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Optimizing a Full-time Music Ministry Team for a Church Planting Project in the Northern Asia-pacific Division

Dong Hee Shin

Andrews University

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ABSTRACT

OPTIMIZING A FULL-TIME MUSIC MINISTRY TEAM
FOR A CHURCH PLANTING PROJECT IN THE
NORTHERN ASIA-PACIFIC DIVISION

by

Dong Hee Shin

Adviser: Jeanette Bryson

ABSTRACT OF GRADUATE STUDENT RESEARCH

Project Document

Andrews University

Seventh-day Adventist Theological Seminary

Title: OPTIMIZING A FULL-TIME MUSIC MINISTRY TEAM FOR A CHURCH
PLANTING PROJECT IN THE NORTHERN ASIA-PACIFIC DIVISION

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Date completed: June 2012

Problem

Despite the support of the music ministry of the Golden Angels (GA), a full-time music ministry team of the Northern Asia-Pacific Division (NSD) for the Pioneer Mission Movement (PMM), a church planting project of the NSD, PMM missionaries request changes be made to the ministry of the Golden Angels be optimized to meet the needs.

Task

The task of this project is to develop and implement strategies for optimizing the music ministry of the GA to better ensure the success of the PMM evangelistic meetings.

Results

Currently, eight young people from four different countries are members of the ninth

group of Golden Angels and are actively working for the PMM evangelistic meetings in the various mission fields of NSD. In 2012, the Golden Angels will support the PMM evangelistic meetings in several cities of China for the first time. In addition, in August, the Golden Angels ninth group will extend their ministry to Russia, at the Euro-Asia Division's Pathfinder Camporee. David Ng, the president of the China Union Mission, expressed his willingness to organize a full-time singing group. The Mongolia Mission Field (MMF) already has a full-time singing group called the Descendants. Albert Kuhn, the newly appointed director of MMF, expressed his personal wish to support and own the Descendants as the professional full-time singing group for the mission in Mongolia.

Conclusions

The Golden Angels must first seek to meet the needs of the PMM mission field by preparing more songs in field language and become humble and zealous singing missionaries for the sake of saving souls in the mission fields. The Northern Asia-Pacific Division needs to study how to better organize full-time singing groups in each union. This study indicated that three quarters of the PMM respondents supported this step as the most ideal way to ignite the mission spirit among the countries in the NSD. The church leadership of the 13 world divisions needs to consider taking the revolutionary step demonstrated by the NSD when they launched the PMM, HHMM, and the Golden Angels. The first step has been taken; the challenge is to take the giant step forward and, by His power, incorporate full time music ministry teams throughout the world church.

Andrews University
Seventh-day Adventist Theological Seminary

OPTIMIZING A FULL-TIME MUSIC MINISTRY TEAM FOR
A CHURCH PLANTING PROJECT IN THE NORTHERN
ASIA-PACIFIC DIVISION

A Project Document Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Ministry

by
Dong Hee Shin

June 2012

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To God Be the Glory!

Dedicated to Jane, Samuel, and Christina, while thanking them for all of their support during this project, I will remain aware that such thanks is inadequate in response to the blessing they have been to me.

TABLE OF CONTENTS

LIST OF TABLES	viii
LIST OF ABBREVIATIONS.	ix
ACKNOWLEDGEMENTS	x
 Chapter I. INTRODUCTION	
Statement of the Problem	1
Statement of the Task	1
Justification for the Project	2
Description of the Project Process	4
Expectations of this Project Document	6
 Chapter II. SPIRITUAL AND THEOLOGICAL BASIS FOR MUSIC MINISTRY	
Introduction.	8
Music in the Bible	8
The Power of Music	9
King Jehoshaphat	10
Gideon and 300 Soldiers	11
Jericho War	11
King Saul	12
The Music at the Schools of the Prophets.	13
The Sanctuary Music in the Old Testament	14
The Sanctuary Music in the time of King David.	15
David and Music	15
The 24-Division System.	17
The Leaders of Sanctuary Music	17
Asaph.	17
Herman.	18
Juduthun	18
Kenaniah and Jezrahiah	19
The Scale of Sanctuary Music	19
120 Trumpeters.	19
288 Singers	20
4,000 Musicians	20
The Professionalism in Sanctuary Music	20
The Regularity of Sanctuary Music	21
The Biblical Identity of the Singers	22

The Role of the Sanctuary Music	22
The Sanctuary Music in the Time of King Solomon	23
Music in the Time of King Hezekiah	24
Seven Ways to Praise	26
Towdah	26
Yadah	26
Barak	27
Shabach	27
Zamar	28
Halal	28
Tehillah	29
The History of the Descendants of the Singers	30
The List of the Singers Who Returned	30
Singers Became New Leaders	31
Music and the World Mission in the Old Testament	31
Music in the New Testament	32
Jesus and Music	32
Music at Jesus' Birth	32
Music in His Childhood	33
Music in the Morning	33
Music at His Labor	33
Music in Nazareth	33
Music in His Public Ministry	34
Music at His Entry to Jerusalem	34
Music at the Last Supper	34
Music at His Resurrection	35
Music at His Ascension	35
Music at His Triumphal Entry to Heavenly Court	35
Music at His Second Coming	36
Music and the Coming of the Holy Spirit	36
Saul	36
David	37
Jahaziel	37
Ten Days of Waiting for the Coming of the Holy Spirit	38
Pentecost	39
Cornelius	39
Music and the World Mission in the New Testament	40
The Early Church	40
Apostolic Epistles	41
Peter in Jerusalem	42
Peter in Caesarea	42
Peter with Leaders in Jerusalem	43
Barnabas and Paul in Lystra	43
Paul and Silas in Philippi	44
Music in the Book of Revelation	45
Conclusion	47

Chapter III. LITERATURE REVIEW

Introduction	49
The Significance of Music Ministry in Public Evangelism	49
History of the Effectiveness of Music in Evangelism	50
From the Early Church to the Dark Ages	50
Church Fathers' Understanding of Music	50
John Chrysostom in the Fourth Century	51
Nicetas of Remesia in the Fourth Century	51
Francis of Assisi	52
From the Reformation to the Great Awakening	52
Martin Luther and the Reformation	52
Edwards of Northampton, Massachusetts, and George Whitefield with Isaac Watts	53
John Wesley and Charles Wesley in England	55
The Great Awakening	53
The First Great Awakening	53
The Second Great Awakening	53
The Third Great Awakening	53
Team Ministry of Preaching and Evangelistic Music in the Nineteenth and Twentieth Centuries	56
Dwight L. Moody (1837 – 1899)	56
Ira D. Sankey (1840 – 1908)	58
Moody and Sankey's Team Ministry	56
The First Gospel Song Books for Mass Evangelism	59
Moody's Understanding about Evangelistic Music	60
Reuben A. Torrey and Charles M. Alexander	61
Reuben A. Torrey (1856 – 1928)	61
Charles M. Alexander (1867-1920)	61
John W. Chapman (1859 - 1918)	63
Globe-girdling Gospel Campaigns (1902-1909)	63
Piano Introduced	64
Billy Sunday and Homer Rodeheaver	65
Billy Sunday (1862 – 1935)	65
Fred Fischer (1875 – 1942)	65
Homer Rodeheaver (1880 – 1955)	65
Billy Graham and Cliff Barrows	66
Billy Graham (1918 – present)	66
Cliff Barrows (1923 – present)	67
Billy Graham's Understanding about Evangelistic Music	68
The Function of Music in Evangelistic Preaching	68
To Attract Non-Christians to the Meeting	68
To Prepare the Hearts of Listeners for the Gospel	69
The Power of Congregational Music for Evangelism	71
To Prepare the Heart of the Evangelists	72
To Deliver the Word of God	73
To Aid Non-Believers to Surrender to Jesus Christ	74
The Power of Invitational Music for Evangelism	74

Sankey: The Role Model of Music Evangelist	76
The True Conversion Experience.	76
The Bible in the Ministry	77
The Prayer in the Ministry	78
The Christian Character in the Ministry	79
The Human Relationship in the Ministry	80
The Financial Stewardship in the Ministry	80
The Soul Winning Passion for the Ministry	81
Music Ministries for Public Evangelism in the Seventh-day Adventist Church. . . .	82
H.M.S. Richards (1894 – 1985)	82
Del Delker	83
The King’s Heralds (1927 – present)	84
E. E. Cleveland (1921 – 2009)	84
Marshall Kelly (1930 - present)	85
Max Mace (1937 – present)/Mark Finley (1945—present).	86
Conclusion	87

Chapter IV. THE GOLDEN ANGELS' MINISTRY STRATEGIES

Introduction	89
Background	89
Development of NSD Strategies for the Golden Angels	90
The Budgeting Plan	91
The Official Process of Recruitment.	92
The Membership Setting	93
Application	96
The Audition	96
The Golden Angels Member Pledge	97
The Spiritual Retreat	97
The Mission Trip – Itinerary	100
The Song Selection.	103
The Mission Fields.	105
The GA Publication for Mission	107
The Mega Concert for Mega City Evangelism.	109
Concluding Comments	113

Chapter V. CONCLUSIONS, RESULTS, AND RECOMMENDATIONS

Conclusions	116
Results of the Study	Error! Bookmark not defined.
The Recommendations	120
Summary	122

Appendix

A. Demographics, Survey, Survey Results	124
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B. Testimonials	1355
C. Photographs & Exhibits	146
REFERENCE LIST	183
VITA	1909

LIST OF TABLES

Table 1: <i>Average Annual Baptisms</i>	117
Table 2: <i>Annual Average Baptisms per Pastor</i>	117
Table 3: <i>Baptisms and GA Influence</i>	118

LIST OF ABBREVIATIONS

ASI	Adventist Laymen's Service & Industries
CHUM	Chinese Union Mission
GA	Golden Angels
HHMM	His Hands Mission Movement
HKMC	Hong Kong Macao Conference
JUC	Japan Union Conference
KUC	Korean Union Conference
MMF	Mongolia Mission Field
NSD	Northern Asia-Pacific Division
PMM	Pioneer Mission Movement
TWC	Taiwan Conference
UH	The United Harmony
UT	Unorganized Territory
1000MM	1000 Missionary Movement

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CHAPTER I

INTRODUCTION

Music affiliated with worship begins perhaps with the songs of the birds in the Garden of Eden. Later, perhaps the hushed tones of the gentle winds may have led to the development of instruments. The sound of celebration, recorded from biblical times, has included the human voice and instrument. In more recent times, music is still a vital part of worship. Today, in spite of the cost of uniform dress, sheet music, instruments, recordings, travel, and accommodations, music is an indispensable component of worship and, more specifically, evangelism.

Statement of the Problem

Despite the support for music ministry, the divisions of the world church of Seventh-day Adventists have not established a plan to set aside monies for a specific music group to accompany their evangelistic outreach. The Northern Asia-Pacific Division (NSD) pioneered this idea when they hired the Golden Angels, a full-time music ministry team. The Pioneer Mission Movement (PMM), a church planting project of the NSD, employs missionaries and who have been requesting changes to optimize the use of the Golden Angels to meet the needs of the PMM mission fields.

Statement of the Task

The task of this project is to develop and implement strategies for optimizing the music ministry of the GA to better ensure the success of the PMM evangelistic meetings.

Justification for the Project

Through the years, evangelistic meetings have utilized the services of powerful music ministries. The great public evangelists, such as Dwight L. Moody and Billy Graham, and even the well-known Adventist evangelist E. E. Cleveland, worked closely with musicians such as Ira Sankey, Clifford B. Barrows, George Beverly Shea, and, in the case of the Adventist ministries in the U.S., Marshall Kelly.

Because music ministry has been shown to be effective for public evangelism, the NSD organized a full-time music ministry team—the Golden Angels—with eight dedicated Adventist youths in 2003 to support PMM. The service period set aside for PMM evangelistic meetings by the Golden Angels has been increased year by year from seven weeks in 2004 to 22 weeks in 2011, and the number of PMM missionaries has been increased from five to 41 in the same period.

The PMM missionaries are commissioned to plant churches within assigned territories (un-entered or un-churched) by the hosting unions in five years. The full-time music ministry of the GA is critical to the success of the mission, according to the PMM missionaries, church members in the mission fields, and church leaders in the NSD.

The requests from PMM missionaries in regards to the Golden Angels would increase the value of their service and enhance the success of PMM evangelistic meetings. These requests include singing more songs in the language of the people in the various fields, retaining the services of the Golden Angels for each mission field on an annual basis, and providing CDs and DVDs of the performances in order to market the evangelistic efforts. It would also attract attendants if there were to be timely updates of the web site for better communication and follow-up programs. These changes would

increase the personal contact with those individuals interested in the message of the evangelist and the members of the Golden Angels.

Due to the increased number of PMM missionaries requesting the services of the Golden Angels beyond the annual service strategy for the PMM—now, only a one week of service for one PMM mission field in one year—the NSD needs to optimize the service of the Golden Angels for PMM, as well as organize similar full-time music ministry teams within the hosting unions and maximize the use of other singing groups in unions supporting the PMM.

The *United Harmony* in Hong Kong is an example of a music group that could be a full-time singing group for the Chinese Union Mission (CHUM). The full-time singing group the Descendants could serve the Mongolia Mission Field (MMF). These groups, like the members of the Golden Angels, are composed of enthusiastic young missionaries dedicated to one year of service.

The Korean Union Conference (KUC) has several dozen singing groups in Korea but no full-time singing group among them. Yet, the largest number of members in the Golden Angels ministry, 45 out of 61 in total, and about 74% of the total applicants, from the first group to the eighth group, are Korean. Therefore, KUC already has the potential of incorporating this significant ministry as a full-time singing group for all mission-oriented events in Korea.

Because of its excellence in music, the Hiroshima San-Iku Academy in Japan Union Conference (JUC) could be the main source of potential music missionaries in the future for domestic mission activities in Japan.

Through the powerful history of the 1000 Mission Movement (1000MM), hundreds and thousands of Adventist young people are willing to dedicate their gifted talents for one year for the Lord's mission work. The movement has produced both the music missionaries of the Golden Angels in the NSD and more than 5,712 "One Year for the Lord" missionaries since 1992 in the NSD.

In order to institute a full-time operation, many needs must be presented to church organizations and other Christian musicians. These needs include detailed guidelines based on (a) a mission statement for Christian music groups; (b) mission-oriented administrative operation guidelines; (c) detailed budgeting for a full-time team; (d) a yearly itinerary plan; (e) detailed promotion process; (f) audition process; (g) outline for the selection of the members; (h) music training methodologies; (i) spiritual development training for members; (j) establishment of dormitory life regulations for full-time missionaries; (k) establishing a personal pledge for the members; (l) planned concert, itineraries, recording skills at a professional studio; (m) shooting skills for DVD production; (n) copyright guidelines for general publication of music items; and detailed guidelines for CD and DVD production.

Description of the Project Process

The biblical approaches to sanctuary music in the Old Testament, including its principle role, scale, and purpose, was studied to provide a foundation for enriching the mission spirit of church music and for the operation of full-time music ministries in church organizations for their worship and evangelism activities.

A literature review provided information regarding the role of professional music ministries as they related to public evangelism, and a study was conducted as to how

music ministry has been utilized in meetings conducted by various denominations in the 19th and 20th centuries.

To explore the validity of the Golden Angels' contribution to ministry, a study was conducted to compare baptisms and other aspects of church growth, such as church membership, church activities in the community, and church recognition in the community, in an effort to explain the differences between PMM missionaries who have utilized the GA as their main evangelistic tool and PMM missionaries who have not utilized the GA.

This project evaluated several suggestions and struggles, including implementation of the new field-centered music approaches requested by PMM missionaries to GA, such as (a) singing more songs in the field's language, (b) keeping the annual service of GA for each mission field, (c) providing the present GA group's CD and DVD for easy approach with better attraction to the people in mission fields, (d) the timely update of the GA web site for better communication and follow-up programs between GA and PMM missionaries, (e) and the personal contact with the interests by GA members.

This project includes the development of a manual for organizing and operating a full-time music ministry team at the union level, using the unions of the NSD. The project document includes the exploration of establishing a mission statement for Christian music groups. It includes (a) mission-oriented administrative operation guidelines, (b) detailed budgeting for a full-time team, (c) yearly itinerary plans, (d) promotion processes, (e) audition processes, (f) steps to follow in the selection of the members, (g) music training methodologies, (h) spiritual development training for

members, (i) the establishment of dormitory life regulations for full-time missionaries, (j) establishing a personal pledge for the members, (k) detailed guideline for CD and DVD production planned concert, (l) identifying the recording skills needed for use in a professional studio, (m) shooting skills for DVD production, and (n) copyright matters for general publication of music items.

The evaluation of the project, conclusions, and recommendations are suggested in the final chapter of this project document.

Expectations of this Project Document

This project will help the Golden Angels to critically review its mission strategies and optimize its music service as a key support for the PMM evangelistic meetings in the NSD. This project will help the Youth Department of the NSD and its unions to consider a paradigm shift in conducting professional mission ministry, especially music ministry for public evangelistic meetings, so as to meet the needs of Adventist youth and reach out to youth in the community. This project provides (a) fundamental principles, (b) spiritual guidelines, and (c) sample strategies to motivate and involve young people in professional mission-oriented ministries such as medical, dental, social welfare, music, Internet, drama, construction, and other soul-winning ministries.

This project, if utilized, will help church administrators better understand how to maximize the use of existing music professionals and groups for PMM evangelistic meetings as well as the other public evangelistic meetings. This project document includes suggestions as to how to organize and operate full-time music ministry teams for church mission throughout the NSD and the world church.

Chapter One provides an introduction to the project document. Chapter Two provides the spiritual and theological basis for music ministry. Chapter Three reviews the literature, both biblical and more recent accounts of music as it relates to worship and ministry. Chapter Four presents the background and ministry of the music team, the Golden Angels. Chapter Five summarizes the project and discusses the conclusions and presents recommendations for the utilization of music ministry teams.

CHAPTER II

BIBLICAL AND SPIRITUAL BASIS FOR MUSIC MINISTRY

Introduction

Biblically speaking, all followers of Christ are to be singing worshipers to God (Rom 15:11; Eph 5:19) and millions of Christians are directly or indirectly, and strongly or slightly involved in church music. The purpose of the theological reflection in this chapter is to gain theological discernment and biblical understanding of sacred music; its role, its power, and its mission. This chapter will identify the steps involved in how to learn from one another in the body of Christ and to comprehend with all the singers of sacred music—past and present and in future—the breadth, length, height, and depth of the gospel (Eph 3:18).

Music in the Bible

The Holy One is “enthroned in the praise of Israel” (Ps 22:3) and “pleased with praises of His people” (Ps 69:30-31). The Prophet Isaiah clearly emphasizes that the God of heaven created mankind for Himself, that humanity may proclaim His praise (Isa 43:21). Music was created by God, for God, and of God from the very beginning. The Creator God Himself declares, “the morning stars sang together, and all the angels shouted for joy while God the Trinity created human beings according to His own image and likeness” (Job 38:7). Thus, this process of creation should be full of joy and raptures of happiness.

The Scripture foresaw the controversial battle in music for the fall of Lucifer, “who had greatest talents and the highest gifts from God” (White, 1979, p. 287). Lucifer, who was positioned on the highest among the creatures and the captain of heavenly praises for glorifying God, dragged the history of human beings into ruin. He, who was the chief of celestial music, cursed and blasphemed against God through his skillful profession: music.

The Power of Music

McElwain (2002) stated that the power of music in all its aspects has been much researched and implemented for the success of human business and science. As a result, modern music therapists proclaim that music can treat and cure most of human diseases (pp. 41-53). But the people of God understand the power of music differently, for they know where the power comes from. Begbie (2007) says, “the secular people make music as an integral element of social life while the religious people make music as part of life” (p. 60).

The prophet Isaiah sang, “Behold, God is my salvation; I will trust, and not be afraid: for the LORD JEHOVAH is my strength and my song; He also is become my salvation” (Isa 12:2). The same perception of the role God plays in the Christian’s life is well described in Ps 118:14, “The LORD is my strength and my song; he has become my salvation.” Because of His identical divine honor—the Creator, the Sustainer, the Redeemer, and the Savior, Garlock and Woetzel (1992) proclaim, “God is to be the believer’s strength, the believer’s salvation, and the believer’s song” (p. 14).

The power of music in the Bible is presented in different forms, within various situations, and the subject of the power was always God. The Scripture offers several

cases of God's miraculous intervention for His people in the history of Israel during the war against enemies. Interestingly enough, music and musical instruments were used as the means of divine battle strategies for victory.

The Sound of Trumpets

God initiated a unique communication sound, the sound of two hammered silver trumpets, as a communication between Him and His people (Num 10:1). The sound of trumpets was purposely used for the divine presence (Exo 20:16, 18), sacred assemblies (Lev 23:24; Num 29:1), whole community meetings (Num 10:2, 3, 7), the Day of Atonement (Lev 25:9), times of rejoicing—appointed feasts and New Moon festivals (Num 10:10), over burnt offerings and fellowship offerings (Num 10:10), and setting out for movement (Num 10:5, 6). Therefore, the sound of trumpets is symbolic of God's presence, divine holiness, divine forgiveness (Isa 58:1), His mighty intervention (Neh 4:18, 20), divine judgment (Rev 8:6-12), and divine victory over death (1 Cor 15:51) and sin (Rev 11:15) for God's people. The Scripture references demonstrate that the God of Israel intervened for His people whenever the trumpets sounded as evidence of His presence.

Vengeance on the Midianites

God commanded Moses to "Take vengeance on the Midianites for the Israelites" (Num 31:1-2). This battle was recorded along with the sound of trumpet for the first time in the Bible and it was actually the last battle for Moses before he died (Num 31:2 by New Century Version). According to the command of God, Moses sent 12 thousand men, a thousand men from each of the tribes, armed for battle against the Midianites (Num

31:1-3). Moses sent them into battle along with Phinehas son of Eleazar, the priest, who took with him articles from the sanctuary and the trumpets for signaling (Num 31:6). The army of Israel fought against Midian and got great victory, killed five kings of Median, without loss of any single man's life (Num 31:7-8, 49) as God promised with His people through the sound of trumpets.

Jericho War

The people of Israel marched into the River Jordan and, after crossing through the river, met the first fortified city—Jericho—in Canaan, the Promised Land. The fall of Jericho went down in the Israelite's war history, for no weapon was used, and the fortified city of Jericho fell. Seven priests carried trumpets of rams' horns in front of the ark and marched around the city once each day. On the seventh day, the Israelites marched around the city seven times, and sounded a long blast on the trumpets, and the people gave a loud shout, the wall of the city collapsed (Josh 6:4-5, 20). Again, music and the sound of the trumpets of the priests symbolized victory for the people of Israel, evidence of God's promise to His people that He would fight against their enemies.

Gideon and 300 Soldiers

Gideon received the battle strategy from the Lord when the Midianites invaded the land of Israel with 135,000 soldiers (Judg 8:10). The message from the Lord was clear and simple: reduce the number of Israel's army from 32,000 to 300 and let 300 selected soldiers blow the trumpets and break the jars.

The sound of the trumpets, particularly the two trumpets of hammered silver, was God's command and His assurance of victory against the enemy of Israel (Num 10:1, 8, 9). Therefore, the order of blowing the trumpet and breaking jars was the confirmation of

God's divine assurance of victory for His people, and as they obeyed the command of God (Judg 7:19-23), the mighty sound of God had power to conquer and bring men into submission.

The enemy lost its power to make war upon Israel, for one hundred thirty-five thousand soldiers perished in the battle. White (1913) wrote, "No words can describe the terror of the surrounding nations when they learned what simple means had prevailed again the power of a bold, warlike people" (p. 553). Gideon was not a ruler, a priest, or a Levite, but he "labored in secrecy" and "sadly pondered the condition of Israel and how the oppressor's yoke might be broken," and "God selects those whom He can best use," for "He will make them strong by uniting their weakness to His might, and wise by connecting their ignorance with His wisdom" (White, 1942, p. 393).

King Saul

The power of praise defeats the evil spirit. Nordoff and Robbins (1971) affirm, "Music heals the people" (p. 51). When the evil spirit tormented King Saul, David played the harp and relief came to Saul, he felt better and the evil spirit left him. The pain and diseases of men on earth often come from Satan's oppression and evil against people. Therefore, there is only true healing when men are brought to the feet of Jesus, and this is often accomplished through the powerful music of truth.

King Jehoshaphat

When "the Moabites and Ammonites with some of the Meunites came to make war on Jehoshaphat," King Jehoshaphat proclaimed a fast for all Judah and resolved to inquire of the LORD immediately. Jehoshaphat cried out to the Lord that Judah had no power to face the vast army that was attacking them (2 Chr 20:1-12).

While “all the men of Judah, with their wives and children and little ones were standing before the LORD,” all of a sudden “the Spirit of the LORD came upon Jehaziel, a descendant of Asaph as he stood in the assembly” (2 Chr 20:13,14). Jehaziel delivered the message of the Lord to them:

Do not be afraid or discouraged because of this vast army, for the battle is not yours but God's. Tomorrow, march down against them. You will not have to fight this battle. Take up your positions; stand firm and see the deliverance the LORD will give you, O Judah and Jerusalem. Do not be afraid; do not be discouraged. Go out to face them tomorrow, and the LORD will be with you. (2 Chr 20:15-17)

The victory was assured and the people of Judah shouted and praised the LORD with a very loud voice. And the next day, King “Jehoshaphat appointed singers to sing to the Lord and to praise Him as they went out at the head of the army” (2 Chr 20:21). As they began to sing and praise, “Give thanks to the Lord for His love endures forever, the LORD set ambushes against the men of Ammon and Moab and Mount Seir who were invading Judah, and they were defeated. The men of Ammon and Moab rose up against the men from Mount Seir to destroy and annihilate them” (2 Chr 20:21-23).

White (1917) says, “The people of God chose a single way of going to battle against the enemy’s army, praising the Lord with singing” with the strong conviction of victory. “Their battle song possessed the beauty of holiness” of God and “the victory was won when the promise of God’s spoken Word was met with faith in the hearers” (p. 202).

The Music at the Schools of the Prophets

According to God’s desire for man, Samuel, the prophet, had three spiritual visions when he founded the schools of the prophets: (a) “to serve as a barrier against the widespread corruption;” (b) “to provide for the moral and spiritual welfare of the youth;”

and (c) “to promote the future prosperity of the nation by furnishing it with men qualified to act in the fear of God as leaders and counselors” (White, 1913, p. 592).

The grand object of all study in those schools of Samuel’s time was “to learn the will of God and man’s duty toward Him” for “the true object of education is to restore the image of God in the soul.” The companies of young men who were pious, intelligent, and studious gathered under the leadership of the prophet Samuel, and they were called “the sons of the prophets” (p. 593). As they communed with God and studied His word and His works, “wisdom from above was added to their natural endowments” (p. 595). Samuel, the man of God, knew that music has power to build and shape the human character (Tames, p. 147) for Samuel put music as a subject in the curriculum of the school. Music can be a part of man, or even a whole being of man, for “we hear sounds with our ears; we read musical scores with our eyes; we experience tones with our heart” (Merle-Fishman & Katsh, 1985, p. 192).

White (1903) states, “[Music] is one of the most effective means of impressing the heart with spiritual truth” (p. 167). Samuel designed the best curriculum for the school, and he put music as one of “the chief subjects of study in these schools with the law of God, the instructions given to Moses, sacred history, and poetry” (White, 1913, p. 595).

The Sanctuary Music in the Old Testament

The earthly sanctuary music in the Old Testament is deeply rooted in heavenly sanctuary music, as are all other aspects of the sanctuary service, are so closely linked (Heb 8:5; 9:23, 24, 26), and it is the source of the Christian music in the New Testament.

A prominent source of sanctuary music in the Bible is Ps 150, mostly loved and used by the people of Israel. Wilson-Dickson (1996) says that the life of the people of Israel is strongly bound with the Psalms appropriate for each day of the week: on the first day of the week, Ps 24; on the second day of the week, Ps 48; on the third day of the week, Ps 82; on the fourth day of the week, Ps 94; on the fifth day of the week, Ps 81; on the sixth day of the week, Ps 93; on the Sabbath, Ps 92 (p. 20). Ps 150 shows the grandeur of the sanctuary music: (a) its giant spatial scale, (b) its overwhelming acoustic loudness, (c) its greatness of numerical participation, (d) its plentiful variety of presentation, (e) its priceless material values, (f) its solemnness of spiritual atmosphere, (g) its unquestionable accuracy in professionalism, (h) its countless hours of preparation, and (i) its highest purpose of mission.

The Sanctuary Music in the time of King David

In his last years of reign, in order to prepare the strong and safe governing organization for his young successor Solomon, David structured sanctuary music ministry with 4,000 Levites for religious affairs (1 Chr. 23:5). “The four thousand musicians, divided into twenty-four courses, were each led by twelve men especially instructed and skillful in the use of musical instruments” (Nichol, 1976, p. 1128).

David and Music

It is so necessary to know about David as a man of music for he was the key person who established the new set of guidelines for the sanctuary service for the God of Israel. The boy, David, was “ruddy with a fine appearance and handsome features” (1 Sam 16:12 NIV), yet his “communion with nature and with God, the care of his flocks, the perils and deliverances, the grief and joys of his lowly lot, were not only to mold the

character of David and to influence his future life.” Soon he became the sweet singer of Israel, and his psalms “in all coming ages kindle love and faith in the hearts of God’s people and brought them nearer to the ever-loving heart of God in whom all His creatures live” (White, 1913, p. 642).

David knew how to control himself when he was “absorbed in deep meditation, and harassed by thoughts of anxiety; he turned to his harp, and called forth strains that elevated his mind to the Author of every good, and the dark clouds that seemed to shadow the horizon of the future were dispelled” (p. 643).

King David made “the service of song a regular part of religious worship and he composed psalms:

[David] composed psalms, not only for the use of the priests in the sanctuary service, but also to be sung by the people in their journeys to the national altar at the annual feasts. The influence thus exerted was far-reaching, and it resulted in freeing the nation from idolatry. Many of the surrounding peoples, beholding the prosperity of Israel, were led to think favorably of Israel’s God, who had done such great things for His people. (p. 711)

David showed his true repentance even through this testimonial song that was sung in the public assemblies of his people, in the presence of the court, priests and judges, princes and men of war, he wanted to preserve to the latest generation the knowledge of his fall, the king of Israel recounted his sin, his repentance, and his hope of pardon through the mercy of God. Instead of endeavoring to conceal his guilt he desired that others might be instructed by the sad history of his fall. (p. 725)

David was a vocalist who poured out his rich sound of voice upon the air, echoed from the hills as if responsive to the rejoicing of the angels’ songs in heaven (p. 641)

(a) a skillful harp player who could soothe the troubled spirit of Saul and dispel the gloom (p. 643) (b) a composer of 57 psalms (p. 658) (c) the organizer for all religious music system for the house of God (p. 711) and (d) a brave promoter for the songs of admonition which contained his own guilt and the forgiveness of God. (p. 725).

The 24-Division System

The origin of the 24-division system for the priestly ministry of the family of Aaron started from the two sons of Aaron, Eleazar and Ithamar, who had 16 and 8 sons respectively, making a total of twenty-four. They were appointed after Aaron's two sons, Nadab and Abihu, having no sons, were killed by God, when they made an offering before the Lord with unauthorized fire (1 Chr 24:1-5).

