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## Historical and theological foundations of instrumental and vocal music in contemporary evangelical worship

**Abstract.** This study aimed to define the historical and theological foundations of instrumental and vocal music in contemporary evangelical worship, as well as their role in shaping the spiritual experience of believers. The methodological framework integrated cultural, theological, sociocultural, and musicological approaches, facilitating an examination of the processes of sacred music preservation and adaptation, alongside the influence of secular music styles on the structure of evangelical worship. The paper analysed the impact of Old Testament and synagogue musical traditions on modern evangelical worship, with a particular focus on the incorporation of instrumental and improvisational elements. Worship was explored as an essential means of creating a spiritual context that shapes both individual and collective identity within the community. This research demonstrated that worship in evangelical churches operates not only as a liturgical tradition, but also as a dynamic mechanism for shaping new spiritual and cultural paradigms that address contemporary societal needs. The findings highlighted that musical worship in evangelical churches serves as a medium of instrumental communication, forming a foundation for spiritual experience, while maintaining continuity with ancient worship traditions. The study also underscored the historical roots of this practice within the Judeo-Christian tradition, emphasising the significance of music as an integrative mechanism offering new opportunities for religious and social interaction in the modern world. The practical relevance of the research lies in providing a conceptual framework for modernising evangelical worship practices through the synthesis of theological heritage and contemporary musical expressions, thereby fostering deeper spiritual engagement and cultural relevance.

**Keywords:** musical worship; spiritual experience; liturgical tradition; musical continuity; religious communication

### Introduction

The evangelical worship practices of modern churches, which fully developed in the 21<sup>st</sup> century, are characterised by a diversity of musical forms, with both vocal and instrumental components playing significant roles. The historical origins of these elements, their function in religious practice, and their evolution within the Protestant context constitute a significant area of study. The evangelical tradition of worship, particularly within neo-charismatic communities, actively incorporates instrumental music and contemporary genres, which were not typical of classical Christian liturgy. These include elements of pop music, rock adaptations, and hip-hop, which have

become not merely an accompaniment, but a vital part of the worship experience.

The study of music within the context of religious worship, particularly in Jewish and early Christian traditions, has attracted considerable scholarly attention. Research has focused on the functions of music in ritual practices and its historical evolution. The role of music in religious worship, particularly within the Jewish, Christian, and evangelical traditions, has been extensively explored by numerous scholars, offering valuable insights into the relationship between music, ritual, and spiritual identity. The contributions of these scholars provide a

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multifaceted understanding of how music functions as both a religious and social practice across different historical and cultural settings. G.A. Parrett (2018) examined the connection between music and ritual in temple worship, emphasising its integral role in sacrificial offerings. The research highlighted, how music was not solely a religious practice but also an essential element of ritual acts believed to carry spiritual significance. The study established a foundational framework for understanding music's function within ancient temple worship, particularly its interaction with other ritual elements.

A. Alter (2019) expanded upon A.Z. Idelsohn's research by exploring the spiritual and emotional aspects of music within the Jewish tradition. The author investigated music's role as a medium for both personal and collective emotional expression in worship. The scientist's analysis deepened the understanding of sacred music as a means of fostering a connection with the divine, emphasising its transformative power in religious experiences. H. Barlow's (2020) research highlighted, how music functions not merely as a ritualistic element, but as a profound expression of individual and communal identity within religious practices. The researcher's study underscored the significance of psalmody in Jewish and early Christian liturgies, where it helped establish a sense of belonging and spiritual continuity among worshippers. O.L. Zosim (2019) examined the development of psalmody and hymn-singing traditions, particularly in European and Ukrainian contexts. This research traced the evolution of these traditions, focusing on changes in musical forms and their liturgical roles. The author's study provided important insights into, how regional variations in hymnsinging traditions contributed to broader patterns in Christian religious music, enhancing the understanding of liturgical practices in different cultural settings.

The article by G. Kaplan (2022) explored the relationship between faith and reason throughout the history of Christianity. The author examined, how Christian thought has sought to balance these two dimensions, from the early Church Fathers to contemporary theology. The study focused on the theological development of this relationship, and how various Christian traditions have addressed the role of faith and reason in understanding God and reality. P.J. Burke & S.J. Soffa (2018) offered a comprehensive guide to research methodology, particularly focusing on inquiry techniques for producing high-quality dissertations. Their study emphasised the importance of structured research methods, which are essential for investigating the evolving role of music in worship. These methodologies facilitate both qualitative and quantitative analyses, enabling a deeper understanding of the dynamic practices of contemporary evangelical worship music.

