christ is the Lord of the universe and who is creation’s foundation, filling, life-giver, sustainer, and purpose-giver, and who has saved this fallen world through the death on the cross. Christian musicians need to come back to the reality of Christ’s lordship over the whole of creation and that includes his redeemed life and his fallen culture.

Theological Importance of Art
The second element on which to build a biblical theology of music is to recognize what the Bible says about art as a whole. One of the key passages on which to build a theology of music is a passage that does not deal with music at all. It deals with architectural art. God called and gifted two men to become leading artists in the construction of the Tabernacle (Ex. 31). See slides for further observation and discussion.

Theological Importance of Music
The third element on which to build a biblical theology of music is to understand some of the key passages about music in the Bible. This dissertation does not intend to cover all
the passages dealing with music but rather to look as some of the key passages. Through this study I have found Psalm 40 to be one of the key passages on which to build a biblical theology of music. David clearly perceived the world through musical eyes. He understood that music is close to God’s heart. See slides for further observation and discussion.

God’s Redemptive Plan Foundational for Music
The fourth element on which to build a biblical theology of music is to build on key biblical doctrine such as the character of God as Creator, his image reflected in humans, the fallen and marred image of man, and then the artistry God displayed in the incarnation, crucifixion and resurrection of Jesus Christ to bring redemption. We will look at creation, fall and redemption. However, it will be discussed further under other headings.

Doctrine of Imago Dei
This leads us to the fifth element on which to build a biblical theology of music: to realize that we are to be creative as God is creative. This is possible because of the doctrine of the Imago Dei – we are created in God’s image (Gen. 1:26-27). The Imago Dei is concerned with the inner nature of the musician and the Creation mandate is concerned with the command for continuing creation. This will be discussed further under other headings.

Biblical Counterpoint
The sixth element on which to build a biblical theology of music is to understand the concept of biblical counterpoint. Although it is a musical term, in musical theological purposes, the term is used to reflect strife between good and evil, darkness and life, and life and death in this world. We all feel the battle through our daily circumstances and we long for rest without ever finding it truly. The reality of life is that we live and exist in this tension and the Christian musician has a great opportunity to use his music to demonstrate that heartfelt counterpoint. See slides for further observation and discussion.

Aesthetic Beauty
This leads us to the seventh and last element on which to build a biblical theology of music: to understand the mystery of aesthetic beauty. A musician who is in an intimate relationship with Christ is in a relationship where Christ will begin to develop and promote aesthetic beauty in and through him. There is a direct parallel between aesthetic beauty and the way the Christian lives his life.

Do musicians communicate only “Christian” values and issues in their music (Salvation starting point), or do they communicate all issues and values of life because they believe Jesus Christ is Lord over all creation (Creation starting point)?
I UNDERSTAND AND CAN EXPLAIN HOW MUSIC CAN EXPRESS THE COEXISTENCE BETWEEN BEAUTY AND EVIL, ORDER AND DISORDER

Audio: Óli Poulsen (byrjannarpunkt í tónleiki)
Questions for discussion on page 90-97

I UNDERSTAND HOW MUSIC EXPRESSES A DEEP HUMAN LONGING AFTER GOD

We will look at examples of how much of music reflects a longing after God or a longing after something is better than now. Music and musicians raise some of the most important questions that humans ever ask: Who are we? What makes us significant? What has gone wrong? Is there meaning to life? Is there any hope? How can we be restored?

Audio: Óli Poulsen (Tónleikur lýsur kontrast millum kaos og ordan)
Questions for discussion on page 90-97

Video: Regin Guttesen (Bíbilskar meginraglur)
Questions for discussion on page 90-97

Questions and discussion
SESSION # 4: A DIFFERENT PURPOSE OF MUSIC

I UNDERSTAND HOW HARMONY, RHYTHM, TONE COLOR AND MELODY CAN BE USED TO TEACH THEOLOGY

Having put together the elements for a solid foundation of a biblical theology of music and gained insight into the treasure of music in the Bible, we are ready to explore deeper how music, in and of it self, actually reflects and reveals the character of God and his plan for redemption and how music can teach and illustrate biblical passages and truths. A musician who explores the world of music from a Christian perspective will become aware of its power and the way some sound patterns are especially well suited to drawing us into the purposes of God. Music – harmony, rhythm, melody and tone color – is one of the ways we can demonstrate many of the fundamental truths of the Bible.

Video: Jeremy Begbie (Theology through the Arts)
Questions for discussion on page 90-97

I UNDERSTAND HOW DIFFERENT STYLES AND FORMS OF MUSIC HAVE DEVELOPED IN THE BIBLE AND HISTORY.

Music was not a huge part of the early church. Not because of disobedience, but because of suffering and persecution. A basic knowledge of the development of music in church history gives us wisdom on how to use music today in church and in culture. We will do an overview of what has happened historically in the West. An historical overview will be given on how the church has used music and art and how that has impacted the surrounding culture. We will also discuss how music and art has been a means to express the underlying philosophy and worldview of any given culture in each historical period.

I KNOW AND UNDERSTAND HOW MUSIC IN THE BIBLE CAN BE APPLIED AND USED IN THE CHURCH AND CULTURE TODAY

The musician is to connect his understanding and knowledge of music in the Bible and the theology of music with his daily life as a musician and a follower of Christ. We will look at basic principles of how music is to be used in worship within the community of believers and also in secular culture as a reflection of creativity and aesthetics.
Some Biblical Principles

I CAN WRITE IN MY OWN WORDS MY UNDERSTANDING OF MUSIC IN THE BIBLE

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THE PERSONAL LIFE OF THE CHRISTIAN MUSICIAN AS A DISCIPLE OF JESUS CHRIST.

SESSION # 5: THE LIFE OF THE MUSICIAN

Introduction

“Why aren’t there more Christians involved at the heart of the arts scene?” asks Steve Turner, writer and musician. “Over the years I have seen many people get close to a position where they seemed poised to create a little divine disturbance, and then they have been destroyed by the very values they set out to challenge.” One of the greatest challenges for musicians who are Christians and who engage their culture through their music is to stay true to the values they set out to proclaim. Yet, because of the fear of “falling away from God”, many musicians are discouraged ever to engage the secular culture but rather to stay safe inside the walls of the church. Even though this might be safe many musicians miss the opportunity to touch base where they can be used in the greatest way. Christian musicians are not called to be safe; they are called to engage a world that is lost. As a result, many musicians are strangers both in their culture and in their church. The culture sees them as too “churchy” and the church sees them as too “worldly.” And so they live as aliens in both worlds never finding their true place and purpose for using their talents. So to help musicians engage their culture, while staying true to their Savior, much wisdom is required. It is therefore of paramount importance to convince the musicians that God wants to use them and that he wants them to succeed.

1 Steve Turner, Imagine: a Vision for Christians in the Arts, p. 117.
On the other hand, it is also important to remind them of their need for humility and integrity and to give them tools and fellowship that will help them survive in their arena. Everyone would agree that a wonderful musical composition or a masterfully painted picture has aesthetic beauty. There is a direct parallel between musical and artistic aesthetic beauty and the way the Christian lives his life. The life of a Christian is to have aesthetic value and beauty. His walk with Christ is to express a beauty that harmonizes with his musical or artistic expressions. It is a direct application of Paul’s exhortation to the Christians in Corinth when he said, “Whether therefore you eat, or drink, or whatever, do it all to the glory of God” (1 Cor. 10:31; cf. Col. 3:17). However, a conscious decision to live in such a way comes only when a biblical philosophy of life is formed to bring glory to God in every area of life.

I SEE THE RELATIONSHIP BETWEEN MY GIFTEDNESS IN MUSIC AND BEING A DISCIPLE OF CHRIST

It is not enough to have an understanding of music in the bible and to grasp a theology of music. Unless that is connected to a personal walk with Christ, the musician will not have any impact on secular culture for Christ. Therefore the musician needs to see the relationship between his giftedness and being a follower of Christ. The musician needs to understand that God has wired him to be who He wants him to be. God has given musicians abilities, personalities, passions, spiritual gifts and experiences with the purpose to glorify Christ with their lives.

God has given you a SHAPE

If you've ever doubted your calling to ministry, consider this: God has been molding and shaping you for ministry since before you were born! (Psalm 139:13-16).

This passage indicates that–

1. God shaped you for a purpose,
2. You are unique, and
3. You are wonderfully complex.

You are a composite of many different factors, and I summarize what I believe are the five most important factors by using the acrostic, S.H.A.P.E.

Spiritual Gifts: The Bible teaches that God gives every believer certain spiritual gifts to be used in ministry (1 Cor. 12, Rom. 8, Eph. 4).

Heart: The Bible uses the term "heart" to represent the center of your motivation, desires, interests, and inclinations.

Abilities: These are the natural talents that you were born with.
Personality: It's obvious that God has not used a cookie cutter to create people.

Experience: God never wastes an experience.

**GOD LOVES ME SO MUCH THAT HE WANTS ME TO SUCCEED AS A MUSICIAN**

There are so many Christians who never become what God wants them to become because they doubt God's love for them or have never opened up to welcome the Father heart of God to touch their soul. At some point you've got to let God love you. Some of us are really good at talking about God’s love and taking the Bible literally on all points except this one. We all need sometimes to experience the feeling to sit in a church service or jam session or in the quietness of your bedroom and be overwhelmed by the thought that God loves you. To sense that God is telling you that he is pleased with you. The musicians must learn to rest in the fact that God loves them so much that he has a wonderful plan for their lives as musicians.

**I DESIRE TO DEVELOP AND PROMOTE AN AESTHETIC WORLD VIEW**

Many churches and church leaders say that as the twentieth century of Christian history draws to a close, we can conclude the church is at a low point in terms of artistic accomplishment. The golden days of church leadership in music, painting, literature, drama, and architecture are a thing of the distant past. They even say that curing the aesthetic ills of the Christian community will be a massive task, if it is to be achieved at all. I do not agree with this pessimistic view of the future because I see the rebirth of a deep love for the arts and music in churches all around the world. I want to give the musicians hope and encourage them to become pioneers in developing an aesthetic worldview as believers who promote beauty and harmony in our churches and cultures. We do this by developing a biblical theology of beauty and music, promoting the foundation of aesthetics: God's beauty and creativity. And then spell out a particular practical approach to music implied by this theological aesthetic framework.

**I WANT TO PURSUE EXCELLENCE**

The pursuit of excellence is an imperative goal for Christians involved in music and living in a secular culture. Nothing is more disillusioning than seeing musicians who only show up to play as an assignment rather than an opportunity to serve the living God. It breaks down the morale among the whole band or orchestra and the opportunity to glorify God is lost. A call to excellence is pivotal among musicians and artists today. I will argue that if the musician wants to make a personal commitment to pursue excellence he must be convinced of the value of his ministry. The musician must be convinced that to be gifted in music is a holy calling, through which the Spirit can touch and move people deeply at their very core. Faced with this understanding of the importance of their creative output, musicians need to understand and embrace a lifestyle of the pursuit of excellence in their craft/art as a heavenly mandate for their lives. I will also deal with some of the obstacles on the path of excellence: Isolation, self-doubt, and conflict.
Excellence of Perfection

Signs of perfectionism

Pursuing Excellence

Live: Anna Háberg (Sambandið millum persónin og tónleikin)

Questions and Discussion

SESSION # 6: THE LIFE OF THE MUSICIAN CONT.

Video: Russ Taff (Gaither interview and concert in Bethlehem)
Questions for discussion on page 90-97

Audio: Russ Taff (Brokenness)
Questions for discussion on page 90-97

I HAVE THE DESIRE TO BE AN AUTHENTIC AND REAL PERSON

We are all created beautifully in the image of God and reflect the beauty of the divine. But we are also broken people. We are broken by the Fall and the image of God has been thwarted by sin. Therefore we also have a very dark side to us that makes us capable of incredible harm. Therefore we need to be remade. We need to be redeemed by Christ who begins the process of remaking us to restore the image that we bear. Dan Allender says: In many ways, the plot of our lives is the story of humankind. It is about how we came to be who we are (Creation), how we lost ourselves (the Fall), what it means to discover the name God has written for us (Redemption), and how the ending of our story reflects the great consummation of God’s story (his Coming). As long as we do not know or feel the state we are in, we will never become people of integrity. As long as we don’t see the incredible beauty in us as well as the incredible darkness within us, we will never become an authentic and whole person. Therefore I want to show the musicians that we are people who need to be open to the truth about who we are so that we can be truly become free people. Constantly to see our need for Christ in our lives and openly demonstrate that we are on a journey where we learn to be strong and weak, cry and laugh, vulnerable and affirming, and to let that shine through in our ministry as musicians.

What about my emotions?

Handling your emotions
I AM WILLING TO LET GOD CHANGE MY SINFUL HABITS

For a musician involved in secular music culture there are many temptations that can ruin his ministry and testimony. It is easy to talk about all the things we are to avoid and dangers we are to stay away from. Although these issues are important, I do, however, believe that we need to dive to the core of our being and realize that it is not the external temptations that will be our downfall, but the pride and selfishness that comes with the career as a musician. This is where I fell as a young musician. I became too important and too selfish to have any interest in others and thus also in my own soul. I gradually fell away from an intimate relationship with Christ and as a result I became just like my non-Christian colleagues in lifestyle and the very values and convictions I held gave way for the values and convictions I set out to challenge.

In the seminar I am going to try to help the musicians really believe that selfishness and pride is sinful and we need to let God change our sinful habits of pride and selfishness.

The musician’s susceptibility to sin

The seriousness of sin and what it does

Accountable relationships

Spiritual warfare

What happens when I fail

Obedience to Christ

Enjoying the gift more than the giver

Grace and freedom driven obedience

C.S. Lewis (Shadowlands video)

Questions for discussion on page 90-97

Brokenness

I BELIEVE THE CHURCH IS A COMMUNITY OF BELIEVERS WHO KEEP ME FROM BECOMING SELFISH AND PRIDEFUL

A musician always needs to examine his motives. The arts and musical performance can do many things to the ego and therefore attract those whose major motivation is to be known and recognized. Wanting to be a musician that engages culture for Christ sounds like the purest of motives, but it can also be corrupted. We can use it as a carrier to more fame, it can be that we want to be revered by the Christian community and mark ourselves off from the ordinary person in the pew. This is why I believe the musician needs to be a part of a church. He needs to be a part of a community of believers who
challenge his motives. The church humbles us. It is the one place in our societies today where we sit with rich and poor, young and old, black and white, educated and uneducated, and are focused on the same object. It is one of the few places where we share the problems and hopes of our lives with people we may not know. It is one of the few places where we sing as a crowd. Although the church needs its outsiders to prevent it from drifting into dull conformity, the outsiders need the church to stop them from drifting into individualized religion.

Church life can be hard for the musician but it is the one place that will keep them from becoming prideful. If we are to see music that challenges the prevailing secularism of our time, we need musicians who are not only skillful but also theologically well equipped, grounded in a fellowship of other believers learning to live obedient lives before the Master.