King David adopted the original 24-division system of the priestly ministry just as he added the gate-keeping ministry and music ministry to the sanctuary service. Interestingly enough, the total number of sons from three chosen leaders of the sanctuary music ministry was also 24—Asaph had 4 sons (1 Chr. 25:2), Herman had 14 sons (1 Chr. 25:5), and Jeduthun had 6 sons (1 Chr. 25:3), so in total they had 24 sons—and through them the 24-division system could be continued in harmony with God's original plan.

White as quoted by Nichol (1976) states:

The priests were divided into twenty-four courses, and a full and accurate record was made regarding this division. Each course was thoroughly organized under its chief, and each was to come to Jerusalem twice a year, to attend for one week to the ministry of the sanctuary. The Levites, whose duty it was to assist in the sanctuary service, were organized and allotted their part with similar precision. (p. 1128)

The Leaders of Sanctuary Music

King David chose three outstanding men and their families out of the Levites: Asaph, Herman, and Jeduthun. They were under the direct supervision of King David and serving three areas of music for sanctuary service.

Asaph

The first leader Asaph was: (a) a leader of sanctuary music ministry in the time of king David (1 Chr 25:1; 15:17), (b) positioned directly under the supervision of the king

(1 Chr 25:6), (c) the chief of singers (1 Chr 16:5; 25:2), (d) king's seer (2 Chr 29:30), (e) the chief of the cymbals (1 Chr 15:19; 16:5), (f) brother of Herman (Herman's associate – NIV; 1 Chr 6:39, KJV; 15:17; 16:7, 37), (g) wrote 12 psalms in the book of Psalms (Ps 50, Pss 73-83), and (h) had four sons (1 Chr 25:2). Other related records of Asaph are: (a) Hezekiah ordered the Levites to praise the LORD with the words of Asaph (2 Chr 29:30), 128 people (Ezra 2:41) and 148 people (Neh 7:44) out of Asaph's descendants returned back to Jerusalem, (b) Uzzi—a descendant of Asaph became the chief officer of the Levites in Jerusalem (Neh 11:22), and (c) Zechariah—Asaph's sixth grandson played the trumpet at the dedication of the wall of Jerusalem (Neh 12:35).

Herman

The second leader of the sanctuary Herman was: (a) a leader of sanctuary music ministry in the time of King David (1 Chr 25:1; 15:17), (b) positioned directly under the supervision of the king (1 Chr 25:6), (c) the chief of the brass instruments (1 Chr 25:4,5), (d) king's seer (1 Chr 25:5), and (e) had fourteen sons and three daughters (1 Chr 25:5). His sons were trumpeters (1 Chr 25:5) and the musician (1 Chr 6:33).

Juduthun

The third leader Juduthun was: (a) a leader of sanctuary music ministry in the time of King David (1 Chr 25:1; 15:17), (b) positioned directly under the supervision of the king (1 Chr 25:6), (c) the chief of the stringed instruments (1 Chr 25:3), (d) king's seer (2 Chr 35:15), (e) musician (1 Chr 6:33), (f) singer (1 Chr 15:17), and (g) had six sons (1 Chr 25:3).

Kenaniah and Jezrahiah

The record adds two more leaders of sanctuary music in King David's time: Kenaniah, and Jezrahiah in the post-exile period. The addition of Kenaniah to the sanctuary music ministry made the sanctuary music well balanced for he was in charge of the singing (1 Chr 15:22) while Asaph served as the chief of the percussion instruments (cymbals), Herman served as the chief of the brass instruments (trumpets) and Jeduthun served as the chief of the stringed instruments. Jezrahiah was the director of the two choirs and participated in the ceremony of the Jerusalem wall dedication (Neh 12:42).

The Scale of Sanctuary Music

120 Trumpeters

The scale of trumpet performance in the sanctuary during the reigns of King David and Solomon numbered 120 players (2 Chr 5:12). Those who participated were set apart as priestly ministers as God commanded Aaron's descendant to take this sacred ministry (Num 10:8). The use of the trumpet was initiated by God as He commanded Moses to make two trumpets of hammered silver for "gathering the assembly, setting out, going into battle, and sounding the trumpets over the burnt offerings and fellowship offerings" during "the times of rejoicing—appointed feasts and New Moon festivals" (Num 10:1-10).

The music of Israel had its appointed time, object, and purpose. David appointed Herman as the chief of the brass instruments (1 Chr 25:4, 5) and his 14 sons became trumpeters (1 Chr 25:5) and the musicians (1 Chr 6:33).

288 Singers

“Along with their relatives—all of them trained and skilled in music for the LORD—they numbered 288” (1 Chr 25:7). The full size of the sanctuary choir was 288 trained and skillful male singers. They were all sons and relatives of three music leaders: Asaph, Herman, and Jeduthun, who ministered in the house of God with cymbals, lyres, and harps, and all these men were under the supervision of their own fathers (1 Chr 25:6-7). These male singers served according to the 24-division system: 12 persons as a group, 2 weeks per year (1 Chr 25:7-31).

4,000 Musicians

King David said, “Four thousand are to praise the LORD with the musical instruments I have provided for that purpose” (1 Chr 23:4-5). These great numbers of musicians were instrument players. The four thousand musicians, divided into twenty-four courses, were each lead by twelve men especially instructed and skillful in the use of musical instruments (Nichol, p. 1128).

The Professionalism in Sanctuary Music

The chosen people of God endeavored to reach the highest standard of music for use in the sanctuary services. The musicians stayed in the rooms of the temple and practiced all day long (1 Chr 9:33) in order to reach the highest quality of music; they were exempt from all other duties. “Sing to him a new song; play skillfully, and shout for joy” (Ps 33:3) was the demanding standard for all musicians in God’s temple. All of them—288 singers and 4,000 musicians—were well trained and greatly skilled in making music for the Lord (1 Chr 25:6-7).

The 24-division system sustained (a) the high quality service, (b) created the sense of responsibility, (c) encouraged the spirit of unity, (d) prevented the physical fatigue, (e) deepened the meditation, (f) guaranteed the professional performance, (g) refreshed the mission spirit, (h) renewed the service spirit, (i) uplifted the love for God, and (j) increased the knowledge of God. Especially, the system of succession by generation within the chosen families greatly increased the quality of sanctuary music to develop the necessary skills and knowledge through their intimate relationship and the easiness of access for learning.

The Regularity of Sanctuary Music

The musicians' responsibility was to open the new day by offering thanksgiving praise to the Lord and to close the day in the same manner in the evening (1 Chr 23:30). The musicians' daily ministry was related to the daily service of the temple, the atonement for sin: the morning and the evening sacrifice. This continual involvement was most likely the reason for the exemption from all other duties (1 Chr 9:33). The musicians served in the house of the Lord even in the nighttime (Ps 134:1). The highlight of weekly music ministry in the temple of God focused on the seventh day, the Sabbath day. They were all dressed in fine linen, the same as other priests of the Levites (1 Chr 15:27), standing on the east side of the altar (2 Chr 5:12), (a) singing and playing the instruments, (b) ministering before the ark of the LORD, (c) to make petition, (d) to give thanks, and (e) to praise the LORD, the God of Israel (1 Chr 16:4).

The musicians were to serve at New Moon festivals, on the first day of the month for burnt offering to the Lord (1 Chr 23:31). The musicians also served in the house of God whenever burnt offerings were presented to the Lord at appointed feasts (1 Chr

23:31). They all followed the responsibility in the way prescribed for them in the 24-division system (1 Chr 25:7-31), yet full scale of numbers and all kinds of music joined for special occasions such as the Ark of God brought to the Temple, Solomon's Temple dedication, and Jerusalem wall dedication ceremony (2 Chr 5:11-14; 7:6; Neh 12:27-47).

The Biblical Identity of the Singers

It is so amazing to realize that the Chroniclers distinguish the sanctuary musicians as the “prophets,” and their ministry as “the ministry of prophesying,” as 1 Chr 25:1-3 indicates:

David, together with the commanders of the army, set apart some of the sons of Asaph, Heman and Jeduthun for *the ministry of prophesying*, accompanied by harps, lyres and cymbals. The sons of Asaph were under the supervision of Asaph, *who prophesied* under the king's supervision. As for Jeduthun, from his sons: Gedaliah, Zeri, Jeshaiiah, Shimei, Hashabiah and Mattithiah, six in all, under the supervision of their father Jeduthun, *who prophesied*, using the harp in thanking and praising the LORD. (emphasis added)

The ministry of prophecy was encouraged by the Apostle Paul as one of many eagerly “desirable spiritual gift[s]” for the followers of Christ (1 Cor 14:1). Since the singers in the church speak to God and to men through understandable song of music it surely edifies, exhorts, and consoles the church (1 Cor 14:3-4).

The Role of the Sanctuary Music

The Levites were appointed as “ministers” for regular worship. This “ministry—to lead the people in worship” was to the Lord (1 Chr 16:37) even if it is on behalf of the people of God. Boda (2010) says, “The establishment of music ministry in the sanctuary service was the turning point of worship atmosphere in the temple of God from aural worship to verbal worship, more expressing than hearing” (p. 147).

The role of the sanctuary music is clear, “to make petition, to give thanks, and to praise the LORD, the God of Israel” (1 Chr 16:4). The first term employed in this passage, “*zakar*,” means to “invoke his blessings, often translated as “make known” or “report”, direct supplication to the Lord God Almighty who can be the solution for all problems. The second term, “*yadah*,” is the Hebrew term for giving thanks, closely associated with thanking God for blessings bestowed upon His people. The third term, “*halal*”, is the common Hebrew term for giving praise to God. It is the base of the English term “hallelujah,” “Praise Yahweh”, and is used to express the praise of God as Creator, King, and Redeemer (Boda, p. 148).

The Sanctuary Music in the Time of King Solomon

White (1917) wrote about music in King Solomon’s life: “Solomon’s divinely inspired wisdom found expression in songs of praise and in many proverbs. He spake three thousand proverbs: and his songs were a thousand and five” (p. 33). The Scripture says that the King Solomon

kept with the ordinance of his father David, he appointed the divisions of the priests for their duties, and the Levites to lead the praise and to assist the priests according to each day's requirement. He also appointed the gatekeepers by divisions for the various gates, because this was what David the man of God had ordered. (2 Chr 8:14).

White as quoted by Nichol (1976) explains how King Solomon was guided by his father David:

After David abdicated in favor of Solomon, the aged king, his son, and their counselors regarded the administration of the affairs of the kingdom as essential that everything be done with regularity, propriety, fidelity, and dispatch. So, based on the followed system of organization given Israel soon after the deliverance from Egypt, . . .comprehensiveness of the plans for bringing the largest number possible of all the people into active service; the wide distribution of responsibility was added. The work connected with the temple service was also assigned to the Levites, the ministry of song and instrumental music. (p. 1128)

King Solomon began to build the temple of God on the second day of the second month in the fourth year of his reign (2 Chr 3:2). And in the eleventh year in the eighth month, the temple was finished in all its details according to its specifications. King Solomon had spent around seven years building it (1 Kgs 6:38). After the construction was over, Solomon started to build his own palace, and it took thirteen years (1 Kgs 7:1). The Bible said that King Solomon had spent twenty years for two buildings (1 Kgs 9:10). It shows King Solomon's dedication and love to the Lord, for he built God's temple as his first priority.

Right after King Solomon's prayer of the temple dedication, "fire came down from heaven and consumed the burnt offering and the sacrifices, and the glory of the Lord filled the temple" (2 Chr 7:1). Because the glory of the Lord filled the temple, "the priests could not enter the temple of the Lord" (2 Chr 7:2). This awesome scene of fire coming down from heaven and covering the temple by the glory of God made the people kneel on the pavement with their faces down to the ground and worship and give thanks to the Lord, saying, "He is good; His love endures forever" (2 Chr 7:3). Then the King and all the people offered sacrifices before the Lord, twenty-two thousand head of cattle and a hundred and twenty thousand sheep and goats (2 Chr 7:5). The priests blew their trumpets as all the Israelites were standing, and the musicians played the LORD's musical instruments, which King David had made for praising the LORD (2 Chr 7:6).

Music in the Time of King Hezekiah

It is a seemingly strange fact that, "at the final crisis in the history of Judah, when that kingdom was hastening to its fall, monarchs of such opposite religious tendencies as Ahaz and Hezekiah, Amon and Josiah, should have succeeded one another" ("The

Decline of the Two Kingdoms to the Assyrians and Babylonians Captivity,” 2012). Ahaz, the fearful and wicked king, father of Hezekiah, the loyal and good-hearted ruler; “caused the doors of the temple to be closed near to the end of his reign. No longer were offerings made for the sins of the people. Deserting the house of God and locking its doors, the inhabitants of the godless city boldly worshiped heathen deities on the street corners throughout Jerusalem. Heathenism had seemingly triumphed” (White, 1984, p. 174).

In this crisis, in sharp contrast with the reckless rule of his father, “Hezekiah proved to be a man of opportunity. No sooner had he ascended the throne than he began to plan and to execute” (2 Chr 29:17-30). Twenty-five years old, young Hezekiah, right after he became king, started spiritual reformation from the very first day of the first month in the first year of his reign (2 Chr 29:3). White states, “The restoration of the temple services was his first attention, for it was so long neglected; as speedily as possible Hezekiah instituted important reforms in the temple service at Jerusalem. A Passover celebration was arranged for, and to this feast were invited not only the tribes of Judah and Benjamin, but all the northern tribes as well” (White, 1917, p. 287).

Hezekiah stationed the Levites in the temple of the LORD with cymbals, harps, and lyres in the way prescribed by David and Gad, the king's seer, and Nathan the prophet; this was commanded by the LORD through his prophets. So the Levites stood ready with David's instruments, and the priests with their trumpets. (2 Chr 29:25-26)

Once more the temple courts resounded with words of praise and adoration. The songs of David and of Asaph were sung with joy, as the worshipers realized that they were being delivered from the bondage of sin and apostasy. A great gladness took possession of the worshiping multitude; “the Levites and the priests praised the Lord day by day, singing with loud instruments all were united in their desire to praise Him who had proved so gracious and merciful” (White, 1917, p. 333).

Seven Ways to Praise

The God of Israel is the God of all nations on earth for all people. The Christian music controversy has been in a state of prolonged public dispute or debate, usually concerning a matter of opinion. But the Bible presents quite a variety of music expressions toward God Almighty in His sanctuary (Ps 150:1-6). Strong's *Hebrew Dictionary* gives the idea of seven ways to praise God in the Bible:

Towdah

Towdah (Strong's #8426) means “thanksgiving - the sacrifice of praise” (Strong, 1995, p. 50). In Hebrew texts, such as the Psalms especially, it often appears in songs of thanksgiving and praise, which David offered in the midst of many of his trials. It can also sometimes denote an “offering or sacrifice of thanksgiving.” It can be helpful to remember to offer this form of praise especially in the hard times. “Enter into his gates with thanksgiving (*TOWDAH*) and into his courts with praise: be thankful unto him and bless his name” (Ps 100:4). Other references are: Ps 42:4-5; 50:23; 116:17.

Yadah

The root word of this form of praise, *yad*, is a word meaning “hand.” *Yadah* (Strong's #3034) is very literally the “lifting of hands in praise, reverence, and worship” (Strong, p. 53). The meanings conveyed are outward expression of love and demonstration of submission towards God unashamedly through which men can gain the divine favor and authority. Stretching hands out to heaven accompanied by eyes that look up towards Him (Ps 121:1-2; 123:1-2; 141:8; John 11:41; 17:1; Acts 7:55) can possibly denote the meaningful posture of using hands in praise. The Psalmist requests, “I will

praise (*YADAH*) Thee, O Lord, with my whole heart; I will show forth all thy marvelous works” (Ps 9:1). Other references are: Ps 7:17; 42:5; 54:6; 63:4; 134:2; 142:7.

Barak

Barak (Strong’s #1288) is a word known to mean: “to bless” or “blessed” (Strong, p. 23). It carries another meaning: “to kneel” or “to bow” as well. *Barak* is usually the Hebrew word behind most blessings given in the Old Testament, either from God towards men (divine blessings), or men towards God (praising). *Barak* is important to distinguish as strictly a verb (an action), not a noun (thing). The true worshipper who completely overwhelmed by His majesty will bow at His feet in submission and honor to the Lord as they praise the Lord. “My mouth shall speak the praise of the Lord: and let all flesh bless (BARAK) His holy name forever and ever” (Ps 145:21). Other references are: Ps 31:1; 63:4; 72:15; 95:6; 2Chr 7:3.

Shabach

Shabach (Strong’s #7623) literally means “to shout” (Strong, p. 136). A loud sound is an important aspect in praise, both from the instruments and from believers’ voices, for it is a demonstration that one is giving God the fullness of best—the attitude of wholehearted praise (*7 Ways to Praise: A Simple Teaching on Worship*, 2012).

In the context of worship, lifting a shout of voice unto the Lord for what He has done and what He is going to do could be the testimony of the worshipper. When the builders laid the foundation of the temple of the LORD, Ezra described the act of *Shabach* in this solemn moment, “With praise and thanksgiving they sang to the LORD : ‘He is good; his love to Israel endures forever.’ And all the people gave a great shout of praise to the LORD, because the foundation of the house of the LORD was laid” (Ezra

3:11). The Psalmist says, “Because Thy loving kindness is better than life, my lips shall praise (*SHABACH*) Thee” (Ps 63:3). Other references are: Ps 117:1; 145:4; 147:12.

Zamar

Zamar (Strong’s #2167) is a word that means basically the playing of instruments, or “making music” to glorify the Lord, accompanied with singing (Strong, p. 38).

Instrumental music is “a form of non-verbal communication” (Merle-Fishman & Katsh, 1985, p. 206) yet it speaks through five senses of human organs and through the heart: emotion and inspiration. Perhaps the most conclusive evidence is found in Ps 150 which, having opened by commanding praise be directed towards God (Ps 150:1), goes on to note the necessity of vocalizing that praise with the mouth (Ps 150:2). But, verses 3-5 seem to point toward the instruments themselves as being ways of praising Him, for the psalmist orders: “Praise him with trumpet sound; praise him with lute and harp! Praise him with timbrel and dance; praise him with strings and pipe! Praise him with sounding cymbals; praise him with loud clashing cymbals!” (Ps 150:3-5)

In other words, all kinds of musical instruments—string instruments, brass instruments, wind instruments, and percussion instruments—became objects upon which praise could be offered to Him. God certainly expects that musical instruments should be played before Him ‘with great skill’ (Ps 33:3). The Psalmist commands, “Praise the Lord with harp: sing (*ZAMAR*) unto Him with psaltery and an instrument of ten strings” (Ps 33:2). Other references are: Ps 71:22; 98:5-6; 144:9.

Halal

Halal (Strong’s #1984), the primary root of the word *Hallelujah*, means, “to make a show, rave, or boast” (Strong, p. 35) and it appears over 100 times in the Old Testament.

When used in the Bible in reference to the praise of the Lord, it is said that the sun, moon, stars, heavens, waters, and all creation "boast" of the Lord most high, proclaiming His Name and His glory to all the earth. Likewise, all human beings are called to boast of the Lord and His mighty works. This method of praise, making a show, incorporates dancing before the Lord because of the tremendous excitement of love to God that it conveys. The Psalmist requests the worshippers, "Let them praise His name with dancing and make music to Him with tambourine and harp (Ps 149:3). And he adds, "I will declare Thy name unto my brethren: in the midst of the congregation will I praise (HALAL) Thee" (Ps 22:22). Other references are: Ps 63:5; 69:30, 113:1-3; 150:1; 1 Chr 16:4; and Neh 12:24.

Tehillah

The word *tehillah* (Strong's #8416) means "spontaneous" (Strong, p. 150)—that bubbles up from the hearts of worshipers (*7 Ways to Praise: A Simple Teaching on Worship*, 2012).

It is somewhat of a combination of all the previous words and meanings of praise—singing, shouting, dancing, and rejoicing before the Lord (*7 Ways to Praise: A Simple Teaching on Worship*, 2012) as spontaneous praise of the singing worshipers. As *tehillah* includes all kinds of the act in praise, it could invite the demonstration of overflowing joy and expression of emotional delight, such as clapping. Interestingly, Ps 98:8 and Isa 55:12 include rivers, mountains, hills, and trees of the field in the clapping action of praise to the Lord, and the Psalmist again commands the worshipers of "the Lord Most High," (Ps 47:2): "Clap your hands, all you nations; shout to God with cries of joy," (Ps 47:1)—the act of clapping, and "Sing praises to God, sing praises; sing praises

to our King, sing praises” (Ps 47:6)—the act of singing which is well-connected in its praise combination out their overflowing joy and delightful emotion.

“And He hath put a new song in my mouth, even praise (TEHILLAH) unto our God: many shall see it, and fear, and trust in the Lord” (Ps 40:3). Other references are Ps 22:3; 34:1, and 66:2.

The History of the Descendants of the Singers

The fall of King Solomon split his kingdom into two nations: the northern kingdom of Israel and the southern kingdom of Judah. This happened right before his son Rehoboam’s reign got started. And according to the prophecy, the two corrupted kingdoms were sent into exile in Assyria and Babylon.

The List of the Singers Who Returned

White (1917) identifies Ezra as “a descendant of Aaron” and he “had been given a priestly training” (p. 608). God chose Ezra to be “an instrument of good to Israel”, a man of extraordinary learning and became “a ready scribe in the law of Moses” (Ezra 7:6). Ezra became a mouthpiece for God and his principal work was that of a teacher. He became “a man of piety and zeal” and he was “the Lord’s witness to the world of the power of Bible truth to ennoble the daily life” (p. 609).

Ezra recorded that 128 singers, the descendants of Asaph, the sacred musicians of the temple of God, were listed among the number of the exiles who returned to Jerusalem (Ezra 2:41, 65) and showed the faithfulness of the descendants of the singers of the temple throughout the generations. When the builders laid the foundation of the temple of the LORD, the priests played the trumpets, and the sons of Asaph played the cymbals and praised the LORD (Ezra 3:10).

Singers Became New Leaders

The Bible indicates that the descendants of the singers had been faithful unto God during the exile in the kingdom of Babylon (Ps. 137:1-6). A descendant of Asaph, Mattaniah became “the director who led in thanksgiving and prayer” after the construction was over (Neh 11:17). And another descendant of Asaph, Uzzi, also became the chief officer of the Levites in Jerusalem (Neh 11:22, 23).

From the beginning till the end of the reconstruction of Jerusalem, the descendants of singers faithfully joined the work of reconstruction. After the reconstruction was over, the singers gathered together from different places and built villages and settled around Jerusalem for their spiritual closeness to the temple of God (Ezra 2:70; Neh 12:28-29).

Music and the World Mission in the Old Testament

The evidence of sanctuary music in the Old Testament as a means of world mission through God’s chosen people Israel is found in God’s own words, “Out of all nations you will be my treasured possession, although the whole world is mine, you will be for me a kingdom of priests and a holy nation” (Exod 19:5-6). This Bible text clearly shows the ultimate goal of God’s calling for His people: to be a priestly kingdom and a holy nation to save the whole world.

King David understood the mission of the nation as God’s chosen country, so he made the “service of song as a regular part of religious worship” and he, himself, composed many psalms for the people of God. As a result, the sacred music “had freed the nation from idolatry” and “many of the surrounding peoples, beholding the prosperity of Israel, and were led to think favorably of Israel’s God who had done such great things

for His people” (White, 1913, p. 711). David sang, “Therefore will I give thanks unto Thee, O Lord, among the heathen, and sing praises unto Thy name” (Ps 18:49; 2 Sam 22:50).

Judging from the certainty that the purpose of services in the sanctuary focused on praise of God and human’s salvation, sacred music ministry in the temple of God is directly connected with the plan of salvation of men. The desire of God for His chosen people, whether in Old Testament or in the New Testament, is still the same: “to be a kingdom of priests and a holy nation” (Exod 19:6; 1 Pet 2:9).

Music in the New Testament

Jesus and Music

White (1973) described the voice of Jesus “in His manner of talking” as “a sweet melody” to her, and she continued, “His voice, in a slow, calm manner, reached those who listened, and His words penetrated their hearts, and they were able to catch on to what He said before the next sentence was spoken” (p. 670).

Music at Jesus’ Birth

The music from heavenly angels never before heard by the ears of human beings was at Jesus’ birth. The shepherds living out in the fields nearby, watching over their flocks at night, listened to “a great company of the heavenly host [who] appeared with the angel of the Lord, Glory to the God in the highest, and on earth peace to men on whom His favor rests” (White, 1990, p. 48).

Music in His Childhood

According to White (1901), Jesus sang songs His mother taught Him to sing when he was tempted to sin and He did not yield to temptation. Singing a song of the word of God is one of the facilities that God has provided for His children to resist the enemy (p. 65).

Music in the Morning

From His early childhood, “The early morning often found Him in some secluded place, meditating, searching the Scriptures, or in prayer. With the voice of singing, He welcomed the morning light. With songs of thanksgiving, He cheered His hours of labor, and brought heaven’s gladness to the toil-worn and disheartened” (White, 1905, p. 52).

Music at His Labor

Until the age of thirty, Jesus worked as a carpenter with His earthly father, Joseph, in the town of Nazareth. In His mouth, “songs of thanksgiving” were there, and “He cheered His hours of labor and brought heaven’s gladness to the toil-worn and disheartened” (White, 1905, p. 52).

Music in Nazareth

White says, “Often He expressed the gladness of His heart by singing psalms and heavenly songs. Often the dwellers in Nazareth heard His voice raised in praise and thanksgiving to God. He held communion with heaven in song, and as His companions complained of weariness from labor, they were cheered by the sweet melody from His lips. His praise seemed to banish the evil angels, and, like incense, fill the place with

fragrance. The minds of His hearers were carried away from their earthly exile to the heavenly home” (White, 1990, pp. 73-74).

Music in His Public Ministry

During His earthly ministry, Jesus cited the Psalms several times. Psalms was known and used as the ‘hymns’ for worship services, and because of this, “often Jesus expressed the gladness of His heart by singing psalms and heavenly songs” (White, 1973, p. 499).

Music at His Entry to Jerusalem

Jesus allowed the crowd to welcome and praise Him only once as He entered the city of Jerusalem with the multitudes of thousands gathered to attend the Passover, going forth to welcome Him with the song of Hosanna. Jesus was welcomed with greetings and waving of palm branches and a burst of sacred song (White, 1990, p. 571).

Music at the Last Supper

Christ’s frequent citation of psalms is the strong evidence how he faithfully lived according to Gods’ word. Christ’s added question, ‘have you never read’ (Matt 21:16) after his citation of psalms indicates that the people in that time had read and heard them as usual. Christ’s citation of psalms highlighted His messianic ministry on earth foretold in the book of Psalms as the fulfillment of those messianic prophecies.

After the “Last Supper,” Jesus and His disciples sang a hymn and went out to the Mount of Olives (Mark 14:26; Matt 26:30). Shepherd (1962) says, “the songs should be ‘Great Hallel,’ Psalms 113 through 118 sung at the Passover service according to Jewish

tradition (p. 668). White also described the picture of Jesus' last supper with His disciples with singing a song of Passover Hallel (White, 1990, p. 672).

Music at His Resurrection

Veiled secretly, yet allowed limited access by a number of human beings, the soldiers guarded the tomb of Jesus Christ. He was resurrected and brought forth from the grave and he proclaimed over the rent sepulcher, "I am the resurrection and the life." We are told that as He [came] forth in majesty and glory, the angel host [bowed] low in adoration before the Redeemer, and [welcomed] Him with songs of praise." The soldiers "saw the brightness of the angels illuminate the night, and heard the inhabitants of heaven singing with great joy and triumph" (White, 1990, p. 780).

Music at His Ascension

"As He ascended, He led the way, and the multitude of captives set free at His resurrection followed. The heavenly host, with shouts and acclamations of praise and celestial song, attended the joyous train. All heaven was waiting to welcome the Savior to the celestial courts" (White, 1988, p. 458).

Music at His Triumphal Entry to Heavenly Court

How difficult it is for human beings to imagine and measure the glory of Jesus Christ, the Creator and the Redeemer of the mankind as He triumphantly entered His own kingdom in heaven! White (1990) described this glorious scenery, "As Jesus and the multitude of captives set free at His resurrection drew near to the city of God, the escorting angels shouted, "Lift up your heads, O ye gates; And be ye lift up, ye everlasting doors; And the King of glory shall come in (Ps 24:7, 9)" (p. 832).

Music at His Second Coming

The pen of inspiration describes the second coming of Christ:

The voice of God is heard from heaven, declaring the day and hour of Jesus' coming, and delivering the everlasting covenant to His people. Like peals of loudest thunder His words roll through the earth. When the blessing is pronounced on those who have honored God by keeping His Sabbath holy, there is a mighty shout of victory. Soon there appears in the east a small black cloud, about half the size of a man's hand. It is the cloud which surrounds the Savior and which seems in the distance to be shrouded in darkness. The people of God know this to be the sign of the Son of man. In solemn silence they gaze upon it as it draws nearer the earth, becoming lighter and more glorious, until it is a great white cloud, its base a glory like consuming fire, and above it the rainbow of the covenant. Jesus rides forth as a mighty conqueror. Not now a "Man of Sorrows," to drink the bitter cup of shame and woe, He comes, victor in heaven and earth, to judge the living and the dead. "Faithful and True," "in righteousness He doth judge and make war." And "the armies which were in heaven" (Revelation 19:11, 14) follow Him. With anthems of celestial melody the holy angels, a vast, unnumbered throng, attend Him on His way. (White, 1907, p. 640)

Music and the Descent of the Holy Spirit

Sacred music in the Scripture has been closely connected with the work of the Holy Spirit, because of its nature: (a) it was initiated by Holy God, (b) established by Holy Word, and (c) performed by holy people of God. The next cases will show how sacred music was performed as the Holy Spirit came upon His human servants.

Saul

The presence of the Spirit of the Lord upon some godly persons, on some occasions, has been revealed in a form of praise and speaking with great fluency and wisdom. "An impressive young man with the height of a head taller than any of others" (1 Sam. 9:2) by the name of Saul, at his own city Gibeah, joined in song of praise and prophesied with a band of prophets as the Spirit of the Lord came upon him (White, 1913, p. 610).

David

The Spirit of the Lord came upon David when Samuel took the horn of oil and anointed him in the presence of his brothers (1 Sam 16:13). After the Spirit of the Lord was upon him, “David beheld the love of God in all the providences of his life, his heart throbbed with more fervent adoration and gratitude, his voice rang out in a richer melody, his harp was swept with more exultant joy; and the shepherd boy proceeded from strength to strength, from knowledge to knowledge” (White, 1913, p. 642).

Jehaziel

The victory against Moabites and Ammonites with some of the Meunites in the time of King Jehoshaphat was the miracle of the Lord. In this incident, the full attention is drawn to a man Jehaziel, a descendant of Asaph, great music leader in the time of king David, and a very interesting thing happened. According to 2 Chr. 20:21, Jehoshaphat had consulted with the people, not with the generals of army, then the battle strategy was made with singers marching at the head of the army. Since King Jehoshaphat and the people of Judah recognized Jehaziel, a man of music, filled with the Spirit of the Lord, he might have played the key role for this revolutionary battle strategy and the people supported him.

The people of God chose a “single way of going to battle against the enemy’s army, praising the Lord with singing” with the strong conviction of victory. “Their battle song possessed the beauty of holiness” of God and “the victory was won when the promise of God’s spoken Word was met with faith in the hearers” (White, 1917, p. 202).

Ten Days of Waiting for the Descent of the Holy Spirit

Bauer (1958) studied carefully the book of Luke and noticed that the very end of gospel says, “and they stayed continually at the temple, praising God” (Luke 24:53). This explains how the disciples and early church leaders were united in sacred music (p. 322).