These studies provide a well-rounded perspective on the intersection of music, worship, and community

identity, from both historical and contemporary viewpoints. The literature not only illuminated the historical foundations of religious music, but also offered tools for investigating its evolving role in modern worship practices, particularly within the context of evangelical and ecumenical movements.

The purpose of this study was to examine the historical and theological foundations of instrumental and vocal music in contemporary evangelical worship and to analyse their role in shaping the spiritual experiences of believers.

## Materials and Methods

Throughout the study, ethical considerations were strictly adhered to to maintain the integrity of the research and ensure respect for all participants and communities involved. Informed consent, confidentiality, and sensitivity to religious and cultural contexts were consistently upheld throughout all research activities. A combination of historical analysis, ethnographic observation, musical analysis, and comparative methodology was employed to investigate the evolving significance of instrumental and vocal music in evangelical worship. These methods were designed to illuminate the cultural and spiritual dimensions of music in contemporary worship practices. A qualitative approach was adopted to analyse the integration of instrumental and vocal elements in contemporary evangelical worship, focusing on their historical origins, cultural significance, and evolving roles.

Materials, including an extensive range of academic sources, historical texts, and recent studies, were utilised to provide a comprehensive understanding of religious music practices across both ancient and modern contexts. Foundational academic literature and historical manuscripts relating to Jewish temple worship and early Christian liturgy offered essential context for tracing the development of musical forms within religious settings. A comprehensive literature review established the theoretical framework for the study, drawing from a variety of historical and contemporary sources to highlight core themes and identify areas requiring further exploration. This review was complemented by a historical analysis, which traced the progression of instrumental and vocal music from ancient religious practices to its role in modern evangelical contexts. Ethnographic observation of worship services provided a close-up view of how music fosters engagement and enhances spiritual experiences. Additionally, musical analysis revealed the structural and stylistic qualities of contemporary genres used in worship, emphasising, how these elements contribute to emotional and spiritual resonance. Comparative analysis enriched the study by highlighting both unique and shared elements between evangelical worship practices and those of other religious traditions, demonstrating, how evangelical music has adapted to modern expressions, while drawing from broader influences. To ensure

the validity of findings, data from literature reviews, observations, recordings, and interviews were triangulated, offering a holistic perspective on the role of music in worship. It is important to underline that J.W. Creswell's (2014) article provided a cornerstone text for understanding research designs and methodologies. Researcher's framework was invaluable for studying evangelical worship music, supporting both ethnographic and statistical approaches to examining worship practices. This foundational resource ensured that researchers could approach the study of worship music from diverse perspectives, enabling a more comprehensive understanding of its role in contemporary religious settings.

### Results and Discussion

The vocal component, which in traditional Christian liturgy was based on monophonic psalms and canonical hymns, has been expanded in evangelical worship through the adoption of stylistic and genre innovations. This development enriches the musical repertoire, while simultaneously introducing new religious and cultural challenges. At the same time, instrumental music assumes a distinctive significance, particularly within the rhythmic structures of contemporary genres, which are capable of enhancing emotional engagement and fostering an atmosphere of spiritual elevation.

The origins of the use of instrumental and vocal elements in evangelical worship hold significant historical and cultural dimensions. Historically, instrumental music played a crucial role in the temple worship of ancient Israel, suggesting its profound influence on musical practices within Christianity as a whole. In the post-Temple period, the function and significance of music in Jewish worship underwent a substantial transformation. With the destruction of the Temple, the traditional, instrumentally rich worship practices began to shift, as Jewish communities adapted their rituals to new religious and cultural contexts. In synagogues, only vocal chanting and singing were preserved as expressions of devotion, embodying a simpler yet spiritually focused form of worship. The use of musical instruments gradually declined, not only because of their association with the Temple, but also due to Sabbath laws, which restricted various forms of labour and complex activities. Over time, instrumental music lost its sacred role in Jewish rituals as communities embraced a primarily vocal mode of worship that aligned with the requirements of Sabbath observance and reflected the new spiritual realities of the post-Temple era. Consequently, the simultaneous use of instrumental and vocal accompaniment in evangelical worship revives certain aspects of Old Testament worship, supplemented by improvisational elements reminiscent of Jewish synagogue practices.