What about servanthood?

Success - servants or stars

I DESIRE TO WALK IN A CLOSER AND MORE INTIMATE RELATIONSHIP WITH CHRIST

As the musician understands how God has shaped him and placed him in His service, he should be drawn into a closer and deepening walk with Christ. However, there have been times in my life when I have wondered: Do I love performing music more than I love Jesus Christ? Would I still love Christ and seek intimate relationship with him if he should take away the ability to play music? I have traveled a long journey and I have come to the point in my life where I have decided to say no to the first question and yes to the next. I love Jesus more than I love music and I will still love Jesus when I am not able to play anymore. I want to walk with musicians on that journey and point them to the richness of an intimate, deep and honest relationship with Christ.

Discipleship

Spiritual Maturity

“Until we all attain to the unity of the faith, and of the knowledge of the Son of God, to a mature man, to the measure of the stature which belongs to the fullness of Christ. As a result, we are no longer to be children...but speaking the truth in love, we are to grow up in all aspects into Him, who is the head, even Christ.” (Eph. 4:13-15).

1. It is not a “certain religious experience.”
2. It is not going to church or special seminar.
3. It is not keeping a set of rules for Christian life.

Spiritual Maturity is being like Christ.

Romans 8:29; Ephesians 4:13
Facts about Spiritual Maturity
It is not Automatic (Hebrews 5:12-13)
It is a Process (2 Peter 3:18)
It takes Discipline (1 Timothy 4:7)

Galatians 5:16
“But I say, walk by the Spirit, and you will not carry out the desire of the flesh.”
Peripateo – Some translations use the word CONDUCT or LIVE instead of WALK. The word has to do with the was in which we “move about” in life. However, for our study we will use the term WALK.

How are we to Walk?
“By” or “in” the SPIRIT – That means that the Spirit of God is to be in control of our lives. He decides where we go. Wherever He goes we follow in His footsteps.

Col. 2:6

Repentance – A change of mind. To turn from old ways.
Faith – Total trust and surrender to Christ.
(Heb. 6:1)

So, how are we to walk?
Repentance – When we sin we repent (1 John 1:9)
Faith – Continual dependence (1 Pet. 2:25)

The result of our Walk in the Spirit

Negative
“You will not carry out the desire of the flesh.”
See vv. 19-21 – The fruit of the Flesh

Positive – The fruit of the Spirit (vv. 22-23)

The Filling of the Spirit
“And do not get drunk with wine, for that is dissipation, but be filled with the Spirit…”
(Eph. 5:18-19)

What does “Filling” mean?

The Result of being filled with the Holy Spirit
It affects our whole existence
It causes us to worship and fellowship
(Eph 5:19-20)
Speak
Sing
Make melody
The source is the heart
Brings thanks to God

It brings harmony to domestic and public relationships (5:22-6:8)

How are we filled with the Spirit?
Read the Bible (Col 3:16 NRSV)
Learn to Pray (Eph 6:18; Col 4:2)
See the importance of Fellowship (Heb. 10:25)
Get into the habit of Giving (John 3:16; 1 Cor. 16:2)

Study Your Bible
"The whole Bible was given to us by inspiration from God and is useful to teach us what is true and to make us realize what is wrong in our lives; it straightens us out and helps us do what is right. It is God's way of making us well prepared at every point, fully equipped to do good to everyone." 2 Tim 3:16-17

How to Hear God's Word
"Faith comes from hearing the Word of God."  Rom. 10:17

How to improve your hearing
1. Be ready and eager to hear God.
(Jesus) "He who has ears to hear, let him hear!" Luke 8:8
“How sweet are your words to my taste, sweeter than honey to my mouth!” Psalm 119:103

2. Deal with attitudes that prevent hearing God (Luke 8:4-15)
"Consider carefully how you listen ..." Luke 8:18
- A Closed Mind: Is fear, pride or bitterness preventing me from hearing God?
- A Superficial Mind: Am I really serious about wanting to hear God speak?
A Preoccupied Mind: Am I too busy and concerned with other things to concentrate on what God has to say?

3. Confess any sin in your life.
"... Get rid of all moral filth and humbly accept the Word..." James 1:21
4. Take notes on what you hear.

“We must pay more careful attention to what we’ve heard, so that we do not drift away!” Heb. 2:1

Keep a Spiritual Notebook

5. Act on what you hear!

“Do not merely listen to the Word, and so deceive yourselves. Do what it says!”

James 1:22

“Whoever ... does not simply listen and then forget, but puts it into practice - that person will be blessed in what he does.” James 1:25 (GN)

How to read God’s word
Rev. 1:3

How to study God’s Word
Acts 17:11; 2 Tim. 2:15

How to Memorize God’s Word
Pr. 7:2-3 (LB)

Benefits for memorizing Scripture
It helps me resist temptation Ps. 119:11
It helps me make wise decisions Ps. 119:105
It strengthens me when I'm under stress Ps. 119:49
It comforts me when I'm sad Jer. 15:16
It helps me witness to unbelievers 1 Peter 3:15

How to Meditate on God’s Word
Ps. 1:2-3

Why meditate?

1. It is the key to becoming like Christ.
"... Your life is shaped by your thoughts." Pr. 4:23 (GN)
"... Be transformed by the renewing of your mind." Rom. 12:2
"As we ... contemplate the Lord's glory, we are being transformed into His likeness ..." 1 Cor. 3:18
2. It is the key to answered prayer.
"If you live your life in Me, and my words live in your hearts, you can ask for whatever you like, and it will come true for you." John 15:7 (Ph)

3. It is the key to successful living.
"... Meditate on (the Word) day and night, so you may be careful to do everything written in it. Then you will be prosperous and successful." Joshua 1:8

How to Apply God’s Word
James 1:22; Matt. 5:19
1st ask: What did it mean to the original hearers?
2nd ask: What is the underlying timeless principle?
3rd ask: Where or how could I practice that principle?

The Importance of Prayer

No spiritual exercise is such a blending of complexity and simplicity. It is the simplest form of speech that infant lips can cry, yet the sublimest strains that reach the Majesty on high. It is as appropriate to the aged philosopher as to the little child. It is the utterance of a moment and the attitude of a lifetime. It is the expression of the rest of faith and of the fight of faith. It is an agony and an ecstasy. It is submissive and yet persistent. In the one moment it lays hold of God and binds the devil. It can be focused on a single objective and it can roam the world. It can be abject confession and rapt adoration. It invests puny man with a sort of omnipotence. (J. Oswald Sanders)

What is prayer?
It is simply speaking with God
Why is prayer important?

It is the way we communicate with God (Phil. 4:6)
It is the way I experience God’s peace (Phil. 4:7)
It is our strength for our spiritual battle (Eph. 6:12-13)
It is our spiritual breathing
It strengthens our faith
“When faith ceases to pray, it ceases to live...Prayer projects faith on God, and God on the world. Only God can move mountains, but faith and prayer move God.” (E. M. Bounds)
Dangers in a Prayer life
Can become a boring habit
Can be irreverent
Can become demands upon God
Can become legalistic

How much time should we spend in prayer?
“Pray continually” (1 Thess. 5:17)
Daniel (Dan. 6:10)
Jesus (Luke 6:12)
The disciples (Luke 21:36)
The early church (Acts 1:14; 2:42)
Paul (Rom. 1:9-10)
Exhortations to pray (Col. 4:2; Rom. 12:12)

The Practical side of Prayer
In temptation, to hold the temptation before God and cry for help.
When experiencing something good and beautiful, to immediately thank God for it.
When we see evil around us to ask God to make it right and to allow us to help accomplish that, if it is according to His will.
When we meet someone who does not know Christ, we pray for God to draw that person to Himself and use me to be a faithful witness.
To pray for other people specifically.
When we encounter trouble, we turn to God as our Deliverer.

Renew your prayer life
Right Attitude
(Matthew 6:5-8)
• Be Real
(vs. 5)
• Be Reverent
(vs. 6)
• Be Revealing
(vs. 7-8 LB)

Jesus’ Prayer
"This, then, is how you should pray ..." (Matt. 6:9-15)
The Seven Angles of Prayer
1. Worship: I begin by expressing my love for God
"Our Father in heaven, hallowed be your name .." (v. 9)
Worship: We exist to Celebrate God’s Presence
“Worship the Lord your God, and serve Him only” (Matt. 4:10)
“...The Father seeks worshipers...and His worshippers must worship Him in spirit and in truth.”
(John 4:23-24)

KEY: God’s Character is the basis for our boldness in making requests in prayer. God answers the prayers that acknowledge who he is! Worship is not only what we do for one hour on Sunday. It is a life style. Too many of us lift our hands to God on Sunday and lift our fists for the rest of the week.

Expressions of Worship
Speaking and Singing (Eph. 5:19)
Making Melody (Eph. 5:19)
Commitment (Romans 12:1-2)
Praying (Ps. 95:6)
Fasting (Matt. 6:16-18)
Hearing the Word (John 17:17)
Giving (1 Cor. 16:1-2)
Baptism (Romans 6:3-4)
Meditating (Hab. 2:20)
Lord’s Supper (1 Cor. 11-23-26)

Worship Style
“Celebration” (Psalm 122:1)
“Inspiration” (Isaiah 40:31)
“Preparation” (Eph. 4:11-12)

2. Purpose: I Commit Myself to God’s purpose for my life
"Your kingdom come, your will be done, on earth as it is in heaven ..." (v. 10)
"Offer yourself as a living sacrifice to God, dedicated to his Service and pleasing to him. This is the true worship that you should offer." (Rom. 12:2)

3. Provision: I Ask God To provide for my needs
"Give us today our daily bread ..." (v. 11)
What needs can I pray about? Everyone of them
"God will supply all your needs from his riches in glory because of what Christ Jesus has done for us." (Phil. 4:19)
"Since God did not spare even his own Son for us but gave him up for us, won’t he also surely give us everything else?" (Rom. 8:32)
"You do not have ... because you don’t ask God!" (James 4:2)
The key: Be specific
"Don't worry about anything, but in everything, by pray and petition with thanksgiving, present your requests to God." (Phil. 4:6)

4. Forgiveness: I Ask God To forgive my sins
"Forgive us our debts ..." (v. 12a)

5. Others: I Pray For other people
"... as we have also forgive our debtors" (v. 12b)

6. Protection: I Ask For spiritual protection from God
"And lead us not into temptation but deliver us from the evil one." (v. 13a)

7. Acknowledgment: I Trust His ability
“For Your’s is the Kingdom, and the power and the glory forever. AMEN” (v. 13b)

Conclusion
“Give me a hundred praying people who fear nothing but sin, and desire nothing but God – no matter what is their background – such people will shake the gates of hell and further the Kingdom of God on this earth.” (John Wesley)

I UNDERSTAND MY RESPONSIBILITY AS A MUSICIAN TO LIVE AS A COMMITTED DISCIPLE OF CHRIST

Without a personal life of committed discipleship and intimate relationship with Jesus Christ, a musician and artist will not find the joy and fulfillment in the ministry God has called him to. In John 15:1-11 Jesus says that without abiding in Him, His disciples have no effectiveness (15:5), no power (15:7), and bring no glory to God (15:8). Therefore, the most important investment a follower of Christ can do is to cultivate an intimate relationship with God. Out of this relationship will grow a ministry that is blessed with effectiveness (15:5), answered prayer (15:7), impact on others (15:8), intimacy (15:9), obedience (15:10), and joy (15:11).

“If the main purpose of music ministry is to promote holistic maturity in the believer, is it realistic to expect that goal to be achieved in an environment in which self has become a basic working principle?” asks music professor of Evangel College, Calvin M. Johansson. My observation of musicians and artists in the Faroe Islands is that we tend to be undisciplined and lazy at times. The way to maturity is discipline. Not in a military way of rigid self-discipline, but a discipline that is driven by a desire to please God in everything I do. Johansson calls this a “comprehensive discipline.” i.e., a discipleship of heart, mind, and soul; family, work and worship; sermon, music, and prayer; hymn, chorus, and song; text, notes, and medium; harmony, melody and rhythm. This will record the way we think, the way we live, and the way we worship. Therefore I will
emphasize the importance of a personal walk with Christ through daily time in the Bible and in prayer/worship.

Video: Regin Guttesen (Tónleikur og samfelag við Gud)
Questions for discussion on page 90-97

Questions and Discussion

THE MUSICIAN WHO ENGAGES HIS CULTURE

SESSION # 7: MUSIC IN OUR CULTURE

Biblical and theological foundations for a musician to understand his culture
Key foundational principles for musicians who are followers of Christ to engage in culture while developing their personal walk with Christ and equipping themselves for ministry through the church were repeatedly discovered through the literature review.

Video: Jose Abreu 2009 TED prize

Guest teacher: Poul Guttesen
See Power Point presentation notes and discussion
THE NEED FOR MUSICIANS TO HAVE A SOLID BIBLICAL, THEOLOGICAL AND PHILOSOPHICAL UNDERSTANDING OF THEIR OWN CULTURE.

The need for biblical theology to engage in culture
Both biblical and church history demonstrates that one of the constant struggles of Christianity, both individually and corporately, is with culture. Paul, for example, wrote two letters to Christians who lived in Corinth, a very challenging culture. Where should we stand? Inside? Outside? Ignore it? Become isolated from it? Should we concern ourselves with attempting to transform it? Let me state at the outset on the discussion of the Christian’s engagement in secular culture that it is not the purpose of this dissertation to provide a “how to fix culture” or “how to decide what is right and wrong in culture”, because underneath those practical decisions is a need to thing about the whole world. How does culture relate to the biblical ideas of world and worldliness? How does it relate to the entire frame of reference in which we live and move and have our being?

Live: Martin Joensen (Lívsroyndir sum tónleikari og sangskrivari í føroyskari tónleikamentan)

Audio: Russ Taff (Music in the Faroe Islands
Questions for discussion on page 90-97

Questions & Discussion
SESSION # 8: THE MUSICIAN ENGAGING OUR CULTURE

THE NEED TO REACH OUT TO SECULAR CULTURE

I WANT TO DISCOVER THE DIFFERENT ATTITUDES CHRISTIANS HAVE TOWARDS OUR NON-CHRISTIAN CULTURE

In this session I will begin by introducing a definition of culture and then show how Christians have different approaches to their own culture and show how that impacts their lifestyles in their culture. I will ask and discuss questions like: How should Christians relate to the world? How should the church relate to society? Should Christians as individuals, or the church as a body, be involved in the affairs of culture? Christians throughout history have taken a variety of stances in response to these questions. I will give an overview of Richard Niebuhr’s classic work *Christ and Culture* and expound five basic Christian positions in relation to the world. I will also look at D.A. Carson’s work *Christ & Culture Revisited* to discuss his approach to Christians engaging culture. The applications and illustrations I will use in this discussion will relate directly to music and musicians within the culture of the Faroe Islands.