Indeed, the verse above is short but very clear, and the verse is the very unique source from the Scripture describing how this group of people had spent 10 days between Jesus’ ascension and Pentecost. The reason for them to go to Jerusalem and stay continually at the temple, praising God was based on the biblical prophecies of Christ’s suffering, death, and resurrection. Repentance and forgiveness of sins will be preached in His name to all nations, beginning at Jerusalem (Luke 24:46, 47). This dramatic change in the hearts of the disciples was possible only because of Christ’s opening power of their minds to understand the Scriptures (Luke 24:45). It was celebrated with music!

As Tame (1984) described, “Like human nature itself,” the spiritual enlightenment through the Word of God, their sacred “music cannot possibly be neutral in its spiritual direction” (p. 187).

Hoping to be the witnesses of all these Biblical prophecies strengthened their faith in the Lord and let them stay in the temple of God and praise Him without any fear. Especially the prophecy for the future of the followers of the Christ, the prophecy of spreading gospel through the power of the Holy Spirit to all nations in His name, was the key assurance for them to praise God always during their uncertain waiting period for the Spirit of God.

White (1911) states, “As the disciples returned from Olivet to Jerusalem, the people looked on them, expecting to see on their faces expressions of sorrow, confusion,

and defeat; but they saw there gladness and triumph. The disciples did not now mourn over disappointed hopes. They had seen the risen Saviour, and the words of His parting promise echoed constantly in their ears. In obedience to Christ's command, they waited in Jerusalem for the promise of the Father—the outpouring of the Spirit. They did not wait in idleness. The record, Luke 24:53 reveals that they were “continually in the temple, praising and blessing God” (p. 35).

Pentecost

White suggests that the act of praising is one of the signs of the descent of the Holy Spirit, saying,

The Spirit came upon the waiting, praying disciples with a fullness that reached every heart. The Infinite One revealed Himself in power to His church. It was as if for ages this influence had been held in restraint, and now Heaven rejoiced in being able to pour out upon the church the riches of the Spirit's grace. And under the influence of the Spirit, words of penitence and confession mingled with songs of praise for sins forgiven. Words of thanksgiving and of prophecy were heard. All heaven bent low to behold and to adore the wisdom of matchless, incomprehensible love. (Acts of Apostles, p. 37)

Cornelius

Cornelius, a Roman centurion in the Italian Regiment, a devout and God-fearing man, generous giver, offered a sincere prayer to the God of Israel, and he had a vision and invited Peter according to the Angels' order. Peter, a disciple of Jesus, a leader of early church, and Holy Spirit possessed, also had a vision from God. He accepted the invitation from Cornelius and met the household of the Roman (Acts 10:1-33).

The powerful enlightenment came with the cry, “Now I realize how true is that God does not have favoritism but accepts men from every nation who fear Him and do what is right” (Acts 10:34, 35), was Peter's release from his limited nationalistic view of

Christ' messianic ministry on earth. While Peter preached about Jesus, the Holy Spirit came upon all who heard the message. Peter was astonished that the gift of the Holy Spirit had been poured out even on the Gentiles. At the sign of the descent of the Holy Spirit upon Cornelius and the hearers, they spoke in tongues and *praised* God as the sign of the descent of the Holy Spirit (Acts 10:44-46). Praise is often interpreted to mean sang or made music.

When Peter saw that the signs of the descent of the Spirit of God came upon Cornelius and other Gentile hearers with the same power as they had experienced at Pentecost: “words of penitence and confession mingled with songs of praise for sins forgiven. Words of thanksgiving and of prophecy were heard. All heaven bent low to behold and to adore the wisdom of matchless, incomprehensible love” (White, 1911, p. 38).

Music and World Mission in the New Testament

The Early Church

Martin (1975) professes, “The Christian Church was born in song” (p. 39). The Early Church grew rapidly for “the Lord added to their number daily those who were being saved” (Acts 2:47). This daily explosive growing in number: “about three thousand were added [in a day]” (Acts 2:41), “the number of men grew to about five thousand” (Acts 4:4), “more and more men and women believed in the Lord and were added to their number” (Acts 5:14), “the number of disciples in Jerusalem increased rapidly, and a large number of priests became obedient to the faith” (Acts 6:7). This was possible because the members of the Early Church “continued to meet together in the temple courts. They

broke bread in their homes and ate together with glad and sincere hearts, praising God and enjoying the favor of all the people” (Acts 2:46-47).

Begbie (2007) says, “Music creates an ambience, an environment in which people live and move” (p. 36). According to Philo, the Jerusalem Church praised the whole night. In his report of the activities of Christians to the Roman emperor Trajan, Pliny described, “Early church members praised God and Jesus Christ from early in the morning” (Barclay, 1975, p. 57).

Apostolic Epistles

Begbie (2007) says,

Music is ‘sounds-in-relation’ before anything else. However, just because of this, it makes very quick friends with whatever happens to be around when people hear music, a whole range of elements are pulled together in particular, our state of mind and body, memories and associations, social and cultural conventions, and other perceptions that come along with the musical sounds. (p. 57).

The New Testament records more than three kinds of praise used by the early church members, “psalms, hymns, and spiritual songs” (Eph 5:19; Col 3:16). The “spiritual songs” can be understood as personal testimony (1 Cor 14:26). In modern terms, these are gospel songs which contain the personal testimonies of faith for mission. Not only the Apostle Paul, but James also emphasized the importance of praise in his letter, saying, “Is any one of you in trouble? He should pray. Is anyone happy? Let him sing songs of praise” (James 5:13). The early Christians reflected on the life of Jesus in the time of trouble and happiness through prayer and praise. As they witnessed, thousands were converted and accepted into the kingdom of God.

Paul emphasized the good use of the gifts of prophecy, saying, “Everyone has a hymn, or a word of instruction, a revelation, a tongue or an interpretation. All of these

must be done for the strengthening of the church” (1 Cor 14:26). Bartes (1993) agrees that the gift of music, especially a personal hymn in a testimony format, is a kind of gift of prophecy that, of course, can strengthen the church of God.

Peter in Jerusalem

In the early church, praising God was the direct and main reaction from the healed, the converted to the faith in Jesus, and from those whom the Spirit of God possessed. White (1911) supports this by saying, “The crowds gathered round the disciples, and those who were healed shouted the praises of God and glorified the name of the Redeemer” (p. 77). God performed great miracles every day through the disciples. “Joy and praise filled the hearts of the believers, because God had heard and answered their prayers and had delivered Peter from the hands of Herod” (p. 148).

Peter in Caesarea

Peter played a key role for breaking down the wall of gospel between Jewish and Gentiles through his experience: (a) three times there was repetition of a mysterious vision from heaven with no interpretation from God, (b) limited understanding and wrong comprehension, (c) a sudden invitation from a Gentile and Peter’s obedience without conviction, (d) Peter’s first encounter with a Gentile soldier, (e) listening to Cornelius how the invitation took place, and (f) the apostle’s great enlightenment about God’s love for all people in earth. Peter saw “the Gentiles speaking in tongues and praising God” (Acts 10:44-46) as the undeniable signs of descent of the Holy Spirit.

Peter with Leaders in Jerusalem

Peter reported what happened to Cornelius and other Gentiles as they listened to the gospel of Jesus, “speaking in tongues and praising God,” to the apostles and the brothers throughout Judah (Acts 11:1). The six companions, who went to Caesarea together with Peter supported Peter’s report (Acts 11:12). Peter’s understanding of the incident was deepened. The praise, or lifting up of their voices in song, as the Holy Spirit descended extended Peter’s understanding of the Lord’s command. Peter says, “I remembered what the Lord had said: ‘John baptized with water, but you will be baptized with the Holy Spirit.’” (Acts 11:16).

When the leaders of early church heard this, they had no objections and praised God, saying, “So then, God has granted even the Gentiles repentance unto life” (Acts 11:18). This unanimity in understanding on work of the Holy Spirit opened the world mission in the early church.

Barnabas and Paul in Lystra

As the disciples of Jesus and the apostles went out to the world with the gospel of Jesus, Satan put “the murderous designs” upon their enemies’ hearts and persecuted the preachers. When Barnabas and Paul were in Lystra, “the Lystrians became possessed with a satanic fury and, seizing Paul, mercilessly stoned him. The apostle thought that his end had come” (White, 1911, p. 183). Paul was reminded of the martyrdom of Stephen and his cruel action upon that occasion. “Covered with bruises and faint with pain, he fell to the ground, and the infuriated mob drew him out of the city, supposing he had been dead” (p. 184).

Lystrian believers, “converted to the faith of Jesus by Paul and Barnabas’ ministry,” faithfully remained at the site.

The enemies’ cruel persecution served only to confirm the faith of these devoted brethren. They showed their love and loyalty by gathering sorrowfully about the form of him whom they believed to be dead. What was their surprise when in the midst of their lamentations the apostle suddenly lifted up his head and rose to his feet with the praise of God upon his lips. To the believers this unexpected restoration of God’s servant was regarded as a miracle of divine power and seemed to set the signet of Heaven upon their change of belief. They rejoiced with inexpressible gladness and praised God with renewed faith” (White, 1911, p. 184).

Among these Lystrian believers, eyewitnesses of the suffering of Paul, was one who was afterward to become a prominent worker for Christ, by the name of Timothy. “When Paul was dragged out of the city, Timothy was standing beside his apparently lifeless body and who saw him arise, bruised and covered with blood, but with praises upon his lips because he had been permitted to suffer for the sake of Christ” (White, 1911, p. 184). As deacon Stephen begot Apostle Paul through his death by stoning, Paul begot Timothy, young and devoted early Christian leader, through this stoning persecution experience. Timothy have been inspired and caught by the Spirit of the Lord as he witnessed the miraculous cure of Paul by the power of God, and his incomprehensible praise to the Lord in such occasion.

Paul and Silas in Philippi

Paul and Silas, in trouble once again, found themselves in jail. The jailer in the town of Philippi expected to hear bitter groans and complaints from them, but he heard instead songs of joy and praise till the midnight. With these sounds of praise, the jailer had fallen into a sleep. Soon after, an earthquake awoke him. Starting up in alarm, he saw all the prison doors were open, and the fear flashed upon him that the prisoners had escaped. He was certain that death would be the penalty, so in the bitterness of his spirit,

he felt that it was better for him to die by his own hand (White, 1911, p. 215). Drawing his sword, he was about to kill himself when Paul's voice was heard in the words of cheer, "Do thyself no harm: for we are all here" (Acts 16:28). "The jailer dropped his sword and, calling for lights, hastened into the inner dungeon and he inquired, 'Sirs, what must I do to be saved?'" (White, 1911, p. 216).

This particular scene clearly shows the power of praise. The severity and malice with which the jailer treated Paul and Silas was changed into the hope and genuine curiosity about the good news of salvation through the songs of apostles.

Music in the Book of Revelation

Tenny (1974) says, "The glorious 'Amen song' dedicated to Jesus Christ: 'To Him be glory and power forever and ever, Amen' (Rev 1:5-6) reflects the spirit of praise that echoes through the entire book of Revelation and especially the praises that ring around the throne of God" (p. 43).

As Guthrie (1968) states, "The appearance of number 'seven,' the number of perfection, in the book of Revelation is also connected with music in seven different scenes" (p. 974).

The first time music is mentioned is in Rev 4:8-11. Four living creatures and twenty-four elders are focused on God's holiness as evidenced by a triple repetition of the Hebrew adjective for holy, *ἅγιος*: *hagios* and praise for God as Creator.

The second song (Rev 5:9-14) emphasizes the ministry of the slain Lamb, the salvation of mankind through the blood and death of the Messiah, Jesus Christ.

In the third song (Rev 7:4, 9-12), the singers—144,000 people—are identified as the saved from all corners of the world by the saving power of Jesus Christ, the Lamb of

God. Their testimony is derived from the responding praise of all the angels, the twenty-four elders, and the four living creatures.

The fourth song (Rev 11:15-18) sung by the seventh angel with the sound of the trumpet proclaims the full sovereignty of the Lord and of Christ over the world. The responding song by the twenty-four elders focused on God's righteous judgment on nations and upon the dead and God's fair rewards to His servant, prophets, saints, and those who reverence His name. The song affirms that the people of God will be reigning with the Lord God Almighty.

And again in the fifth song (Rev 14:1-5), the 144,000 people—identified as obedient followers of the Lamb, pure and blameless in their faith—sing a new song, the song of Moses and the Lamb – a song of deliverance, with the sound of harps before the throne and before the four living creatures and the twenty-four elders.

The sixth song (Rev 15:2-4) to be sung by the 144,000 or Redeemed—who are characterized as the conquerors and those who have been victorious over the beast and his image and over the number of his name—is victorious music. The song acknowledges the great and marvelous deeds of the Lord God Almighty, for the singers know the true Conqueror, the King of the ages, who defeated the beast and his image and the number of his name.

The seventh song (Rev 19:1-8), the last music sung by the great multitude of heaven and four living creatures and twenty-four elders and the whole angelic host, standing as the wedding witnesses and guests, congratulates the Groom and Bride. It describes the ultimate and solemn moment of the wedding of the Lamb of God as Bridegroom and His Bride, the Redeemed, for their eternal happiness. Now the

Bridegroom, the King of kings and Lord of lords stands and invites all His servants to praise God. Then, the sound erupts like the roar of rushing waters and like loud peals of thunder of the last “Hallelujah” chorus rendered by all creatures, and they happily join the wedding of the Lamb. Surely music is an integral part of the book of Revelation as it presents last day events and prophecies.

Conclusion

Sacred music in the Bible is the spiritual communication between God and men for God Himself initiated this signal communication sound for His own people. The sacred music in the Bible demonstrated its power to save the people of God whenever they sounded for God’s mighty intervention. The music ministry for the sanctuary in the Old Testament, for early churches in the New Testament, and for the last church of God in the 21st century gained its new Biblical understanding as the ministry of prophesying, the gift of the Holy Spirit, and the musicians of God’s church are to be recognized, not merely as singers in the house of God, but prophets of God’s ministry.

The purpose of music in the temple of God sustains its original goal throughout the ages—to save the lost and proclaim the love of God. Because of this truth, the sacred music in the Bible connects the believers with the power of the Holy Spirit. The bursting praise from the mouth of the Spirit filled was the undeniable evidence of the descent of the Holy Spirit. The sacred music in the Bible empowers the followers of Christ to be workers in the world mission.

God respects human cultures for He loves all people on earth. God is the only object of all music from His people. The seven ways of praise in the Bible teaches how to

offer worshipers' genuine heart to the Lord and how to understand the different ways of praise by different group of God's people.

To sing a new song unto God is the divine command to all believers of God (Ps 33:3; 40:3; 96:1; 98:1; 144:9; Isa 42:10) and the final "New Song" shall be sung by the redeemed, the 144,000, who sincerely practice their daily new songs, their spiritual testimonies from an earthly life (Rev 5:9; 14:3). A new song is possible only with a new Spirit and the Holy Spirit will lead and help the true worshipers to worship the Father with His new spirit and new mind (Ezek 11:19; 18:31; 36:26).

With this great expectation of singing a new song in heaven as our own and the unique privilege of being redeemed from the earth, we, the followers of Christ, are to receive the renewed mind and new spirit from the Spirit of God now and to exercise worshiping God in spirit and truth on earth with a song in our hearts throughout our lifetime as the book of Revelation described.

CHAPTER III

LITERATURE REVIEW

Introduction

All of nature reflects music. The Scripture reveals the musical principles that exist in all of God's creation. Ps 65:13; 104:12; Job 38:7; Isa 14:7-8; 35:1-2; 44:23; 49:13; 55:12 include the heavens, the earth—all the lands—mountains, hills, valleys, meadows, all vegetation—forests, trees, flowers, all living beings—animals, birds of the air, and fish in the water, and the angels of heaven that sing unto God, the Creator. With over five hundred references to music in the Bible, it can certainly be concluded that God's creation is musical (Garlock & Woetzel, 1992, p. 116).

Music is a powerful communication between God and His creatures, and men [His creatures] to men [His creatures]. Music is beyond verbal language for pleasing God and saving souls (Grant, 1998, p. 39).

The Significance of Music Ministry in Public Evangelism

Gienow-Hecht (2009) cited the understanding of music by John Sullivan Dwight, perhaps the United States' most influential music critic in the nineteenth century. He is said to have talked, lectured, and published on the power of music as "the art and language of the feelings, the sentiments, the spiritual instincts of the soul; and so becomes a universal language, tending to unite and blend and harmonize all who may come within its sphere" (p. 49).

Music is “the use of sound to move the human soul” according to Christopher Hogwood (2009), a well-known harpsichordist and conductor, and that is why music should be wisely used for saving ministry of the fallen men (Gienow-Hecht, p. 56). Merle-Fishman and Katsh (1985) emphasize, “Music is communication and communication is music” (p. 95). White (1973) also supported that “the melody of song . . . is one of God's instrumentalities in the work of saving souls” (p. 496).

History of the Effectiveness of Music in Evangelism

Music has been used in evangelism throughout history. Sallee (1978) remarks, “Every great religious movement has been accompanied by songs” (p. 9).

From the Early Church to the Dark Ages

The Apostles and disciples of Jesus in the early Church are closely connected with sacred music in their conversion experiences and soul-winning ministries by the work of the Holy Spirit. The history of Christianity after them, also, has been strongly related with music for evangelism.

Church Fathers’ Understanding of Music

Stapert (2007) says, “The quantity of musical references in Christian literature increases dramatically after the middle of the third century. This is to be expected, especially in the fourth century, because of the improved political climate for Christians” (p. 84). Stapert provides these important passages from early church fathers:

Origen says, "We sing hymns to the one God who is over all and his only begotten Word, who is God also." The reason for singing to him is gratitude for deliverance. The whole person is involved. Athanasius said: "It is proper . . . to hymn God . . . with expanse of voice" because "thus it is assured that men love God with their entire strength and capability." These early writers frequently emphasized singing with understanding. Basil instructed: "While your tongue sings, let your mind search out

the meaning of the words, so that you might sing in spirit and sing also in understanding." (p. 84)

Singing is a "bond of unity" for those singing here below (on earth); it also joins them to the heavenly hosts. Stapert (2007) quotes Cyril of Jerusalem saying:

We commemorate the heavens, the earth and the sea; the sun and moon, the stars, the whole rational and irrational creation, both visible and invisible: Angels and Archangels; Virtues, Dominions, Principalities, Powers, Thrones and the many-faced Cherubim: equivalently saying with David, "O magnify the Lord with me. We commemorate also the Seraphim whom Isaiah in the Holy Spirit saw encircling the throne of God, "with two wings veiling their faces and with two their feet, while with two they did fly," as they chanted: "Holy, Holy, Holy, Lord of Hosts:' It is to mingle our voices in the hymns of the heavenly armies that we recite this doxology which descends to us from the Seraphim. (p. 85)

John Chrysostom in the Fourth Century

John Chrysostom, (347–407), Archbishop of Constantinople, the greatest gospel preacher of the fourth century, often marched through the streets singing psalms to the glory of God. Many onlookers would join the procession that led to the steps of the church. John "the golden-mouthed" would then preach an evangelistic message (Streett, 2004, p. 188).

Nicetas of Remesiana in the Fourth Century

In this same era, Niceta (335-414), the bishop of Remesiana, "spread the gospel among fourth-century pagans in southern Europe by singing songs whose themes centered on the Cross" (Stapert, p. 29-30). Because of his missionary activity, his friend, Saint Paulinus of Nola lauded him poetically for instructing the Gospel barbarians to change from wolves to sheep and brought into the fold of peace, and for teaching them to sing of Christ with a Roman heart—bandits who previously had no such ability (Nicetas of Remesiana, 2012).

Francis of Assisi

During the Dark and Middle Ages, music was silenced by the Roman Catholic Church. Only clergy were allowed to sing. On those rare occasions when the laity was permitted to sing, they had to address their singing to the Virgin Mary or the saints (Streett, 2004, p. 188).

Francis of Assisi (1182-1226), considered a fanatic and renegade by the Roman Catholic hierarchy, effectively used music to win men to Christ. Francis' psalms, hymns, and spiritual songs attracted many people to Christ (Leavell, 1979, p. 68) and earned him the title, "Troubadour of God" (Streett, 2004, p. 188).

From the Reformation to the Great Awakening

It was not until the advent of the Protestant Reformation in the sixteenth century that church music gained widespread popularity among the Christian societies. The reformers wrote scriptural songs—usually the Psalms put to music—in order to put the Word of God into the hands of the people.

Martin Luther (1483 – 1546)

Martin Luther, the leading figure of the Reformation, was a prolific songwriter. By the mid-1600s, many of his metrical psalms were being used as congregational hymns in Protestant churches throughout Europe. The Roman Catholic Church feared Luther's hymns as much as his doctrine. Stansbury (1971) says that Luther's songs were used by God to propagate the Christian faith and that "great masses of people with his melodies on their lips sang themselves into the stream of the Protestant Reformation" (p. 10).

Ninde states: "Cases are on record where whole towns were so moved that the people in a body went over to the new faith. No wonder that indignant Romanites

declared that ‘Luther’s songs have damned more souls than all his books and speeches!’”
(as cited in Stapert, p. 40, 49).

The Great Awakening

Historians and theologians identify the term Great Awakening as several periods of religious revival in American religious history—three or four waves of increased religious enthusiasm occurring from the early 18th century to the late 20th century. Each of these Great Awakenings was characterized by widespread revivals led by evangelical Protestant ministers and great musician as evangelical team-mates, a sharp increase of interest in religion, a profound sense of conviction and redemption on the part of those affected, an increase in evangelical church membership, and the formation of new religious movements and denominations.

Gaustad (1954) explains the First Great Awakening:

The First Great Awakening was a Christian revitalization movement that swept Protestant Europe and British America, and especially the American colonies in the 1730s and 1740s, leaving a permanent impact on American religion. It focused on people who were already church members: changing their rituals, their piety and their self-awareness. It also emphasized on divine outpourings of the Holy Spirit and conversions that implanted within new believers an intense love for God. Revivals encapsulated those hallmarks and forwarded the newly created evangelicalism into the early republic. (p. 681).

Smith (1957) explains that the Second Great Awakening (1820-1870) expressed Arminian theology by which every person could be saved through revivals. It enrolled millions of new members, and led to the formation of new denominations. Many converts believed that the Awakening heralded a new millennial age. The Second Great Awakening stimulated the establishment of many reform movements designed to remedy the evils of society before the Second Coming of Jesus Christ (p. 91). Matzko (2007) says

that it sparked the beginnings of groups such as the Holiness movement, the Restoration Movement, and the Advent Movement (p. 68).

Fogel (2000) introduces the Third Great Awakening:

The Third Great Awakening was a period of religious activism in American history from the late 1850s to the 20th century. It affected pietistic Protestant denominations and had a strong sense of social activism. It gathered strength from the postmillennial theology that the Second Coming of Christ would come after humankind had reformed the entire earth. The Social Gospel Movement gained its force from the Awakening, as did the worldwide missionary movement. (p. 23)

Isaac Watts (1674-1748)

Isaac Watts was an English hymn-writer, theologian, and logician. A prolific and popular hymn-writer, he was recognized as the "Father of English Hymnody," credited with some 750 hymns (*Isaac Watts*, 2012).

Sacred music scholar Stephen Marini (2003) points to Isaac Watts as the key musician who succeeded the spirit of the Reformation and describes the ways in which Watts contributed to English hymnody after the Reformation: Notably, Watts led the way in the inclusion in worship of "original songs of Christian experience;" that is, new poetry. The older tradition limited itself to the poetry of the Bible, notably the Psalms. This stemmed from the teachings of the sixteenth century Reformation leader John Calvin, who initiated the practice of creating verse translations of the Psalms in the vernacular for congregational singing. Isaac Watts almost singlehandedly transformed the psalm into the hymn. (p. 76).

It is important to know that Watts, although Watts was Calvinistic in doctrine, included invitations for sinners to come to Christ in his hymns. Under the heading "The Invitation of the Gospel," Watts penned these words:

Let every mortal ear attend
And every heart rejoice;
The trumpet of the gospel sounds
With an inviting voice (as cited in Sallee, 1978, p. 12).

Watts' introduction of extra-biblical poetry opened up a new era of Protestant revival through hymnody as other poets followed in his path. Sallee (1978) says that

Watts had three criteria for a hymn revival: first, it had to be evangelistic, filled with the light of the gospel; second, it was feely composed, rather than an exact translation of Scripture; and the third, it was written to express the thoughts and feelings of the singer (p. 15).

Jonathan Edwards & George Whitefield

The eighteenth century brought with it a mighty revival in America known as the Great Awakening. In 1734, through the preaching of Jonathan Edwards of Northampton, Massachusetts, and George Whitefield, British evangelist, the Holy Spirit moved in great force among the colonists. This fresh outpouring of the Spirit called for a fresh array of songs. Sallee (1978) remarks, "The slow and straightforward singing of the Psalms was not conducive to the revival spirit" (p. 22).

The arrival of the young Anglican preacher George Whitefield probably sparked the religious conflagration. Whitefield, whose reputation as a great pulpit and open-air orator had preceded his visit, traveled through the colonies in 1739 and 1740. Everywhere he attracted large and emotional crowds, eliciting countless conversions as well as considerable controversy. He declared the whole world as his "parish" and proclaimed God was merciful. Whitefield appealed to the passions of his listeners, powerfully sketching the boundless joy of salvation and the horrors of damnation (Sallee, 1978, p. 23).

John Wesley and Charles Wesley in England

While America was in the midst of her spiritual renewal, Great Britain was also experiencing the fires of revival. The Wesley brothers, John and Charles, were

evangelizing England through spoken word and song. John's gospel messages, which emphasized Christ's unlimited atonement and man's free will, accompanied by his brother's spirited hymns, resulted in thousands entering God's kingdom. At the end of each new sermon, John Wesley expected his brother to have a new invitational song ready (Streett, 2004, p. 190).

Charles Wesley (1707-1788), the writer of more than six thousand hymns, is credited with two major accomplishments. He was the first hymn writer to introduce a congregational style of singing that expressed the thoughts and feelings of the individual (Sallee, 1978, p. 14). Second, Wesley is credited with the writing of the first invitational hymns (Streett, 2004, p. 190). Several hundred of his hymns were written with one purpose in mind: to bring people to Christ (Taylor, 1964, p 266).

Team Ministry of Preaching and Evangelistic Music

Perhaps John and Charles Wesley can be considered the first teammates who combined preaching and evangelistic music in public evangelism. During the Great Awakening, the spiritual revivals taken place in big cities of America and for the first time the movement crossed the oceans and reached to European countries.

Dwight L. Moody and Ira D. Sankey

Moody and Sankey were pioneers in the concept of combining the ministry of preaching with evangelistic music and many teammates followed them during the Great Awakening. Moody and Sankey drew upon a long tradition of American revivalism, for which they also made some significant contributions: (a) their mass meetings in the largest auditoriums the cities had; (b) their careful organization of "Christian workers" from local churches in each city; and (c) their completely interdenominational approach.

Perhaps the most remarkable feature of their work was Sankey himself. Besides being a powerful tenor, he was, by all accounts, a great favorite among the crowds and a charmer of the ladies. He had won over even the audiences in Scotland, long a bastion of conservatism with regard to hymn-singing and organ playing (Moody, 1900, p. 84).

Bebbington (2004), it is argued, helped to change modern revivalism “in six key ways: (a) it was interdenominational, (b) it involved more lay leadership than ever before, (c) it linked the revivals with social reform, (d) its theology emphasized human will and emotion more than reason, (e) it stressed the importance of organizational strategy, and (f) it helped to encourage Christians from many denominations and traditions to join hands in common cause” (p. 194).

When Moody searched for a song leader for his meetings, his goal was not to get raving reviews from the press or to upgrade the masses’ appreciation of fine music but one whose singing and leading could touch the hearts of the lost and wayward. He wanted to see souls saved. God used Ira Sankey and his unique ability to “sing the gospel” in one of the world’s most effective evangelistic efforts (Fitt, 1984, p. 88).

Fitt (1984) says that Sankey carefully chose to use only songs that presented the gospel, touched the heart, and invited men to Christ. And Sankey’s music was so persuasive in drawing men to the Savior that during the 1873 Great Britain campaign, the Reverend A. A. Rees, director of publicity, designed posters which read, “Moody will preach the gospel. Sankey will sing the gospel” (p. 88).

Dwight L. Moody (1837 – 1899)

Dwight Lyman Moody, born in Northfield, Massachusetts, gave his heart to the when he was 17 and started his career as an evangelist. Mott (1944) explained about his

ministry:

Dwight L. Moody may be regarded as the greatest evangelist of the nineteenth century. Among the inspiring records of the profound religious influence of a single Christian leader across a period of years in one city, such as that of Thomas Chalmers in Glasgow, John Knox in Edinburgh, Charles Spurgeon in London, Charles Parkhurst in New York, Phillips Brooks in Boston, and Benjamin Palmer in New Orleans; but Moody was an evangelist who, not in one city but in a long chain of great centers of population, such as New York, Chicago, Boston, Baltimore, Philadelphia, Washington, Atlanta, St. Louis, Kansas City, and San Francisco in the United States; Montreal and Toronto in Canada; London, Liverpool, Manchester, and Birmingham in England; Edinburgh and Glasgow in Scotland; and Dublin and Belfast in Ireland, in visits of from one to six months or longer, was God's instrument to move powerfully the entire community to the very center. Moody believed that the place to bring power to bear is where power can be most widely and most advantageously distributed. Therefore all his life he concentrated largely on the great cities. Moody was ever ambitious to reach with his message as many people as possible. God found in Moody one through whom he could communicate his authentic calls and challenges and God blessed his ministry with genuine reality, healthy humor, courage, earnestness, large tolerance, and God-consciousness. (p. x)

Ira D. Sankey (1840 – 1908)

For a hundred years the name of Ira David Sankey has been synonymous with evangelism—especially musical evangelism. When Sankey became co-laborer with D. L. Moody, he began a career that would lead him to be called “the gospel singer in the greatest services of evangelization put forth since the apostolic times” (Barlow, 1976, p. 155).

Barlow (1976) proclaims that much of the present-day emphasis and enjoyment of evangelistic music in revival campaigns and Sunday services originated in the brain and breast of Ira David Sankey. He was not only a soloist and a composer and a choir director, he was a song leader “who taught the people of his generation to sing and make melody in their hearts into the Lord.” (p. 155).

According to Barlow (1976), Sankey gave of himself largely and literally in time, talent, and treasure to the cause of winning souls to Christ. The Great Awakening of the

Nineteenth Century came about in great measure from great gospel singing. As much as any one man, Ira David Sankey was the evangelist of music (p. 157).

Sankey was blind from glaucoma the last five years of his life, and no doubt found a kindred spirit in his friend and music-making partner, blind hymnodist Fanny Crosby, an American hymn writer who wrote over 8,000 hymns. Ruffin (1976) describes the last dialogue between Fanny Crosby and Sankey as they shared their last visit:

When she told him that "the entire Christian world is praying for your recovery," the sick man shook his head and said to tell his friend, "I hope to meet them all bye and bye in the land where there is no more sorrow or pain and where God shall wipe away all tears from our eyes." Ira bade Fanny to meet him in heaven, "at the pearly gate at the eastern side of the city." There, he said, "I'll take you by the hand and lead you along the golden street, up to the throne of God, and there we'll stand . . . and say to Him: 'And now we see Thee face to face, saved by Thy matchless boundless grace!'" (p. 225)

The First Gospel Song Books for Mass Evangelism

Prior to the meeting of Moody and Sankey in 1870, there was an American rural/frontier history of revival and camp meeting songs, but the gospel hymn was of a different character, and it served the needs of mass revivals in the great cities (Christ-Janer, Hughes, & Smith, 1980, p. 364).