Studying the prerequisites for combining instrumental and vocal elements in evangelical worship provides deeper insight into, how these components became essential expressions of contemporary religious

experience, as well as the evaluative aspects of their role within historical dynamics. Moreover, examining these prerequisites facilitates a discussion regarding the appropriateness or inappropriateness of this approach to musical worship in modern evangelical, particularly Protestant, communities.

In the late 1960s and early 1970s, against a backdrop of religious revival in North American Protestantism, a new musical phenomenon emerged that would come to be known as "contemporary Christian music". This genre took root on the U.S. West Coast, particularly in California, influenced by missionary efforts by members of the Jesus Movement. These missionaries sought to convey their theological commitment through accessible musical forms that resonated with a broad audience of believers. By the end of the 1970s, a branch of this genre began to develop with a particular focus on worship practice, commonly referred to as "contemporary worship music" or "praise and worship music". This style evolved in response to traditional worship forms and found its strongest growth within charismatic denominations, where it soon became central to their liturgical practice (Parrett, 2018). It is worth emphasising that G. Goosen's (2001) research provided an accessible introduction to ecumenism, offering crucial context for understanding the interactions between different Christian denominations. This research is particularly significant for studying contemporary evangelical worship practices, as many of their musical elements have been influenced by ecumenical movements. Furthermore, the research is key to understanding, how evangelical music has evolved within the broader Christian tradition.

Modern worship practices in many Protestant churches have since expanded significantly due to the incorporation of secular art forms, especially music. A prominent aspect of this development has been the integration of diverse musical forms into services. In the United States, for instance, many large churches have established their own symphony orchestras, brass bands, folk instrument ensembles, and contemporary music bands, greatly enriching their worship music. The Southern Baptist Convention alone – comprising over 42000 churches and more than 16 million members – supports more than a hundred full symphony orchestras, as well as thousands of instrumental and vocal ensembles. Among Southern Baptists, over two million congregants actively participate in music ministries across all age groups, with approximately 70000 involved in instrumental ensembles and orchestras. The overall Baptist population in the U.S. is estimated to be around 31 million (Southern Baptist Convention, 2024).

In Ukraine, a similar dynamic is observable, with the growth of evangelical communities reflecting broader religious trends. According to the 2022 Ukrainian Directory of Religious Organisations (Religious Information Service of Ukraine, 2024), there are more than 10000 evangelical churches in the country, many of which

identify as Protestant. These churches typically include music ministries that range from vocal-instrumental ensembles to larger groups incorporating instruments such as guitar, bass, drums, synthesisers, and vocalists (Fig. 1).



**Figure 1.** Musical ministry (worship team) of the Grace Evangelical Church, Kyiv

Source: developed by the author

Approximately 28% of these churches have choirs and/or orchestras. Notable examples in Kyiv's regional communities include the Irpin Bible Church, with its orchestra and numerous ensemble groups, and the "Blahodat" Evangelical Church in Sofiivska Borshchahivka, which features a choir. This significant expansion in music ministry reflects a transformation within Protestant worship practices, where music – previously limited to traditional forms – has become an integral component of the religious experience. The inclusion of large instrumental ensembles and new musical styles facilitates more emotional and expressive worship, addressing the cultural and aesthetic interests of congregants while also deepening their connection with the divine.

It is also essential to recognise that these developments are rooted in the Jewish worship tradition, which has substantially influenced the evolution of Christian worship practices. The impact of Jewish musical traditions on early Christian music is a pivotal aspect of understanding the growth of worship music in the early church. This influence is evident in several dimensions, including the use of psalms, methods of performance, and instrumental accompaniment, establishing a bridge between Jewish and Christian liturgical practices that remains relevant in contemporary worship.

Early Christianity largely adopted the synagogue musical tradition rather than the temple tradition, though this does not mean that the influence of temple music was entirely abandoned. Historically, synagogue worship was associated with prayer and the reading of Scripture, excluding sacrifices; psalm chanting served as an additional element in synagogue worship. With the end of the Second Temple era, synagogue music adapted to new religious and communal settings, maintaining core features from the temple tradition. Monophonic melodies –

single melodic lines – continued as the standard, reinforcing unity and simplicity in worship. Improvisation also remained a key element, allowing worshippers to engage deeply and expressively with sacred texts. This approach preserved the essence of temple music while meeting the evolving needs of synagogue worship during this period (Wilson-Dickson, 1997). The primary distinction lay in the absence of instruments – no evidence of instrumental music in synagogue worship has been found, as S. Engler (2008) indicated.