I AM ACTIVELY ENGAGED TO UNDERSTAND THE IMPORTANCE OF MUSIC IN MY OWN CULTURE

This session will help the participants understand and appreciate culture. For most Christians, the first step towards engaging culture will be simply noticing that we, like all human beings, live in a culture. Once we know that, we can move on to discover more about it. The apostle Paul understood culture and he was a master in communicating appropriately in every different culture he engaged in. In this session I will look at Paul and then give a basic overview on how to understand and live in a culture, how to understand and live in other cultures and how to differentiate between the cultural, cross-cultural and trans-cultural. The major emphasis of this session will be spent on the culture of the Faroe Islands and how to live as a Christian musician and artist in our culture. We will look at the history of Faroe Islands under the rule of Denmark, the spirit of nationalism in our country, the importance of music and arts during our long and dark winters and the impact of academics on our country. We will also be studying and spending time with artists, musicians and writers in the Faroe Islands.

The purpose of this session is to give the participants an understanding of culture so that their behavior will change and that they will engage as performers in our culture through music.

I WILL DEMONSTRATE THE DIFFERENCE OF BEING IN THE WORLD AND BEING OF THE WORLD AS A MUSICIAN.

One of the greatest struggles among Christian musicians today is that they are misunderstood by the secular world because of their faith and that they are also misunderstood by the church because of their art. Therefore it is of great importance that the musicians think through the concept of being in the world and not of it. In order to live in this reality a Christian musician must have a foundation by which he judges all the
things he sees, thinks and does. He should also know what values should remain uppermost in his thoughts. The Bible talks about the world and worldliness and so if the musician is to be faithful he needs to find out what that means. He soon finds out that the Bible has two usages for the word “world.” On the one hand, there is the created world that God deemed good with everything in – including people – which God loves so much that He gave His begotten Son to die for it. On the other hand, there is also the rebellious system of thinking against God. When the Bible says “Love not the world” it does not mean “Don’t care for the planet” or “Drop out of society” but it means “Don’t embrace anti-God thinking.” Confusing these two can lead to disaster in the musician’s life as he engages secular culture. We become worldly not by engaging with the world but by allowing it to shape our thinking. Positively, the world is all that God made and Christ came to redeem. This includes culture because humans have never lived in isolation from each other, and when they get together they automatically create culture. It would be impossible to think of loving humans and yet hating human culture, of loving individuals and yet hating their music, songs, stories, paintings, games, rituals, decorations, clothes, languages and hairstyles. God made us cultural beings that are in this world.

I BELIEVE MY MUSIC REFLECTS VALUES THAT IMPACT MY CULTURE.

Music remains an important forum for debate in our culture. Although it is not the primary concern of all musicians to make statements about human condition or to create a commentary on the times, it is inevitable that many will do so simply because the instinct of the musician/artist is to ask questions about origins, identity, behavior and destiny. Jazz musician Max Roach once said, Two theories (of art) exist. One is that art is for the sake of art. That is true. The other theory, which is also true, is that the artist is like a secretary…He keeps a record of his time. My music tries to say how I really feel, and I hope it mirrors in some way how black people feel in the US.

I don’t believe every musician who is a Christian should produce music that is a paraphrased sermon. A lot of music is for the sake of music. But because music is also a record and reflects the questions and anxieties of the time, I would like to see contributions that reflect a Christian understanding of the times. And I would like to see our musicians participating in mainstream music rather in the religious subcultures, because I truly believe that their contribution of real values will impact our culture. I don’t expect music to convert people but I know that music plays an important part in shaping our understanding of the world. I am encouraging Christian musicians to participate in the debate because I know that debates are taking place in cinema, painting, dance, fiction, poetry and theater on issues where Christians have something to give, and yet they are not even being heard. I truly believe we should participate in those debates as part of our mandate to look after and care for the world which I also believe is a part of the command to make disciples. Music demonstrates rather than to tell. It allows people the opportunity to experience another way of seeing the world. But if we are not there, people are denied the opportunity of encountering our perspective.

Audio: Russ Taff (In and of the world)
Questions for discussion on page 90-97
Questions and Discussion
SESSION # 9: THE MUSICIAN ENGAGING OUR CULTURE CONT.

WHEN I SEE HOW PEOPLE IN THE BIBLE ENGAGED THEIR CULTURE, I AM INSPIRED TO ENGAGE MY OWN CULTURE

I will look at biblical models like Daniel in Babylon, Paul on Mars Hill, Jesus’ disciples and Jesus Himself. I will give examples how they engaged their culture and then draw applications from their lives that musicians can use to engage their own culture.

I BELIEVE IT IS MY RESPONSIBILITY TO BRING MY WORLDVIEW TO ACTION IN CREATIVE WAYS THROUGH MUSIC.

Why are musicians and artists who are followers of Christ not encouraged to engage in culture through their professional jobs or interests as musicians and artists? I was never told that God could use me in my musical career in a secular culture. My music was just a job, not an opportunity to serve God.

I know many musicians and artists who want to serve God but they don’t want to be confined to a narrow religious market or audience – i.e., only in church. They want to share something that reflects the passions and concerns of their faith, but they want to do it alongside their non-believing contemporaries in the marketplace. However, they are usually frustrated that there is so little distinctive Christian content in contemporary arts and music, and on the other hand, they are embarrassed at the low standard of much of what is promoted as “Christian” art or music. As a result, Christian musicians and artists feel homeless both in the church and in the marketplace.

I believe that musicians and artists who are followers of Christ have the role as prophets of our times. They speak into the situations and conditions of our culture in our time and they give anticipation and guidelines for the future. Music and art record and reflect the questions and anxieties of people in our culture and time, and I would like to see musicians and artists who are believers make contributions that reflect a Christian understanding of times and culture. I believe that such a philosophy of music and art will help Christian musicians and artists serve God in the “whole world” rather than in small religious subcultures as the church or Christian gatherings. This philosophy, I believe, reflects a missional way to glorify God. They give hope for at culture that is bound in its uncreative way to nullify God.

I AM WILLING PARTICIPATE IN THE DISCUSSION AND DEBATE ABOUT SACRED (CHRISTIAN) AND SECULAR (NON-CHRISTIAN) MUSIC

One of the most persistent criticisms of music made by Christians is that unless it is done for the church it is secular, and if it is secular it cannot be done to the glory of God. It is held that if one is not singing about God, they couldn’t be singing to God’s glory and if they are not singing for God’s glory then they must be singing to the glory of the devil. It is an assumption that fragments the body and mind from the spirit and soul, and it ruins many of the Christian musicians who struggle to see the harmony between the sacred and
secular. A key issue in the stained relationship between Christianity and music is the perceived division between the secular and sacred. Christians have found it hard to appreciate music that deals with daily living, especially if it does not supply an obviously spiritual conclusion. On the other hand, there is much confusion among musicians when the Contemporary Christian Music and Christian Booksellers Association are multi-billion dollar industries incredibly contained by their success. Many of them are now driven by the market, not by mission. And by the definition of their names, all other categories of music – blues, soul, jazz, dance, heavy metal, rap and so on – are defined as being outside of “Christian” circles. But the real issue is much deeper than this and I want to develop and discuss those distinctions that have been made through the centuries.

Audio: Óli Poulsen (Andaligur og ikki andaligur tónleikur)
Questions for discussion on page 90-97

Audio: Russ Taff (Secular & Sacred)
Questions for discussion on page 90-97
SESSION # 10: HOW THE CHURCH CAN HELP AND EDUCATE MUSICIANS TO ENGAGE CULTURE

Video: Regin Guttesen (Tónleikarin, samkoman og samfelagið)
Questions for discussion on page 90-97

I AM WILLING TO HELP MY CHURCH EQUIP MUSICIANS TO REACH THEIR CULTURE

I am sad to see how the churches in my culture have looked down on music and arts (and thereby also musicians and artist) as something that does not belong in a church because it is not from God. Music that is perceived “from God” is mostly hymns from the Victorian era. As a result of this many churches have lost people who are using their gifts in amazing (though sad) ways in the world – and for the world – instead of using it in amazing ways for the glory of God. I believe that our churches need to wake up and understand that God is not yawning until the preacher gets into the pulpit. Rather, when worship through music, arts, dance, drama, etc., becomes an integrated part of the church, God will use both the sermon and music in remarkable ways to bless believers and reach unbelievers.

The Musician and the Church

The Church and the Musician

I AM WILLING TO CONTINUE TO DEVELOP AS A MUSICIAN AND AS A DISCIPLE OF CHRIST IN ORDER TO ENGAGE MY CULTURE THROUGH MUSIC.

Why does the church not open its arms to use music and musicians to enhance the worship and evangelism in and through the church? As a young musician I was never encouraged to use my music in and through the church. There was a great separation between church life and professional life.

In order to see music that challenges the prevailing secularism of our day I want to see music and musicians who not only are skillful but also theologically well equipped, grounded in a fellowship of believers and living obedient lives where they demonstrate the following Christ is not a mere philosophy but it is a spiritual relationship that results in changed thoughts and actions. I have seen too many musicians who have been destroyed by the very values they set out to challenge and as a result they have lost all authority in the opportunity God gave them. I believe the community of the church is to be the breeding place where musicians are equipped to master their trade and engage secular culture with their instruments and lives. And as their lives are being more and more deepened by Christ it will rub off on their work not only as good, but also as great musicians.
Questions and Discussion
SESSION # 11: THEN WHAT?

Audio: Russ Taff (Accountability)
Questions for discussion on page 90-97

I AM WILLING TO WRITE OUT A PERSONAL PLAN ON HOW TO USE MY MUSIC, COMBINED WITH A PERSONAL GROWTH PLAN AS A DISCIPLE OF CHRIST, TO ENGAGE MY CULTURE FOR CHRIST

I will end the seminar by giving a model where all the principles presented will be brought together to make a whole picture and challenge the participants to write out their own plan for engagement.

Try to write your own!!

A PERSONAL PHILOSOPHY OF GOD’S PURPOSE AND A PERSONAL PHILOSOPHY OF THE CHRISTIAN MUSICIAN’S ENGAGEMENT IN CULTURE

We have seen that music – instrumental and vocal – has an important part to play in the Bible and is close to the heart of God. Therefore it also has an important part to play in the life of the church today because it is still close to the heart of God. God does not sit in church yawning through the music-worship time, looking forward to the preacher gets up to preach the Bible. God love to see and hear His children worship Him through music and the arts. He wants to see it done in simple ways and in extraordinary ways. He loves to hear the thin-whistle and the great symphony orchestra. He wants worship to be done in a proper, orderly and humble way, where the focus of the worshiper is not himself but God.

Furthermore, the mission of the church is engage in culture through music in such a way that culture will be influenced by the message of hope.

There are several principles that we learn from the biblical foundation for music. First, God is a Creator God that has created us to be creative in our worship of Him. Therefore we encourage creative ways and styles to worship God. Second, All instrument-families are mentioned in the Bible (strings, woodwind, brass and percussion). Therefore all instruments performed with beauty are encouraged to be used in the church. Third, God does not want to bind our churches week after week to follow one style only in our worship of Him. He has given us a waste variety of ways to worship Him. Fourth, the style of music and art a church will choose for their services is one of most important choices the church will do. It will determine who will come to the church, who will stay and who will leave. Fifth, we are to be sensitive and wise in the selection of the words we sing in our songs. We are often told that many of the contemporary worship songs are “theologically shallow” compared to the deep theological texts by Charles Wesley and others. However, looking at the Psalms, not all of them were “theologically deep.” Many of them spoke of everyday life together with God. Psalm 70 is a heart cry for God’s help. Psalm 150 encourages us to worship God in a variety of ways. Not all songs need to be theologically deep in order to be qualified to worship God with. Think if we wrote a song
about how wonderful it is to come together as a church to worship God. Would you think it not be fitting to write a song like that? Then what about Psalm 133? We need a balance between everyday-life songs and the deep theological songs that express the wonders of God’s grace, power and might. Sixth, others – especially musicians – say that a song must be harmoniously rich in order to qualify as a good song. The Bible does not say much about that. That is personal opinion. Many of the Psalms were not rich harmonious songs with wide spreading cords and complex 7/8 or 9/8 beat. Everyone has their opinion about what is good or bad music. But to insist that the church sing only your music taste is unbiblical. Seventh, the church should encourage the use of all kinds of music and art as a means of creative communication, worship and evangelism. Eight, God is looking for worshipers that worship Him in spirit and truth (John 4:24). Ninth, God says clearly: "Let all things be done in the right and ordered way" (1 Cor. 14:40).

Discuss other principles. See notes for further discussion.

**A STRATEGIC PLAN AND NETWORK TO HELP OTHER CHURCHES APPRECIATE AND RELIEVE MUSICIANS AND ARTISTS TO USE THEIR GIFTS IN THEIR CHURCH AND BEYOND**

**GENERAL CONCLUSIONS**

First, I believe that musicians will have a better understanding of the great importance of musical life in the Bible and how they can apply it to their own lives as musicians today.

Second, I believe that musicians will begin to develop a theological worldview that they will find in and express through their music.

Third, I believe that musicians will begin to see the important link between being a musician and being a follower of Jesus Christ.

Fourth, I believe musicians will begin to develop a character of integrity, humility, diligence and discipline that will reflect our aesthetic philosophy of life.

Fifth, I believe that musicians will be more aware of how to understand our culture and how to live as Christians in their culture.
Sixth, I believe musicians will be better equipped and more willing to engage their own culture and use their music to participate in the discussions of our culture.

Seventh, I believe musicians will be willing to help their churches become places where younger musicians will be equipped and encouraged to use their gifts both in and outside the walls of the church. And at the same time be guided to walk in a close relationship and humility with the Master as they engage their culture.

Eight, I believe this project will be the beginning point of an era in the Faroe Islands where Christian musicians and artists from all backgrounds will bond together to engage our culture in a way that has never been done before with the result that our culture will be greatly influenced by the power of the Gospel through musicians and their music.

I remember hearing Os Guinness explain how American Jews strategically find their habitation in strategic places in the country. He explained how the largest Jewish communities live in New Your city as the financial center because they want to have an impact there. They live in Washington DC as the political center because they want to have an impact there. They live in LA as the cultural center because they want to have a voice there too. And they live in Houston as the industrial center because they want to have an impact there too. He then went on to explain why Christians don’t have the same impact on American culture. It is because they choose to live in cities like Wheaton, Colorado Springs and Atlanta which don’t have significant impact in secular culture. Guinness pressed on Christians to learn from the Jews and to begin to think more strategically about taking action to impact the culture in which we live.\(^2\) This is one of the desired outcomes from this study. I anticipate seeing musicians who are followers of Christ to think spiritually and strategically about how and where they are to engage secular culture to have a voice that will impact our culture in the Faroe Islands for Christ.

Discuss other principles. See notes for further discussion.

I want to develop a strategic plan and network development to help other churches appreciate and release musicians and artists to use their gifts in their church and beyond.