Philip Paul Bliss (1838 – 1876) was an American composer, conductor, bass-baritone, writer of hymns and a Gospel singer. He wrote many well-known hymns, including "Almost Persuaded," "Hallelujah," "What a Savior!," "Let the Lower Lights Be Burning," "Wonderful Words of Life," and the tune for Horatio Spafford's "It Is Well with My Soul." In 1874, Bliss decided that he was called to the task of "winning souls" and he became a full-time evangelist. Bliss published "The Charm: a collection of Sunday school music" in 1871, "The Joy: a collection of new and carefully selected music for classes, and conventions" in 1873, "Gospel Songs: a choice collection of

hymns and tunes, new and old, for gospel meetings, prayer meetings, Sunday Schools, etc.” in 1874, and “Gospel Hymns” in 1876 (Whittle, 1877, p. 17).

“After him,” Stevenson (1953) writes, “Ira Sankey started to publish many books related with gospel music for Moody’s evangelistic meetings and church operations. Particularly Sankey’s song book, *Salvation and Solos* has undoubtedly saved millions” (p. 151).

Frances Jane "Fanny" Crosby (1820-1915) was an American hymn writer and poetess, and a special Christian friend of Sankey (Streett, 2004, p. 88). Davis (2003) honored her in her book, “Fanny Crosby” as the “Queen of Gospel Songs” and she insisted that Fanny Crosby wrote more than 9,000 hymns (p. 13).

Moody’s Understanding about Evangelistic Music

Moody’s strong wish to an inspiring musician for his evangelistic meetings was decidedly expressed when he met Sankey for the first time, saying, “You will have to give that up; I have been looking for you for eight years. I want you to come with me; you can do the singing, and I will do the talking” (Chapman, 1900, p. 127). Osbeck (1979) proves that Moody was particularly interested in music as an instrument in winning souls. He writes:

I feel sure that the great majority of people do like singing. It helps to build up an audience—even if you preach a dry sermon. If you have singing that reaches the heart, it will fill the church every time. There is more said in the Bible about praise than prayer, and music and song have not only accompanied all scriptural revivals, but are essential in deepening spiritual life. Singing does at least as much as preaching to impress the Word of God upon people’s minds. (p. 22)

Hustad (1981) says that Moody and Sankey were in strong agreement concerning the usefulness of music. And Moody highly respected Sankey's ability as a singer who was able to communicate God's truth through music. Moody said, "I believe that music is

one of the most powerful agents for good or for evil" (p. 20).

Kerr (1939) supports that Moody often remarked that 50% of the credit for his successful evangelistic efforts belonged to Ira Sankey (p. 94).

Reuben A. Torrey and Charles M. Alexander

Streett (2004) counts Charles Alexander as one of the most noteworthy music evangelists of the nineteenth century. Alexander, a graduate of Moody Bible Institute, served for Reuben A. Torrey and J. Wilbur Chapman (p. 194).

Reuben A. Torrey (1856 – 1928)

Reuben Archer Torrey was an American evangelist, pastor, educator, and writer. In 1902–1903, he preached in nearly every part of the English-speaking world and with song leader Charles M. Alexander conducted revival services in Great Britain from 1903 to 1905. During this period, he also visited China, Japan, Australia, and India. Torrey conducted a similar campaign in American and Canadian cities in 1906–1907. Throughout these campaigns, Torrey utilized a meeting style that he borrowed from Moody's campaigns of the 1870s (Crawford, 2010, p. 49).

Charles M. Alexander (1867-1920)

Alexander, a native of East Tennessee, was a popular nineteenth century gospel singer who worked the evangelistic circuit for many years. Over the course of his ministry, he toured with R. A. Torrey and John Wilbur Chapman, most notably. Alexander was the forerunner of the modern-day song leader, combining musical talents with leadership abilities to serve as master of ceremonies for Dr. Torrey's evangelistic meetings. In 1907, Alexander joined forces with evangelist John Wilbur Chapman to

launch the "Chapman-Alexander Simultaneous Campaign." The duo assembled an impressive team of evangelists and song leaders and took to the streets (Osbeck, 1979, p. 22).

Barlow (1976) acknowledged Charles Alexander to be the successor to Ira Sankey, "Alexander was undoubtedly the greatest song leader and choir conductor of his time, and perhaps all time. But Charles Alexander was more than merely the 'Prince of Gospel Singers,' he was pre-eminently known in his day also as a soul winner—a powerful, fruitful, peerless personal worker!" (p. 9).

Alexander's purpose and passion for soul winning were brought about by his father's death in 1890. His father's death shocked him "into serious re-examination of his life's direction and ambitions." And, as Whitesell wrote: "He was impressed with the hollowness of all else except the work of Christ, so he dedicated himself to full-time Christian service . . . with a deep yearning to bring souls to Christ" (as cited in Barlow, 1976, p. 10).

Alexander's music fulfilled its highest function of preparing the congregation for the preacher and his message. Alexander was not only a master of music, but he also excelled in personal evangelism. "He led his special helpers, not already a Christian, to Christ—his pianists, soloists, and secretaries" (Barlow, 1976, p. 10).

He witnessed, warned, and won the lost to Christ—in meetings, yes, but also on the streets, in hospitals, in restaurants, cabs—anywhere and everywhere! Alexander died at fifty-three years of age, but, as Dr. Whitesell commented, "The last thirty of those years were so rich in soul winning that their fruitage will abide forever" (as cited in Barlow, 1976, p. 12).

John W. Chapman (1859 - 1918)

John Wilbur Chapman was a Presbyterian evangelist in the late 19th Century, generally traveling with gospel singer Charles Alexander. He began preaching with the legendary D. L. Moody in 1893, as well as leading many evangelistic events of his own. Among Chapman's disciples on the evangelistic circuit was Billy Sunday (*John Wilber Chapman*, 2012).

Globe-girdling Gospel Campaigns (1902-1909)

In 1902, Alexander joined Dr. R. A. Torrey's Australian tour. In 1907, he joined forces with evangelist John Wilbur Chapman to launch the "Chapman-Alexander Simultaneous Campaign." The duo assembled an impressive team of evangelists and song leaders and took the worldwide campaign left Vancouver, British Columbia, on March 26, 1909, and returned November 26. Stops along the way included: Melbourne, Sydney, Ipswich, Brisbane, Adelaide, Ballarat, Bendigo, and Townsville in Australia; Manila in the Philippines; Hong Kong, Kowloon, Canton, Shanghai, Hankow, Peking and Tientsin in China; Seoul, Korea; Kobe, Kyoto, Tokyo, and Yokohama in Japan" (Alexander, 2012).

Alexander made globe-girdling campaigns achieved a record few full-time evangelists have ever experienced—he traveled twice around the world in search of souls. As one of his biographers, Davis (1905), defined it:

The Apostle Paul toured much of the world in his day, but it was only a portion of our planet. Whitefield and the two Wesleys, and Moody and Sankey visited America and England in their wonderful missions for the salvation of the lost; but it remained for Dr. Reuben A. Torrey and Mr. Charles M. Alexander completely to circle the globe, and then for Mr. Alexander to make a second trip, revisiting old scenes, leading thousands in gospel song and preaching Christ to individuals on land and sea. (as cited in Streett, 2004, p. 194)

Both tours were successful. In the first tour, over 100,000 people made public professions of Christ, and many were led to Christ personally during his preaching mission on the second tour (Streett, 2004, p. 194).

Piano Introduced

Gentry (1993) gives the following explanation as to how the “evangelistic piano” came into the ministry of music for public evangelism. Ira Sankey was usually associated with the reed organ; he apparently had no qualms about using the piano. At the end of the nineteenth century, the piano was viewed as a secular instrument; yet by the final third of the twentieth century, two distinct traditions of “gospel piano,” both of them with several sub-traditions, had become firmly established. The first was Afro-American styles of “gospel piano,” whose origins come from the black church. The second was a largely European-American tradition that originates in the music played at the great turn-of-the-century evangelistic meetings. Gentry (1993) refers to this tradition as the use of the “evangelistic piano” (pp. 90-111).

Robert Harkness, an Australian pianist, was evangelist Charles M. Alexander’s pianist. After attending his first revival meeting led by Alexander and Ruben Torrey in his own country Australia in 1902, he was converted to Christ, and then toured the world with them playing piano until 1914 (Alexander, 2012).

Martin (2002) introduces Fischer, a musician for Billy Sunday for ten years, whose borrowing techniques from Chicago’s Moody Bible Institute and introduced the piano and brass instruments as unconventional accompaniments for hymns and created a spirit of camaraderie among worshipers by encouraging good-natured singing competitions among different groups in the congregation (p. 51).

Billy Sunday and Homer Rodeheaver

Billy Sunday hired Fred Fischer in 1900, and teamed up with Homer Rodeheaver in 1910. Each of them skillfully utilized the musical part of the service to relax and warm up an audience for the message.

Billy Sunday (1862 – 1935)

McLoughlin (1955) introduces William Ashley "Billy" Sunday as the most celebrated and influential American evangelist during the first two decades of the 20th century (p. xvii). Weisberger (1958) points that Billy Sunday preached that individuals were, at least in part, responsible for their own salvation although he was ordained by the Presbyterian Church in 1903, his ministry was nondenominational, and he was not a strict Calvinist (p. 253).

Fred Fischer (1875 – 1942)

Fred Fischer began his work as a soloist and chorus conductor January 4, 1900, at Bedford, Iowa and was with the evangelistic party until July 15, 1910, when serious illness forced him to give up his work with Mr. Sunday (Thomas, 2005, p. 62).

Homer Rodeheaver (1880 – 1955)

According to Wilhoit (2000), Homer Alvan Rodeheaver was an American evangelist, music director, music publisher, composer of gospel songs, and pioneer in the recording of sacred music (p. 4). Rodeheaver was a natural showman who could warm his audience with jokes and direct choirs and congregations with his trombone (Wilhoit, 2000, p. 27). Taylor (1964) writes, "After thirty minutes under the sway of Rodeheaver, the atmosphere was ripe for the solo and the message" (p. 532).

Rodeheaver was a handsome and talented musician with a keen sense of crowd psychology. He served as master of ceremonies, played the trombone, did magic tricks for the children, engaged in friendly banter with audiences, conducted massive choirs of as many as 2,000 people, and directed congregational singing. He carefully chose music, ranging from such selections as the quasi-popular “Brighten the Corner” to the martial “Onward Christian Soldiers” to the devotional “Softly and Tenderly Jesus is Calling” or “Just As I Am” (Streett, 2004, p. 52).

Rodeheaver (1936) gives a picture of his ministry in his book, *Twenty Years with Billy Sunday*. “Each piece set the tone of a specific part of the worship service. Rody’s relaxed, good-humored charm was a useful counterpoint to the rapid-paced intensity of Sunday’s sermons, and the chorister was an invaluable asset to the evangelist” (p. 73).

Billy Graham and Cliff Barrows

Billy Graham and Cliff Barrows began their partnership in 1946 when Mr. Graham was preparing to lead an evangelistic meeting and found out that the song leader could not attend. Desperate for someone to lead the music, Mr. Graham turned to Barrows, a young singer whose wife could play the piano.

“When we met,” Barrows says, “Billy looked at me with a smile. He grabbed both of my hands and said, ‘No time to be choosy!’” It was the start of a lifelong ministry together (*Still Going Strong: Cliff Barrows Turns 87*, 2012).

Billy Graham (1918 – present)

William Franklin "Billy" Graham, Jr. is an American evangelical Christian evangelist who preached the Gospel in person to more people than any other person in history. According to his staff, more than 3.2 million people have responded to the

invitation at Billy Graham Crusades to accept Jesus Christ as their personal Savior. As of 2008, Graham's lifetime audience, including radio and television broadcasts, topped 2.2 billion (Horstmann, 2002).

Gibbs and Ostling (1993) report that Billy Graham preached Christianity to live audiences of nearly 215 million people in more than 185 countries and territories. Billy Graham has conducted many evangelistic crusades since 1948. He began this form of ministry in 1947 and continued until recently. He would rent a large venue, such as a stadium, park, or street. He arranged a group of up to 5,000 people to sing in a choir and then preached the gospel and invited people to come (p. 15). Graham's crusades were usually long which lasted for 12 weeks in London, for 16 weeks in New York, Madison Square Garden in 1957. In 1959, he led his first crusade, which was in London.

Cliff Barrows (1923 – present)

Billy Graham's song leader, Cliff Barrows, joined Graham at a rally in Asheville, North Carolina that year, and has remained with Graham ever since for he believed: "The Christian faith is a singing faith, and a good way to express it and share it with others is in community singing" (Barrows, 2012).

Streett (2004) commented on Barrows' sincere preparation such as selection of his music three weeks to a month in advance for crusade choirs of up to five thousand or more people, and practice that took several weeks prior to a crusade opening. Sankey believed his music had to be assembled and in the hands of choir members on the first day of praise (p. 196).

Billy Graham's Understanding about Evangelistic Music

“From the moment I met Cliff Barrows,” Billy Graham says, “I knew he had a rare combination of strengths. . . . But all of that talent is not the secret of Cliff’s effectiveness. It is his humility and his willingness to be a servant. . . . The love of Christ so monopolizes his heart that he never seeks his own advantage at the expense of others. . . . More than once I have gone out to a stadium or arena and found Cliff Barrows . . . putting chairs in place. (*Still Going Strong: Cliff Barrows Turns 87*, 2012)

Billy Graham remarks, “We allow adequate time for the music for two reasons: (1) the people enjoy it, and expect it; (2) music, reverently rendered, creates an atmosphere for the evangelistic sermon” (as cited in Williams, 1959, p. 7).

The Function of Music in Evangelistic Preaching

Historically, music has played an important role in drawing men to the Savior. Today’s gospel music continues to be an effective tool in the ministry of evangelistic preaching, helping in a number of ways to bring people to a saving knowledge of Jesus Christ.

To Attract Non-Christians to the Meeting

Music’s ability to attract cannot be overstated. Commenting on Charles Wesley’s use of music, Eastcott noted back in 1793, “It has been said, and I believe with great truth, that many of the converts among the Methodists have declared that the singing was their primary attraction” (as cited in Ellsworth, 1936, p. 72).

Moody once said of his own evangelistic meetings, “The people come to hear Sankey sing and then I catch them in the gospel net” (as cited in Taylor, 1964, p. 514). Stanbury says, “Charles Alexander’s song service lasted a full hour, but people would still arrive early to begin singing before the scheduled meeting time” (p. 95).

Every evangelist in the past one hundred years has learned to depend on the drawing power of music to attract a crowd. Ellis (1914), the authorized biographer for Billy Sunday, described music's influence on Sunday's meetings:

The tabernacle music in itself is enough to draw the great throngs which nightly crowded the building. The choir furnished not only the melodies but also a rare spectacle. . . . Without his choir Sunday could scarcely conduct his great campaigns. (p. 263)

How many people were attracted to Mr. Graham's crusades because of the musical program? Certainly George Beverly Shea, Myrtle Hall, Norma Zimmer, Evie Tornquist Karlsson, B. J. Thomas, Johnny Cash, and the host of other Christian musicians who have appeared on a crusade platform have influenced thousands of non-Christians to attend the evangelistic services. The crusade choir is also a stimulus which attracts many people—Christian and non-Christian alike—to the crusade. Wilkerson (1981), a businessman from Baltimore, Maryland, as one attendee at the Greater Baltimore Billy Graham Crusade, stated in his interview: "I would have attended each service just to hear that magnificent five-thousand voice choir, it was so inspiring."

To Prepare the Hearts of Listeners for the Gospel

White's strong comment on the influence of music to the soul-winning ministry declares: "Song is one of the most effective means of impressing spiritual truth upon the heart. Often by the words of sacred song, the springs of penitence and faith have been unsealed" (1973, p. 500).

Wilson (1965) asserts that music creates in the non-believer "a readiness of mind which will prepare him for a soul response to the message. . . . This is the greatest ministry music can render to one who has not yet responded to the message of salvation" (p. 19).

Dwight L. Moody understood the effective use of music in this respect. Although he could not sing a note on key, he used music in his mass campaigns because of its ability to condition a crowd (Ellsworth, 1936, p. 93). Before Moody even rose to speak, his audience had been moved emotionally by the singing of Sankey. Scores of testimonies abound of people who were saved during the preliminary song service. At the conclusion of his message, as an aid to the invitation, Moody called upon his colleague to sing a solo invitational hymn (Fitt, 1984, p. 109).

Music effectively presented, in any format—a solo, a choir number, or congregational singing, has the power to take one’s mind off the temporal and turn it toward God. Music is a tool to prepare human hearts. So “let all sorrowful music have a ring of health; in all exuberant music remember the Cross” (Davies & Grace, 1935, p. 42).

Barrows (1962) knew that people’s hearts must be prepared for the preaching of the Word. Men and women, their minds bombarded all day long with temporal problems, worries, frustrations, and many other things of the world, bring negative elements into an evangelistic service. Often they are physically tired and mentally worn out from an exhausting day at home, in the office, in school, or on the road. But if the Word of God is successfully to penetrate their minds and hearts, the perplexities of life must temporarily be removed. He prepared enthusiastic song service which helps divert the attention of weary souls away from the problems they face to focus their thoughts on the things of God. So Barrows wrote, “God has given the evangelistic song leader and the gospel singer the privilege of preparing the soil of the heart for the message of the Word of God” (p. 12).

If the “cares of the world” are not adequately removed, Jesus said the Word of God would be choked and no fruit produced (Matt 13:22). Barrows feels that one way to overcome the negative attitude that people bring into the service is to stimulate the audience to participate in hearty congregational singing. He says: “When people sing together, it lifts them up. It helps them to forget their troubles as the ‘things’ of life fade into the background. It gives them an awareness of the presence and power of God’s Spirit” (as cited in Stansbury, 1971, p. 86).

The Power of Congregational Music for Evangelism

Evangelistic music reached a new zenith in the early 1800s with the introduction of a new style of hymn called the “gospel song.” A unique characteristic of the gospel song was the inclusion of a chorus or refrain, which was repeated after each verse. Often the chorus took the form of an exhortation, warning, or invitation (Sallee, 1978, p. 44).

Sankey’s gospel songs functioned well in America and a few European countries during the late 1800s. In His autobiography, Ira Sankey (1906) relates numerous stories of people who attributed their salvation directly to the words of a gospel song (p. 268-277). Sizer (1978) comments: “Like the sermons, Sankey’s solos brought the Bible characters down to the level of daily life, transforming Bible and doctrine into testimony and invitation” (p. 132).

Winfred Douglas (1962) says, “Worship is the primary and eternal activity of redeemed mankind” (p. 4). Handson (2001) defines the music in worship: “The worship music should sing joy as well as lament, cross as well as glory, pleasure as well as pain,” a full story of a man (p. 67).

People are coming to the venue with their own stories: painful, exhausted, injured, crashed, downed, thirsty, hungry, and sorrowful for they couldn't find the peace in heart from the world. So "if not hope of worldly victory, then at least of heaven" [shall be found] (Handson, 2001, p. 155). Thus the congregational music generates the true wish inwardly: turns to Jesus who would provide for all needs in the struggle against the world.

Music is a language in its own right, a means of communication. Lovelace & Rice (1960), therefore, explain: "Using pitches, rhythms, harmonies, timbres, and form it is as capable today of running the gamut of emotions from exaltation through gaiety, joy, excitement, solemnity, and fear to extreme dejection and sorrow as it was in the days of the biblical singers—Miriam, David, and Zechariah" (p. 16).

Such hymns were applauded for their vivid portrayals. Just as were Moody's sermons, J. F. Wilson (1965) observed, "the solemn and magnificent songs, seem now to bring Jesus of Nazareth right down into the streets of our own city, or, again, to take us right up to the gates of heaven." Its entire aim was "to reach people who possessed little or no education with the personal message of salvation in such a way would be clearly understood by all" (p. 57). Campbell (2004) emphasized, "All [evangelical] musicians are to learn how to employ techniques that appear widespread across traditions and cultures" (p. 6).

To Prepare the Hearts of the Evangelists

Prior to and during a worship service, the mind of the preacher is cluttered with a thousand and one things. He, too, needs to have his heart prepared. Music is a means of ministering to the man of God. George Beverly Shea once commented about Billy

Graham's need in this area: "Billy looks forward to the solo before the message as a time for people to quiet down and for him to gather strength" (as cited in Levy, 1969, p. 33).

If the seekers after the gospel can be described as thirsty, then the preachers, the key persons for the thirsty souls, need to have their thirst quenched. Following through, then truly the preacher cannot give away the living water unless he is fully wet, even drenched. Barlow (1976) illustrates:

"Singing Sam" Raborn, who for a number of years was a soloist for Dr. R. A. Torrey, had a habit of singing only two verses of a given gospel song prior to the message. He wanted to allow Dr. Torrey as much time as possible to preach the sermon. On one occasion, after singing only two verses of "Somebody Cares," Torrey rose and asked him, "Isn't there another verse to that hymn?" Sam replied, "Yes, sir. But I did not want to take your time because I know the people want to hear you speak." The great evangelist thirstily said, "But my soul needs inspiring also, and that song thrills my soul, so come back and sing the other verse." (p. 140)

To Deliver the Word of God

Music can persuasively deliver the Word of God. Songs containing the "kerygma (gospel)" can bring people to Christ as effectively as a sermon. In many ways they may do a better job, since music touches the heart and emotions. For this reason, Stewart (1960), one of Scotland's great preachers, has said: Often times ... when a sermon fails to touch hearts, a gospel song will win them. I am a great believer in the power of song and music in the hands of holy men and women of God" (p. 95). Sankey (1906) quotes Dr. Pentecost as saying, "I have known a hymn to do God's work in a soul when every other instrumentality has failed" (p. vi).

Stansbury (1971) also quotes Donald Hustad, an accomplished musician and a professor of music, as saying, "the Spirit of God has used the ... 'gospel in song,' as surely as the word of preaching to win the lost" (p. 196).

Streett (2004) said: “Gipsy Smith not only preached powerfully, but ‘sang sinners into heaven’ as well. He combined a ministry of music with a ministry of evangelism” (p. 201). Ellis (1914) comments Billy Sunday’s testimony: “When you get to heaven you’ll find that not all have been preached there. They have been sung there” (p. 262).

To Aid Non-Believers to Surrender to Jesus Christ

Every verse of an invitation hymn will issue a call for sinners to make an immediate decision for Christ. Through the lyrics of the hymn the non-believer is repeatedly exhorted to come to Christ. Streett (2004) says that the key ingredient the pastor or evangelist will want to look for in a hymn is for an invitation that has drawing power (p. 201).

Many songs were written for the express purpose of being used as invitation hymns. Swaney (1977) gives a good example of Ralph Carmichael’s song, “The Savior Is Waiting.” While serving as minister of music at the Temple Baptist Church in downtown Los Angeles, California, Carmichael was asked by Dr. J. Lester Harnish, the senior pastor, to write an invitational hymn. Carmichael recalls the circumstances:

Doc called me in one day and asked for a new song which our ladies trio would sing each night before a series of protracted meetings. . . . He was the speaker, and he asked for a song that could be sung after each sermon. He wanted to just back away from the pulpit and have the trio step up to the microphone and sing. (pp. 8-11)

The Power of Invitational Music for Evangelism

Charles Wesley’s invitational music concluded brother John’s sermon and empowered the message delivered. Mr. Sankey’s singing was as direct in its appeal to the individual as Mr. Moody’s speaking. Yes, Moody preached and Sankey invited the people to the Cross of Calvary together with Moody through his music.

Beverly Shea remembered how he, as an eighteen-year-old young man, was convicted by the Spirit as a choir sang “Just as I Am.” He felt the effects of a soft choir number could be used by God to touch people’s heart through his personal conversion experience (as cited in Streett, 2004, p. 194).

Each musician had his own favorite invitation hymns: Rodeheaver’s hymn of invitation song was “Softly and Tenderly” and it was Billy Sunday’s favorite hymn too. Sankey’s favorites for invitation were “Only a Step to Jesus,” “Only Trust Him,” “Let the Savior In,” “Why Not Tonight?,” “Pass Me Not,” for which Sankey wrote the music. Sankey also made Charlotte Elliott’s gospel song “Just as I Am” popular as an invitational hymn. All invitational music was carefully chosen with sincere prayer (Streett, 2004, p. 196).

By far the most popular and widely used invitational hymn is Charlotte Elliot’s “Just as I Am.” The hymn became one of the trademarks of Billy Graham’s ministry. When the crusade choir begins to sing the familiar lyrics, the people in the audience know it is time to make their peace with God (Streett, 2004, 203).

Osbeck (1979) believed that inspirational music had a powerful conversion influence. He introduced the background story of the song “Just as I Am” as an illustration: The song was written in 1836. It was based on Dr. Caesar Malan’s exhortation to Miss Elliott 12 years earlier. The noted Swiss evangelist told the young lady, “You must come to Christ just as you are.” She never forgot those words that changed her life (p. 181).

Osbeck (1979) continued saying of the hymn, “Without question, this hymn has touched more hearts and influenced more people for Christ than any other song ever

written” (p. 181). Streett (2004) reports that over a thousand letters were discovered among her papers from individuals throughout the world stating the song had profoundly affected their lives after her death in 1871 (p. 203). Streett (2004) conveyed Ralph Carmichael’s (Dec. 3, 1981) feelings about the proper selection of invitational music through his personal letter:

I have found that in those kinds of quiet moments when the pastor or evangelist is offering the members of his congregation the opportunity to choose between life and death, the careful choice of a proper piece of music sung in a reverent manner can be used most effectively by the Holy Spirit.

Streett (2004) values the moment of invitation as an absolutely truthful and serious experience for the invitation music enhances the bride—the sinner who chooses Jesus Christ as his or her own eternal bridegroom—coming down the aisle to meet her bridegroom. He comments: “the wedding march makes the occasion more beautiful and memorable, it also serves as a signal to the bridegroom, attendants, and invited guests that the bride is coming forward to give her life to her new husband” (p. 205).

Sankey: The Role Model of Music Evangelist

Music evangelists are *singing preachers*. Their role for saving soul is so huge and significant. As an example, Sankey lived an exciting, purposeful life of untiring service for Christ. His exemplary lifelong ministry challenges the modern music evangelists to use music and life wholeheartedly for the Lord Jesus Christ.

The True Conversion Experience

When Sankey was 16, he was converted at a revival meeting at the King's Chapel United Methodist Church in Chicago, about three miles away from his home. As a young man, Ira Sankey was forced to make drastic decisions with eternal results. He was willing

to follow God's plan instead of his own, and his faith was rewarded with God's blessing (Ira Sankey 2012).

Davis (1905) shares the words of the inspiring conversion experience of Charles Alexander:

I could not describe the feeling that came over me as they sang the third verse of Watts' hymn "When I Survey the Wondrous Cross":

See, from His head, His hands, His feet,
Sorrow and love flow mingled down.
Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?

I got down and cried as I have never cried before nor since. The love of Christ did it. I stood when the invitation was given and went to the front. (p. 145)

Dailey (2001) also introduced Beverly Shea's conversion when Shea made a re-dedication to Christ at the age of 18:

There were times when I needed to rededicate my life to the Lord Jesus. When I was 18, my dad was pastoring a church in Ottawa, and I was feeling not too spiritual. The church was having a "special effort," as they called it, for a week. I remember that on Friday night Dad came down from the pulpit and tenderly placed his hand on my shoulder. He whispered, "I think tonight might be the night, son, when you come back to the Lord." Whatever Dad did or said, I listened to him and respected him. And, yes, that was the night! (BGEA 2012)

Bible in Ministry

White (1973) emphasized that the musician's genuine faith in the Lord and deep understanding of God's Word as the first condition to be the musical evangelist as she warned the church not to depend on worldly singers and theatrical display to awaken an interest. She questioned:

How can those who have no interest in the Word of God, who have never read His Word with a sincere desire to understand its truths, be expected to sing with the spirit and the understanding? How can their hearts be in harmony with the words of sacred song? How can the heavenly choir join in music that is only a form?" (p. 508)

Wayne Porter (2005) quotes Simons (1877) saying that Moody and Sankey

became more devoted to the Lord and His Word after the Chicago fire, and during the difficult time that followed:

These servants of the Lord thus drew the sweet out of bitterness, and became more devoted than ever to the preaching of Christ Jesus and him crucified. Each was more thoroughly imbued by the Spirit with a thirst for studying the Bible as its own and only interpreter (p. 10)

Porter (2005, p. 10) continues to support Sankey's realization of the fact that it is just as important for instruction through music to be biblical, as it is for the usual spoken instruction. And once a biblical doctrine or thought is put to music, it is even more likely to be remembered and repeated than when it is merely spoken. For this reason, he searched for songs which clearly taught the truths and doctrines of the Bible.

As Billy Graham's musician, Barrows' relationship with Christ and love of Scripture is so inspiring. Barrows believes the key to sustenance in this busy life is knowledge of the Scriptures.

The more we read the Bible, the more we want to know and understand it. I long to know more of the Word. To develop that hunger, I major on reading and studying the Bible, he said. "There's an illustration of a hand that shows how to grasp the Word of God—how to make it our greatest possession. Each finger is a concept: hearing the Bible, reading it, studying it, memorizing it and meditating on it. When we use all the fingers, we can grasp the Word of God. (*Still Going Strong: Cliff Barrows Turns 87*, 2012)

Prayer in Ministry

Stevenson (1953) illustrated Sankey's spiritual practice of praying prior to his singing and playing his small reed organ. Sankey prayed that God would bless his singing and use his music to bring salvation to many hungry and lost souls (p. 156).

Concerning choirs and their rehearsals, Ellsworth (1936) supported Sankey's prayer ministry affirming that he started and ended all his choir practice with prayer. Sankey believed the world was lost; he would never sing without spending time in prayer.

As he would sing "Throw Out the Life Line," he genuinely meant what was expressed by the words. This sincere prayer and burden for the lost was communicated in his voice, and it was this concern that enabled his singing to be so effective. Sankey's personal belief was that singing "should be prayed for as much as the preaching" (p. 160).

Christian Character in Ministry

Moody (1900) quoted a European Baptist pastor, Mr. Rees' testimony after he worked with Moody and Sankey: "Both these brethren are genuine to the backbone" (p. 165). And he added William Hoyt Coleman's comment on Moody and Sankey's character: "Both men impress you as honest and good, hearty and wholesome in body and mind, and thoroughly in earnest" (p. 278).

Concerning friendship, Stebbins (1924) stated that Sankey "was one of the most companionable of men and loyal of friends" (p. 212). Bradford (1927) identified Sankey as a life changer, and praised him for his thirty-three years of blameless life in public ministry, and individual relationship in purity especially with women: "It must be insisted, however, that Sankey, like Moody, was scrupulously careful in such relations, and in all the fierce hostility that prevailed in many quarters I do not find one word of scandal about the singer any more than about his greater friend" (p. 151).