The synagogue, which originated in the late Second Temple period as an autonomous centre for worship distinct from the Temple and its sacrificial rites, exhibited a highly structured organisational framework by the 1<sup>st</sup> century CE. This institution served as a focal point for communal religious life, encompassing not only prayer and Torah study, but also administrative and educational functions. By this time, synagogues were marked by a codified set of roles and responsibilities, including designated leaders such as the "archisynagogos" (synagogue leader) and various officials responsible for the maintenance of religious order and observance within the community. This organisational maturity reflects the synagogue's established role as a central institution in Jewish communal and religious life, capable of sustaining collective identity and worship practices independently of the Jerusalem Temple. The synagogue, devoid of sacrificial offerings and elaborate ritualistic practices, centred its worship on spiritual and verbal elements. Its services emphasised prayer, scriptural recitation, and communal study, reflecting a primarily contemplative and intellectual approach to worship. This focus on spoken word and spiritual engagement distinguished synagogue practices from the ritual complexity of the Temple, fostering a model of religious expression rooted in communal participation, reflection, and adherence to sacred texts.

Before the Roman destruction of the Second Temple in 70 CE, the synagogue functioned as a supplementary institution within the Jewish religious framework (Onuora-Oguno & Ikoku, 2014). Following the Temple's demise, however, it emerged as the central locus of religious practice in ancient Israel. In this context, the shift from sacrificial rites to prayer rituals prompted significant adaptations in musical practices. The liturgical music of the synagogue, characterised by its monophonic texture and reliance on improvisation, likely maintained continuity with the Temple period, evolving to meet new theological and ritualistic needs. There is no compelling evidence to suggest that these musical elements were abandoned, but rather that they were recontextualised within a transformed religious landscape. This view is substantiated by the research of A.Z. Idelsohn (1992), who, through his examination of synagogue chant traditions in Yemen and certain regions of the ancient Babylonian territories, illustrated that, despite the long-standing isolation of these Jewish communities from the principal religious centres in Palestine, their musical practices

preserved core elements of ancient liturgical traditions. The author's research suggested that, as a result of their prolonged isolation, the liturgical practices of these communities had effectively become "conserved", preserving the most distinctive elements of ancient Jewish synagogue music over time. This analysis identified several key characteristics, including consistent monophony – traced to its vocal origins – a typical melodic framework, and a strong reliance on improvisation. In turn, P.L. Berger (2017) provided a sociological framework for understanding religion's societal role through the concept of the "sacred canopy". This study was instrumental in analysing, how music in evangelical worship helps establish and reinforce the religious "canopy" within faith communities. According to A.Z. Idelsohn (1992), these features illustrate the persistence of musical traditions from the Temple period, which were adapted to the changing circumstances of synagogue worship.

Simultaneously, a distinguishing aspect of Temple worship was the prominent use of musical instruments, a practice that was entirely discontinued in the synagogue. This shift can be attributed to the evolving nature of Jewish worship, where music became primarily associated with the Sabbath and festivals. Given that the act of tuning instruments was considered forbidden labour on the Sabbath, instruments requiring such maintenance were excluded from synagogue rituals. Consequently, the musical focus of synagogue worship shifted towards vocal expressions, aligning with the halakhic restrictions and emphasising the role of the human voice as the primary medium for sacred music. For centuries, synagogue music remained exclusively vocal, except for the shofar (ram's horn), which was used for ritual purposes and did not require tuning. This vocal tradition was reinforced by religious and legal considerations, particularly regarding the prohibition of instrumental music on the Sabbath. Furthermore, as noted by G. Goosen (2001), rabbis actively sought to remove instrumental music not only from synagogue rituals but also from secular life. This effort was part of a broader religious movement to preserve the sanctity of the Sabbath and other holy days by restricting activities deemed as work, further solidifying the central role of vocal music in Jewish worship and cultural practice. The rabbis' resistance to instrumental music stemmed from the conviction that its prohibition would symbolise mourning for the destruction of the Second Temple. G. Goosen (2001) noted that some rabbis even attempted to ban not just instrumental music, but also vocal music, viewing it as potentially inappropriate in the context of sacred observance. Nevertheless, the Talmud (1998) clarified that "only musical instruments are forbidden" on the Sabbath and holidays, suggesting that vocal music was permitted, in contrast to instrumental music. This distinction highlights the nuanced interplay between religious observance and the maintenance of cultural traditions in the post-Temple period of Judaism. The shofar was not used in worship