Conclusion

J. S. Bach who indeed saw the wide usage of music both in instruction, edification, mission and pleasure, said the chief aim and final end of all music should be none other than the glory of God and the refreshment of the soul. All his compositions were signed SDG (Solo Deo Gloria). Indeed, music has a profound and captivating power over us, and it an honor to know the One who has given us the gift of music. There is much to find in the words of the psalmist in Psalm 40:3, “He put a new song in my mouth, a song of praise to our God; many will see and fear and will trust in the LORD.” Not only are they true; not only are they biblical; not only are they a revelation from God Himself. Indeed, they are personal to me as I have walked with the Master as a musician and believer. And yet, as we shall soon learn, it is only to tip of the iceberg of what God has created in the great mystery of music.

QUESTIONS DRAWN FROM INTERVIEWS

Questions and discussion from Russ Taff interview

Music and the Bible
How are you “taken to another dimension” in your music? Do you feel connected to something greater than you?

God created with his “Word”. What does Russ mean by “musical word”? Why do you think music and words are so much connected in the Bible?

What was with the music of David that changed the whole atmosphere - both positive and negative?

Are you looking forward to the music in heaven? Why and why not?

How do you get ready for your musical performance in Heaven?

Accountability
Do you have a group of people around you that have the same values as you?

My values are shaped by hanging around people who have good and strong values.” “If you want better values, get around people with better values” People with more experience than I.

Accountability is not that others tell you what to do, but who are allowed to question your motives.

Do you ever ask for help?
“We are commanded to go into the world and music is the language that will reach the world. It is the language that will get their attention.”

“Not to teach doctrine, but to tell them how good Jesus is.” Share your story!

**Brokenness**

You lose your original vision of what you are supposed to do.

When you lose your “first love” you are in a dangerous place.

How does music and singing become sterile?

“Music was the only place where I could connect with God” - not even bible reading or sermons.

“I just stopped!!” Do you know when to stop so that you can come on your feet again?

Can you listen to a secular song and hear God’s voice?

Do you know how to say “no”?

Do you believe “brokenness” is something God uses to draw you closer to himself? What do you see in the statement, “God loves enough to be broken!”, “It’s Him in a gentle way!” Discuss.

“He delights in the gifts that we use for Him!” Do you really understand that God is interested in you and has called you to do what you do?

Have you had an experience like Russ had in Nebraska?

“I’m coming to hear you tonight! I love to hear you sing! Sing for me!!” Do you ever think like this?

**In and of the world**

How much of the concept of the “world” do we get from our upbringing? And how much of it is biblical and how much is just prejudices?

Jesus’ first miracle was in a secular setting (in the world) and he performed a miracle to keep the party going.

To have a value system defines who you are, what you do and where you go. Know who you are and know who he is.

“I know that sin hurts me!”
The same temptation in a Night Club Saturday evening is also there Sunday morning in church.

“How will they know Him and how will they know how good He is unless we are where they are?”

How are we building walls around us that hinder people hearing about the goodness of Jesus?

Are we to allow non-Christian musicians play in our concerts and our church together with us? Why or why not?

We are both to get musicians in and we are to go to them. How do we do that in Livdin?

**The musicians’ life**
“Nothing prepares you for what will hit you!” Discuss.

How is success our greatest enemy? Explain.

How do you make decisions?

What about when you take decisions that hurt you and others?

How often do you hear the voice. “I love you. We will figure this out...”?

Does your connection with Jesus pull you in or out?

“I want him to be proud of me!” Therefore I take my rehearsals seriously!

How do you learn to grow?

Do you know someone like Michel English in your life?

Have you ever felt God’s grace and love in your life when you failed?

**Secular and Sacred music**
Music has the power to sing in a language you don’t understand and cause you to praise God through the music. How is that possible?

How much are words connected to the secular and sacred debate? Discuss.

Music without words frees people to experience. The pure form of music can’t be judged.

“There should be no gap between secular and sacred music - but be careful about lyrics!” Discuss.
The separation between secular and sacred is from the church, not God. Do you agree? Why or why not?

Faroese music and musicians
Music just becomes a routine.

There is a passion, love and respect for music here. Discuss.

“It’s infectious for someone like me!”

You experience music in its purest form here. It is not commercialized!

How do we not lose what we have? What will we do to keep it pure, true and real?

Questions and discussion from Óla Poulsen Interview

Sacred and Secular Music
“All music you make to serve yourself is unspiritual. Music where you do your best to serve others, is spiritual,” says Óli. “When you take, it is not spiritual. When you give, it is spiritual,” he continues to say. What are your comments to this statement?

“There are people who sing Christian lyrics but serve themselves. And there are people who do not sing Christian lyrics, but sing their songs with true humility and respect.” Discuss this comment.

“It is not the “genera” that makes the music sacred or not.” Discuss.

Is Christian music full of “clesé”? Discuss.

If music is for more than accompaniment for Christian lyrics, then what more is it? Discuss.

Are churches marginalizing God into a little “musicbox” by limiting the different “genera” of musical expressions? Discuss.

The “starting point” in music
Christian or not, all of us grew up in a culture who has impacted us in great ways and shaped many of our core convictions. How do you make distinctions between your cultural influences and Christian influences?

How much of what we express through our music is “cultural traditions” and how much is “Christian”? Discuss.

In our careers as musicians, can we “seek” outside the walls of the church to see what is there?
Without imposing any doctrine on people, music is divine in the sense that it reaches beyond where words can reach and beyond where culture has hindered us, to give people a taste of God’s glory and greatness. It gives us the feeling that there is something or someone who is much greater than I am and far beyond where my thoughts and words can reach. Discuss.

*Music reveals contrasts*

How can we have a subjective and objective approach to music as an expression of good and evil, order and chaos? Discuss.

Does music reflect lifestyle? Example?

Why does different genera of music shed light on different life circumstances? Discuss.

Why do music impact us so differently?

Is music supposed to reveal what people feel? And is everyone to feel the same when they listen to music?

*Music and the Bible*

Music in the Bible is much larger and livelier than we experience in many of our churches in the Faroe Islands. Discuss.

Does Scriptures allow us to “make noise” and “dance” in our music?

How has your home and your church impacted you as a musician?

Do you have the same experience as Óli in your home and your church?

Do you use music in the church in a different way that outside the church?

“Church musicians” irritate Óli because they are so bound to one style of music. Do you agree?

If you were a church leader, what would you do to encourage your musicians? How do you look at your musicians?

Many musicians who are not willing to serve outside the church, fall into the same temptation in the church when they become the “stars” in the church and worship music. Is there any difference in their attitudes? “Church entertainment” is not more noble that a great concert. Discuss.

Can we perform anywhere as Christian musicians? It depends on our motives and limits or freedom. There needs to be a mutual respect for God and for music. Discuss.
If you feel bad about what you are doing as a musician, then stop doing it. Do you agree? Why or why not?

**Questions and discussion from Regin Guttesen Interview**

*Music and the Bible*
What Scripture passages have impacted you greatly as a musician?

How well do you know David as a musician?

Music was a natural part of David’s life while he did all the other things in life. How is your balance in your music and the rest of life?

What is your motivation in music? Is it God? Is it you? Or is it something else?

The same music can impact people in different ways. Is that your experience too? Why do you think it is so? Discuss.

Do you lose hope when people don’t like your music? Explain. What are your motives? Discuss.

*How I use music today*
How do you use music in “God’s kingdom?”

Do you have people around you who make it possible for you to be a musician?

Do you live in the will of God as a musician?

In Phil. 1:21 Paul says, “For me to live is Christ,” and Phil. 3:7-8 Paul calls some things worthless. Discuss this in relation to music.

Do you have any life experience where your music gave you significant meaning in life?

Do you know any stories where music has impacted people in very significant ways? Explain.

Do you believe God can use your music? Even though you might never hear of people being blessed through your music?

*Music and the Christian*
Do you see the relationship between you as a musician and a Christian? Or do you separate it? Explain.

Is worship a daily part of your life as a musician?
How do you worship? Explain.

Psalm 40 tells about the power and purpose of music. Look further into the Psalm and find what it says further about music, the musician and his engagement in culture.

Is your behavior as a musician corresponding to being a disciple of Jesus Christ?

What do people see in your life? What song do they hear? Discuss.

The musician, the church and the culture
What do you think about what Regin says about the church not encouraging its musicians to engage in music outside the church? Explain.

If it is not the church that is to encourage and equip its musicians to engage culture, then who is to do it. Explain.

How do you understand the phrase, “Using music outside the church”? Explain.

The musician is to “live together with God.” How would you make this statement more practical for a musician to understand?

Do you see the “treasure” you have in music? Explain.

God will give you opportunities to use your music both in the church and outside the church. Tell your experiences.

Who is your “Saul,” your “opportunity,” and your “arena”?

Music and intimacy with God
Regin says that “in and of itself, music does not help him get into a more intimate relationship with God. Do you agree? What is your experience?

He says that time in the Word and in worship does and music can be used as a tool for that. What is your experience?

What “associations” do you have when you listen to music and connect it to different experiences in your life?

Have you noticed how much we “look at music” in the Faroe Islands. Explain.

What kind of music does have a negative and positive impact on you?

What kind of music helps you get closer to God? Explain.

Biblical principles to build on as a musician
What Biblical principles do you build on as a musician?

“More than music and words” (Amos 5:23; 6:5). Study this passage and discuss.

How much does music depend on the lifestyle of the musician? Explain.

“Music is an opportunity with accountability.” The musicians in the Temple where chosen for their service. What does this teach you about the importance of being a musician in the church? Discuss.

Do you mature in wisdom and spiritual maturity? Do you take your calling as a musician seriously? Discuss.

“Music is not a spiritual gift,” Regin says. Do you struggle with this statement? Discuss.

What is the difference between a “natural gift” and a “spiritual gift,” according to Regin, and how do you harmonize them? Explain.

“Music is a tool to use for your spiritual gifts,” Regin says. Discuss this and explain how it looks in a practical setting.

The word “inspiration” is used in Col. 3:16 and Eph. 5:18-19. What “inspires” you as a musician? Explain.

“The word of Christ” and “the filling of the Spirit,” belong together. What does this mean for you as a musician? Explain.

Questions and discussion from C.S. Lewis Video

What problems did Lewis have with his emotions?

What kind of “kingdom” had Lewis created for himself among his students and colleagues?

“I don’t understand!” Joy answers, “O, I think you do. You just don’t like it?” What do you know about yourself that you don’t like, but yet do not want to change?

What is a true friend? Are you a true friend?
APPENDIX 21

LECTURE GIVEN BY DR. POUL GUTTESEN

Following is a presentation given by Poul Guttesen at the seminar for musicians about faith and culture entitled “Existence, Identity – and Melody?”

The purpose of this presentation is to show how culture building is an intrinsic part of the role and work God has given men and women in his creation. The presentation is in three parts. The first part, which is the primary focus of the presentation, looks at how God, in Gen 2, gives humanity the freedom and mandate to give a meaningful shape to that part of the earth, which they are to inhabit. The second part explores how the way God’s purposes are thwarted in the fall affects our culture-making mandate. The third part is on how Christ, as foundation, sustainer and redeemer, is the fundamental framework for Christian culture making and art.

In Genesis 2:4ff, the universal focus of Gen 1 narrows in on the relationship between God and humanity in the Garden. While we know that all God’s creation is very good in Gen 1, we see in Gen 2 that God has intentionally not completed it. God has not yet let all things grow and the animals, although created, have not yet been given any names. God could of course have done both, but he holds back and lets that one creature, whom he has shaped in his image and given his breath, to do these things. In doing so, God has not only given humanity a good garden to live in but has also invited them to participate in God’s own work in creation. While God creates wild nature, he gives humanity the responsibility to shape a good society in the part of creation given them to live in. While God creates all the animals, he leaves it to humanity to give them a meaningful identity. God creates the great framework of life in creation, but he gives it to humanity to shape culture.

A good understanding of the role of Christians in culture, including in the arts, must be aware of this original view of the intrinsic role culture-making in God’s purposes.
for human life and work. But it must also take into account that we live in a postlapsarian world and, pivotally, that the centre of culture-making for a Christian is the reality and life of Christ. More on both below.

**Comments on Power Point Presentation**

*Slide 1:* I used this slide to summarise the ideal set out in Genesis 2. As God (represented by the large hand holding a sphere) has ordered the whole cosmos, so humanity, God’s image bearers, (represented by the two human figures) were commissioned to build a human cosmos in the earthly realm, represented by the smaller sphere between the two human figures. As long as humanity is in communion with its creator, it participates in his great work by giving a meaningful shape to the particular sphere in which God has given women and men to live. This makes work, including creating meaningful cultural artefacts, an intrinsic part of God’s mission for humanity in his creation, not simply an instrumentality for some other purpose. Therefore, writing songs and creating fine arts, as any other work, is part of the creation mandate given to humanity to give a good and meaningful shape, order, to the places we have been given in God’s good creation.

*Slide 2:* However, although Gen 2 shows us the intrinsic part work, including making culture, has in God’s purposes for humanity, how we both have worked and shaped culture and how we are to do so, must take Gen 3 into account. Life and culture-making in our world is postlapsarian. The fall fundamentally changed the relationship men and women have with God, the earth and with each other. Therefore, the context in which they had to shape their world was also changed, marred. Therefore, when Christians create art, it must not reflect an as-if culture, a world which pretends the Fall

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1 See Appendix 23: Keynote Presentation. See slides no. 113-122.
never happened. But neither must he or she be so enamored or overpowered by the
darkness, that they fail to see the original purposes God had for his creation.

The fall had cosmic consequences, in which fundamental fissures emerged in
the fundamental relationship men and women have first with God, with each other, and
with the earth on which they are to shape their lives. The fall can be seen as a
fundamental human undoing, in which the purposes God had for humanity are turned on
their head. In the desire to become their own gods, they have lost communion with the
only true God, in the desire to know more transparently, they become ashamed of their
nakedness and lose communion with one another, and in their desire to break the limits
God had set them in creation, they lose their natural relationship with the earth. From
being a sacrament of God’s presence and order in creation, they become agents of death.

When it comes to the mandate to build culture, Christians, including Christian
artist, must always be conscious of the fundamental tension human life exists in – We are
created to work and through our work build good places for meaningful life, but in our
turning from God, we lose communion with one another and the earth and become agents
of death.

To illustrate this, I use this this painting by the Danish artist Michael Kvium.
The painting is called “The Act.” A man sits curved in on himself, facing a corner. In
front of him is a mirror but no reflection. The wine he pours out of a glass turns into
water - the undoing of the miracle of Cana. This, I think, is a good illustration of fallen
humanity. Having turned from God in on themselves, men and women cannot find
themselves in their own mirrors and they are undoing the good work of God in creation.

The Christian artist must not only take the creation mandate to make culture
seriously, but she must take the condition human beings live under after the fall equally
seriously. Otherwise her art will not be Christian but unrealistic utopian illusions. The
Christian artist must not shy from the ugliness in the world but must face it honestly. The
actuality of the present must never be drowned in the memory of God’s intentions or in the anticipation of His coming reality.