Mr. Cliff Barrows, the music evangelist for Billy Graham, was also a man of Christian character. Dell Moore, Barrows' Executive Assistant says,

He's the most humble, broken, spirit-filled man that I've ever encountered, and probably that I hope to encounter. It's all of Jesus and none of him. How many people do we meet like that? That's the man that I work for. And I need a secretary. I'm so busy because of his schedule. He has not slowed down! (*Still Going Strong: Cliff Barrows Turns 87*, 2012)

And Billy Graham also adds,

From the moment I met Cliff Barrows, I knew he had a rare combination of strengths. . . . But all of that talent is not the secret of Cliff's effectiveness. It is his humility and his willingness to be a servant. . . . The love of Christ so monopolizes his heart that he never seeks his own advantage at the expense of others. . . . More than once I have gone out to a stadium or arena and found Cliff Barrows putting chairs in place, (*Still Going Strong: Cliff Barrows Turns 87* , 2012)

White (1973) pointed out the importance of the Christian character of music evangelists, saying,

True ministers know the value of the inward working of the Holy Spirit upon human hearts. They are content with simplicity in religious services. Instead of making much of popular singing, they give their principal attention to the study of the Word, and render praise to God from the heart. Above the outward adorning they regard the inward adorning, the ornament of a meek and quiet spirit. In their mouths is found no guile. (p. 502)

Human Relationships in Ministry

Hustad (1981) says that the relationship of Ira Sankey with D.L. Moody can be a wonderful example for Christian workers, especially for relationships between musicians and preachers. In their personalities, Hustad pointed, Moody and Sankey had some distinct differences. Sankey displayed smoothness and tactfulness, while Moody's manner was rough and blunt. Sankey tended to be cheerful and yielding, while Moody was rather abrupt and dictatorial. Though they were together constantly for nearly 30 years, to the staffs' knowledge, no serious quarrel ever came between them. They learned early to meet their problems with prayer (p. 20).

Financial Stewardship in Ministry

Ellinwood (1970) points that no one could ever charge Sankey with seeking money for himself. Sankey's world-famous gospel hymns achieved a sale of over fifty million copies and yielded royalties aggregating \$1,350,000, not a penny of which would he keep for himself but insisted on having it all go toward various Christian causes and

institutions. Sankey died a poor man; he didn't try to accumulate great wealth, although he could easily have done so. Even with the money Sankey had, he was generous. For years, he paid Fanny Crosby's rent, as well as sending money each month to provide for her other needs. Sankey is a wonderful example to us of seeking God's will first, giving sacrificially, and experiencing God's faithful provision (p. 232).

A Soul Winning Passion for the Ministry

When Moody first went to England, he left Sankey in charge at the tabernacle. During this time the church and Sunday school had conversions every week. Moody was pleased upon his return to see that the work had gone ahead far more than he had expected.

Ludwig (1947) states:

As Ira Sankey began singing and visiting in the Chicago area, his burden for souls continued to grow. He strove to do everything he possibly could to reach these people with the gospel, and he became more skillful as a fisher of men. Sankey believed that people were lost and that it was his responsibility to win as many to Christ as possible. He once wrote to his brother, "I hope you are catching fish; we are catching men. (p. 185)

Another good example of passionate soul winner as a musician was Charles M. Alexander. Barlow (1976) describes the conversion of Robert Harkness, a self-righteous music genius who was saved under the patient, persistent efforts of Alexander (p. 9). According to Barlow, Alexander was not only a successful soul winner but "he had the unusual ability to enlist others in the work of soul winning." Dr. T. B. Davis, one of Alexander's biographers, testified that he was literally "pushed" into soul winning by Alexander (as cited in Barlow, 1976, p. 11).

Music Ministries for Public Evangelism in the Seventh-day Adventist Church

Paul expressed the biblical standard in his letter to the Colossians: “Whatever you do, do your work heartily, as for the Lord rather than for men” (Col 3:23).

Christian musicians, and those involved in Christian music ministry, must even go beyond just a commitment to musical excellence. They must devote themselves to the work of prayer. Here are the preachers and musicians of the Seventh-day Adventist Church who dedicated their lives to the work of soul winning.

H.M.S. Richards (1894 – 1985)

Dr. Harold Marshall Sylvester Richards first conceived the idea of broadcasting the Christian gospel over the airwaves in 1920 and finally began a regular radio program on October 19, 1929 on KNX (AM) in Los Angeles.

Refusing fame for himself, Richards sought only to make Christ known to the millions around the world. His dedicated ministry was recognized by fellow broadcasters, who presented him the Honor Citation of the National Religious Broadcasters organization in both 1967 and 1970. Andrews University conferred an honorary doctorate on him in 1960.

A tireless reader and scholar, Dr. Richards is remembered as a diligent student of the Bible, and was rarely found without one in his pocket. He constantly searched for useful information in many fields of knowledge. In his own unique way, he used what he found in his always fresh and vibrant messages to reach the hearts of men and women. Because of his spirit-filled preaching, he was much in demand as a speaker at camp meetings and other large gatherings throughout the world. His audiences always left with a deep feeling that they had sensed the presence of Jesus. He became a role model of

Christ-centered preaching to ministers around the world. He had the ability to inspire ministers, and he received numerous invitations to talk to groups of ministers (*H. M. S. Richards, 2008*).

Various musicians performed on the V.O.P. broadcast. Female vocalist Del Delker was a regular on the program since 1947 and is regarded as one of the leading female singers of religious music. The male quartet King's Heralds also performed weekly on the program from 1936 until 1982. Wayne Hooper served as musical director until his retirement in 1980 (*Wayne Hooper, 2012*).

Del Delker

Del Delker is an American contralto sacred music female vocalist who has sung with the Voice of Prophecy radio ministry since 1947. Delker has recorded over forty albums for Chapel Records since the early 1950s. Among the songs she is best known for are *The Love of God*, *Ten Thousand Angels*, and *The Night Watch*. In addition to her scores of recordings in English, she has also recorded several gospel albums in Spanish and Portuguese, as well as religious music for children.

Delker has toured the world with Voice of Prophecy revivals and performed in many nations, often singing Christian hymns in the native languages. She is a good friend of composer Hugh Martin, who at one point worked as her piano accompanist and later penned a new version of his Christmas classic *Have Yourself a Merry Little Christmas* entitled *Have Yourself a Blessed Little Christmas*" which Delker recorded in 1999. In 2002, she released her autobiography *Del Delker: Her Story* co-written by Ken Wade and published by Pacific Press (*Del Delker, 2012*).

The King's Heralds (1927 – present)

The King's Heralds is a male gospel music quartet that began in 1927 and has recorded over 100 albums encompassing 30 languages. The quartet is primarily known for its a cappella singing and close harmony.

The King's Heralds began in 1927, initiated by four college students (three of whom were brothers) in Keene, Texas. They began singing gospel music under the name *Lone Star Four*. They soon appeared with Pastor R. L. Benton on his radio program on KFPL from Waco, Texas.

In 1936, they were invited by H.M.S. Richards to join the Voice of Prophecy in California, and were renamed the King's Heralds after a radio naming contest. This association continued until 1982, when they became a self-supporting ministry. The King's Heralds are known as the oldest continuous gospel quartet in America; they have been singing for over 80 years.

Throughout the years they have performed in over 50 countries and continue to tour extensively. They were the first gospel music group from the West to tour The People's Republic of China since 1949, singing for the "First Invitational Symposium on the Christian Church in China" sponsored by the US/China Education Foundation.

Long associated with the Seventh-day Adventist Voice of Prophecy radio broadcast, the King's Heralds are now promoted as trans-denominational and are regular guests on Praise the Lord on TBN and It Is Written (Karr, 2008, pp. 22-23).

E. E. Cleveland (1921 – 2009)

Adventist News Network introduced Edward Earl Cleveland as “an author of 15 books, civil rights advocate, and evangelist of the Seventh-day Adventist Church who

preached his first sermon at the age of 9 and became the Sabbath School secretary at the age of 13 at his local church in Chattanooga, Tennessee” (*Adventist Evangelist and Civil Rights Advocate E. E. Cleveland Dies*, 2009).

E. E. Cleveland was a very successful evangelist holding over 60 campaigns in 6 continents and training over 1,000 pastors. He was a Seventh-day Adventist Church pioneer of the concept of evangelism in large cities and held national campaigns before satellite technology become common. In what has been called one of the most successful evangelistic campaigns in Adventist history Cleveland was the first Seventh-day Adventist to baptize more than 1,000 people in a single campaign, held in 1966 in port of Spain, Trinidad. Cleveland baptized approximately 16,000 persons, including George Juko, the Crown Prince of Uganda. Many churches have been founded as a result of his campaigns (*E. E. Cleveland*, 2009).

The Rev. Dr. Martin Luther King, Jr., Rev. Ralph Abernathy, and Rosa Parks are said to have attended his funeral in Montgomery, Alabama.

Marshall Kelly (1930 - present)

Thomas Marshall Kelly, a bass-baritone singer and composer, has enjoyed a career as an internationally known soloist, ordained minister, and award-winning religion teacher in the Seventh-day Adventist Church.

In 1971, he assisted E. E. Cleveland, legendary preacher and evangelist, with the music in a nearly two-month long evangelistic crusade in Australia. Hundreds were converted by their efforts through the power of Cleveland's persuasive speaking and Kelly's deeply-felt singing. E. E. Cleveland observed at that time, "The rich velvet voice of T. Marshall Kelly was an indispensable blessing to the success of the campaign. He

was accorded the supreme tribute of being rated as a 'second Paul Robeson'" (*Thomas Marshall Kelly*, 2012).

In 1972, the following year, both men worked together again in another two-month successful crusade in Detroit. In 1976 when the Australians planned a huge youth rally, they invited Kelly to return to speak and sing because they had been so taken with his voice during his earlier visit to that continent. While there, he gave a concert in the recently completed Sydney Opera House (*Thomas Marshall Kelly*, 2012).

Mark Finley (1945 – present)

Mark A. Finley is the former speaker and director of *It Is Written*, 1991–2004. He traveled around the world as a televangelist and spoke on the weekly television show. He was the first Seventh-day Adventist pastor to do a satellite evangelistic series. He also served as one vice-president out of nine for the Seventh-day Adventist Church, and has written over 71 published books.

Evangelism is where Finley made his mark on the world, presenting more than 150 evangelistic meeting series around the globe in about 80 countries with resulting baptisms numbering in the thousands (*Mark Finley*, 2012).

As Mark Finley travels the world for evangelistic meetings, the church entities organize music ministry teams for meetings.

Max Mace (1937 – present)

Max Mace, a singer and conductor, a pioneering self-supporting gospel music ensemble, founded the *Heritage Singers* in 1971 with his wife Lucy and their two children, Val and Greg. Now the longest running group of its type, it has flourished for more than four decades (Shultz, 2009).

The Heritage Singers' newsletter, September 2010, reports: "Over last four decades, [they] have traveled to over 65 countries, performed over 7,000 concerts, produced 200 television programs, and recorded over 100 albums."

Max Mace (2010) documented that, for the last four decades, more than 250 people (including Chris Willis) have performed as members of the *Heritage Singers*; however, the Mace family has remained at its core (p. 151).

According to the researcher's personal interview with Max Mace in 2010 at Georgia Dome as they celebrated the 40th anniversary concert with world-wide Seventh-day Adventist Church members, Max Mace said, "There are more than five hundred international singing groups followed the ministry of the *Heritage Singers*."

Conclusion

In exploring the history of Christian evangelists it has been seen that sacred Christian music has saved millions of people through its power. Music has played a soul-winning function together with the preaching ministry. As God has controlled and guided His followers, from the time of Israel's exodus from Egypt until now, it is evident that the Holy Spirit has worked and continues to work in the hearts of the people through His powerful music, proclaiming the Good News.

The prominent gospel teammates during the Great Awakening, from 18th to 20th centuries, both preacher and musician had a dream that carried their music beyond their immediate territories and possible limitations. They opened the era of "Mega City Evangelism," "Mega Size City Choir," "Mega Scale Evangelistic Meetings," and "Professional Life-long Ministry of Preaching and Music"—and they have achieved much by the power of God.

The musicians in this study have demonstrated a zeal for saving the lost through the medium of music. Their Christ-centered life style leaves an example that all gospel workers in the twenty-first century could follow. The support they received from the evangelists with whom they worked has also set a pattern to be emulated.

CHAPTER IV

THE GOLDEN ANGELS MINISTRY STRATEGIES

Introduction

The previous chapters have provided both a theological base and a historical background demonstrating the importance of music ministry in evangelism. This chapter delineates the process of including a music ministry group as a permanent part of evangelistic outreach. The example is the project plan for the music group entitled the Golden Angels, a group currently serving the Northern Asia-Pacific Division.

Background

The Northern Asia-Pacific Division (NSD) is the largest division among the 13 world divisions in terms of population, as well as the largest in the ratio of non-Christian to Christian population. Approximately 1.6 billion people, almost one fourth of the world population, reside in this vast territory. Christians are a minority group, only 3 % of the NSD, whereas the other 97 % are composed of a number of other religious entities such as Buddhists, Shintoists, Muslims, Shamans, and Atheists. The NSD is the most difficult region for evangelism.

The NSD has launched two wings in its evangelism: HHMM (His Hands Mission Movement) for domestic evangelism and PMM for overseas evangelism. The HHMM adopts the biblical strategy that Jesus has given: going two-by-two. But the PMM sends a pastoral family overseas for a term of six years, one year for the local language study,

followed by five years of actual church planting ministry. The reason for sending Korean pastoral families to the countries in the NSD was a lack of qualified pastors in those countries.

As of February in 2012, 75 pastoral families have been sent to 15 countries since 2003. Forty-five of these families are currently working in their mission fields, 25 families have already returned back to their homeland after six years of service, and some families have extended their terms.

Development of NSD Strategies for the Golden Angels

The Division accepted the proposal to provide a music ministry for evangelism in 2004. The Golden Angels group was selected. The first step was to develop a mission statement, budget, plan for recruiting, and the setting of membership standards. The Mission Statement on the Northern Asia-Pacific Division (NSD) website, www.nsdadventist.org (2012), describes the ministry of the Golden Angels:

The Golden Angels is the mission-driven singing group of the Northern Asia-Pacific Division for its mission activities. Since 2004, every single year, eight young people who are musically talented have volunteered to serve the Lord for a year. Golden Angels assists PMM evangelistic meetings over 20 weeks yearly within NSD territories which include Mongolia, China, Macau, Hong Kong, Taiwan, Japan, and South Korea. Golden Angels also visits and delivers the gospel of Jesus through world top quality music to students in schools, patients in hospitals, seniors in nursing homes, children in orphanages, prisoners in jails, and even soldiers in the army. Golden Angels inspires church members through church visitation, encourages students in our church schools, and ignites the mission spirit to the hearts of young people through camp meetings and other youth activities.

The mission of the Golden Angels, as articulated in the NSD's mission statement, is to proclaim to all people in its territories the everlasting gospel in the context of the Three Angels' messages of Revelation 14:6-12 through top-quality gospel music. The Great Commission of Jesus Christ compels the members of the Golden Angels to lead

others to accept Jesus as their personal Savior, to unite with His church, and nurture other members in preparation for His soon return. That's at the heart of the *Golden Angels'* mission and is accomplished through praising (song), visiting, and sharing ministries.

The Budgeting Plan

The NSD treasury department reports the yearly budget of the Golden Angels from its beginning until 2011 as follows:

2004	KRW 114,312,083 (USD 100,000)
2005	KRW 120,245,633 (USD 100,000)
2006	KRW 117,707,660 (USD 100,000)
2007	KRW 112,647,126 (USD 100,000)
2008	KRW 132,937,806 (USD 120,000)
2009	KRW 146,487,330 (USD 130,000)
2010	KRW 120,895,319 (USD 110,000)
2011	KRW 122,822,432 (USD 110,000)

The NSD has supported the ministry of the Golden Angels according to the needs of each year's itineraries and operating plans with accurate budget items such as:

Missionary Stipend: KRW 56,000 (= KRW 600,000 X 12 Months)

Travel Budget: KRW 28,000,000 (= 5 Trips X 8 people X KRW 700,000)

Apartment General Fee: KRW 3,600,000

Uniform: KRW 4,800,000 (= 8 people X KRW 600,000 per Year)

Spiritual Retreat: KRW 4,000,000 (= 4 times X KRW 100,000)

Audition: KRW 1,000,000

Materials: KRW 3,600,000 (= 12 months X KRW 300,000)

Equipment Repair: KRW 1,000,000

Dedication: KRW 2,000,000 (Including the Uniform for the next group)

Visa and Alien Card: KRW 2,000,000

Medical Insurance: KRW 2,400,000 (= 8 people X KRW 300,000)

Travel Insurance: KRW 2,400,000 (= 8 people X KRW 300,000)

Music Video: KRW 5,000,000 (including CD recording at studio)

The Total Budget: KRW 112,400,000 (around USD 100,000)

The Official Process of Recruitment

The NSD's spiritual driving force is "Mission First." In 2002, the NSD Executive Committee launched a church-planting project, the Pioneer Missionary Movement (PMM), for un-churched territories of the NSD. After the thorough study of the actual needs from the PMM mission fields, the Golden Angels music ministry was established as the main supporting organization for the PMM evangelistic meetings in 2003. Since then, these two mission projects went on together.

To determine the success of the project, the NSD Executive Committee requested (a) the mission statement of the Golden Angels, (b) the yearly budget, the membership, (c) the promotion plan through unions, (d) the audition plan, (e) the itinerary plan for a year, (f) details regarding the leadership, and (g) other related facts.

The NSD Departmental Committee has worked with the general agenda of the Golden Angels by reviewing itineraries for PMM evangelism, itineraries for the Youth Ministries Department, NSD related events' participation—NSD Mission Day, NSD Spiritual Emphasis Week, NSD Mid-year Meeting, NSD Annual Council Meeting, PMM

Dedication Ceremony—and financial items. The NSD Finance Committee approves the yearly budget for the ministry of the Golden Angels.

The Membership Setting

Except for the first group of seven members in 2004, the Golden Angels is composed of eight singers each year: four male members and four female members. The reason for eight members in two genders is to provide for a variety of music presentations such as solo, duet, trio, male quartet, female quartet, mixed quartet, and choir performances. Presenting the music in different settings can refresh the atmosphere and renews each song in the minds of the listeners.

The NSD also emphasizes the nationality difference among the members of the Golden Angels. Since the NSD has four main language backgrounds: Mongolian, Chinese, Japanese, and Korean, those languages are included as the members are chosen. Members with diverse language backgrounds bring about several positive outcomes: (a) free and clear communication with the people in mission fields, (b) creating an international concept of world mission by the membership, (c) learning cross-culture manners and overseas mission spirit, and (d) making the Golden Angels effective as an international singing group to Asian mission fields. The following is a list of the members from each language background:

Chinese Language Background (5)

GA2 Sau Ha Lau (Suzanne from Hong Kong)

GA5 Tsz Yan Hillnice Kiu (Hillnice from Hong Kong)

GA7 Wun Wong (Eunice from Hong Kong)

GA8 Chien-Wei Ma (Randy from Taiwan)

GA9 Shuk Mei Lau (Pam from Hong Kong)

Japanese Language Background (2)

GA3 Eriko Suzuki

GA5 Shigenari Ohata

Mongolian Language Background (4)

GA4 Bayarsaikhan Enkhjargar (Jagaanaa)

GA5 Ulziimaa Galsanjamts

GA8 Uugandelbee Ulzii (Delbee)

GA9 Ariuntuya Davaasuren (Ariuna)

English Language Background (5)

GA2 Helen Macawili

GA3 Helen Macawili

GA4 Lura Delle Labris

GA5 Lura Delle Labris (Jan. 1, 2006 – June 30, 2006)

GA7 Mark Quijano

GA8 Jemima Bangalisan Evangelio

GA9 Jehaziel Rosaroso Alburo

Korean Language Background (45)

GA1 JooIk Park, MinSoo Chang, HeeSung Lee, JinYoung Kim,

SooYoung Lee, SooKyung Baek, Moojigae Park

GA2 SiOn Cho, SungHee Kim, SeHyun Lee, DaeYeon Cho,

JaeChul Shin, JaeRim Kim

GA3 KunChoon Park, SungJoon Kim, HyungGil Kim, EuiKwon Jung,

HyeYoung Nam, YouJin Kim

GA4 SeHoon O, JoonHan Do, DongYoun Sung, HyunDuk Kang,

EunHee Hong, EunChong Lee

GA5 SeulKi Youn, Sung Seo Jung, JeMin Lee, JiHye Kim,

EunHee Hong

GA6 JooIk Park, MinSoo Chang, HeeSung Lee, SungHoon Kim,

SungHee Kim, EunHee Hong, EunChong Lee

GA7 EuiJin Park, SungMin Chung, ShinKoo Joo, DaSom Kim

SunJung Kim, SeJung Park

GA8 JinWoo Kim, DaeYoon Hwang, YoungKwang Choi,

DaHye Kang, JiEun Choi

GA9 SeulKi Yoon, TaeKyun Bong, DongWon Kang, JungYoun Lee,

JinShil Kim

Out of 54 former members of the Golden Angels, 10 people served the Golden Angels for more than two years (18.5%) and this fact shows how much they loved the ministry. Rededicating two or three years for the Lord in the same missionary ministry beyond their study plans, getting stable jobs for living, the compulsory requirement of two-year military service especially for Korean men, is not easy for the youth. Yet the love for the mission of God brought four Korean men and six women back to the GA ministry again. These members are: JooIk Park (2004 & 2009), MinSoo Chang (2004 & 2009), HeeSung Lee (2004 & 2009), Helen Makawili (2005 & 2006), SungHee Kim (2005 & 2009), Lura Del Labris (2007 & 2008), EunChong Lee (2007 & 2009), EunHee

Hong (2007, 2008 & 2009), Tsz Yan Hillnice Kiu (2008 & 2009), SeulKi Yoon (2008 & 2012).

The sixth group of GA was a very unique and special team, for all the members were from previous GA teams except the bass member, Mr. SungHoon Kim.

Application for Membership

The application for the Golden Angels requires the applicants to submit a personal commitment letter, parent's consent letter, pastor's recommendation letter, recommendation letter of union youth department director, certificate of the school enrolment or diploma, and NSD GA application form.

All applicants from outside Korea submit a video clip of two songs showing the whole body and personal commitment message along with all paper documents to the union youth department.

The Audition

The audition is very important in selecting the best candidates for a one-year ministry. The promotional period of the Golden Angels (GA) audition is announced right after the NSD DECOM approval taken for the following year GA plan. Recruitment usually takes place from April 15 to July 31. Usually, the audition is dated between August 15 and August 31. In order to judge the candidates fairly and professionally, NSD invites music professors from Sahmyook University in Korea for vocal proficiency, the NSD PMM director for mission-spirit proficiency, and NSD GA director to judge the candidates' general understanding of music and GA ministry. The audition includes several tests. The following is a list:

1. English test: vocabulary / reading / comprehension / translation

2. Vocal test: two songs from personal favorites
3. Improvisational music note-reading test
4. Verbal testimony for one-year commitment for GA ministry
5. Voice range test

The Golden Angels Membership Pledge

The Golden Angels members are to submit “The Golden Angels Member Pledge” with their signature stating willingness to agree to a re-commitment after they joined the ministry of GA. The purposes of signing the pledges are (a) to testify their commitment, (b) to re-ignite the mission spirit, to protect the unity of the group, (c) to focus on the ministry, and (d) to build up a personal relationship with God during the mission period. The Golden Angels Pledge includes the following: (a) general information of GA ministry, (b) daily duty during the training period, (c) rules for dormitory life, (d) rules for the association with opposite gender, (e) off day regulations, vacation regulations, equipment responsibility, personal duty for the group, church attendance, tithe and offering guidelines, (f) rules for purchasing items, stipend and budget understanding, (g) internet usage, (h) spiritual formation principles, (i) dress, (j) hairstyle, (k) worship attitude, (l) behavior in mission fields, (m) emergency communication chart, (n) travel regulations, (o) web-site operation, (p) driving rules for GA van, (q) copyright, (r) GA song book, and (s) rules for invitation acceptance, leadership, and responsibility.

The Spiritual Retreat

The most important thing for the missionary is the spiritual lifestyle in the mission fields. The nature of music ministry has an overwhelming “ever-present danger” for the members. The members are focused on drawing enthusiastic applause from the people

during the ministry; so learning to have a humble heart and Christ-like attitude should be the main topic of the spiritual retreat.

There are spiritual and mental ups and downs in GA members' one-year timeline, and the Spiritual Retreat is the main source of healing and solution for those personal issues and problems. The Spiritual Retreat of the Golden Angels is scheduled for every quarter, four times a year.

The first retreat is in the middle of January, right after all members join the ministry and are moved into the dormitories. The first spiritual retreat focuses on the unity of the members and the recommitment for the year as singing missionaries of the Lord. During this time, each member will sign "The Golden Angels Pledge" and submit the form to the director as they re-commit themselves for a year. And the members take personal responsibility for the success of the ministry for a year. The responsibilities include the following: team leader, secretary, treasurer, worship coordinator, audio engineer, photographer or videographer, Golden Angels' web-site manager, and music assistant for the director.

The second spiritual retreat comes in April, after the members return from the first mission trip. This is the time for self-examination for the first mission trip and to set up the new mission strategies for the second mission trip. The director of the Golden Angels needs to cheer up the members for they have done great missionary work of saving souls. The personal testimonies from the mission fields must be shared with cheerful applause and encouragement. Enough prayer time must be provided for their self-examination of the previous mission trip.

The third retreat is scheduled in July or in August. It is the time for refreshing and recharging. Since over half of the year has passed, the members now realize the ministry is so important to save the lost. The members recognize that they are always in the foremost battlefield, fighting against the enemy to save the peoples' lives.

The last spiritual retreat is in November, right before the last mission trip. The mission of the Golden Angels is almost done, but the fight is not fully over yet. So the last retreat focuses on the gratitude unto God and the personal recommitment till the end of the ministry. The main focus of the meeting is a renewed spirituality. The members focus on learning (a) how to meditate on the Word of God on a daily basis, (b) how to communicate with the Lord through prayerful life for a year, (c) how to witness for the Lord through Christ-like character reflection, and (d) how to share the love and care among the members and interests in the mission fields.

The Golden Angels ministry requires emotional openness that will affect the relationship among the members for personal emotion issues can create obstacles for the sense of community. The international members, coming from outside of Korea, representing a language minority—only one person from each language background—can be easily isolated from the major group, most often made up of Koreans if they do not communicate properly. The director needs to educate the members in how to communicate with each other and become one body. The spiritual retreat is a time for free speech among the members. More talking and interaction among the members across gender and language differences can make the ministry much easier and the members happier.

The venue for this meeting should be a quiet and beautiful place. The program should be planned by the members, and the experienced director should guide the focus of the meeting for each quarter. The director can invite a guest speaker for the meeting or prepare inspiring messages for the members. The members are to do everything together: cooking, washing the dishes, cleaning, planning, praying, practicing, communicating, laughing, crying, encouraging, supporting, sacrificing, helping, understanding, and inspiring.

The spiritual retreat meetings need to be recorded on paper and in video with good pictures that will show later how much the group grew as one body of Christ.

The Mission Trip – Itinerary

The music ministry of the Golden Angels for PMM has increased from six weeks in 2004, 13 weeks in 2005, 18 weeks in 2006, and then to more than 20 weeks per year. Currently, the group is involved with the PMM evangelism for 20 to 23 weeks of service; this means that literally around six months are fully dedicated to the PMM evangelistic efforts.

There is a special principle of GA mission trips to PMM regarding time and money efficiency: making four to five segments of the mission trip. This saves airfare for eight GA members who plan five to six weeks of straight evangelistic meetings together in one country. For PMM evangelistic meetings, the GA usually travels to Taiwan two times, Japan two times, and Mongolia one time each year. After the PMM evangelism plan is set, the GA serves the youth activities of the NSD, such as Week of Prayer meetings, youth camp meetings, Pathfinder Camporees, and other mission-oriented

programs. The following is a sample itinerary approved by the NSD DECOM in 2010 for the GA7.

SDH 10-016—ITINERARY: GOLDEN ANGELS

VOTED TO APPROVE THE FOLLOWING ITINERARY OF THE GOLDEN

ANGELS:

Jan. 28-31	Korea	GA Spiritual Retreat I
Feb. 1-6	Korea	NSD Spiritual Emphasis Week
Mar. 7-13	Hong Kong	PMM Hong Kong Adventist College Gospel Week
Mar. 14-20	Macao	PMM Evangelism (Macao)
Mar. 21-27	Taiwan	PMM Evangelism (Nantou)
Mar. 28-Apr. 3	Taiwan	PMM Evangelism (Phingzhen)
Apr. 4-10	Taiwan	PMM Evangelism (BanQuiao)
Apr. 15-18	Korea	GA Spiritual Retreat II
Apr. 21	Pusan, Korea	NSD Mission Day
Apr. 22	Gyungju, Korea	NSD Picnic
Apr. 23-May 1	Pusan, Korea	Pusan Central Church Evangelism
May. 2	Seoul, Korea	Love Africa Charity Concert (Sahmyook University)
May 10-12	Ilsan, Korea	NSD Mid-Year Committee
May 10-15	Ilsan, Korea	Ilsan English Church Evangelism
May 16-22	Japan	PMM Evangelism (Kushiro)

May 23-29	Japan	PMM Evangelism (Maebashi)
May 30-Jun. 5	Japan	PMM Evangelism (Yamagata)
Jun. 6-13	Japan	PMM Evangelism (Tokyo Chinese Church)
June. 22-Jul. 3	Atlanta, USA	GC Session
Jul. 4-11	Chicago, USA	Concerts at churches in Chicago (Hanmaeum, Andrews Univ.)
Jul. 12-20	LA, USA	Concerts at churches in LA (White Memorial, LA Central)
Jul. 31	Ilsan, Korea	Concert at Ilsan English Church
Aug. 11-15	Mongolia	MMF Summer Camp
Aug. 16-19	Mongolia	GA7 Music Video Shooting
Aug. 19-29	Mongolia	PMM Joint Youth Evangelism (Ulaanbaatar)
Sep. 9-12	Korea	GA Spiritual Retreat III
Sep. 19-25	Taiwan	PMM Evangelism (Miaoli)
Sep.t 26-Oct. 2	Taiwan	PMM Evangelism (Doliu)
Oct. 3-9	Taiwan	PMM Evangelism (Caotun)
Oct. 10-16	Taiwan	PMM Evangelism (Taidong)
Oct. 17-24	Taiwan	PMM Evangelism (Dali)
Oct. 26-Nov. 1	Ilsan, Korea	NSD Annual Council Meeting
Nov. 11-14	Korea	GA Spiritual Retreat IV

Nov. 21-27	Seoul, Korea	PMM Evangelism (Kangnam Japanese Church)
Dec. 5-11	Japan	PMM Evangelism (Biwako)
Dec. 12-18	Japan	PMM Evangelism (Naze)
Dec. 19-26	Japan	PMM Evangelism (Saga)

In 2012, the NSD will, for the first time, send the GA9 to three cities in China—Cangnan City, Pyongyang City, and Wuxi City (youth camp), to support the PMM evangelism. During past years, the NSD tried to send the Golden Angels to China, but the offer was refused because of political issues. Additionally, the GA will go to Russia for the Euro-Asia Division Pathfinder Camporee, in August 15 – 30, 2012.

The Song Selection

The principle followed in the selection of Golden Angels music is that of winning souls through the sacred music of Jesus. “The Sacred Music” does not mean that it should be quiet, highly classical, and holy always, but empathically understandable and audio-visually sensible to the heart of non-Christians.

The countries in the NSD are lands barren of gospel truth. China and North Korea still remain as two representative communist countries in the world. Japan is highly advanced but less than one percent of the people believe in God. Only three percent of the people in the NSD are Christians

In order to reach these outsiders with the gospel of Jesus, the GA has three main principles for their song selection: (a) songs for street concerts where pedestrians will stop and listen to the music and be invited to the evangelistic meeting, (b) songs for those

who attend the evangelistic meetings, and (c) songs to appeal to the hearts of listeners.