for musical accompaniment; it served only to call the faithful and, therefore, cannot be considered a musical instrument in the traditional sense. The exclusion of musical instruments from synagogue worship remained a central and distinctive feature of Jewish liturgical practice for many centuries, deeply rooted in both religious law and tradition. This practice persisted until the early 19<sup>th</sup> century, when a significant shift occurred with the introduction of the organ into Reform synagogues (Polit & Beck, 2016). This development represented a notable departure from the long-standing vocal-only tradition that had characterised synagogue music. The decision to incorporate the organ was part of broader reforms within the Jewish community, reflecting a changing approach to religious expression and a desire to align Jewish worship with contemporary cultural and musical trends of the time. This marked a pivotal moment in the evolution of synagogue music, as it began to incorporate elements of Western classical music, fundamentally altering the structure and sound of Jewish liturgical music.

It should be noted that Jewish music, particularly psalmody, played a significant role in shaping the musical practices of the early Church. E. Ferguson observed that John Chrysostom and other representatives of the Antiochene school interpreted the inclusion of musical instruments in biblical worship as a divine concession. They argued that this practice was not a reflection of God's will, but a temporary arrangement designed to guide the Jewish people away from idolatry towards true spiritual worship (Goosen, 2001). According to this view, instrumental music, like sacrifices, was seen as a concession for "imperfect" spiritual practice, necessary for a stage of spiritual development. Specifically, John Chrysostom argued that God permitted the Jews to use instrumental music and offer sacrifices not because God desired them, but because they were needed for the gradual transition from idolatry to pure worship (Kaplan, 2022). In this context, instrumental music and sacrifices were meant to be "transitional practices" to help people draw closer to true spiritual life.

This perspective led early Christians, having adopted the synagogue's vocal music, to gradually abandon the use of instruments in worship. Instrumental music, which had been significant in the temples, was viewed as a necessary stage for spiritual evolution, but was increasingly left behind as part of "Old Testament" worship. Instead, Christian worship focused on internal spiritual devotion through hymn singing, prayer, and moral purity.

One of the most important elements of the Jewish musical tradition that influenced Christianity was the use of psalms. In ancient Israel, psalms were not only the main element of religious song, but also an important medium for spiritual connection with God. In early Christianity, psalms continued to be sung, but in a new context adapted to Christian liturgical needs. Importantly, as in the Jewish tradition, Christian psalms were sung in unison, often in the form of antiphonal singing, which helped

preserve the connection with the tradition of ancient Israel. The study by R. Randhofer (2004) explored possible musical remnants of the Babylonian past and their uncovering. The article also analysed the ancient layers of Babylonian Jewish music, including psalmody, biblical cantillation, and lamentation traditions, as part of an investigation into the phenomenon of collective memory.

Another significant element is the practice of psalm singing by soloists or choral ensembles. This tradition, which originated in Jewish temple worship, was adapted into Christian practice, where psalmody continued to serve as an important means of praising God. In the Jewish tradition, as noted by researchers, there was also improvisation in the performance of musical chants, which contributed to the flexibility and dynamism of the performance (Talmud, 1998). This aspect was preserved in Christian liturgical practice, especially in the development of choral and solo singing. A.Z. Idelsohn (1992) highlighted that the improvisational aspect of ancient Jewish liturgical chants, coupled with rich melismatic ornamentation, is intrinsically linked to the oral transmission of these musical traditions. The author contended that improvisation served as a fundamental principle in shaping psalmic practice, providing both fluidity and adaptability to the musical form. Furthermore, the researcher argued that this practice allowed the cantor to modify traditional prayer texts creatively, integrating them into an evolving improvisational structure. This not only facilitated a more flexible approach to the liturgy but also permitted a deeper, individualised expression of sacred music. In this way, familiar verses from sacred texts sounded new, infusing the psalm with fresh meaning.