Slide 3: Then through a discussion of Col 1:13-20, I turn to how Christ is the living framework for the work of the Christian artist.

While the fall makes the good work of a Christian artistic realistic, it needs more. When seeing the traces of God’s intentions in our broken world and when anticipating the redemption that awaits it, culture and art can never be truly called Christian without one central component, the redemptive work of Christ. Christ is the living, personal and ordering framework for the Christian artist, because the whole cosmos was created through him and for him, and because he is incarnated, enfleshed in it in order to overcome its fundamental contradiction. He is not only its origin and telos but also, in the contradiction of the cross, its intrinsic secret, the fulcrum on which it turns, shifting it from its descent into final darkness to an ascent to communion with Him, in whom the fullness of God dwells. This is He in whom all things are held together.

When considering the vocation of the artist, his work in the story God has with his creatures, he must always be aware that when he paints an image, writes a tune or shapes a sculpture that he is participating in that great narrative that has Christ, in all his fullness, as its life-giving interpretive centre. This does not mean that he mentions or explicitly depicts Jesus in all he does, but that everything he does, even if it portrays the darkest nooks and crannies of existence, is shaped by the actuality of living in a fallen and broken world and in the reality that this nevertheless is God’s good creation which He, even now, through Christ is reconciling “to himself…, whether things on earth or things in heaven, by making peace through his blood, shed on the cross.” (Col 1:20)

Slides 4-5: I use these two images, one a contemporary American piece and the other a 12th century crucifix (The cross of San Damiano), to show two quite different
ways in which life, in all its actually multiplicity and ambiguity, is depicted around a cross shaped centre.
I attended the seminar on how to use music and art in Christian ministry. Like everything else Jógvan teaches, this seminar was very well worked through, biblically based and well organized. I am going to mention three parts of the seminar, that I found especially interesting and beneficial.

The first part was, when Jógvan took us through the history of western music—from early church music through to today’s modern contemporary music. It was very interesting to hear how drastically music had changed through the ages, and also to see how music reflected the culture of the time. For many centuries, music was developed and evolved within the church, but then music was sort of pushed out of the church, and finally the music outside the church overtook the music within the church.

The second part of the seminar, that I found very interesting were some interviews, that Jógvan had with four musicians. They were all Christians, but three of them had chosen to use a lot of their music outside the church. It was very interesting to hear how they saw music as music, and not as Christian and non-Christian music.

The final lesson, that I will mention, is when Jógvan introduced us to the ability to teach biblical truth through music. We were for instance introduced to how to use the cord of C to explain the Trinity of God: three equal, but different persons, like the tones in the cord are equal but different.

Although I am not a professional or semiprofessional musician I really enjoy singing and I am a part of one of the worship bands in our church. There were many subjects covered in the seminar that did not apply to my situation directly but it was fascinating to gain insight into some of the things musicians face and some of the issues they discuss. Especially the discussion about how much and where Christian musicians are to engage outside the church. Although I am a little more conservative and use my singing primarily inside the walls of the church, I was very challenged by the humble attitude of some of the musicians who engage our culture in non-Christian venues. I learned to be tolerant and to understand where others come from.

What I remember the most from the seminar was the overview of the history of music all the way from the Old Testament to our days. It was very interesting to hear recordings of music composed in the different historical periods. It was also very interesting to gain insight to how music actually demonstrated a worldview. This introduction helped me to understand how much music influences our culture and how much it changes all the time.
I also found the interviews very helpful and they gave the seminar a very balanced teaching since Jógván was humble enough to let others speak their thoughts and opinions. The seminar has opened up a new understanding of music although I am not an advanced musician.

P3
I learned many things from the seminar. I found it very interesting to see how music and musical taste is so diverse—for example, in different times and cultures. Furthermore, it was also interesting to see how music is created with a purpose: to express feelings, to be used to create, trigger a feeling or emotion in people, and that Christians can enjoy music for what it is, not just to accompany Christian or evangelical lyrics.

What helped me the most in the seminar was to learn that music and art can be divided into different categories as we engage our culture to reveal the character of God:

- Prophetic art - Truth
- Aesthetic art - Beauty
- Agape art - Goodness
- Celebration art - Freedom
- Educational art - Hope

I have not seen music and art divided into different categories before, and it helped me see that musicians and singers usually have their preferred category of music that they like to express/perform, or preferred category that they draw from (energy, comfort, peace...). Not necessarily the same category for everyone. My category as a performer is definitely Agape art. From the seminar I have learned to see the different categories as equally valuable. Agape art is as important as aesthetic art, etc.

The seminar has helped me use music and has given me visions for how I can use music in the future: I am also in a pastoral ministry of helping people who hurt and I have taken several counseling courses. Those courses together with this one on music have made me see how music can be used as a tool to help people get in contact with their feelings or emotions. Because we've learned from therapists, that in order to heal an old emotional wound - also from hidden hurts - you have to activate the emotion. As we learned about David’s musical impact on Saul in the Old Testament, I believe the “right” music can be used to help trigger an emotion. Then words can be expressed (or applied) to provide new data to the mind or God can provide comfort in that particular situation and people are set free from past hurts. Activated emotions are the open door for change. We often use music in therapeutic courses. As a result of the seminar, I now see why. Music can help bring the words and intellectual knowledge from the head down to the heart.

P4
First, the seminar has helped me see the importance of the interplay between music and theology. Second, I have gained more confidence to engage my culture and to share my music. Third, it has given me a greater understanding of my expectations and my understanding of people in my culture who are not as I am. Fourth, the seminar has
helped me see the great importance of including and opening doors for music used in more secular settings than the church. Fifth, the seminar has challenged me as to my attitude and understanding as to what extent Christians are to engage or “be like” those who are in the world. Sixth, the seminar has helped me enter deeper thoughts about music from a biblical and theological perspective.

P5

Here are some thoughts about the things I learned at the seminar. First, when God created the world – step-by-step – he “saw” his creation and said it was “good.” God rejoiced over what he saw. God loves the aesthetic and aesthetics were present long before the term ever came into any dictionary. God found great joy in creating and saw it was good. Second, God as creator is the initiator of all creativity and the joy of creating. As a result of the seminar, these lessons have challenged me to have the courage to be creative and to find joy in a work where creativity is needed and to be thankful for the fact that it comes from God. Third, the seminar has reminded me that there are no distinctions when it comes to ministry. To serve God in “sacred” service or to serve him in “every-day” engagement – something, which has been held, to be “secular” – has now become for me something, which belongs under the lordship of Christ. The inspiration to create art comes from God and I become “inspired” from above in the normal daily things, from which much art is created. Fourth, all our senses are given by God for us to enjoy and use. To enjoy music with the ears, to contemplate visual art with my eyes, to invite my husband to a nice restaurant and to enjoy the taste of a good meal and to smell the wine and feel the atmosphere, is all given by God for our enjoyment.

Another area I learned much from the seminar was how Livdin Church Center is seeking to relate to “Vision 2015” by honoring God through music, singing and creative art as a way to reach people for Christ. Not in the sense that all our motives are to be “spiritual” – of course they can be – but by just “expressing” beauty, creates a resonance in human beings, so they can “see” that every thing is good and beautiful as the Creator first saw it. This is a great way to engage with people and to build personal relationships with them. Furthermore, “Vision 2015” inspired me when I observed that the church wants to understand and engage our culture by being active, creative and original in our culture. This was very inspiring and gave me hope.

The seminar has taught me that a church that has the word “relevant” in its vision statement, must also promote creativity, which in it self and in many ways is very new for many churches, even though music through many ways has been there in a broader sense. The “purism” that has characterized our churches for many generations has in many ways bound down the creative visual creativity.

It was inspiring to hear how Jesus was not afraid to use visual arts. If he were on the earth today he would have been most progressive in using “installation” art, which is very much promoted and respected in artistic circles today. Think of how he bent down to write in the sand. His writing would have remained there at least until the rain came. What he wrote we do not know, but Jesus was our role model in thinking visually and creatively. Furthermore, he encouraged us to use our senses in the Communion
celebration. There he created something for us where we use all our senses. The seminar has reminded me that we have been given a treasure in creation, and furthermore to use all of our senses as we continue to be creative.

P6

It was inspiring to come together with other musicians around a subject we all need to understand better. What had a great impact on me was the overview of music all the way from the Old Testament down through history into our modern days and how music expresses the underlying worldview of the people in each time period. It was also very encouraging to be reminded that God loves me so much that he has given me the gift of music to enjoy and to use for his glory, and that he wants me to succeed in everything I do. The seminar has given me much more self-confidence in my musical involvement as a singer in the worship in the church. The discussion about “sacred” and “secular” was particularly helpful, not only for me as a musician, but also as a mother, because I gained wisdom to use for my children when they come to the age when they will need to understand the relationship between the sacred and secular music they listen to. Furthermore, now when I am singing in the worship band in the church there are many things in music that I have become “conscious” about that I did not realize before. The interviews with Óli Poulsen and Regin Guttesen were very helpful and challenging and they gave the seminar great variety.

P7

Although I did not participate in the discussions at the seminar there were many things I learned. First of all it is fascinating how Jógvan can to communicate in such a way that he is able to hold the attention of the listeners for nine hours two Saturdays. His examples with music, paintings, illustrations and interviews were well supported and gave the seminar great variety and flexibility. Many of the interviews covered subjects that all of us could relate to and it made the seminar very practical.

The questionnaire was detailed and helpful. One of the questions to consider is what results to expect and on what basis there has been a change in each participant. Would they have answered differently if someone else was teaching the seminar? Were they polite because it was Jógvan – a person they know personally? Or was there genuine change. Only time and experience will tell.

One of the things that impacted me was the way music is used to demonstrate and teach theology. Especially how the three-note cord was used to teach the Trinity – Father, Son and Holy Spirit – and how they, just like sounding notes, exist in full harmony and occupy the same space without eradicating one another. I also learned much from and appreciated Jógvan’s respect and love for God’s created work while at the same time teaching about the greatness of God.

As a relatively new believer it was very interesting for me to listen to the different interviews and life stories of musicians who have been Christians for a long time and use music in their engagement in culture.
It was heartbreaking to hear how some of the musicians have been ill-treated by their churches and how they have come back into a relationship with God through their music in Lívdin Church Center. I had a different experience when I was at youth camp as a young boy. I played the saxophone in the youth orchestra and a missionary there really encouraged when he told me how much he enjoyed hearing me play. Many musicians probably need to get a new vision of what the church of Christ is all about and to understand that many churches live like organizations and institutions rather than places where people worship Christ and reach out to point people to Christ.

It was my impression that among the participants there was general agreement that, as a musician, it is important to be true to ones own convictions and that those convictions must be tested regularly whether they are biblical or not. The discussion on “sacred” and “secular” music and engagement in our culture was very helpful and insightful. It was very good to get a balanced view on how to be in the world and not of the world.

**P8**

After the course I have gained a better understanding of what worship is about. I feel I know better how to worship in ways, which I have learned are biblical. Also, it was good to learn about all the different ways music can be used to describe and reveal the character of God.

The thing I remember best is how music doesn’t have to talk directly about Jesus, to be sacred. I learned that, I can praise when I sing my favorite Muse song, even though the lyrics don’t have anything to do with Christianity. In short, I learned to see God in everything and recognize the lordship of Christ over everything.

It would be easier to grasp the deeper meaning of the different areas of the musical theology if the course had been held over a longer period of time. However, the seminar has changed the way I think about music.

**P9**

As I recall to the lessons in february 2010, I will first and foremost say that it was very interesting and would love to have such lessons again. They gave me a new way to look on music. No matter the level in knowledge of music, there was always something we could debate about. Jógván made it possible for us to have a very good forum - both to clear some things out and to put some more questions out there.

My biggest impression was all the data he had collected. The old sounds of how the Jewish people once might have sounded like. That was one of the most fascinating things that I heard during the lessons. Since I’ve been to music-seminars before, this was not anything totally new. But I will say, that this brought out a different view and this made me think even more and deeper.

The Bibles today are very good, so it’s easier too look into subjects and search for yourself, but music theory is something I think would have to be taught – this last part is also my greatest lack. Therefore I learn more about music and its theory as musicians
come together and talk about it. I, personally, was very honored to be in the same room with such talents.

I have not used any of the material I got from the lessons yet, but I also plan on making a research on my own. Because both the Biblical principals and music theory interest me highly. So, to conclude, I had a very enjoyable time and it made me realize my desire to look into this matter even more.

**P10**

The seminar was very helpful in the sense that I have gained a much broader perspective of “secular” and “sacred” music. I don’t see things as black and white anymore. Furthermore, my eyes have been opened to “see” God in much more music than just “Christian” music. As a “Christian musician” I have felt very limited in what music I get involved in and what opinions I am to have as a musician. Through the seminar I have learned to look at myself as a musician who also is a Christian and it has opened many more doors for me to engage my culture.

What I remember best from the seminar were the “five circles” of engagement in culture, where the message of the cross was in the center and then the outer circles represented other music and lyrics that a musician is to use to draw people closer and closer to the cross. Furthermore, to learn how music can be used to teach theology was very inspiring and insightful. Especially how the “home-away-home” principle through all the songs we sing and listen to is a constant reminder of our longing for redemption. Another area that really impacted me was the walkthrough of music all the way from the Old Testament down through the ages to modern day and to see how music expresses the worldviews of composers and their times.

The interviews with Regin Güttesen and Óli Poulsen were inspiring and insightful. They gave us “another perspective” on Jógvan’s teaching. Also the live interview with Martin Joensen very good and very practical for the musicians.

I have tried to use some of the things I learned from the seminar. To worship God without words has been amazing in the sense that the “tones” have helped me concentrate on the greatness of God. Furthermore, I have learned not just to “hear” music but also to “listen to” music. This insight has given me a new insight into myself as a musician. The seminar has inspired me and my band to engage more in places that are not normal for a “Christian band” and to play music that is represented in all the five layers of the circle (noted above).

I wish there was more time to do the seminar and to have more time to go into some of the details in our discussions. Hopefully we will do this seminar again in a tempo that will give us time to reflect more on some of the great subjects of the theology of music.

**P11**

The seminar really impacted me when I began to understand how much music has changed from the Old Testament and down through the centuries to modern day Europe.
What was especially interesting was how we were able to hear musical audio recordings of how music might have sounded like in Old Testament and New Testament times, and then from Gregorian chants all down to modern day jazz and pop music. I also found it fascinating to learn about how musical expressions actually express or reveal the worldview of the composer or the times in which he lives.

I was challenged by the fact that although there are so many different musical styles, none of them are limited to be used for God’s glory. And I was reminded not to be judgmental of the music other people – especially youth – listen to. The whole world as well as the world of music is constantly changing and it is important to be open to those changes – although there also needs to be critical discussions applied to how music is used today – especially profane music.

The interviews with Regin Guttesen, Óli Poulsen, Martin Joensen, Russ Taff and Jákup Zachariassen were fascinating. They gave a great and fresh perspective to the seminar and gave us insight into how professional and semiprofessional musicians think and work.