Each area also has its specialties for choosing songs: street concert music must be happy songs, powerful, and rhythmic. These songs are attractive to secular people. The songs for mini concerts, prior to the sermon and fitting within 30 minutes, should be Christ-centered, have a happy mood, and be classical and holy with a church atmosphere.

The appeal songs must be inspiring, simple but deep in message, testimonial in nature, and hope-giving to promote a final decision.

The music spirit of the Golden Angels is to sing “sacred music to inspire the soul.” This means the GA does not try to follow the fashion of worldly music but elegant, top-quality, and touching music for those who might otherwise be lost to the kingdom of God.

The goal of the Golden Angels’ music is “to sing the sacred music with the best quality.” The Golden Angels are not the members of a religious hobby club that spends one or two hours in a week for spiritual enrichment. Instead, the members are trained, professional gospel singers with a mission for saving the lost through music and a dedicated life style. Therefore, they must be world-class singers for the Lord, singing in English and other languages through which they can communicate their vision with the world population.

The focus of the Golden Angels’ music is Jesus Christ. He is the center of the messages: (a) His love for mankind, (b) His forgiveness, (c) His saving grace, and (d) His second coming. The name of Jesus shall be presented in the music of the GA. Therefore, the songs should be powerful, well-harmonized, and elegantly presented.

The Golden Angels sing the song of mission that is to save the lost. Therefore, the songs should be chosen with careful study. The group must check the message, melody flow, harmony, beat, and atmosphere in order to make the music culturally acceptable to the Asian mind, relevant, powerful, and Godly. It should not be too liberal, too fancy, too conservative, or too boring, but instead free, easy to understand, attractive, and inspiring.

“For the Lord” and “To the World” are phrases representing the spirit of the GA. The Golden Angels is the only full-time singing group owned by the NSD—one out of 13 divisions of the General Conference of the Seventh-day Adventist Church. As the NSD represents the world headquarters of the Church and supports the ministry with a great amount of money, the Golden Angels should sustain the world-class, top-quality music for saving the lost with a professional spirit.

The Mission Fields

The mission fields are the actual battlefields between good and evil, between God and Satan, and the spiritual fight against Satan is real and desperate. So the missionaries of GA must be controlled and well guided by PMM missionaries who know the fields’ situation well. So the members should learn from the PMM missionaries and respect their opinions.

The GA ministry in the mission fields includes many different activities, sometimes in quite uncomfortable situations. The singers stay in small houses together: four male members stay in one room and four female members in another. The residences often lack bathrooms and there is very little privacy for five to six weeks. The daily timetable of the GA in mission fields looks like the following:

- 05:30 ~ 06:30 Get up & Wash
- 06:30 ~ 07:00 Personal Devotion
- 07:00 ~ 08:30 Breakfast & Washing the Dishes
- 08:30 ~ 09:00 Morning Devotion
- 09:00 ~ 12:00 Morning Activities:
Door-to-door visitation / Flyer Distribution / School
visitation / Home visitation and concert
- 12:00 ~ 14:00 Lunch & Rest
- 14:00 ~ 17:00 Afternoon Activities
School visitation / Street Concert / Korean Language
School Program / Korean Food Cooking Class
Korean Costume Wearing & Picture Taking
- 17:00 ~ 18:30 Supper & Evangelistic Meeting Preparation
- 18:30 ~ 19:00 Prayer Meeting for Evangelistic Meeting and Mini
Concert Preparation
- 19:00 ~ 19:30 Mini Concert
- 19:30 ~ 21:00 Evangelistic Meeting (Song Service & Special Number)
- 21:00 ~ 22:00 Tea Time with Visitors & the Bible Study Interests
- 22:00 ~ 22:30 Evaluation Meeting & Prayer Meeting
- 22:30 ~ 23:00 Washing
- 23:00 ~ 05:30 Going to Bed

The Golden Angels hold concerts mostly for PMM evangelistic meetings. They hold, on average, 350 one-hour concerts per year. The smallest audience for a GA concert was only two persons, just one couple as they visit houses, and the largest audience was over 40,000 people at the World Pathfinder Camporee at Oshkosh, Wisconsin, USA in 2009.

The GA Publication for Mission

The reason for the publication of CDs and DVDs featuring the Golden Angels is to spread the gospel through music. The CDs and DVDs can maintain the relationship between the interests and the church, and especially with the members of the Golden Angels. The people in the mission fields easily fall in love with the music, and they want to listen to the music even after the members depart from them. The NSD has launched new evangelistic DVD fliers as a part of the mass evangelistic materials featuring the music of the Golden Angels music video since 2007. Golden Angels have recorded more than 120 songs at several studios for its CD and DVD publication purpose. The NSD published a new DVD and CD set, “Sinner Saved by Grace” in 2008, and “Ye Shall Be My Witnesses” for 2009 will be soon published. The NSD Adventist Self-supporting Institutions organization planned a joint mission tour for the Heritage Singers and the Golden Angels in Seoul, Korea and in Tokyo, Japan and in Hong Kong during 2010.

1. Golden Angels 1 in 2004
The Content: Live Concert with GA2
The Venue: SahmYook University Auditorium, Korea
The Date: Dec. 19, 2004
GA1 CD: The Mission
GA1 DVD: Champion of Love
2. Golden Angels 2 in 2005
The Content: Live Concert with GA1, GA3, and GA Supporters Choir
The Venue: SahmYook University Auditorium, Korea
The Date: Nov. 5, 2005
GA2 CD: I Surrender All
GA2 DVD: Throne of God
3. Golden Angels 3 in 2005
The Content: Live Concert for GA3 Dedication with GA1, GA2, and
GASupporters’ Choir

The Venue: SahmYook University Auditorium, Korea

The Date: Nov. 5, 2005

GA3 CD: It Is Well

GA3 DVD: Sinner Saved by Grace

4. Golden Angels 4 in 2007

The Content: Live Mega Concert with GA1, GA2, GA3, 1260 Union Choir, and 5,348 Mega Concert Choir.

The Venue: Likas Soccer Stadium, Kota Kinabalu, Malaysia

The Date: July 15, 2007

GA4 CD: Jerusalem

GA4 DVD: 1000 Voices Mega Concert for Peace

5. Golden Angles 5 in 2008

The Content: Music Video

The Venue: Batangas Beach, UP Art Center, Paksanjan Fall Lake, Hidden Valley, Philippines

The Date: Oct. 12 - 19, 2008

GA5 CD: When We All Get to Heaven

GA5 DVD: When We All Get to Heaven

6. Golden Angels 6 in 2009

The Content: Music Video

The Venue: Jeju Island, Morning Calm Resort, Sahmyook University, Korea

The Date: Apr. 12-19 & Aug. 24 - Sep. 6, 2009

GA5 CD: God & God Alone

GA6 DVD: God & God Alone

7. Golden Angels 7 in 2010

The Content: Music Video

The Venue: The Lake Park, The Peace Park, Mt. NaeJang, Korea

The Date: Oct. 25 – Nov. 4, 2010

GA7 CD: When I Survey the Wondrous Cross

GA7 DVD: When I Survey the Wondrous Cross

8. Golden Angels 8 in 2011

The Content: Music Video

The Venue: Gorkhi-Terelj National Park, Mongolia

The Date: July 24 - 31, 2011

GA8 CD: Harmony of Testimony

GA8 DVD: Harmony of Testimony (Not yet published)

The Golden Angels also compile their music every year. More than 200 songs are selectively filed for solo, duet, trio, male quartet, female quartet, mixed quartet, instrumental, and choir music.

The sound tracks that have been used for the last nine years are kept in CD format, and the CDs and DVDs of other Christian singing groups are also kept in GA resource room.

The Mega Concert for Mega City Evangelism

Following the examples of massive city choirs for mega city evangelism as Rodeheaver conducted two thousand members of massive city choir for Billy Sunday's evangelistic meetings and as Cliff Barrows assembled the crusade choirs of up to five thousand or more people for Billy Grahams crusade, the Mega Concert at Likas Soccer Stadium in Kota Kinabalu, Malaysia in 2007 was the great challenge for Golden Angels to evangelize 500,000 citizens of Kota Kinabalu.

This concert was jointly organized by the Adventist Development Foundation (ADF) and Adventist-Laymen's Services & Industries (ASI), Sabah Chapter. This concert was directed and conducted by Pr. Joshua Shin (Dong Hee) of the NSD. The ASI, Sabah Chapter, decided to take up this concert as part of its projects in its EXCO Meeting held on May 7, 2006. This meeting decided to co-organize with ADF, a registered body with the Malaysian Government with tax-exempt status.

Dr. Saiman Sandah, an ASI EXCO member and chairman of the ADF, was appointed as the Chairman of the Organizing Committee. He presented the idea to me, the researcher, at the 2006 ASI Union-wide convention, Penang, Malaysia on May 19, 2006, where I was one of the main speakers.

The meeting was also attended by a group of ASI Sabah EXCO members: Patrick Choo, Haijon Gunggut, Tan Kok, Noria Palalun, and Panchido Gangkai. A special committee (the Main Organizing Committee, or MOC) was formed on July 8, 2006, to look into the viability and to lay down the groundwork. The title of the concert “1000 Voices Mega Concert for Peace” was adopted at the meeting.

According to Dr. Saiman Sandah, there has been no Christian presentation of such a large scale in an open space in Sabah, even in all of Malaysia’s history. He said the MOC members confronted great challenges several times, just like a Red Sea experience to the Israelites, but their child-like faith in the Lord led them to overcome the problems. This new challenge of mega city evangelism has been recorded for each process as follows:

2005. Aug. SSD & NSD Bi-Division ASI Convention in Hangjo, China

David Tan, SSD ASI president, and ASI leaders of SSD met Pastor Joshua

Shin and listened to Golden Angels music during the meetings.

2006. May SSUM ASI of SSD invited Pastor DongHee Shin (Joshua) as the main

speaker of the meeting, and there ASI leaders of SSUM presented the

“1000 Voices Mega Concert for Peace,” a music concert project for

Mega City Evangelism, to Pastor Joshua Shin.

a. Mission: As a Mega City Evangelism Project through musical concert for Islamic people in Kota Kinabalu, Sabah, Malaysia

- b. Method: Organize a 1000 membership Mega Choir for the project
- c. Main Singers: Golden Angels of NSD
- d. Guest Singers: Ambassadors Choir from AUP, Philippines
& Joanna Henry
- e. Music Director & Program Developer: Pastor Joshua Shin
- f. Date: July 15, 2007
- g. Venue: Likas Soccer Stadium, Kota Kinabalu, Malaysia
- h. Occupancy: 27,624 seats
- h. Expense: USD 150,000

2006. July 8 The MOC (Mega Concert Organizing Committee) was organized with 33 people.

2006. Dec. Application for Government Permit was submitted to JKM in December 2006. Application was referred to the State Islamic Religious Affairs Dept. and State Mufti. Approval from the State Government was obtained on May 8, 2007.

2007. Feb. Pastor Joshua Shin visited Kota Kinabalu to scout the venue and contract with audio system, video system, stage construction, light system, and meet with MOC members for a detailed plan for ticket sales and choir practice. All 27,624 tickets were sold out within two months.

2007. June Pastor Joshua Shin visited Kota Kinabalu again with Mr. Yong Hyun Noh—a Korean audio engineer, for a pre-recording session.

2007. July 10 Pr. Joshua Shin with his family and 21 Golden Angels members arrived in Kota Kinabalu

2007. July Approval from the Police Department was obtained a few days before the concert.

2007. July 15 Official Opening by Deputy Chief Minister of Sabah, Datuk Seri Panglima Joseph Pairin Datuk Kitingan and he proclaimed they had broken the Guinness record under *The Largest Choir Category* from 5,277 to 5,348 singers. The main singers were 21 Golden Angels singers, 30 Ambassadors Choir, Jo-Anna Sue Henley Rampas, Pastor Joshua Shin and his two children—in total 5,402 people sang together. (During the concert, it was said that more than 5,500 people joined the concert and the Guinness Book record was officially broken.)

The MOC Treasurer, Elder Panchido (2007) expressed his personal insight about the Mega Concert in published DVD of the Mega Concert, saying:

Ten years of city outreach in traditional ways was done in just one night of the concert. The concert was an “eye-opening” event for all people, including our church members. Satan tried to block it from the very beginning with the delay in receiving the permit from the government and discouraging committee members, but God showed us “nothing is impossible to Him.” If this can be held in Malaysia, a predominantly Muslim country, what more could be possible in other countries such as South Korea, Singapore, or the Philippines. So friends, I will encourage you to take up the challenge.

Panchido (2007) added the finance report that the total expense for the Mega Concert was around 150,000 US dollars, which includes airfare for the Golden Angels, Pastor Shin’s family, the Ambassadors Choir, lodging, meals, an audio system, a video system, a light system, stage construction, pre-recording, CD production, DVD production, and other small expenses. But the income through ticket sale for 27,624 seats, donations, free-will offerings from the choir members and Likas Central Church members reached 200,000 US dollars. The net profit, 50,000 US dollars, was donated to

the Sabah State Government, service that provides free operations for children with heart disease.

Unfortunately, the original Kota Kinabalu City Evangelism Project was canceled. However, more than 17,000 individuals witnessed what God performed that particular evening through the Mega Concert. Some of the many testimonies from attendees, church leaders, and administrators are recorded in Appendix C.

Conclusion

The ministry of the Golden Angels was born into the world with a specific goal, that of drawing attention to the cross of Calvary through world-top quality Christian music. The ministry should be full-time to allow the members to spend weeks and months training and directing mission activities in mission fields. The well-known mission statement, *One Year for the Lord*, has been well accepted by the Adventist Youth in Asia, NSD, and SSD.

The full-time ministry of the Golden Angels was made possible when the NSD leaders understood and accepted the new concept of full-time music ministry—sustaining a yearly full-time ministry by dedicated volunteers, music missionaries, with minimum financial support from the Northern Asia-Pacific Division.

The belief of the Adventist Youth—potentially ready volunteers for saving the world with burning hearts—is that they are ready to serve the church of God if it provides the potential of an attractive and possible system. The ministry of the Golden Angels currently attracts many musically talented young people in Asia.

Launching a full-time music ministry in the unions of the NSD is passively easy when the leaders of church organizations try to find positive solutions. For example, the

universities can offer lodging and meal for the members, union conference can be responsible for the stipend of the members, ASI and inviting organizations can be responsible for the travel budget.

The power of a full-time music ministry cannot be compared with one-time program participants, especially for evangelistic meetings in un-churched and un-entered areas. GA brings the people from the streets and fills evangelistic meeting places.

GA creates a heavenly atmosphere in the meeting place of both church and non-church buildings. GA offers heart-moving experiences to non-church members. GA comforts the broken hearted. GA heals the hurt. GA inspires non-church members to want to study the Bible. GA helps truth-seekers decide to be baptized. GA enhances evangelistic meetings as a whole. GA prepares the heart of the preacher of the series of evangelistic meetings, spiritually and emotionally. GA gives encouragement and confidence in the church when the members witness that their church has a high quality music group. GA advertises the Seventh-day Adventist Church to non-Christian societies. GA contributes to the widening and strengthening of other music ministries in the Seventh-day Adventist Church, both inside and outside of the NSD.

This chapter provided the details of what GA ministry has done for last 9 years—a developed mission statement, administrative procedures, budgeting plans, recruitment, auditions, membership setting, mission trip itineraries, spiritual retreat plans, and etc.. It is hoped that this project document will further inspire each country in the NSD to consider having a fulltime singing group in the near future.

CHAPTER V

CONCLUSIONS, RESULTS, AND RECOMMENDATIONS

Sacred music is an essential element of a godly Christian life, and it is critical to the evangelistic effort to present the gospel. The correlation between church growth and church music may not have been documented, but the purpose of this project document was to explore the work of the Golden Angels music ministry as a possible model for optimizing the use of music groups for evangelism. The Northern Asia-Pacific Division (NSD) pioneered this idea when they hired the Golden Angels, a full-time music ministry team. The Pioneer Mission Movement (PMM), a church planting project of the NSD, employs missionaries and these PMM missionaries have been requesting changes to optimize the use of the Golden Angels to meet the needs of the PMM mission fields.

Music in the Scripture was deeply linked with the outpouring of the Holy Spirit and the person with the Spirit of the Lord did the mission work. The commandment from the Lord Jesus Christ was to spread the gospel to the whole world, and the mission of God's church is to fulfill His dream. Music should take a great role in God's mission in the twenty-first century. People who have been engaged with soul winning activities are all emphasizing the importance of music in mission fields. Through this research on the ministry of the Golden Angels, the PMM missionaries also request music that is mission-

field focused in order to provide a more effective approach to winning souls in mission fields.

Conclusions

The church leadership should have a deeper and broader understanding of music ministry for world mission as the world approaches the final ending of earthly history. The full-time music ministry can be a powerful tool for the world mission, especially for mega city evangelism. And surely it can ignite the self-sacrificing devotional spirit among the church members, especially among the youth. Young people are ready and willing to dedicate their precious time, talents, and money for God's last mission. There should be bold resolutions coming from the Church leadership for launching this revolutionary step toward the inclusion of a professional evangelism system through a powerful music evangelistic network.

There are many other factors working together for the salvation of one person. Yet, the influence of good music surely affects the decision-making process of a person. A survey (see Appendix A) revealed that 24 out of 59 baptized members, between 2003 and 2008, from the PMM mission fields, published their testimonies (see Appendix B) as to how they became Adventists and each expressed that their first encounter with the ministry of Golden Angels was the opening of their desire for eternal life. The NSD secretariat shows the average annual baptisms and the baptisms per pastor by unions (see Table 2), and it includes the PMM pastors in calculation. Since the Golden Angels have not been a part of the program provided by the Pioneer Missionary Movement in mainland China, the China Union Mission (CHUM) report gives data from two

conferences: Taiwan Conference (TWC) and Hong Kong Macao Conference (HKMC) where the PMM missionaries are working (see Table 1).

Table 1

Average Annual Baptisms

	CHUM	China	HKM	
			C	TWC
1. The average annual baptism per pastor (including POF)	63.5	144.8	4.7	3.7
2. The average annual baptism (including POF)	12977.5	12587.7	139.2	222.4

Table 2

Annual Average Baptisms per Pastor

	CHUM	KUC	JUC	MMF
1. The average annual baptism per pastor (including POF)	63.5	7.7	2.8	16.5
2. The average annual baptism (including POF)	12977.5	6506.8	312.7	139.7

Table 3 shows the baptismal record of PMM missionaries and the positive effectiveness on pastoral ministry among the PMM missionaries who utilized the Golden Angels as the main tool for their evangelism.

Twelve leaders of church, division and union leadership, and three PMM missionaries positively valued the ministry of Golden Angels as the key function for the success of PMM in NSD territories (see Appendix B).

Table 3

Baptisms and GA Influence

PMM Mission Field In NSD	Number of PMM Missionary in Field	Union Average Baptism per Pastor	PMM Average Baptism per Pastor	PMM Missionary with GA 4-5 Times
TWC	12	3.7	5.01	5.8
HKMC	2	4.7	3.66	6.3
JUC	18	2.8	1.72	3.4
MMF	4	16.5	19.7	22.3

Pastor GeunSik Lim in Saga, Japan and Pastor JaeSong Chun in TaiTong, Taiwan (2012), testified to the following pastoral care benefits that they received by utilizing the Golden Angels for their evangelistic meetings every year during their five-year of PMM mission term:

1. The record of newly baptized church members and the interests are well documented and the evidence indicates that the new members are retained due to their spiritual relationship with GA members.
2. The newly baptized church members and the interests have great anticipation to meet the members of the Golden Angels again the following year, and this hope helps them to hold the faith in the Lord strong.
3. The pastors were able to learn how to make the best use of the Golden Angels for evangelistic meetings year by year.
4. The relationships built up between PMM missionaries and the GA members are close and have provided a greater understanding and appreciation for the ministry of each entity.

5. The churches in the areas holding evangelistic efforts could advertise the PMM evangelistic meetings much easier and effectively, because the people in the mission field have seen and known the ministry of the Golden Angels.

6. The schools, hospitals, nursing homes, city offices have been easily accessible because of the relationship that has been built up during the years in which the GA have been involved.

7. The GA's CDs and DVDs contributed to sustain a positive relationship between the churches, the newly baptized members, and the interests.

8. As some GA members extended their ministry, they were welcomed and remembered by church members and the interests as well, and the good memory of them gave tremendous positive effects on attendance and responses to the meetings.

9. There were some comments and evidence that churches nearby cooperated in doing evangelistic meetings because of the Golden Angels.

10. The GA members positively influenced the retention of baptismal candidates who made the decision for baptism, even after a year or more because of the interaction and positive relationship.

The successor of the PMM mission fields, continue to invite the GA for their evangelistic meetings and appear to be getting the same benefit from the GA as listed in the ten points. Interestingly enough, both of the pastors involved recorded a high baptism report, 15 baptisms in five years—averaging 3.0 in JUC, and 42 baptisms in five years and averaging 8.4 in TWC—partly due to the utilizing of the Golden Angels for their evangelistic meetings.

Recommendations

For a better evaluation of the effectiveness of the Golden Angels ministry for PMM, an ongoing assessment needs to be implemented as a means of tracking the added value formal music provides. The testimonies of PMM pastors, PMM evangelistic meeting participants, guests, and baptized members can be compiled and quantified, especially as it relates to music and its effectiveness in bringing individuals to a decision to accept Christ. All union conferences throughout the Division compile regular reports of activities, including baptisms, these figures and facts can also become a part of the assessment process for further study.

In addition to testimonies, a survey was administered. The survey and the results are appended. It is recommended that this survey or a similar one be used to further assess the benefits of providing full-time music ministries.

The PMM missionaries understood the need for the GA ministry for the PMM evangelism. They recognize the need for financial support to keep the GA in the fields annually. The following three ideas were discussed among the NSD leadership:

1. Organize an additional Golden Angels in the NSD and support each and every PMM mission field at least once a year.
2. Subsidize other singing groups in the NSD with NSD PMM funds.
3. Organize union-owned full-time singing groups with the same principles as explained in this project document regarding the Golden Angels in the NSD. This would better enable the particular group to sing in the language(s) of the target population.

The 17 PMM missionaries out of 23 respondents, or 74% of the respondents, expressed that they really needed a trained music group in order to hold successful

evangelistic meetings, such as that currently provided by the Golden Angels music ministry. They recommended the idea of organizing a full-time singing group for each union as the favored solution for PMM evangelism support. The second choice of the PMM missionaries was to support the other singing groups in the NSD as they participate in the PMM evangelistic meetings with NSD financial subsidy.

Another recommendation that came from the PMM respondents was that the youth needed to be well-supervised as they traveled throughout the Division; a close relationship with the interests of the youth on the part of the adults, without favoritism, was a felt need. Also suggested was the memorization of necessary expressions in the field language for better attraction, an early bedtime for a better physical condition, punctuality according to the timetable, no personal misbehavior, personal zeal for saving souls, a humble attitude in front of church members, a strong spiritual unity among the members, preparation of personal testimony, more prayer before going onto the stage, and an attentive attitude during the sermon time.

The suggestions to the director of the GA are:

(a) to choose more field language music for better attraction, (b) to prepare some popular music for non-Christians (for example, national folk songs), (c) to train the members for stronger mission spirit, (d) to provide personal behavior training for the members in mission fields, (e) to show a truthful expression of music from the heart, (f) to display a cooperating attitude toward the PMM missionaries, (g) to change the music from concert style to evangelistic-meeting style, (h) to make sound track more classical, (g) to prepare easy songs to sing together, and (h) to communicate more often with the PMM missionaries.

The PMM respondents also requested and suggested the following to the NSD leadership:

1. Publish GA CDs and DVDs within a working year of the GA.
2. Don't make the GA schedule too tight.
3. Study the best season for PMM evangelism in each country.
4. Provide music seminars for all unions.
5. Hold a Music Ministry Team Convention for all singing groups to ignite the mission spirit.
6. Encourage unions and conferences to organize full-time singing groups as exemplified by the GA in the NSD.
7. Set the PMM evangelism schedule after consultation with PMM Missionaries.
8. Provide the GA CDs and DVDs as they travel.
9. Select more members from each language background.

Summary

The most frequently suggested issues were (a) to prepare more songs in field-languages, (b) to train the members for a humble and cooperative attitude in the mission field, and (c) to select better timing for each country. The GA and the NSD should find the possible solutions to meet the needs of the mission fields.

Regarding the issue of preparing more songs in field languages, GA has prepared 10 songs in each mission field language from the beginning year of the GA ministry (2004). The original plan was to sing two songs per day including some appealing songs for better understanding. The members of GA are to memorize all songs with correct

pronunciation. The director should emphasize the importance of communication through the lyrics of songs in mission fields, so the member will not forget to prepare enough songs in field language.

The PMM missionaries expressed the difficulty of choosing the right timing for their own church evangelism. But until now, the church could not take the initiative but just followed the NSD PMM schedule. Regarding the best timing for the PMM evangelism in each country, Taiwan, Hong Kong, and Mongolia prefer the winter season in the months of January and February. But these two months are the training period of the new group of GA; a quality of music for the new group cannot be expected yet. So the possible solution for the winter season may be utilizing the old members of GA. Since the mission term will be over at the end of the December, the group may continue their ministry till the end of February if all eight members are available. But if not all the members are available to continue the ministry for the following two months, the lacking membership can be found from the GA former members. Some former members of GA still want to join in mission outreach for a short service, and the winter could be the best time; the winter vacation in Korea is the longest vacation for the students.

One more possible way is to utilize other singing groups in Korea during the winter and summer vacation for PMM Evangelistic Meetings. The NSD needs to request that the group serve at least for two weeks and give 50% of the airfare to the eight members. If they serve more than three weeks, the NSD must seek full airfare subsidy for up to eight people. Another condition for the group might be (a) to prepare ten field language songs, (b) to provide the full translation of all songs in the field language, and

(c) to take a four-hour seminar about PMM evangelism presented by an NSD PMM coordinator prior to the departure.

The success of PMM evangelism rests on the reflective life of the members of GA in the various mission fields. It is not easy to be like Jesus, yet the power of the Holy Spirit can change the person who really depends on His power. The members of GA are to link with the Holy Spirit every single day. They are in a spiritual battlefield. From the beginning till the end, the power of the Holy Spirit shall be poured upon the members through their personal relationship with God.

APPENDIX A
DEMOGRAPHICS
SURVEY/SURVEY RESULTS

The Respondents Information

No	Name	PMM Batch	Mission Field	Mission Years	GA Service
1	Park, Jong Soo	2003	Japan	5	3 times
2	Lee, Jin Hwan	2003	Japan	6	2 times
3	Lim, Geun Sik	2003	Japan	6	6 times
4	Lee, Won Ho	2004	Japan	6	4 times
5	Lee, Chang Sub	2004	Japan	5	1 time
5	Chung, Dae Sung	2004	Taiwan	4 y 6m	3 times
7	Kim, Yong Hoon	2004	Japan	6	1 time
8	Na, In Soo	2004	Taiwan	6	2 times
9	Chun, Jae Song	2005	Taiwan	6	6 times
10	Lim, Jong Gap	2005	Taiwan	6	3 times
11	Gil, Chul Jong	2005	Japan	6	2 times
12	Park, No Young	2005	Mongolia	6	1 time
13	Byun, Sung Joon	2005	China	5	None
14	Kim, Bum Ki	2006	Japan	4y 6m	2 times
15	Lee, Jae Hyung	2007	Taiwan	5	4 times
16	Wee, Soo Min	2007	Japan	4 y 6 m	3 times
17	Seo, Jae Young	2007	Taiwan	5	2 times
18	Cho, Jang Ryul	2009	Taiwan	3	2 times
19	Kim, Soon Ki	2009	Japan	3	1 time
20	Ham, Young Sik	2011	Uganda	1	None
21	Lee, Sang Jin	2011	China	1	None
22	Kim, Suk Woo	2011	Taiwan	1	1 time
23	Lee, Eun Sub	2012	Philippines	0	None

The PMM Survey

**OPTIMIZING A FULL-TIME MUSIC MINISTRY TEAM,
THE GOLDEN ANGELS, FOR A CHURCH PLANTING PROJECT,
THE PIONEER MISSION MOVEMENT
IN THE NORTHERN ASIA-PACIFIC DIVISION**

This research is will evaluate the ministry of the Golden Angels, the full-time music ministry team of NSD for the church planting project, the PMM project in NSD. The PMM missionaries' can contribute the evaluation as you share the experience of Golden Angels in your mission fields. Please express freely whatever your mission fields need from the ministry of the Golden Angels. You may skip the question(s) if you are not comfortable to answer or simply you do not have any experience on that. Your honest and sincere reply can optimize the ministry of Golden Angels for all other PMM evangelistic meetings for saving souls. Thank you for your cooperation!

Information of the Respondent

1. Name: _____ / PMM ____ Batch (20____)
2. Mission Field: _____ Union Conference /
Country : _____ City : _____
3. Mission Term: _____ 20__ - _____ 20__ (____ years ____ months)

Information about the Service of GA for Mission Field

1. Please write the number of your application for GA music ministry service for your church and the actual service number you have gotten from NSD.
 => Number of Application for GA ministry _____ times
 => Actual Number of GA Service for Evangelistic Meetings _____ times
 => The Service Year of GA _____, _____, _____, _____, _____.

2. Did you want the GA music service for evangelism every year?
 Yes____ / No_____

Question 1

Down below ideas have been discussed by NSD leadership as the possible solutions for the shortage of GA ministry for PMM evangelistic meetings. Please choose and give number 1, 2, 3 according to your preference.

1. To organize one more Golden Angels, a full-time singing group, to support the PMM more effectively. ()

2. To utilize many singing groups in unions by providing finance for them to support PMM. ()

3. Let each union organize a full-time music ministry team, as same as the Golden Angels of NSD, and let union owned teams learn and get all necessary materials and support from the Golden Angels so that the mission fields of PMM will be well supported by NSD and unions. ()

Question 2

What are the good reasons for you to invite the Golden Angels for PMM evangelistic meetings? Please give the numbers from 1 to 5 according to your preference.

1. The music of Golden Angels can attract the people to come to evangelistic meeting place with the positive expectation to the Christianity. The GA members' daily activities such as distribution of the fliers, door-to-door visitation, street concert, and other various activities are so much helpful to the success of the evangelistic meeting. ()

2. The annual coming of the Golden Angels to our mission field is the key method to manage the seekers and interests for they established a good relationship with the previous GA members. The GA ministry is the best team to represent our church to the society. ()

3. The image of GA as an international group with many Korean members gives positive attraction to the people in Asia because of the powerful "Korean-wave" influence and it uplifts the better use of cross-cultural mission. ()

4. The music and the sweet relationship of the GA members with church members and my family comfort our lonely missionary life and refresh our commitment to the Lord's work. ()

5. The ministry of GA is perfectly fit for our church vision, "A Young Church with Young Christian." The eight young GA missionaries can attract the youth of the city and bring them to our church. ()

Question 3

What kind of programs have you prepared for the success of evangelistic meeting? And how did you make the best use of the GA members for the programs?

Question 4

Do you believe the Golden Angels ministry is ultimately essential for the success of PMM? If your answer is "No", why do you think so? Yes _____ / No _____

Question 5

Were you satisfied with the use of GA ministry for your evangelistic meeting?

If your answer is “No,” why do you say so? Yes _____ / No _____

Question 6

- a. As a PMM missionary, what do you want to say to the members of GA for the success of evangelistic meetings in your mission field?
- b. What is your personal suggestion(s) to the director of NSD GA regarding the GA ministry in your mission field?
- c. What is your wish and suggestion(s) to NSD for GA operation?