An important aspect of Jewish musical heritage that influenced early Christianity was the use of musical instruments. In Jewish temples, various musical instruments such as cymbals, zithers, psalteries, and trumpets were used to accompany singing. Early Christianity initially preserved the tradition of using instruments; however, over time, the role of instrumental accompaniment diminished, particularly in Christian communities that adhered to stricter liturgical norms.

Within the context of Temple worship, psalms formed a central component of the sacrificial rites, often performed alongside instrumental accompaniment. The structured nature of this practice is attested in the *Mishnah Ta'anit* (1996), particularly in Tractate Ta'anit, which described a weekly rotation system involving priests, Levites, and members of the broader Jewish community, who participated in these sacred ceremonies at the Temple.

The sacrificial rites in the Temple were carried out through a well-defined division of roles: the priests conducted the sacrifices, the Levites provided musical and vocal accompaniment and lay representatives, known as the *ma'amad*, stood in the Temple courtyard as the people's delegates, witnessing the sacred proceedings. Tractate Ta'anit from the Babylonian Talmud records a

debate between two Jewish sages concerning the primacy of different musical elements in Temple worship. One teacher, Shmuel, argued that the essence of the liturgical song lies in the vocal chant itself, asserting that the musical component accompanying the sacrifices could exist independently of instrumental support. In contrast, Rabbi Shimon ben-Elazar upheld that the true essence of the sacred song was intrinsically tied to the musical instruments, which elevate the spiritual and aesthetic dimensions of worship (Barz & Cooley, 2012). This perspective suggests that instruments were not merely supplementary to the vocal elements, but central to the act of musical devotion, providing a richer and more elaborate means of expressing reverence. The debate between these two views reflects a broader philosophical and theological tension within Temple worship: whether the divine connection is best achieved through the purity and immediacy of the human voice or through the enhanced complexity and grandeur offered by instrumental accompaniment. This dichotomy underscores differing interpretations of the role of sacred music – whether it represents a direct, personal communication with the divine, as symbolised by vocal chant, or an ornate, collective expression of worship embodied in instrumental harmonies. This tension continued to influence Jewish liturgical practices long after the Temple period, shaping attitudes toward music in post-Temple worship contexts.

In theological tradition, King David is revered as the principal composer of the psalms, often depicted performing them with the accompaniment of a stringed instrument, such as a lyre. This portrayal cemented the practice of pairing instrumental music with psalmody as a divinely sanctioned element of worship, deeply rooted in Old Testament authority. David's connection to music is a recurring theme in biblical accounts, where it is depicted as a powerful tool for emotional and spiritual transformation. For instance, his skill with the harp is described as soothing Saul's troubled spirit, restoring peace and mental clarity to the king. Furthermore, David's use of music extends beyond comfort, encompassing expressions of grief, as seen in his lament for Saul and Jonathan, and acts of devotion, exemplified in his songs of praise following deliverance from his enemies. These examples highlight the integral role of music in David's life and its profound significance in the biblical tradition of worship.

Subsequent textual and historical evidence unequivocally confirms that both vocal expressions and instrumental resonances (referred to as "clanging") constituted integral elements of psalms, solidifying their role as a central genre of liturgical music in the worship practices of the Jerusalem Temple. The Book of Psalms provides clear evidence of a longstanding tradition of combining vocal performance with instrumental accompaniment in worship. This is exemplified in passages such as: "Praise the Lord with the harp; make music to Him on the

ten-stringed lyre. Sing to Him a new song; play skilfully, and shout for joy” (Ps. 33:2-3) (Daye, 2013). Such references underscore the vital role of both voice and instruments in the ritual and celebratory expressions of faith within ancient Israelite liturgy.

When preparing to pass the kingdom to Solomon, King David implemented significant reforms to the musical organisation of Temple worship, emphasising its centrality in liturgical practice. According to the First Book of Chronicles (1 Chronicles), David appointed 4000 musicians from among the 38000 Levites, highlighting the scale and importance of music within the sacred rituals of the Jerusalem Temple. This deliberate expansion of the musical corps reflects David’s recognition of music as a vital element of worship, integral to the spiritual life of the community and the ritual grandeur of the Temple (Jacobson, 2002). By the 10<sup>th</sup> century BCE, the involvement of professional musicians and singers in worship services had already become established, underscoring the increasing significance of music within the religious rituals of ancient Israel.