Although the two days for the seminar were long and too short for such a large subject, there was much to be learned and much potential as to how I can use it as a musician in the future.

**P12**

I didn't know what to expect when signing up for the music seminar. But found that I learned quite a lot. It was interesting to learn about how music had been used throughout the Bible. Especially it’s function in the Old Testament. Furthermore, it was very interesting to learn about how music, instrumentation and composition, has evolved through history. Something I already knew a little about, but which I felt was important and very relevant.

The thing I remember the most, was when Jógyan spoke about reaching out with music i.e. outside of church. This gave me great insight and then listening to the different interviews where people shared their views on the subject and their experiences.

Of course, under other circumstances, we would have had more time. It sometimes felt like too much information. At the end of two long days, I had a hard time concentrating.

**P13**

Some of the most important observations for me in the seminar were as follows: We often tend to divide music into two different groups: church music and secular music. We need to have this division, but the border between these two kinds of music is often painted too sharp. Of course, all kinds of music should not be played in church – all the kinds of secular music we hear – but with the border that is set – the “image” we have of what “Christian” music is or should be – we often limit the musicians to a very narrow experience in music. The church needs to be careful in this area, because it can end up being more destructive than constructive. If the musicians in the church are held back to
use their gifts to the fullest in the church, they will soon look outside the church walls for places where they can use their gifts to the fullest.

I liked very much that Jógvan showed us how music is set up; home-out-home. I found this very interesting, and I learned from this that music is so much more than just a couple of tones set together. Music tells us a story. Music talks to our feelings.

**P14**

The seminar was very helpful in forming a theology of music from the Bible and to learn how music has been used from the beginning for the worship of God. It was also very helpful to discuss how music relates to our emotions and how it expresses and impacts of joys and sorrows in life. It helps people to connect and find a means by which they understand one another and thus not feeling loneliness and hopelessness.

It was interesting to hear how the same music can calm some people and awaken anger in others. It was also intriguing to listen to the discussion on how music can be used to teach theology and biblical truth. The discussion of harmony and disharmony as an expression of a longing heart after God was amazing. This side of music can change many people because music is an international language and everyone can understand.

I have been playing music for many years in secular circles as a Christian and it was encouraging to listen to the discussion on “secular” and “sacred” music. It was good to hear that I am not alone and to get a biblical basis for why we are to be involved in secular motives as well as the warning to examine our motives. The seminar was helpful for me in many other ways. It was a lot of material but much of it will come back to me as I continue to be involved in music.

**P15**

The seminar had a great impact on me. Some of the things I remember best was the historical overview of music from the Old Testament to modern day and to see how music reveals the worldview of composers and cultures. It was interesting to hear about how some instruments and harmonies were considered satanic in some periods of church history and therefore were denied in the music of the church.

Furthermore, how tones and harmonies can be used to teach theology and the character of God was something I had not previously thought about.

The interviews with Regin Guttesen, Óli Poulsen and Martin Joensen were inspirational and were a good way to introduce good discussions among the participating musicians. It was also very good to get their insight into the subjects taught in the seminar. It was honest and to the point.

What helped me most and what I have been able to use is that I have gained a much broader view and understanding of what “Christian music” is and the “five circles” principle of the cross in the middle can be used as a way to draw people to Christ.
It was liberating to learn that as an artist I can express all the different aspects of my life – not only as a Christian – but also as a person. I have often before been in these discussions about “sacred” and “secular” but an understanding of the theology of the lordship of Christ has made me free and peace. I am involved in a Christian radio station and my choice of music there will be influenced from the seminar.

P16

It was inspiring to be together with so many musicians at the seminar who came together for the same passion – namely music. A broad variety of topics within music and theology were discussed which opened a new and much larger world that I had never thought about before – both on a spiritual and professional level.

What I remember best and what helped me most was to realize how different musicians are when it comes to the questions whether Christian musicians should perform outside the walls of the church in venues like bars, clubs, etc. And when Jógvan had given instruction about this subject and the discussions were taking place it was liberating just to be able to talk about these subjects in a safe environment of Christians and church musicians. It was very beneficial for me.

There were so many subjects discussed and so much information given in such a short time that it was not possible to let it soak in and to contemplate over each subject. However, all in all a very inspiring, informational and beneficial seminar which definitely has helped me and will continue to help me in the future in my career as a professional musician.

P17

When I came to the seminar to learn about music I was already involved in the worship music of the church. I was pretty much unaware of all the background of music in the Bible and theology, etc. I knew the importance of worshipping our God but had very little insight in the whole aspect worship and engagement through music. Through Jógvan, we all got very good background information on a biblical theology of music and a very interesting journey through how people have used music in their search for God.

What I learned and what stuck into my mind was the “search for God through music,” i.e. that He created every tone, every harmony and it all was to His praise. Christian worship, as well as some secular music, he owns every tone. I’m a drummer in one of the worship band in the church and after the seminar I had a very sincere feeling of that God wants to listen to me, he wants to see me lift up his name with the gifts he put into me. That was encouraging and inspiring for me.

Another thing I learned in the seminar was that music can be used for so many different things. Especially to see the way some cultures use music to help children get a chance to become someone by teaching them to play musical instruments was encouraging. It awoke some feelings in me, to see what music has the capacity to do, i.e. to change lives to the better. Furthermore, the way Jógvan explained the Trinity with music, where he played a harmony and told us how God is represented in all the notes in the harmony was
inspiring. Like God is represented in music so he is in and all around us as believers. Furthermore, he is all around us just like sound is all around us. That the Father, Son and Holy Spirit are all in one “accord” and work together in harmony gave me a fresh and good perspective into what is behind music.

When I sit down and reflect on the seminar I cannot remember all the things that Jógvan explained. However, what I have gained is a much better and broader understanding of my Father in Heaven and his music. Understanding music gives me more reason to praise and makes my journey into his presence more intimate. I feel humbled to have a gift of playing drums, and so grateful, because it completes me. That is a way for me to find my Father and he lets us know him through music also.

P18

Concerning the seminar, there were many new and different ideas and perspectives thrown up in the air, so much at once. I have slowly digested bits and pieces.

I realize that we reach for God in many ways, with scripture, prayer, sculptures and music, poetry and worship. And through all this, God reaches for us. Listening to different pieces of music, some of it opens the spiritual awareness. Listening to Handel’s Messiah, it seems as through the journey of this masterpiece, it was as we suddenly saw glimpses and pieces of Gods greatness, as if we were passing by a endless wall, dividing this life and eternity, and suddenly see windows which reveal something previously unknown, some character and attribute of God that we weren’t aware of before.

Personally, I can’t say directly how much impact this seminar has had on me in a practical sense, at least for now. I haven’t had time to go there yet. There is a lot to evaluate but I started out listening to Vivaldi and Beethoven and it is amazing how much can be expressed in music without words. I don’t know if all music directly testifies of a creator in all the settings we were discussing. The obvious ones, as contemporary worship and Handel are easy to accept, but others, in my view, are not that easy to place. All in all a seminar that was interesting with all the music history, funny and thought provoking with all the interviews and also uniting for us as participants.

P19

What helped me most in the seminar was to get many issues I have been wondering about in to a balanced perspective as a professional musician. It helped me to understand how I can use my talents to bless others, both on a musical level as well as on a personal level through music.

It was fascinating to get the historical overview of how music has developed down through the centuries to our day, and how music has had a great impact both constructively and destructively on cultures. I learned that music is a very powerful tool that must be handled with great care.
What I remember the most from the seminar was to get a throughout explanation on the difference between the terms “perfectionism” and “excellence”. It has made a great impact on my life as a musician and performer.

These are some of the things I have been able to use since the seminar and other things were not as relevant to me. The seminar has challenged me to become a person who will always do everything to the best of my ability, and which in itself has a godly character, so that I can have a positive influence on other in my time and generation.

Although I wished the seminar was over 3 or 4 whole weekends, I gained many things from it.

P20

It was very interesting to learn about how music has developed all the way from the Old Testament down through the centuries to modern day and how it expresses different worldviews. It was also very interesting and informative to learn to listen for different instruments in an orchestra and to begin to understand how cord progression touches something deep God has put within us.

The interviews with Regin Guttesen, Óli Poulsen and Jákup Zachariassen impacted me greatly because they were very practical and I could relate to that. It is difficult to say what I remember best, but I was touched by Regin’s honest and straightforward opinions about being a musician and a Christian.

I cannot say that I have used any of the things I learned in the seminar because I am not a professional musician. I play in the children’s ministry and in one of the worship bands in the church. If I play outside the church it is only by bringing my guitar to a Christmas party together with my work colleagues. This is maybe an excuse, but some musicians come much more outside the walls to church to perform, and maybe the seminar was mostly directed towards them.

The seminar was very concentrated, but very helpful and interesting and it would have been good to have time for more interaction and discussion.

P21

The seminar had great impact on me. I remember being very challenged by the fact that as a Christian I am to become more engaged in my culture as a musician. It was stressed that we are to use all our surroundings to get involved with people around us and not isolate ourselves from “non-Christians” and our secular culture. Furthermore, I was challenged by how people are created to be creative. God began his creation to create everything we need to be creative and then the last day of creation he created human beings. God has given us all we need within his created universe to use and expand our inherited creativity. I was very inspired by the historical overview of music from the Old Testament down through the ages to modern day society and how music expresses cultural worldviews. I was also very inspired how musical cord progression was compared with a journey “at home-away from home-and return to home,” and how that
was compared to teach theology (creation – fall – redemption). Another particular area of
how music teaches us about the character of God was the fact of “musical silence.” In our
sound oriented culture it was very interesting how music reminds us of the importance
and intensity of silence.

The different interviews with Regin Guttlesen, Óli Poulsen, Jákup Zachariassen, Russ
Taff and Martin Joensen were very interesting and informative and gave the seminar a
very practical side.

The seminar really helped me to see music as something much greater than “just music.”
I was inspired to see the diversity in music and how so much music can be used to
worship God. To have our eyes opened to the fact that music is not so black and white,
and to get insight to the discussion of “sacred” and “secular” music, changed my whole
perspective on music and involvement in culture.

Since the seminar I have experimented much with music. I have been composing
melodies and writing texts in other ways than the “traditional” way of writing songs. The
seminar has given me visions for getting more engaged in my culture and close
surroundings. I would love to be a part of an event where we, for example, did the
“Historical overview of music and its revelation of worldview” where we had a live
band/orchestra to show all the historical examples, did some special music and showed
some interesting DVD clip to demonstrate other historical examples. In this way the
church would be involved in a way no other church has every engaged before. Personally
my hope is that my band will get beyond our “boundaries” and play and perform in
places where our music will be of great blessing to others. The seminar has given me
great visions on how to compose music and write lyrics to our band, and I hope to be able
to continue to expand on this.

There were some limitations to the seminar – as Jógvan made clear from the beginning.
The seminar was very “packed” with a lot of information and very little time to really
reflect over the information. I would have liked to be more drawn in through more
discussions and group work. Although we were served so much information, there were
some subjects that I would really like to come back to and explore more. It would, for
example, be great to have Jákup Zachariassen or Martin Joensen demonstrate for us how
they work and what inspires them to compose and write lyrics and how their worldviews
are seen in their music.

P22

Although I have a university education in music, this seminar has impacted and moved
me greatly in the discussion of “sacred” and “secular” music. This cleft that for centuries
has separated many people. It is mindboggling that “form” shall be the standard by which
something is to be called spiritual or unspiritual. If anything has changed through the
centuries it is music – also so called “Christian” music.

God does not change although times change, and “style” changes with the times.
Although, as a musician, I have been aware of this, the seminar has helped me to see
more the importance of this problem.
The discussion of being *in* the world and not *of* the world has also shed great light on this discussion as to how much a musician is to engage the culture around him. Many relationships have unfortunately been broken and we have separated ourselves from great opportunities to reach people with the very tools given us by God – and so we miss the opportunity to honor God with our singing and our music and we also miss the opportunity to reach people with the greatest message in the world. I really liked the challenge to engage the culture and the artistic environments in our culture rather than judging the arts and view those communities as the enemy of the “Christian” community. The seminar really helped me in this area and has moved me as a person since to be willing to engage my culture through the arts and music. If we are to be the “salt” of this world, then we are to there – in the world – yet know that we are not to become like the world. We were reminded of Romans 10:13 and how we are to reach out to lost people and to make a difference wherever we come and move.

The seminar was very well developed and designed and builds on a solid biblical foundation that we are to get involved in the arts through our music. We were reminded of how the life of Jesus demonstrated this very truth. We were also reminded of how Paul actually used the culture as a means or tool to engage the culture around his for Christ.

Ethnology was a very important part of the seminar and it left me with an important question. How can we use music in relation to reach out to tribal people, who already have their tradition in music before we have reached them? Are we to do away with their own musical traditions and replace them with our musical traditions? No, the seminar taught us, we have every opportunity to support their musical traditions, because when we understand music as God-given and build a theology of music in view of the lordship of Christ, then we can honor God with the music that by its very nature belongs to him. In light of this the seminar informed us very well how music is mathematically based in the sense that there are some basic principles to music whatever tradition or culture any particular music belongs to because the very Creator himself gives it.

I was inspired to learn how music can be used to teach theology and biblical truths. There are unlimited possibilities and many of them were demonstrated in the seminar, for example how a three-note-cord can be used to demonstrate the Trinity. This was very rewarding and challenged all of us to think and be creative in our engagement in culture through our music.

My experience was a very interesting seminar with a fresh view of the combination of theology, musicology and life stories and experiences from different Christian musicians. Both Saturdays the main subjects were well balanced in content and depth, and it was presented in such a way that each item was very exciting. It was also very positive to hear input from others who brought in their experience and expertise and it gave the course a very unique character. To hear comments and thoughts from people that you only know as instrumentalists and singers gave each of the main subjects of the seminar great relevance.
What really impacted me was the sessions where Psalm 40 was exegeted and a theology of music drawn from it. Although, the seminar spanned a great width of subjects, this Psalm gave it all a biblical foundation. It was a foundation that was taken all through the seminar and it has been frequently on my thoughts over the last several months when I have been thinking about the relationship between music and theology.

Another subject that really impacted me was the survey of music in the Bible and contrast of beauty and evil and order and chaos in music. The interview with Regin Guttesen was also very interesting and insightful.

It is too early to say specifically how the seminar has helped me as a musician because music is not my daily work, and therefore I am not confronted with many of the challenges discussed in the seminar. However, the seminar has made many subjects clearer to me, and especially my understanding of music and the life of the musician from Psalm 40. Furthermore, I have greater understanding of the importance of building a biblical theology of music – something I had no knowledge or opinions of before.

P24

To be able to come together and talk specifically about a subject is always good and very rewarding. For me it is always inspirational to gain knowledge and inspiration. This seminar dealt with a specific subject and a ministry I am involved with and therefore was very important for me gain knowledge and inspiration from. The teaching sessions gave me much greater insight in to music and singing in the church and outside the church.