Question 7

Do you have any good suggestions to GA music?

- a. Regarding the selection of the song (genre)
- b. Regarding the language of the song
- c. Regarding the expression of the song
- d. Regarding the CD and DVD publication timing

Question 8

Do you agree and support the idea of organizing a full-time music ministry team for each union in NSD with the same principle and practice of NSD for PMM evangelism and other mission-oriented activities in union? Yes _____ / No _____

PMM Survey Results

Question 1

Down below ideas have been discussed by NSD leadership as the possible solutions for the shortage of GA ministry for PMM evangelistic meetings. Please choose and give number 1, 2, 3 according to your preference.

1. To organize one more Golden Angels, a full-time singing group, to support the PMM more effectively. ()
=> 1 (1), 2 (3), 3 (19)

=> 19 out of 23 respondents chose this idea as the last option. It indicates that this idea is not a good solution.

2. To utilize many singing groups in unions by providing finance for them to support PMM. ()
=> 1 (6), 2 (13), 3 (4)

=> 13 out of 23 respondents chose this idea as the second option. It shows that this idea will be the second choice out of these three ideas.

3. Let each union organize a full-time music ministry team, as same as the Golden Angels of NSD, and let union owned teams learn and get all necessary materials and support from the Golden Angels so that the mission fields of PMM will be well supported by NSD and unions. ()
=> 1 (17), 2 (5), 3 (1)

=> 17 out of 23 respondents, 74 percent, chose this idea as the best solution. It supports the idea of organizing a full-time music ministry team in each union.

Question 2

What are the good reasons for you to invite the Golden Angels for PMM evangelistic meetings? Please give the numbers from 1 to 5 according to your preference.

1. The music of Golden Angels can attract the people to come to evangelistic meeting place with the positive expectation to the Christianity. The GA members' daily activities such as distribution of the fliers, door-to-door visitation, street concert, and other various activities are so much helpful to the success of the evangelistic meeting. ()

=> **1 (12)**, 2 (4), 3 (2), 4 (4), 5 (1)

=> The PMM missionaries give the most value on the ministry of GA as the promoters of the evangelistic meeting and the real helpers for sharing the gospel with the neighbors.

2. The annual coming of the Golden Angels to our mission field is the key method to manage the seekers and interests for they established a good relationship with the previous GA members. The GA ministry is the best team to represent our church to the society. ()

=> 1 (5), 2 (7), **3 (7)**, 4 (4), 5 (0)

=> The PMM missionaries admitted the power of GA members' personal care for the interests.

3. The image of GA as an international group with many Korean members gives positive attraction to the people in Asia because of the powerful "Korean-wave" influence and it uplifts the better use of cross-cultural mission. ()

=> 1 (4), **2 (9)**, 3 (4), 4 (5), 5 (1)

=> It shows that the PMM missionaries relatively feel the power of "Korean wave" influence at their mission fields. Though the Golden Angels are not all Koreans, yet the majority image from GA could appeal to the people in mission fields as a symbol of "Christian Korean wave."

4. The music and the sweet relationship of the GA members with church members and my family comfort our lonely missionary life and refresh our commitment to the Lord's work. ()

=> 1 (0), 2 (2), 3 (4), 4 (1), **5 (16)**

=> The PMM missionaries, their family members, and their church members love the music of GA and the relationship with GA members. But it is not the main reason for applying GA service for the field.

5. The ministry of GA is perfectly fit for our church vision, "A Young Church with Young Christian." The eight young GA missionaries can attract the youth of the city and bring them to our church. ()

=> 1 (1), 2 (3), **3 (10)**, 4 (6), 5 (3)

=> The "peer-to-peer evangelism strategy" is very important for the youth ministry. Since the members of GA are all young, they can easily approach the youth with their attraction: a powerful music and the international image.

Question 3

What kind of programs have you prepared for the success of evangelistic meeting? And how did you make the best use of the GA members for the programs?

=> The popular programs for PMM evangelistic meetings are: Korean Language School, Korean Food Cooking Class, Korean Costume Wearing Experience and Picture Taking Event, Massage Class, and NEWSTART Health Seminar.

Question 4

Do you believe the Golden Angels ministry is ultimately essential for the success of PMM? If your answer is “No”, why do you think so? Yes 15 / No 8

=> 15 out of 23 respondents, 65.2 percent, checked, Yes.

Question 5

Were you satisfied with the use of GA ministry for your evangelistic meeting?

If your answer is “No,” why do you say so? Yes 18 / No 3 / No Answer 2

=> 18 out of 23 respondents, 78.3 percent, have been satisfied with the use of GA ministry for their evangelistic meetings.

Question 8

Do you agree and support the idea of organizing a full-time music ministry team for each union in NSD with the same principle and practice of NSD for PMM evangelism and other mission-oriented activities in union? Yes 17 / No 0

=> Nobody said “No” on this particular question, and 17 respondents either said “Yes” or out number 1 onto the survey question number 1, the third item, organizing union-owned full-time music ministry team.

APPENDIX B

TESTIMONIALS

Testimonies about the Mega Concert

Testimony #1. The first testimony was included in an email to Pastor Joshua Shin, from Lesaya Lopog (2007).

Dear Pastor Shin,

I am glad to have this opportunity to send this email. I am one of the choir directors from the Tuaran district, 43 of my choir members took part in the 1,260 Union Choir group while another 42 joined the 4,200 Mega Choir group. I just want to share the feelings of many church members and the experiences they had at Likas Stadium during our Mega Concert. Some have called it the night, 'When God Stop The Rain'. There were many people in KK city that didn't go to the stadium fearing the rain as it was heavy rain in KK itself, and they were thinking that it would soaking wet at the stadium. Some regretted not going not so much as to witness the show, but because they missed the 'non-show' of the rain; typhoon Man-yi hit the Philippines that Friday and the tail-ends of the gust brought rains and floods in many parts of Sabah, including KK but God indeed covered the Likas Stadium that night by His mighty hands from this heavy rain.

Below are some of the testimonies on the Mega Concert published in *Adventist* Jilid 7, Terbitan 2(2007), and Kwartal Ke-4. The *Adventist* is the official newsletter of the Seventh-day Adventist Mission of Sabah.

Testimony # 2. Two RELA members who were on duty to take control the crowd that night commented, "We have never experienced such rain before. There was heavy rain outside of the stadium but no rain inside the stadium. It was as though someone put up an umbrella for the stadium" (2007).

Testimony # 3. People living nearby the stadium heard great songs from the stadium under heavy rain. With great curiosity, they went to the stadium with umbrellas.

They were all amazed at the scenery of people, sitting and watching the main stadium without rain (2007).

Testimony # 4. A woman from Tenghilan who had not been attending church for a long time saw a huge bird perching on the stage. When she looked intensely at the bird, she saw Jesus' face (2007).

Testimony # 5. I've watched so many black-dressed people from the South wings and the North wings, like angry mobs, tried to sabotage the main stage. But they have all failed and defeated by strong white-dressed people those who have guarded and surrounded the main stage throughout the whole program (2007).

Testimony # 6. There were only three doves that were released that night, one by Datuk Seri Panglima Joseph Pairin Kitingan, one by Pastor Francis Lajanim and one by Dr. Saiman Sandah. However, more than 10 doves were seen flying around (2007).

Testimony # 7. While the concert was going on, I saw a ladder in the sky and the ladder was shining brightly and I saw it twice (2007).

Testimony # 8. I saw a huge ladder touched the main stage from the sky. And so many angels were flying up and down the ladder (2007).

Testimony # 9. My Muslim friend and her husband went to downtown Kota Kinabalu. As they passed by the stadium, they saw many angels were flying over the stadium. She asked me, "How did you guys put those many angels over the stadium?" Of course, we believed they really saw God's real angels that night! (2007).

Testimony # 10 from Lily Caban.

Just as the concert program started, a few raindrops started to fall on our faces. I was secretly worried, and as I listened to the worried voices around me, I remember trying to act calm as if the rain were not going to fall. Glory to God! He kept the rain from falling. We had a beautiful evening in the stadium. The next day, I called few people that I had invited to come to the concert. Two of them told me that they did not go to the concert because it was raining hard from their area—Penampang—and all the way to Kota Kinabalu. Apparently, we had heavy rain all around the stadium but none fell inside the stadium. (Caban, 2007)

Testimony # 11 from Dora Miau.

I had not attended church for more than 30 years until 2007 when the Mega Concert was organized. My niece suggested me to join the Mega Concert.

I did but only after hearing that non-Adventists were also welcomed to join. Since then I attend church regularly. My sister left the church about the same time as I did and she had no

intention of coming back. I challenged Jesus, “Would you do performing a miracle for my sister?” After I joined the church, some weeks later my sister joined me. The Mega Concert really saved two of us from the darkness of sin. (Miau, 2007)

Testimony # 12 from Glenn Junit.

The Mega Concert had brought me closer to the Lord. Before the Mega Concert, I used to attend football training on Friday evenings and I love to sing secular songs. But after I participated in the Mega Concert, I gave up secular songs and I no longer play football on Sabbath evenings. Since then I love to sing only religious songs. I thank the Lord for this turn around. (Junit, year)

Testimony # 13 from Se Hoon O: GA4

Well, I was the only high tenor singer for the Mega Concert and I was so afraid of myself because I totally lost my voice from Friday evening after the practice with union choir members. I cried a lot because I was responsible for many songs’ solo parts and now I couldn’t sing anymore for the concert that we have prepared for a year. I sincerely prayed with pastor Joshua and other Golden Angels missionaries for the full recovery of my voice. I prayed and prayed for two days and by the time I stood on the stage for the concert, miraculously my voice came back and I was able to sing those many songs. Praise the Lord for HIS mighty power! (Se Hoon, 2007)

The Positive Comments on GA Ministry from Church Leadership

The support from the church leadership is the key for the success of the project in general.

The ministry of Golden Angels has been loved and supported by many church leaders and they expressed their positive comments on GA ministry for the PMM as follow:

Jairyong Lee (2012), President of Northern Asia-Pacific Division.

The Golden Angels music ministry team was organized in 2003 to help the Pioneer Mission Movement (PMM) pastors to have effective evangelistic meetings and to revive the spirituality of young people in the Northern Asia-Pacific Division territories. With top quality music of both vocal and instrumental, they are uplifting the hearts of audiences to the throne of God's grace.

As singing ambassadors of God, they are sharing the love of God with the people in Korea, Japan, Taiwan, China, Mongolia, Hong Kong, Macao and even in many other countries beyond the NSD territory.

Music is a wonderful gift from God. It has a tremendous influencing power to the hearts of the people. It can especially attract young people's attention. If it is properly used for the mission of the church, it can lead many souls to Christ. I am glad that we have the Golden Angels music ministry in the Northern Asia-Pacific Division. For the last nine years since its organization in 2003, eight talented Adventist young people have served as members of the Golden Angels each year (Except in the year 2003 when there were only seven members in the group). They have traveled to many places in the Northern Asia-Pacific Division to support the Pioneer Mission Movement (PMM) pastors' evangelistic meetings and to support the youth activities in the mission field. Hundreds and thousands of people in various countries have enjoyed the sacred music of the Golden Angels and have given their heart to Jesus.

The church needs to pay more attention to the music ministry to utilize it for more successful evangelistic activities. Certainly, music is a precious gift from God, and if the church uses it for the mission of the church, it will bring a great harvest of souls.

Masumi Shimada (2012), President of Japan Union Conference.

Most Japanese people are not interested in Christian message. However, they do like Christian music like Gospel songs. Therefore, music concerts are a useful gateway through which people can accept Christianity.

Creating the Golden Angels music ministries right after Northern Asia-Pacific Division initiated Pioneer Mission Movement was a very insightful move. Young Japanese people were attracted to their praise songs. And they opened up their hearts to the following message. I hope that music ministries become more developed as an effective evangelistic instrument in secular society.

David Ng (2012), President of Chinese Union Mission.

Praise the Lord for the ministry of the Golden Angels of NSD. The Golden Angels ministry is a good project for PMM and general evangelism. It will be an excellent eye-opening experience for our church youth serving the Lord at frontline. The spiritual life, fellowship and team building, cross culture learning, music development of the youth can be built up within a year. I can say this is a good training program for youth and young adult as well. People are easily touched through music and words of the Golden Angels. It is powerful to let people to express and respond to God. The Golden Angels ministry is a good tool for ice-breaking in non-Christian society. I strongly recommend any musically talented young people in our union to join the Golden Angels especially to those who are fresh graduates and theological students. I do hope to organize a full-time singing group in our union for they know their mission fields very well. Language is not a problem as they sing and preach the gospel. Also, even the community services can be done through music ministries in local areas. I believe the reputation of SDA church in societies will be raised. (Ng, 2012)

DaeSung Kim (2012), President of Korean Union Conference.

First of all, dedicating one full year for saving souls in many parts of NSD territories with their musical talents through the ministry of the Golden Angels is a tremendous challenge and opportunity for our youth's spiritual growth. I, personally, am so thrilled whenever I watch the Golden Angels singing for the people in mission fields. We church leaders all agree with the fact that it is very difficult to approach the people with the gospel in mission fields, yet, interestingly enough, people easily open their hearts toward the gospel music. So I would say the Golden Angels music ministry is an excellent evangelical method. The Golden Angels are visiting homes with encouraging sweet songs, introducing the good news of eternal happiness and salvation to the dying people with genuine smile. What a powerful ministry it is! It is Christ's spirit and the reflecting life of true Christians. I have seen the faithful life of the members of the Golden Angels after they completed one-year ministry for Lord. They are truly our church assets for they keep contributing and influencing even after the ministry. I usually experience that the volume of "Amen" to the music from our church congregation is louder and greater to the sermon. It shows that the people's emotional reaction can be direct and stronger than the men's intellectual or spiritual reaction. For this reason, I would say that the music ministry is worthy approaching skill to the lost with Christ-focused messages. Praise the Lord that we have many dedicated young people in our church!

Bold Batsukh (2012), Acting Director of Mongolia Mission Field.

We have always appreciated the Golden Angels music ministry. I've known Golden Angels group from the time of inception until today. We have had three members from Mongolia joined the Golden Angels previously and right now we have one lady ministering there. I think Golden Angels gives a lot of encouragement to our church members and gives young people [opportunity] to dedicate a year of their life to outreach and service. Most of the time they assist PMM run evangelistic series, and since there are many PMM's in the NSD, territory they have much work to do during the time of their service.

1. The Golden Angels serves as a good tool to advertise PMM evangelistic programs.
2. The Golden Angels helps in visitation of the existing church members, new interests and converts.
3. The Golden Angels helps in encouraging church members to actively participate in the PMM evangelistic work and supporting church work.
4. The Golden Angels provides a good and friendly atmosphere for the PMM evangelistic program.
5. The Golden Angels helps the church members and interests to feel that our church is an international (worldwide) church.

SiYoung Kim (2012), Coordinator of NSD PMM Project (2012-present).

The music ministry of the Golden Angels for PMM is much greater than people's evaluation because it saves the lost and gives eternal salvation through Jesus Christ. What could be better or greater than this work? The major mission fields for Golden Angels are mainly church planting areas, so called un-entered and un-churched territories, barren land for the gospel. So the eight members of Golden Angels are great supporters to the PMM missionaries those who could have been lonely and powerless to carry out great task alone. I want to point out three positive roles that GA ministry is doing for PMM evangelism now in mission fields.

1. The Golden Angels connect the people and the PMM church in mission fields. Music is "the Universal Language" and it connects the people's heart to the gospel of Jesus Christ.
2. The Golden Angels contribute a lot to the ministry of youth. The "Korean-wave fever" hits Asia and other parts of the world recently. Young people are explosively sinking into it. The Golden Angels play a significant role to bring precious young people into our church within this cultural phenomenon. The GA opens the church door wide to the youth in this difficult time of evangelism to the youth.
3. The Golden Angels uplift the spiritual atmosphere in evangelistic meetings. The power of sacred music can be greater than that of sermon often. The high quality spiritual music of GA touches the heart of people and brings them into a holy communion with God.

I really appreciate what GA missionaries are doing for our PMM missionaries in the mission fields.

JohngHeang Kwon (2012), The Former Coordinator of NSD PMM Project (2003-2010).

During eight years of my service period for PMM, from 2003 to 2010, I have carefully observed what GA members have been contributing to the PMM evangelism. There are many other GA roles than my points, yet I would like to emphasize the efforts for soul-winning process by the GA members from the beginning till the baptism.

1. The GA sets up the audio system on the street and holds the concert to catch the attention of the passing-by-people and invite them to the evangelistic meeting.

2. The GA holds mini concert for the newcomers and the Bible interests to prepare their hearts to be ready to listen to the gospel message.
3. The GA members provide teatime with the visitors right after the meeting and develop personal relationship with them. The GA members handover their personal association to the PMM missionary for further spiritual care.
4. The GA members' prayer support and sweet encouragement help the interests to accept Jesus Christ as their personal Savior.
5. The GA members continue their relationship with the interests through e-mail, Skype, Facebook, and GA web-site even after they came back to NSD office so that the interests are able to keep their faith in the Lord.
6. Often cases, by sacrificing their own vacation time and money, the GA members well entertain the interests who visit Korea for the first time just because of their love for GA members. The GA members witness the true love of God to them.
7. The GA members are the first and the best supporters to PMM missionaries when they need the real help from outside.

HongPal Ha (2012), the Former Coordinator of NSD PMM Project (2010-2012).

“Golden Angels singing group” is a “must” entity to enhance the gospel ministry in many ways. First, for those who are not interested in the gospel message, Golden Angels are awakening the people from their spiritual drowsiness, not only the people in general, but Adventists in particular. Second, GA was a very attractive singing group to their peer group. I have witnessed many evidences that many young fellows were flocking to the concerts where Golden Angels were singing from place to place. Third, GA is a unique, inseparable entity for those PMM churches that are in the stage of the church planting. It is very hard for new PMM pastors, strangers to the local language and culture, to contact with the people where they serve. But GA upsides its atmosphere down to make the hearts of the people more favorable for the gospel message. Fourth, each member of GA was very active in his/her involvement for outreach, including the distribution of flyers.

Tadaomi Shinmyo (2012), the Former Associate Coordinator of NSD PMM Project (2009-2011).

I believe that it was a historical decision for the Northern Asia-Pacific Division (NSD) to establish a music ministry of Golden Angels (GA) related to the Pioneer Mission Movement (PMM). It is very hard now to talk about the successful PMM without GA. As people admire the marvelous performance of GA, I always think of a leader who had vision of such a music ministry in the NSD. I have closely worked with the PMM for four years (2005-2008) as PMM coordinator of the Japan Union Conference (JUC) and for three years (2009-2011) as associate director of Adventist Mission of the NSD. I have known PMM missionaries from the first to ninth batches and GA members from the second to eighth batches. Furthermore, I had great opportunities with the PMM missionaries in Japan to hold many evangelistic meetings with GA in the past seven years. In fact, twenty-one times I conducted a series of evangelistic meetings (usually six days from Monday to Saturday) at the PMM mission field

and eighteen times among them I worked with GA from Hokkaido in the northern part to Okinawa in the southern part of Japan.

The Comments on GA Ministry from PMM Missionaries

Pastor KeunSik Lim (2012), the first batch of the PMM (2003) who had planted a church in Saga, Japan from 2004 to 2009 expressed his appreciation to NSD and to GA members, saying,

From the beginning till the end of my mission period in Japan, I have applied the ministry of the Golden Angels every year and my church has been blessed much by the Golden Angels' excellent music ministry seven times. I would say that the Golden Angels is the perfect team for the PMM because they break through all difficulties and obstacles to reach Japanese people so easily through their excellent music. According to my observation, Japanese people are so much interested in art, music, and cultural performances in public places. I have seen the great approaching power of GA music to close-minded people in Japan. I was so proud of bringing this wonderful singing group to kinds of schools—from kindergarten to universities, city offices, nursing homes, hospitals, church members' houses, neighbors' homes, and many other places including several Sunday churches and GA made the program just perfectly good to them. The audiences were amazed at the quality of GA music and the youth fell in love the GA members soon. I have experienced the power of gospel music, soothing and opening non-believers' hearts smoothly, even though most of Japanese people do not fully understand what the Christianity all about, and finally, they accepted Jesus Christ as their personal Savior with tears as they listen to the music of GA and the message of Jesus Christ during the meetings. I have been so thankful to the leaders of NSD for their visionary decision to organize such a full-time music team for PMM project. My children have grown up with GA songs and GA members. To me, spending a week each year with the new members of GA was another joy and comfort during my lonely and difficult missionary life in Japan for six years. Praise the Lord for His wonderful guidance and perfect protection for GA and PMM missionaries from the beginning until today. Amen!

Pastor JaeSong Chun (2012), the third batch of PMM (2005) who had planted a church in TaiTong, Taiwan from 2006 till the present year, 2012, gives a comment on Golden Angels ministry for the PMM project, saying,

As I was dispatched to TaiTong area, I asked the Lord for His special blessing upon my mission field. Though I have learned the Chinese for a year, it was not that easy to evangelize the people and to teach the Bible in Chinese. I thought I needed something else than my own way and the answer was the Golden Angels. Before I joined the PMM, I have heard the powerful ministry of the Golden Angels from my senior PMM missionaries so I really wished them to come to my mission field and to do something new for my small church.

I have applied the service of GA every year and fortunately my church has been chosen for GA ministry according to my plan. I want to express my sincere thanks to NSD PMM coordinator and NSD GA director for choosing my church every year. As time passed, I have learned how to maximize the GA ministry according to the needs of my mission fields. I launched Korean Language School program and invited them to come for Korean Food Cooking class, Korean custom wearing and picture taking program as side programs for

evangelistic meeting. The reason why I planned those programs was that the Korean-wave hit my mission field so powerfully. Taiwanese people fell in love with watching Korean dramas and movies, listening to K-POP music, eating Korean foods, and buying Korean products, and etc. So when the Golden Angels came to our city, the people easily opened their hearts to their gospel music.

I praise the Lord for He uses human culture for saving His precious souls. The GA ministry really supported my ministry here in TaiTong, Taiwan. I love and honor the sacrificial dedication of GA members as they come to my place to evangelize Taiwanese for the Second Coming of Jesus. Praise the Lord!

Pastor NamWoong Chung (2012), PMM 8th batch (2010), PMM in Maranatha Church in UlaanBaatar, Mongolia, saying,

After going through language education for a year, I was assigned to be the pastor of the SDA Language Institute and Maranatha Church in UlaanBaatar, Mongolia. I was worried when I heard that Pastor NakHyung Kim, the NSD Youth Director, would be coming to my church for evangelistic series. The church members were concerned too for the meeting is overlapped with the biggest Mongolian holidays. I prayed to find ways to overcome the obstacles and our church members prayed together with me for months and we could have 12 seekers. Finally the evangelism week approached and the Golden Angels eight group members arrived in UlaanBaatar. I was so happy to see those eight members of the GA8 for I felt that God sent me many powerful angels from heaven for the evangelistic meeting. With all our church members and the eight members of the Golden Angels, we all went out to invite friends and relatives. The Golden Angels visited homes and sang beautiful songs for the families. And they also distributed fliers to many people every day. The evangelistic meeting went on smoothly and successfully. More than 100 people packed in our small church every night and as a result, 18 precious young people got baptized and joined our church. It was my first evangelism in my mission field after I became the PMM missionary. I saw the power of music for saving the lost. I thank Pastor Kim for his powerful message and the sacrificial efforts of GA8 members for the success of my first evangelism in Mongolia. Praise the Lord for His goodness!

APPENDIX A

PHOTOGRAPHS & EXHIBITS

The Golden Angels Pictures (2004-2012)



Golden Angles 1 (2004)



Golden Angles 2 (2005)



Golden Angles 3 (2006)



Golden Angles 4 (2007)



Golden Angles 5 (2008)



Golden Angles 6 (2009)



Golden Angles 7 (2010)



Golden Angles 8 (2011)



Golden Angles 9 (2012)

The PMM Group Pictures (2003 – 2012)



PMM 1 (2003)



PMM 2 (2004)



PMM 3 (2005)



PMM 4 (2006)



PMM 5 (2007)



PMM 6 (2008)



PMM 7 (2009)



PMM 8 (2010)



PMM 9 (2011)



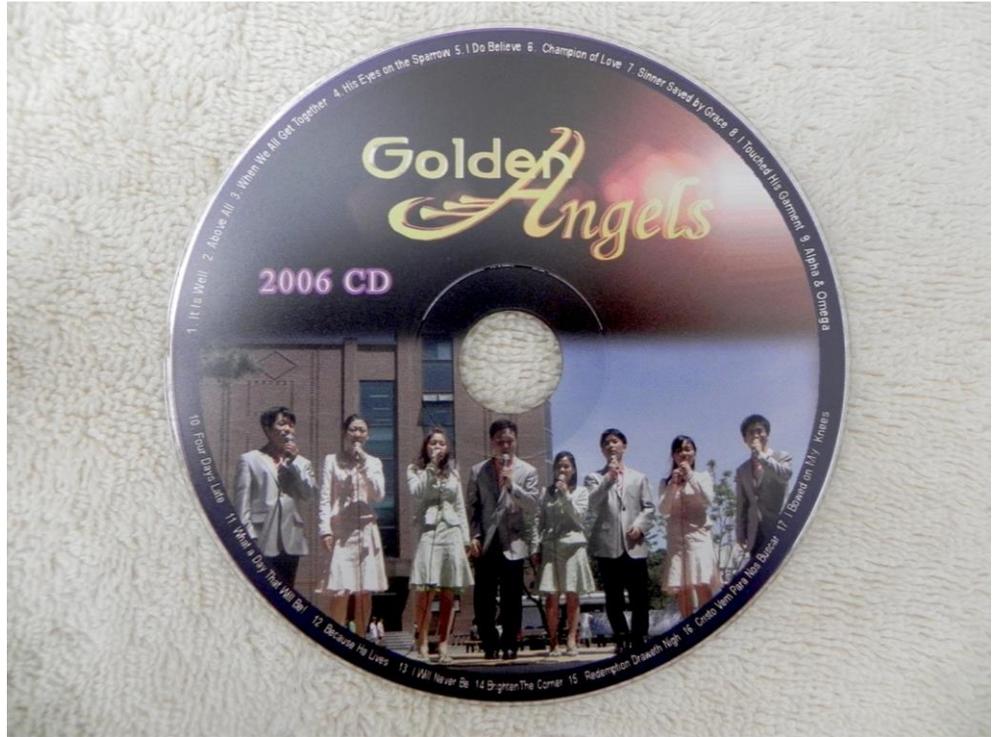
PMM 10 (2012)

The Golden Angels Publication

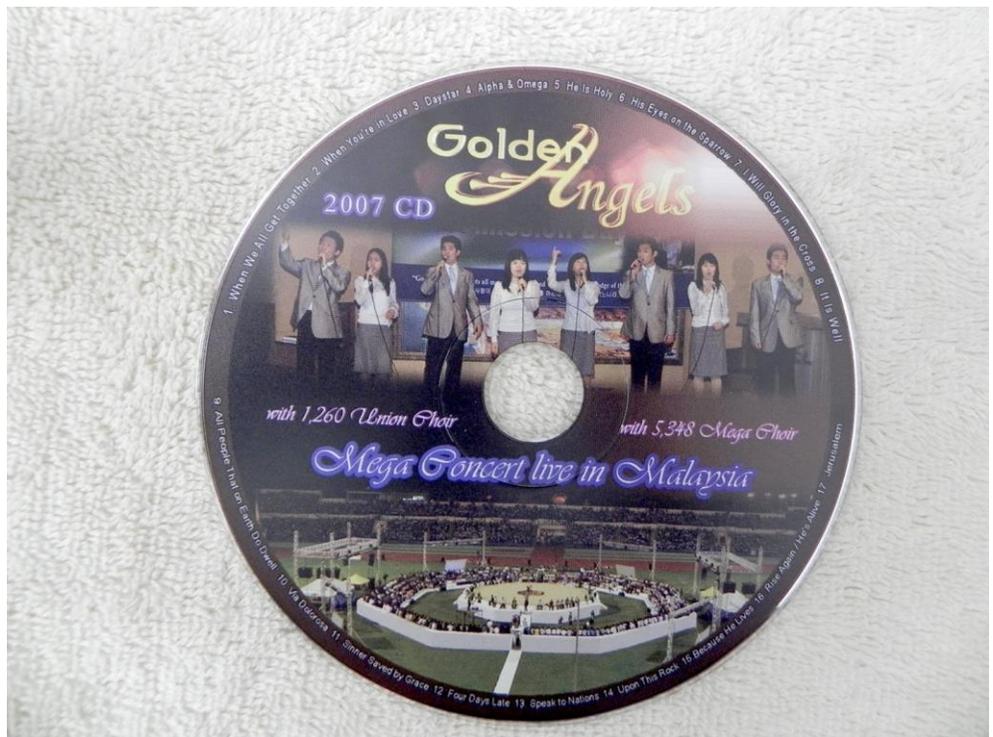
The Golden Angles CDs from GA1 to GA8 (2004 –
2011)



Golden Angels 2 CD (2005)



Golden Angels 3 CD (2006)



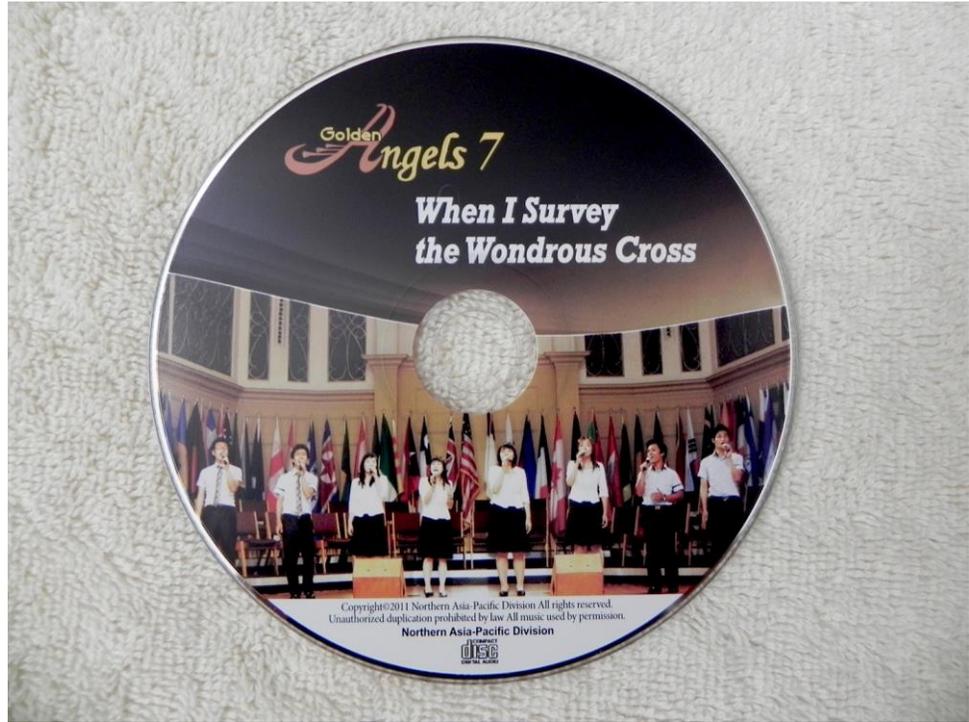
Mega Concert Live - Golden Angels 4 CD (2007)



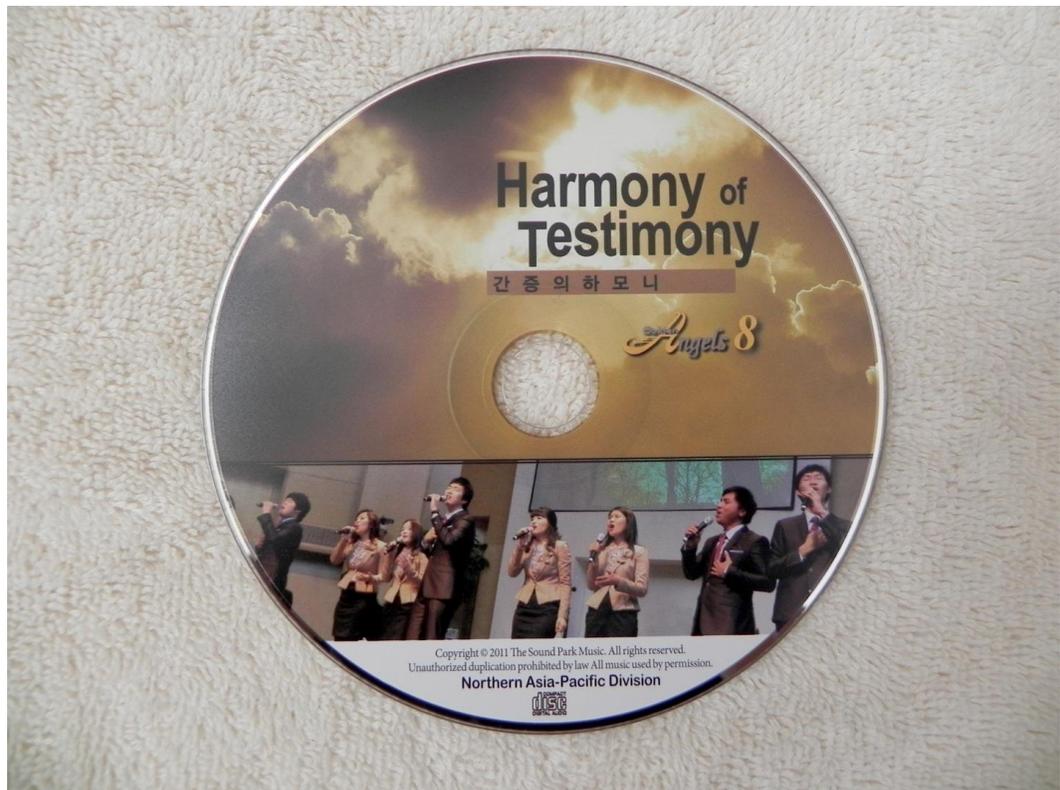
Golden Angels 5 CD (2008)



Golden Angels 6 CD (2009)



Golden Angels 7 CD (2010)



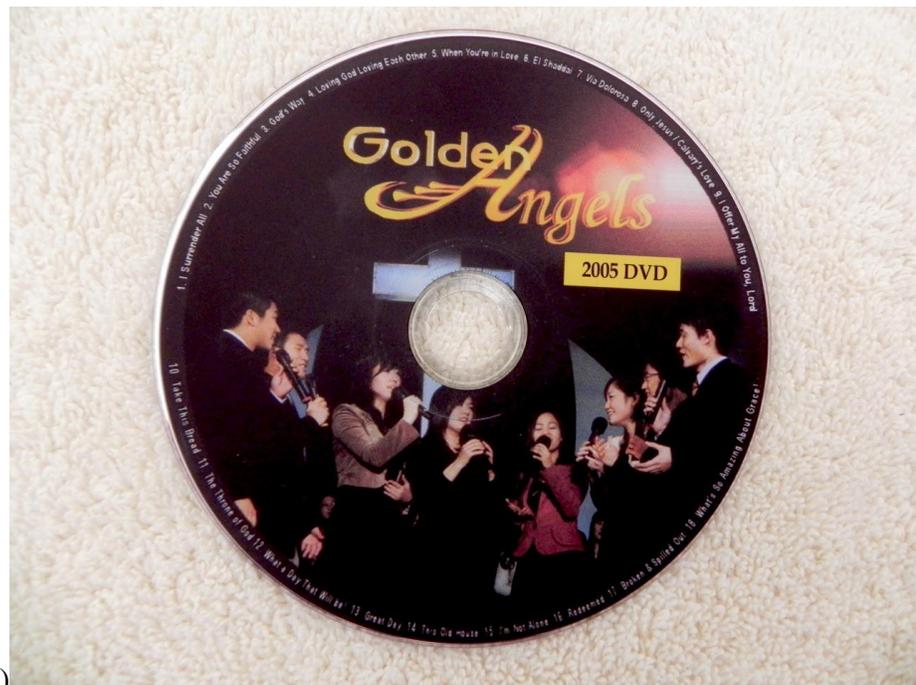
Golden Angels 8 CD (2011)

The Golden Angels Publication

The Golden Angels DVDs from GA1 to GA7 (2004 – 2010)

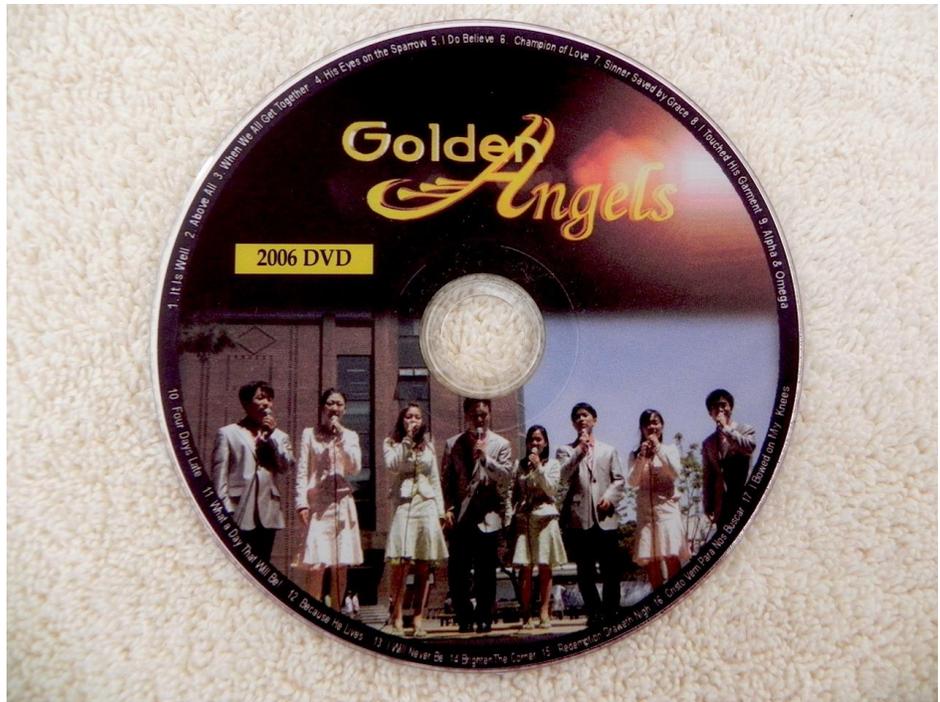


Golden Angels 1 DVD

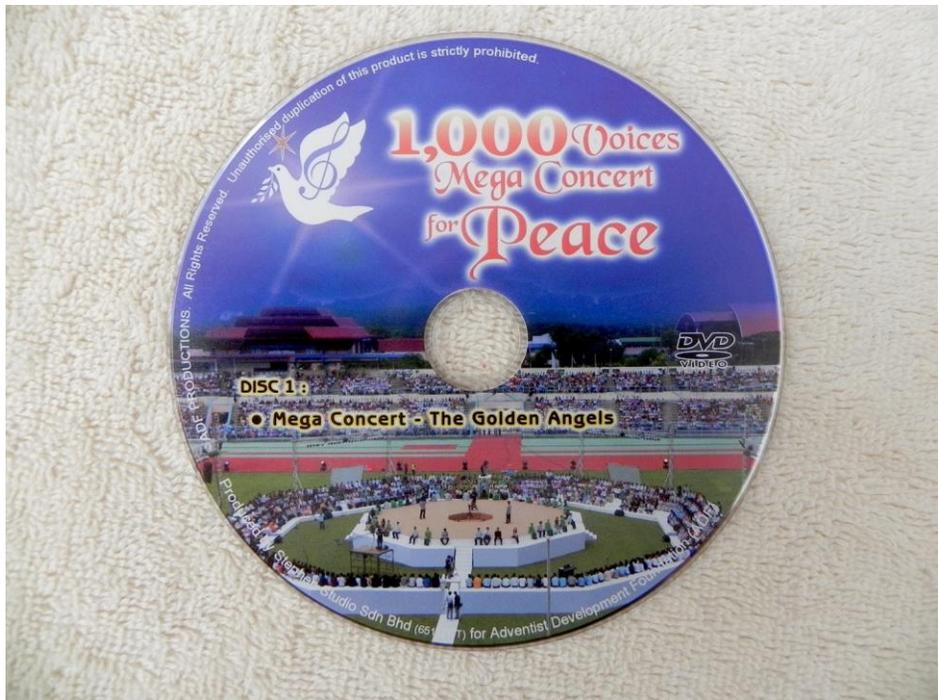


(2004)

Golden Angels 2 DVD (2005)



Golden Angels 3 DVD (2006)



Mega Concert Live - Golden Angels 4 DVD1 (2007)



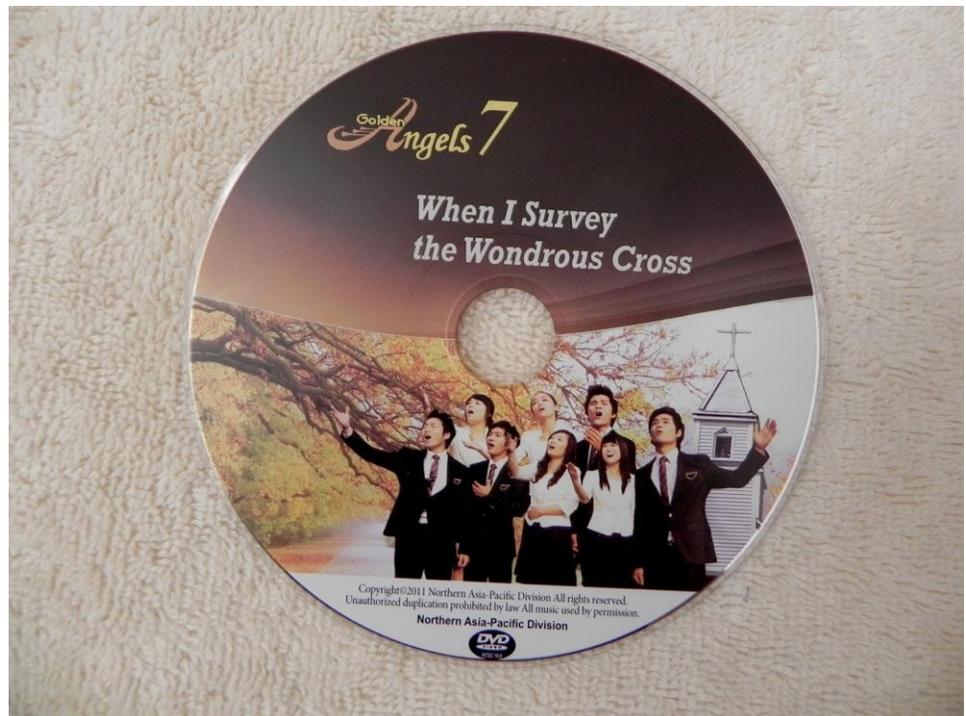
Mega Concert Live - Golden Angels 7 DVD2 (2007)



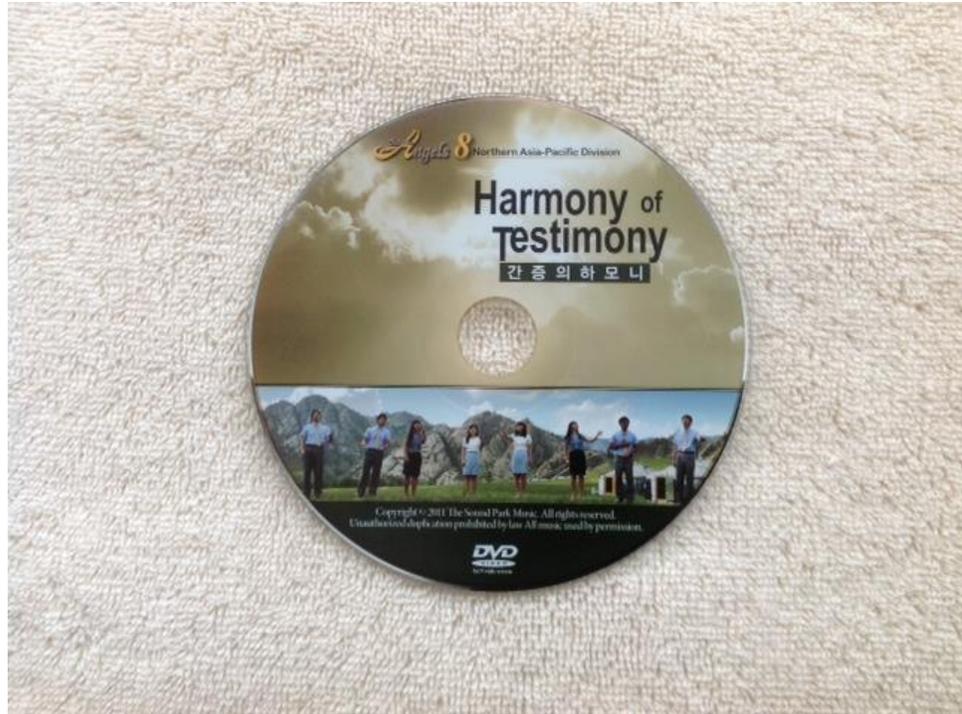
Golden Angels 5 DVD (2008)



Golden Angels 6 DVD (2009)



Golden Angels 7 DVD (2010)



Golden Angels 8 DVD (2011)

The Golden Angels Poster for the Concert Sample

북아시아태평양지회 8개국 선교를 위해 헌신하는 음악선교사들

T H E T H R O N E O F G O D

Golden Angels

**골든엔젤스
DVD 콘서트**

- 골든엔젤스 2기 고별음악회
- 골든엔젤스 3기 헌신음악회
- 골든엔젤스 1기 향수음악회
- 골든엔젤스 서포터즈 합창단과 함께하는 골든엔젤스 연합음악회

예매처:삼육대학교 매점
전국 중고교 매점
동/서중연합회 서회
서울SDA외국어학원 서적부

**2005.11.6(일) pm 6:30
삼육대학교 대강당**
**2005.11.9(수) pm 7:00
호남삼육고교 강당**

음악회 실황을 선교용 DVD로 제작하기 위해 2,400석 한정 산책순례를 실시합니다.
-입장권을 구입하신 관람객께서는 감동적인 연수를 위해 6시까지 입장하여 주십시오.

하나님의 보좌
THE THRONE OF GOD
하나님의 보좌
GOLDEN ANGELS DVD Concert

www.nsdadventist.org
www.goldenangels.org
http://cafe.daum.net/gasupporters

북아시아태평양지회 음악선교부

designed by jun.jongbum

* The Golden Angels DVD Concert means that the live of the concert will be taped and published into live CD and DVD.

The Golden Angels 5 Audition Promotion Poster Sample

북아시아태평양지회 8개국 선교를 위해 헌신하는 음악선교사들

GOLDEN ANGELS 5TH GROUP RECRUITMENT



골든엔젤스 단원 모집

<국가별 / 영역별 지원>
 한국인 4명 (남여 구별없음)
 외국인 4명 (남여 구별없음)
 엔지니어-레코딩, 믹싱기술 경험자
 작곡, 편곡, 미디 경험자
 악기를 연주할 수 있는 지원자

<지원서 보낼곳>
 주소: 경기도 고양시 일산구 주엽동 66
 삼희프라자 5층 북아태지회 음악선교부
 팩스: 031-919-4412
 전화: 031-910-1528

<봉사기간>
 봉사기간: 2007년 12월 24일 ~ 2008년 12월 31일
 지원기간: 2007년 5월 7일 ~ 2007년 8월 31일
 오디션: 2007년 9월 9일(일) 오전 9시
 장 소: 북아시아태평양지회 세미나실 (7층)

GA2005

GA3004

GA4003

GA5007

GOLDEN ANGELS 5TH GROUP RECRUITMENT

GA2005

GA3004

GA4003

GA5007

골든엔젤스 5기 모집

북아시아태평양지회 음악선교부

www.nsdadventist.org
www.goldenangels.org

The Golden Angels Audition Program Sample

Date: Aug. 30, 2009

Venue: NSD Auditorium

The Golden Angels Audition Timetable

09:00 – 09:30 Devotion by Dr. Jairyong Lee, NSD President

09:30 – 10:00 Welcome Concert by GA6

10:00 - 10:30 English Test

10:30 – 12:30 Vocal Test

12:30 – 13:30 Lunch

13:30 – 16:00 Vocal Test

16:00 – 16:30 Judge's Evaluation Speech: Professor ChulHo Kim

16:30 – 17:00 Picture Taking and Tea-time with GA6

Judges for the Golden Angels Audition

1. Pr. JohngHaeng Kwon (NSD PMM Coordinator)
2. Professor ChulHo Kim (SU Music Department)
3. Pr. Joshua Shin (NSD Youth / Music / GA Director)

Golden Angels Audition Evaluation Sheet Sample

No	Name	Gender	Age	Music Experience (10%)	Commitment (10%)	Vocal (40%)	English Test (20%)	Music Reading (10%)	Attitude (10%)	Pitch Range (L/H)
1										
2										
3										
4										
5										
6										
7										
8										
9										
10										
11										
12										
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26										
27										
28										
29										
30										
31										
32										

The Golden Angels Spiritual Retreat Program Sample

The First Day

12:00 – 13:30 Lunch

13:30 - 14:00 Departure Preparation

14:00 – 17:00 Going to the Venue

17:00 – 18:00 Room Setting

18:00 – 19:00 Supper

19:00 – 20:00 Worship: God Calls Me for HIS Mission!

20:00 – 21:30 Ice-Breaking: Who I Am?

21:30 – 22:00 Prayer Band 1 (Free Talking and Prayer Time Two by Two)

* This Prayer band should be continued until all members know each other well

The Second Day

06:00 – 06:30 Get up & Wash

06:30 – 07:00 Morning Devotion: I Am HIS Servant!

07:00 – 07:30 Prayer Band 2 (Free talking and Prayer Time two by Two)

07:30 – 09:00 Breakfast (by Cooking Responsibility)

09:00 – 10:30 Mission Understanding: What Are We?

10:30 – 11:00 Prayer Band for the GA Ministry

11:00 – 12:00 Writing Letter to Parents / Pastor / GA Members

12:00 – 14:00 Lunch (by Cooking Responsibility)

14:00 – 17:30 Outing in the Nature of God: Social Time for GA Members

17:30 – 19:00 Supper at Outside Restaurant

19:00 – 20:00 Worship: How to Listen to the Lord?
20:00 – 21:30 The Golden Angels Member Pledge
21:30 – 22:00 Prayer Band 3 (Free Talking and Prayer Time Two by Two)

The Third Day

06:00 – 06:30 Get up & Wash
06:30 – 07:00 Morning Devotion: The Musicians in the Bible
07:00 – 07:30 Prayer Band 4 (Free talking and Prayer Time two by Two)
07:30 – 09:00 Breakfast (by Cooking Responsibility)
09:00 – 10:30 Mission Understanding: What Is the PMM?
10:30 – 11:00 Prayer Band for the PMM Missionaries
11:00 – 12:00 Writing Letter to myself / GA director
12:00 – 14:00 Lunch (by Cooking Responsibility)
14:00 – 17:30 Picture Taking & Playing Bowling Game
17:30 – 19:00 Supper at Outside Restaurant
19:00 – 20:00 Worship: How to take care of the interests in mission field?
20:00 – 21:30 The Personal Leadership Setting
21:30 – 22:00 Prayer Band 5 (Free Talking and Prayer Time Two by Two)

The Fourth Day

06:00 – 06:30 Get up & Wash
06:30 – 07:00 Morning Devotion: The Voice of the Martyrs!
07:00 – 07:30 Prayer Band 6 (Free talking and Prayer Time two by Two)

- 07:30 – 09:00 Breakfast (by Cooking Responsibility)
- 09:00 – 10:30 Mission, Vision, Passion: GA Director
- 10:30 – 11:00 Prayer Band 7 (Free talking and Prayer Time two by Two)
- 11:00 – 12:00 Preparation for Departure / Cleaning
- 12:00 – 14:00 Lunch at Outside Restaurant
- 14:00 – 17:30 Going Back to NSD
- 17:30 – 18:00 Arrangement and Set Up
- 18:00 – 19:00 Supper at Outside Restaurant
- 19:00 – 20:00 Music / Holy Spirit / World Mission
- 20:00 – 20:30 Prayer Band with all together as a whole group

Speakers

1. Dr. Jairyong Lee (NSD President)
2. Pr. Johnghaeng Kwon (NSD PMM Coordinator)
3. Pr. Joshua Shin (NSD GA Director)
4. Team Leader
5. A Theology Major Member of GA
6. Personal Testimony by Members of GA

Take a note!

1. Try to follow the timetable so the members will respect the fixed schedule even at the mission fields
2. Let the members talk personally with all other members!
3. Meals will be prepared by group (2 – 4 members)
4. A person should take pictures for each program and shoot the video for record of the spiritual retreat.
5. Check the weather prior to set the date!
6. Reserve the venue three months ahead!
7. Prepare the necessary things for each program!

The Plaque of Appreciation for Golden Angels Members from NSD

Northern Asia-Pacific Division
of the General Conference of Seventh-day Adventists



PLAQUE OF APPRECIATION

Presented to

Park, Ei Jin

In appreciation for your outstanding and self-sacrificing service as a Golden Angels Singing Missionary from January 1 to December 31, 2010.

Your unselfish dedication and incomparable consecration to the global mission work will remain as a remarkable example to those who are and will be in the Lord's service preparing many people for the Second Coming of Jesus Christ.

This plaque is presented to you as a token of heartfelt appreciation for your dedicated missionary work using your gift of music in the Northern Asia-Pacific region, this eighth day of January, two thousand and eleven in Ilsan, Republic of Korea.


Jairyong Lee, President

감 사 패

골든엔젤스 음악선교사 박 의 진



귀하는 골든엔젤스 음악선교사로서 2010년 1월 1일부터 12월 31일까지 1년을 하나님께 바쳐 북아시아태평양지회의 광활한 지역의 선교를 위해 성실하게 봉사하였습니다.

귀하의 희생적인 수고와 탁월한 봉사는 현재 선교지에서 일하고 있는 수 많은 선교사들과 또 앞으로 그들의 뒤를 이어 수고하게 될 미래의 선교사들에게 훌륭한 모범이 되었습니다.

지난 1년을 하루같이 하나님께서 주신 음악의 달란트를 사용하여 많은 사람들을 그리스도의 재림을 위해 준비시키는 일에 크게 기여한 귀하에게 감사의 뜻을 이 패에 담아 드립니다.

2011년 1월 8일

제칠일안식일예수재림교 이 재 룡 
북아시아태평양 지회장

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this eighth day of January, two thousand and eleven
in Ilsan, Republic of Korea.

Jairyong Lee, President

The United Harmony (2005 - present)

The United Harmony singing group is well-known as “The Golden Angels in Hong Kong.” The United Harmony was organized in 2005 after the Hong Kong Adventist College and Academy students had listened to the music of Golden Angels in 2004 during the youth program of “Youth Alive” at Hong Kong Adventist College. 11 of young people were so much impressed by the dedication of the members of Golden Angels and they dreamed a great vision for the Lord to save the people in Hong Kong together.

The first group members were 11 people: Pakka Lau, Pam Lau, Chiu Ka Wai, Hillnice Kiu, Money Chin, Moon Wong, Ken Lo, David Chu, Simon Chan, Caleb Sham, Samuel Chow, and they sang together for 5 years. As the Golden Angels and Pr. Joshua Shin visited Hong Kong every year since 2004, the United Harmony could sing with the Golden Angels and learned from them. Whenever Pr. Joshua Shin visited Hog Kong for his departmental activities as the NSD Youth Ministries director, he spent some time with the members of UH faithfully and taught the professional skills on music and sound engineering for the group, shared the GA mission-spirit, brought them GA song books, shared and allowed the UH to use the GA sound tracks and so on. He has been a spiritual mentor for all members and the real supporter of the UH in music area.

In 2009 and 2010, most of the first group members yielded their positions to the next group members, the second group of the UH: Windy Yong, Jane Wu, Chak Wong, Nicole Choi, Ken Lo, David Chu, Eric Tai, Aaron Chiu, 8 members.

The Hong Kong Macao Conference (HKMC) and Chinese Union Mission (CHUM) recognized the UH as the “Golden Angels for CHUM” and they requested the UH to serve their main activities for mission such as: music program of the union camp meetings from 2005 to 2010, music program of union and conference Youth meetings from 2005 to 2008, the CHUM

Health Expo in 2007 and 2008, New Year Combine Worship Service from 2006 to 2011. The UH also participated in several local churches' evangelistic meetings, week of prayer meetings of church schools, Youth seminars, Pathfinder meetings, and many more small and large size of meetings in CHUM.

In 2007, the UH gave a music worship in Bayview Church in Hong Kong and the Holy Spirit inspired the audience and through the songs of the UH. After the praise of worship was over, a brother approached to the UH and expressed his willingness to donate the full set of audio equipment for the UH. It was the turning point of the members for passionate dedication for the Lord.

As the members of UH serve the Lord in Hong Kong, they have dreamed also to join the NSD Golden Angels for upgrading their music missionary experience for Asian people. And up to now, two members, Tsz Yan Hillnice Kiu (GA5 & GA6) and Shuk Mei Lau (Pam, GA9) have joined the Golden Angels from the UH.

The hope of the members of UH to join the Golden Angels proves that many musicians in NSD want to dedicate "One-Year" for the Lord if they have opportunities in mission. The first group member of the UH Miss Shuk Mei Lau applied twice for the Golden Angels ministry in 2009 and 2011 and finally got acceptance call from NSD and she joined the GA9 for 2012.

According to her testimony, she has cherished and prayed for her dream to be the member of GA for more many years and she said that many more singers want to dedicate for God's mission. And she added, "It is the matter of system and program that we can jump into with the mission spirit and I believe the church should provide these system for the youth now."



United Harmony (2005-2009)



United Harmony 2 (2010-2012)

The Descendants of Jesus Christ (2010 - present)

“The Descendants of Jesus Christ,” or “The Descendants” was organized as the full-time music ministry team for the people in Mongolia on January 20, 2010. The mission of the group is to support the local church evangelism and mission-oriented activities for youth, children, AMiCUS of MMF.

The Descendants get music training for three to four months from March to June and start the official ministry on July 1 for next 12 months, a full year which means the full ministry period is 17 months.

The source of budget for the Descendants are: World Mission Association in Korea, Donations, MMF HisHands fund, Concert Honorarium from Korea Mission Tour, and etc. The amount of yearly budget is around US 50,000 dollars and it includes: stipend, uniform, meals, travel budget for mission tour, airfare for Korea mission tour, recording, materials, and miscellaneous.

The membership of the Descendants are 8 people: four male members and four female members. They got the music training from Mrs. EunJoo Park, and Mrs. SunHee Kim, and Mr. Zavya. The first group of Descendants had served in three countries: Mongolia, Korea, and USA for the activities as follow:

- 2010 AMiCUS Retreat (2010,4.23-24)
- CD Recording and Publication (2010.5.8-15)
- Maranatha Church Branch Church Planting Project (2010.6.19-25)
- Atlanta GC Session Participation (2010.7.4-15)
- New York Fort Lee Concert (2010.7.9-10)
- Tolgoit Evangelistic Meeting (2010.7.28-8.2)
- Amgalang Evangelistic Meeting (2010.8.2-7)
- MMF Summer Camp (2010. 8.10-14)
- Bayang Juhur Evangelistic Meeting (2010.8.24-28)
- Hinty Evangelistic Meeting (2010.8.29-9.4)
- MMF HHMM Training (2010.9.10-13)
- AMiCUS Evangelism (2010.9.25)
- Gobi Altai Mission Tour (2010.10.7-10)
- Uliaa Stei Evangelistic Meeting (2010.10.11-13)

- Totchen Shingel Evangelistic Meeting (2010.10.13-14)
- Erthnet Evangelistic Meetings (2010.10.25-29)
- Hutool Evangelistic Meeting (2010.10.29-30)
- Bulgant Evangelistic Meeting (2010.11.1-6)
- Dalhan Evangelistic Meeting (2010.11.20-27)
- Oyanggaa Evangelistic Meeting 전도회(2010.12.3-4)
- Bible Olympiad (2010.12.10-11)
- Korea Mission Tour (23 Concerts) (2010.12.14-2011.1.10)
- Ulaan Baataar Joint Evangelistic Meeting (2011.1.15-20)
- The Descendants 2nd Group Audition (2011.2.28-3.6)
- Hubskool Evangelistic Meeting (2011.3.10-19)
- MMF HHMM Training (2011.3.31-4.2)
- Spiritual Retreat with Descendants 2nd Group (2011.4.15-16)
- 2011 AMiCUS Conference (2011.4.2-5.1)
- MMF Music Seminar (2011.5.20)
- Nalaek Church Planting Evangelistic Meeting (2011.6.11-26)
- 2011 MMF Camp (2011.7.20-24)
- The Farewell Concert of 1st Descendants (2011.8.2)

The 2nd group of Descendants has been serving since July, 2011 till now with almost same kinds of mission-oriented programs in Mongolia. The 3rd group members are getting music training during the period of March to June in 2012.



The Descendants 1 (July 1, 2010 – July 31, 2011)



The Descendants 1 (July 1, 2010 – July 31, 2011)

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VITA

Name: Dong Hee Shin (Joshua)

I was born on December 25, 1962 in Seoul, Korea. I have two older brothers and was raised in the Seventh-day Adventist Church by loving parents who served the Lord as ordained ministers for more than 32 years and fell asleep with the hope of resurrection. I was married in 1990 to Jane Shin and have two children, Samuel and Christina.

EDUCATION

2006- AU Seminary: DMin in Leadership
2000-2004 AU Graduate School of Education: Ph.D in Leadership (Transferred)
1991-1993 AIIAS in the Philippines: MA in Religion (Systematic Theology)
1987-1989 AUP Graduate School of Health: MPH (Master of Public Health)
1986-1987 AIIAS in the Philippines: MPS (Master of Pastoral Studies)
1982-1986 Sahmyook University in Korea: BA in Theology
1979-1982 Seoul Sahmyook High School, Seoul, Korea

ORDINATION

1997 Ordained by West Central Korean Conference of Korean Union

EMPLOYMENT

2005-2010 Director of Youth, Music Ministries, Northern Asia-Pacific Division
2002-2005 Director of Children's, Youth, Chaplaincy, and Music Ministries, Northern Asia-Pacific Division
1999-2002 Chaplain, Sahmyook University, Korea
1993-1999 Pastor of Joongdong Central SDA Church, WCKC of KUC

PUBLICATIONS

- 2008 Compiled the *World Mission Dictionary* for the Northern Asia-Pacific Division Youth Ministries Department
- 2003 Translated and Published *Shackleton's Way* by Margot Morrell & Stephanie Capparell into the Korean language, published by Bookhouse.
- 2001 Translated and published *Shadows of the Neanderthal* by David Hutchens into Korean, published by Bada.