Some of the subjects that impacted me greatly was the historical overview of music and how it reveals the underlying worldview of its composer and its age. Furthermore, the seminar challenged us to be willing to change our opinions, knowledge, and attitude and to understand our differences. Jógvan was very inspirational in the way he encouraged us and thanked us for being willing to offer our time and energy to serve God through music, and to use our gifts for God’s glory. Another thing that inspired me greatly was the challenge to understand the subject of “sacred” and “secular” music. It was very helpful to see the balanced view Jógvan brought to this issue. It has made me commit myself even more to this ministry and opportunity. The seminar has also inspired me to do my best for God and always to seek to question my attitude and why I do what I do. I have been inspired not only to be a good musician, but also to be a musician who walks in an intimate relationship with Christ and to serve him well.

Although there were many very large subjects and too little time for each, the seminar has been very inspiring and helpful for me as a Christian musician.

P25

Although I am not a musician I enjoy being a singer in one of the worship bands and also one of the leaders of the worship ministry in our church. The seminar was very good for me in the sense that it was an “eye opener” as to how real musicians think and work.
The insights and teaching of Jógvan together with the interviews with Regin Guttesen, Óli Poulsen, Russ Taff, Martin Joensen and Jákup Zachariassen gave the seminar a great balance and understanding of some of the issues Christian musicians are facing in their environments. Especially the discussion about the “starting point” of creating music, i.e. is a Christian musician only to compose “redemptive” music or can he use the whole of God’s “creation” as a means to express himself? This connected to the discussion about “secular” and “sacred” music and it gave me great insight how to have a balanced view on these issues. It connected further to the wisdom needed to be in the world but not of the world. This discussion was very interesting and it was very helpful to hear the musicians discuss as to how they think and tackle these questions. Some were more conservative as to where a Christian musician is to perform his music and others were much more open as to where they perform. Yet it was good to see the heartfelt attitudes and understanding they had for one another.

One of the sad things I observed in some of the stories, was how many musicians are hurt by their home churches who discouraged the use of music within the church and condemned any use of it outside the church. The result for many of the musicians was that they left the church and went into the world to play and thus lost all relations with other believers. It is great to see how Livdín Church Center has reconnected many of those musicians and uses them for the glory of God both within the church and in our culture.

The seminar gave me great insight as to how and why musicians use their gifts and where they can be engaged. Many of the other subjects introduced in the seminar were much more geared towards more professional musicians and I do not remember so much from those subjects. Furthermore, I have not used any of it. However, what I have gained primarily from the seminar is to get insight in to how musicians think and work and it helps me very mush in my ministry with musicians and artists in the church.

P26

Born with an underdeveloped sense for melody and rhythm, I immediately said yes when Jógvan asked me to make a presentation on Genesis 2 in his seminar for musicians. It meant I would be able to attend the seminar, although I was not a musician.

My reflections must be seen in light of this, they are not from the perspective of an active artist from a believer trying to make sense of the place of art in life. Also, I am a theologian who at times has puzzled over the relationship between culture and faith. So, the following reflections are theoretical rather than practical, and though grounded in the seminar probably go beyond what was discussed in it.

First, God is an artist. The emphasis of God as creator and his creativity in creation has become increasingly pivotal in my thinking. I have often wondered, considering the rich history of Christian art, why art labeled Christian in my own generation is usually so dire. One thing that I have found particularly disturbing is the reduction of art to a crude instrumentalism, e.g. to a medium for evangelism. I have wondered if one reason for this is our tendency to reduce the faith to propositions. If the heart and core of the faith is a set of statements about the nature of things, then it becomes difficult to see the value of art as
anything other than the successful mediation of those statements. The emphasis of the creator as an artist in the seminar is perhaps profoundly helpful to counter this. If God is more than the axiom maker, if he truly is the creator of the universe, the one who got the rhythms of heaven and earth, night and day on the move, got history going, than Christian faith is truly real, i.e. not simply acquiescence to certain statement, but a participation in the great history the creator has with his creation, the redeemer with his people. And if one takes the way in which this reality has taken shape, one must see God as more than a functional technocrat but more profoundly as an artist. How many kinds of butterflies are needed and why in the world should our optical nerves be so shaped that we are awed by a sunset? An answer that does not take aesthetics into account is simply insufficient. But if this is all true, and if the creator and redeemer desires our participation in his creation and history, then art can never be reduced to an instrument but must have an inherent value in and of itself. Or in other words, a gifted Christian nature photographer does not have to cover his images with quotations from Scripture to make them Christian.

Second, although I have become convinced that reducing art to instrumentality is a travesty, this does not mean that art cannot or must not be a medium for a message. And, when it comes to music, I have become increasingly fascinated, both through the seminar and other conversations with Jógvánn, by the profound ways in which music and musical theory can help us construct good theology. I think of the importance of counterpoints helping us see how stories and themes that may be seen as contradictory actually are interdependent, of harmonies of notes and the way they can illustrate the two natures of Christ and the Trinity in ways other symbols cannot, of improvisation and the interplay between divine sovereignty and human freedom (is God’s sovereignty so great that he can improvise with our contingencies?)

P27

First of all, the seminar has equipped me better and made more aware of the importance of integrating all the different parts of my life – both every-day and spiritual life – together into a united whole and it has helped me become a complete person. Second, the seminar has helped me draw away from legalistic church tradition that has separated “us” from “them.” Christians truly have a great mission in the world. Third, my understanding of music as God-given has become more alive and has encouraged me to become an intimate musician. Fourth, it has helped me see the connection between to be gifted as a musicians and being a disciple of Jesus Christ. Fifth, I have through the years had great moments when I have been touched by instrumental music in such a way that God has been just as real in the music as in songs with theological lyrics. At the same time I have been convinced that music and melodies are neutral in and of themselves. In other words, all genera of music, and in the right context, are suitable for revealing God’s person and character and the message he wants to communicate. This had the greatest impact on me in the seminar. There is not enough time to mention all the details in the seminar but let me mention a few more. Sixth, the interviews with Russ Taff, Regin Guttesen and the others were very interesting and some of them very healthy and taught provoking. Seventh, the chronological overview of music history was informational and relevant and brought order into an area that before was fuzzy and weak. Eight, aesthetics in the church
is a large and exciting subject and there should be a separate seminar for it. I see the great potential for the church to engage these kinds of people and I can only imagine the great diversity and excitement of a church with so many different and unique individuals. We would see much greater tolerance towards those who are different than the mainstream prototype and it would make our God awareness much broader and deeper. Furthermore, it would open our eyes to see the gifts that connect church attendance to real Christian life and service. Very exciting stuff!! I will conclude here and I have no doubt that there is plenty to talk about in the future as a result of this seminar.

P28

In the course I got many of my thoughts put in to words. It was very helpful to gain insight in to theories about music from a biblical perspective. Some of which content I had not heard about before and some of it I knew. There were some theories which I agree and then some of which I have not yet decided whether to agree on or not. I got insight in to what other Christian musicians think about music and how to live life as a musician. It was a privilege for me to participate in the discussion forums with other Christian musicians and to realize how different views Christian musicians and their churches have on music. It was a very helpful seminar for me as a Christian musician.

P29

The seminar was very helpful in the sense that it made me aware of many things concerning how important music is in God’s creation and how the church through the years have had a hard time embracing art and music. First, art and music is God’s creation and is created from him and to him. To see this illustrated through music history made me aware of the fact that music plays a major role in God’s creation and how we connect with God. Second, God is an aesthetic God and therefore it is important for the Church to embrace music and art and use it to express and to enjoy the beauty of God’s creation. Third, music also is a great way to teach theology and biblical principles. Fourth, we need to see all music as something that belongs to God. We need to be careful that we don’t think that music categories as worship music or gospel music is the only music God approves of. Fifth, as a musician it is important to use our potential to our full extent when it comes to music in the church. Sixth, it is important as a Christian musician to engage in our culture and not only limit our self to only perform in church. Seventh, what I remember the most from the seminar is how we can use music to illustrate the Trinity with three notes that become one complete accord.

As a result from what I learned in the seminar, I spend more time in perfecting our music in order to give God our best. Furthermore, it has given me new visions and ideas. One of the visions I did not have before the seminar was the importance not to be afraid to invite secular musical culture into our church (I am not including music that has a bad message). Music deals with issues that people today are facing. Realizing that music is a tool for us to use to express our deepest thoughts and feelings it is important for us as a church to hear people out and to give them hope through the testimony we have in Jesus.
The seminar was held over two days and therefore was limited both in content and in time allocated to discussion and group work. If it was possible there was enough material to have held the seminar over a longer period of time. I felt that Jógyan struggled a bit with time. But looking at the time he had he did very well. We really got an idea of the points he wanted to emphasize in this huge topic of music and theology.

P30

It is difficult to point to any specific things that impacted me from the seminar. I had a hard time concentrating and although there very many practical things through interviews and other things, I found the seminar much more academic than practical.

P31

Having attended the seminar on music my understanding and view on singing, music and worship has become much broader and deeper. One of the things that I found very interesting was the historical perspective on how music has developed and how it has expressed the human condition all the way from the Old Testament up to our modern days – and continues to develop. It was also very helpful for me to gain insight into how music affects human beings and how it helps them express their deep emotions through music.

What was particularly helpful for me was to understand how basic music theory shapes a song from beginning to end and how that is connected to theology and the Christian life. It was inspiring to see how music expresses a journey from “home” – “away from home” – and “home again” as the cords change, and how music reminds us, when the cords keep hanging before coming home, that within us there is a longing to come “home” to redemption. This is God given and is put within us from creation and the seminar has helped me lift singing, music and worship on a higher dimension as I understand music better in its wholeness.

It was also very exciting to gain insight into a theology of music, especially to see how the Creator has given us creativity to use for his glory and for us to reveal his character in our creative expressions.

P32

In the seminar we gained insight into music history and music theory. It was very insightful and interesting although some of it was not new for me since I am an educated in music.

What made the greatest impact on me was the teaching about how all of creation and all of our lives are to be an offering and worship to God and that fact that we are not always to think about music and art as a means to reach the lost, but rather to enjoy it as an offering to God. Furthermore, I found it very challenging to be encouraged to engage in secular music in secular culture. I am an educated musician and work as a music teacher. Therefore I am also involved in several secular musical projects but most of the time I
have reclined to participate in some of the projects. This is primarily because I have wanted to prioritize my church involvement in music. Also with a fulltime job, children and an active husband in church life, my spare time has been used in the church too. This attitude has been changed since the seminar because now I am willing to engage more in projects. Over the last several months I have been less involved in the musical involvement in the church and have engaged more in my work with musical projects.

This experience has brought much more freedom into my life because I feel much more free and encouraged to engage the very thing I am educated in, and, furthermore, something I love to do. On the other hand, it feels a little scary to be less involved in church life. I feel a much greater reliance on my relationship with God because I am not “protected” by a Christian bubble, and it has made a much more whole person. I look at this arrangement of priorities as a testing period and let time show and prove if this is right for me.

P33

As a whole the seminar was very interesting for me. Especially the part about engaging through music outside the walls of the church has made me think and has changed my attitude. Because of my conservative upbringing in my former church, playing music outside the walls of the church has always been something I have said no to. My attitude has changed and I have a desire to engage through music in order to be a “light” where I come and point people to Christ that way.

As a musician it is important to put my emotions into my music and create the right atmosphere. So I am inspired to pour myself in to the music and lyrics in order to perform better as a musician and to lift the music to a higher level. The seminar covered this and reminded us of its importance.

What had great impact on me was to be challenged to think through how you arrange music and how you present it in a way where you are conscious of the theology of music – “home-away-home.”
APPENDIX 23

KEYNOTE PRESENTATION

Program Development and Evaluation of the Role of the Christian Musician to Engage Culture in the Faroe Islands

A Project of Lindis Church Center, Høvik, Faroe Islands

Session #1: Introduction

- Preliminary Information

Psalm 40:3 observations

- Content of music – “new song”
- Content of music – “song of praise”
- Target – “many will see and fear”
- Result of music that praises God – “will trust in”
- Response is based on the intellect – “see”, the emotions – “fear”, and the will – “trust”
- All going back to the source of music – “the Lord”

The theology of Psalm 40:3

- Music is God’s gift – “He put”
- Music is for edification of people – “new song”
- Music is for the exaltation of God – “a song of praise to our God”
- Music is for engagement in life – “many will see and fear”
- Music is a unifying force to God – “and will trust”
- Music is for God’s glory – “the Lord”

Purpose of this study

- To develop and evaluate a program that will equip emerging musicians in Berlin Church Center to engage secular culture in the Faroe Islands. By developing this program, Berlin has the potential to culturally influence the Faroe Islands. This will involve a greater understanding of music, themselves, and their culture and will help the Faroese culture and their culture.

Purpose explained

- Social and cultural milieu of Christian music in Berlin Church Center
- To have a fundamental understanding of music in Berlin and have to develop a personal theology of music
- To understand what makes music an important and engaging music in followers of Christ
- Church uses music to help develop their congregations
- Artistic direction and ethical dimension to their mission
- Music is not for the sake of the church but for God’s sake
- Minimize the role of the pianoforte of course
- Must have a personal theology of music
- Must have a personal theology of music
- Must have a personal theology of music
- Music is the most important part of the church
- Music is the most important part of the church
- Music is the most important part of the church

Anticipated results

- With a better understanding of music through the Bible and church of music, we will develop a theological worldview based on a rich understanding of music
- With a better understanding of music through the Bible and church of music, we will develop a theological worldview based on a rich understanding of music
- With a better understanding of music through the Bible and church of music, we will develop a theological worldview based on a rich understanding of music
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- With a better understanding of music through the Bible and church of music, we will develop a theological worldview based on a rich understanding of music

Hypotheses

- After this training program, musicians who are followers of Christ will have a biblical (theological) understanding of how music can be used to engage culture
- After this training program, musicians who are followers of Christ will be more willing to develop personal character and growth in Christ
- After this training program, musicians who are followers of Christ will be more equipped and more willing to engage culture for Christ

“Tú ríkið, blæ og stackaman”

- Spakslagar af samændið af 90-97

“Hvassu og nyt forðlak”

- Questions for discussion on page 90-97
The Beautiful Ugly
- The center of God’s masterpiece of salvation was an event of appalling sadness and degradation. This masterpiece was the cross where Christ was crucified for us, and there was nothing beautiful about it, at least not in physical terms. The crucifixion was an ugly, bloody, gruesome, a terrifying, bleeding body of pain. Why would the God of all glory and beauty choose something so ugly? and then make us look to it for our salvation? The cross screamed against the sensibilities of divine aesthetics. God did this because it was the only way that he could save us! (Ryken, 54-55)

Toneleukf jyuar kontrast millum kace og orden
- Spurmingr i samisk i suke 00-07

“Biblisk megriqregulr”
- Questions for discussion on page 06-07

Session # 4: A different purpose of music
Theological Truths expressed and explained in Music

The connection between the world of tones, cords, melody, rhythm and harmony & the Triune Creator
- Being wine in the world of music from a Christian perspective means being aware of music’s power and the ways some sound patterns are especially well suited to drawing us into the purposes of God.
- Music is one of the ways we can teach many of the fundamental doctrines of the Bible.
- “You may not have had any experience of becoming involved in music. My goal is to teach them to hear, so they never have to be heard again.”

Equilibrium-tension-resolution (ETR) is a basic pattern in life
- Alarm clock
- From traffic lights on red to lights on green
- From sexual arousal to cryogen
- More theatre (app)
- Fairy tale: Cinderella, Snow White, Alice in Wonderland, etc.
- Communication misunderstandings in relationships
- Traveling

Theological ETR - home-away-home
- Creation- Fall Increasing (Romans)
- Orientation - collection-reconstruction in the Psalms
- Israel in Egypt and their return to the Promised Land
- The journey of the prodigal son to a far country and his return home (Luke 15:1-32)
- Good Samaritan - other Parables
- Forgiveness

Harmonic ETR
- Musical examples:
  - Títur: “dáttaluk in musiku”
  - Van Morrison “Whenever God smiles”
  - 4 “Her et tritisk”
  - Theological Examples:
    - Leaving to come home
    - Need of salvation

Music cannot be rushed
- It cannot be rushed through - becomes uninteresting
- It cannot be rushed over - depends intensely on sequence of ETR
- Musical example:
  - Brahms Piano Sonata # 1 in C - “Moonlight”
- Theological Example:
  - Easter: Palm Sunday to Easter Sunday
  - Music to help us how to find fulfillment and joy through temporal movement that includes struggles, clashes and fractures

Delay - Music makes us wait
- When we are expected to respond it is difficult to wait
- Musical skill: rhythms, impression, rhythm, pause, etc.
- It teaches us patience
- Musical Examples:
  - Beethoven “Für Elise” - insert two extra bars
  - Brahms Symphony 2, 2nd movement
  - Theological example:
    - “How long, O Lord?” (Romans 8:22-23) The meaning damits patience - p. 25
    - Lazarus & Hôbêse 11
Unanticipated ETR - surprise

- Musical Examples:
  - Anna Hedin: "We're still"
    - Starts slow, but then comes faster
  - Viola Zukanov: "Sometimes heard by"
    - Starts slow, but then comes faster
  - David Jarrett: "Indescribable"
    - Connected, and yet...

- Theological Truth:
  - "For my thoughts are not your thoughts, neither are your ways my ways." (Ezek 36:7, also Romans 8:28)

Music invites to live on many levels

- Musical Meter (tempo, measures, phrasing)
  - Music does not work only on one level
  - Music is not an art of straight lines
  - Works built on other ways of tension and resolution on higher scales, which again build on other scales
  - Musical example:
    - John Zukanov: "Far, far beyond"

- Theological Truth:
  - There is always hope that we live on more than one level
  - Perspective shows: Theology of hope
  - Unfulfilled hope, yet we keep going (Isa. 12:1-3)
  - We are part of God's story - co-writers

Rhythm draws us in and holds us

- Keeping in time while moving forward

- Musical example:
  - Elmore Eli: "Just for you"
  - Shenhom: "I got rhythm"
  - Steve Green: "The Motet Rhythm"
  - Stratmaier: "The Rites of Spring"

- Theological example:
  - God's silence: 70

  - The need for silence in worship music

The Sound of Silence

- "Why are we so terrified of silence?"
  - Silence = void, emptiness, blankness
  - One of the greatest powers of ETR in music is to draw us through silence as a part of the whole - higher levels

- Musical example:
  - John Williams: "Jaws"

- Theological example:
  - God's silence: 70

  - The need for silence in worship music

Mixed Sound

- Two or more notes sounding simultaneously

- Does not have to be less than one in order to have more of the other

- Contrast - same time and sound mix

- Musical examples:
  - Two notes (C. G. O. L.)
  - Three notes (C. E. G. L.)

- Theological examples:
  - Incarnation: Christ fully God and Man
  - Trinity: Father, Son, Holy Spirit

Jeremy Begbie: Theology through the Arts

- Questions for discussion on page 60-61

Session # 5: The Life of the Musician

The role of the Christian Musician in Engaging Culture

Paul SHAPE

- Spiritual gifts
  - Passages (2 Tim. 1:6)

- Heart (passion)

- Abilities

- Personality

- Experiences
Know Yourself as Truly Loved

- This, however, is not something about which you can make decisions. For you, the problem is not to get something out of your system but to see something in that confronts you and brings your sense of your greatness, and allows you to see it as either a limitation or a help. You will discover that the more you can take in and hold on to, the less wishful you will become. You will see more clearly, more deeply, and more openly about what is important to you. Without fear of your own reaction, you will use other words, avoiding that you can see, which will make you aware of the fact that you are not alone in the world. The problem is not to be without anything, but to be without something when you do not feel ready to consider what you do so fearfully. The more you see of yourself, the clearer you will see your own need and the more you will see the need to be free, the more you will see the need to be in the world. The more you see of yourself, the clearer you will see your own need and the more you will see the need to be free, the more you will see the need to be in the world.

Developing Character

- "The more concerned with your character than with your reputation, the more concerned with your character, the more you are aware of your reputation." (Selma Hylton)

Developing an aesthetic worldview

- (1) the mission's call and gift comes from God as Creator; (2) God's aesthetic capacity and awe at all kinds of music; (3) God's aesthetic creativity and awe at all kinds of music; (4) the mission to reflect the character and denote the antithesis thereof; and (5) music is for the glory and pleasure of God - and enjoyment of man.

Aesthetic Character - Authenticity

- To be honest about our imperfections and struggles
- Romans 8:20 - the problem with hypocrisy

Aesthetic Character - Testing

- How we grow in character is determined by the testing
- 1 Pet. 1:7: From trials and testing
- When we encounter difficulty, it demands a response - the response will reveal our character

Aesthetic Character - Discipline

- What does it take to become an accomplished artist? It takes hard work, it takes practice, it takes discipline.
- The more all the elements are exposed to the training and learning that go into being an artist, the more the artist will learn about the art. A talented student will spend about 10,000 hours in the pursuit of excellence. This is when the fact that art is an art form comes into play. An artist must work on a project for a certain amount of time. We did not get to where we are today without spending large amounts of time and effort. (Walter Isaacson, The heart of the Artist)

Pursuing Excellence

- Artistic Integrity - Developing Skills
- Gliding God's best
- Gliding Art's best
- Being Creative and Original
- Retaining your communication
- Skillful Presentation
- Come to Me (Isaiah 1:19-20)
Music in the Faroe Islands

- Questions for discussion on page 50-57

The “world” or the “world”?

- There is a moral world that God deemed “good” and there is the rebellious system that goes against everything that God does.
- It would be impossible to think of being human and yet living human culture, of loving students and not hating their money, songs, stories, paintings, games, rituals, dances, clothing, languages, and borders. God made us as cultural beings, and as Christians we are to be involved with that.
- Can we imagine a Christian who is called to be active rather than passive, not only making an impact in their choice from attending a bar or a party and then participating in conversations that are different from our own counter-culture, but also in the people they spend time with? Could it be that Christians will actually change the nature of the big society?

What is your value system?

- What are the core values of who you are?
- Are you going into your world to engage it for Christ?
- How are they going to know... (Romans 10:13-16)
- Wisdom and spiriuality (Col. 4:5)

Different ways Christians live in culture

- Condemn - culture is enemy
- Embrace - beyond all aspects of culture
- Separate - culture is there but I’m not part of it
- Ignore - I’m a good Christian and good citizens (un acknowledged)
- Engage - involved in culture and art to make a difference

Biblical example: Daniel 1

- Different culture (1-3)
- Different situation (4-6)
- Different rules (6-15)
- Different customs (6-16)
- Different choice (17-21)

- Different culture - not just a message, not just Israel’s way
- Different situation - around non-believers, but not necessarily
- Different rules - not separate from culture, but living the culture
- Different customs - always separate from culture, living in a non-believers way
- Different choice - do not give up culture - shaped, formed by culture

John 17:14-21

- I am coming to you now. I tell you the things I have told you before. I have spoken these things to you so that my joy may be in you and your joy in me. I have given them your word. The world does not know them, for they are not of the world, just as I am not of the world. I do not belong to the world, as they do not belong to the world. I do not ask them to be taken out of the world, but to be kept from the evil. I do not ask for their removal from the world, but to keep them from the evil. I pray for them. I do not pray for the world, but for those who are given to me by my Father, the one who sent me. I pray that they may be one, just as you, Father, are in me, and I am in you, that they may be one in us, that the world may believe that you sent me. And I pray that the world may know that you have sent me and have loved them even as you loved me. I am not in the world, as they are not in me, I am not of the world, as they are not of the world. I do not ask for their removal from the world, but to keep them from the evil. I do not ask for their removal from the world, but to keep them from the evil. I pray for them. I do not pray for the world, but for those who are given to me by my Father, the one who sent me. I pray that they may be one, just as you, Father, are in me, and I am in you, that they may be one in us, that the world may believe that you sent me and have loved them even as you loved me.
Sacred & Secular music

- Questions for discussion on page 98-97

Music

- We believe popular music should be heard in the same manner as the Psalms, an ancestor of the gift of God's creative gift. But the Top 40 charts also contain songs of longing, regret, anger, and doubt. This music has found a place in entertainment, despite a sometimes hidden God. We appreciate God's saving action, whether it is through the Psalms or through the Pop charts. This awareness is expressed in the Psalms, often through the presence of God in the lives of the writers. This realization often occurs when we ask questions such as: Does God exist? How can we experience God? Is there more to life than what we see? These questions challenge our faith and our understanding of God.

Seven themes in our culture

- Awe of heaven
- Beauty of life
- Growth of life
- Contemplation
- Life & awe
- Life & love
- Life & beauty
- Life & death
- Life & balance
- Life & joy
- Life & wonder
- Life & mystery
- Life & rejuvenation
- Life & creativity
- Life & connection
- Life & servanthood

Life & awe

- Owing to Heaven's life
- Sense of awe of being
- A living soul and wonder
- A living soul and balance
- A living soul and joy
- A living soul and mystery
- A living soul and connection
- A living soul and rejuvenation
- A living soul and creativity
- A living soul and servanthood

People are searching

- People haven't stopped pursuing the God-shaped hole in their lives. They haven't stopped asking questions or growing for answers. Most of their questions go to pastors, priests, and counselors. Instead, they go to the Internet. People are looking for answers. They listen to the Psalms andwonder what they can do to fulfill their needs. They search for a better life. They ask questions such as: How can I be happy? What is the meaning of life? What can I do to improve my life?

A third category

- Sacred
- Secular
- Profane - music and lyrics that don't uplift God, boost self-esteem, or bring joy to life.

"Christian or non-Christian Music"

- Spiritual and secular
- 20-87

We are part of a larger culture

- Music across cultures
- Ethnomusicology
- Cross-cultural
- Musical examples from around the world

Session #10: The Musician, Church, and Culture

The intersection between the musician, his church, and his culture.
Educational Art - HOPE

- They are the ones who have skill and manual ability and acknowledge that they are the ones the Lord has gifted with their minds, hearts, and hands. This is not just for themselves, but also for others in being further than themselves and thus give hope to a new generation of artists.

Developing a system
- Think through how you...
- Build a biblical theology of artistic aesthetics
- Muster your daily relationship with God and let him guide you
- Approach your culture as a musician...
- How are you in the world but not of it
- Travel in the different levels of musical expression
- Develop your own mission and vision statement

Anticipated results
- Music...
- Will have a greater understanding of internal and external focus to apply to today...
- Will develop a higher level of music and focus as a musician through their journey...
- Will see the link between being a musician and being a follower of Jesus Christ...
- Will begin to develop a culture of curiosity, humility, patience, discipline, and the exchange of musical skills...
- Will see new ways of our culture and how to live as Christians in it
- Will have a greater understanding of and engagement in the arts and see the power and potential for the missions of God
- Will understand their mission and purpose in the arts and engage in the missions of our culture
- Will have a greater understanding of and engagement in the arts and see the power and potential for the missions of God

Psalm 150
1. Praise the LORD. Praise God in his sanctuary; praise him in his mighty name.
2. Praise him for his acts of power; praise him in his holy temple.
3. Praise him with the blast of the trumpet; praise him with the lute and lyre.
4. Praise him with harp and organ; praise him with strings and timbrels.
5. Praise him with cymbals and sounders; praise him with loud cymbals.
6. Let everything that has breath praise the LORD. Praise the LORD.

Conclusion
- Discussion, Comments & Suggestions

Thank You!!
APPENDIX 24

MUSICAL EXAMPLES USED IN THE SEMINAR

Musical History: Musical Examples

**Old Testament Period**


**New Testament Period**


**Early Church Period**

Greek 1st century song, Various Artists, 2,000 Years of Music Compiled By and Released In Memory of Dr. Curt Sachs, Washington, DC: Smithsonian Folkways Recordings/Folkways Recordings, 2004.

**Pre-Medieval Period**


**Medieval Period**

Gregorian Chant with instrumentation, Early Polyphonic Music, Various Artists, 2,000 Years of Music Compiled By and Released In Memory of Dr. Curt Sachs, (1962),


**Renaissance Period**


Renaissance Period (Baroque)


**Classical/Romantic Period**


**20th Century Period**


**Jazz**


Jerry Bock/George Weiss/Larry Holofcener, *Too close for comfort*, Patti Austin,


**Rock**


**Music as Theology: Musical Examples**


(4), Her er løtan, Tórshavn, Faroe Islands: JakZac Studio, 2007.


Jason Harms Quintet, *If I Don't Cry, a Rock Will Cry Out!*, The Land of the Fear of Men, Minneapolis, MN: JHQ Recording, 2008.


**Video used in the Seminar**


**Video Interviews used in the Seminar**

Regin Guttesen: Recorded Interview, Tórshavn, Faroe Islands: JakZac Studio, January 2010.

1. Tónleikur & Bíblian
2. Hvussu eg nýti tónleik í dag
3. Tónleikur & Trúgvandi
4. Tónleikur, Samkoman og Samfelag
5. Tónleikur og Samfelag við Gud
6. Bibilskar Meginreglur

**Audio Interviews used in the Seminar**

Russ Taff: Recorded Interview, Tórshavn, Faroe Islands: JakZac Studio, January 2010.

1. Accountability
2. Brokenness
3. Faroese Music
4. In and of the World
5. Music and the Bible
6. Musicians Life
7. Secular and Sacred

Óli Poulsen: Recorded Interview Tórshavn, Faroe Islands: JakZac Studio, January 2010.

1. Andaligur og íkki Andaligur Tónleikur
2. Byrjannarpunkt í Tónleiki
3. Tónleikur lýsur Kontrast
4. Tónleikur og Bíblian
5. Tónleikur og Samkoman
6. Óli í Samkomuni
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Website


Software

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Lectures and Essays