The First Book of Chronicles attests to the continuation of the professional musicians appointed by David, who carried out their sacred duties in Solomon’s Temple, thereby reinforcing the growing prominence of music within the evolving liturgical framework. Additionally, the Third Book of Kings highlights Solomon’s own contribution to the musical tradition, recording that David composed 1005 songs, further emphasising the central role of music during his reign (Stark & Bainbridge, 1986). E. Durkheim (1995) suggested that it was during Solomon’s rule that large instrumental ensembles began to take shape, particularly noted during the grand festivities surrounding the dedication of the Temple, when 120 priests played trumpets in coordinated unison.

Following the Israelites’ return from Babylonian exile, there was a notable revival of musical expression, which played a key role in the restoration of the Temple. Hymns and songs of thanksgiving once again became vital components of worship practices. This musical resurgence reached its pinnacle during the reign of King Hezekiah, whose efforts not only led to the Temple’s restoration, but also significantly expanded the role of music in religious observance. This period of renewal reflects a broader cultural and spiritual revival, with music continuing to serve as a crucial medium for divine praise and collective identity within ancient Israelite worship.

The evolution of musical traditions in ancient Israel, from King David’s foundational reforms to the post-exilic revival under King Hezekiah, underscores the profound significance of music in shaping religious practices and spiritual identity. Music, deeply rooted in biblical tradition, functioned as both a medium for divine praise and a unifying force within the faith community. The integration of vocal and instrumental elements in worship, established by David and expanded under Solomon, laid the groundwork for the liturgical grandeur of the

Jerusalem Temple. This legacy of sacred music not only enriched the worship experience, but also symbolised cultural resilience and spiritual renewal, demonstrating its enduring role in the theological and social fabric of ancient Israel.

## Conclusions

The analysis of historical sources and theological studies confirms the significance of instrumental accompaniment and vocal music in the cultic practices of ancient Jewish temple worship. The musical components of this worship included fundamental elements such as monophony, melodic formulas, and improvisational execution, indicating the ritual-communicative function of music. These elements not only enhanced the emotional depth of the cult, but also strengthened the sacred experience of the worshippers by involving the congregation in a shared emotional and spiritual practice. The synagogue worship tradition, which emerged as an alternative to temple worship after the destruction of the Second Temple, inherited the core principles of religious music-making, including vocal-intonation structures and principles for the performance of psalms.

Synagogue worship was traditionally characterised by consistent monophony, rooted in vocal traditions, with a focus on maintaining canonical rhythm and melodic structures. The line of musical inheritance between the Jewish tradition and early Christian communities allows contemporary evangelical churches to legitimately turn to instrumental and vocal music in their praise. Music as a means of worship in the evangelical movement has become not only a form of expressing religious experience, but also a culturally adapted mechanism for fostering communal identity. In line with the historical tradition, the use of musical instruments and vocal improvisations enables worshippers to combine the sacred with modern cultural forms, preserving a connection with ancient ritual heritage while integrating contemporary stylistic elements. Thus, the studied materials confirm the appropriateness of using both vocal and instrumental music in evangelical worship, where they take on forms of cultural-sacred enculturation. This validates the use of instrumental-vocal music in praise, which continues the tradition of liturgical music as a means of expressing spiritual experience and creating a religious space. Future research should focus on a more detailed investigation of contemporary musical worship, with particular emphasis on instrumental and vocal integration, as well as an in-depth analysis of the foundational factors that have shaped its evolution within evangelical church services.

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## Conflict of Interest

None.

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## Історичні та теологічні основи інструментальної та вокальної музики в сучасному євангельському поклонінні

■ **Анотація.** Це дослідження мало на меті визначити історичні та теологічні основи інструментальної та вокальної музики в сучасному євангельському поклонінні, а також їхню роль у формуванні духовного досвіду віруючих. Методологічна база поєднувала культурологічні, теологічні, соціокультурні та музикознавчі підходи, що дозволило дослідити процеси збереження та адаптації сакральної музики, а також вплив світських музичних стилів на структуру євангельського поклоніння. У роботі аналізувався вплив музичних традицій Старого Заповіту та синагоги на сучасне євангельське поклоніння, з особливим акцентом на включенні інструментальних та імпровізаційних елементів. Поклоніння розглядалося як важливий засіб створення духовного контексту, що формує як індивідуальну, так і колективну ідентичність у спільноті. Дослідження продемонструвало, що поклоніння в євангельських церквах функціонує не лише як літургійна традиція, але й як динамічний механізм формування нових духовних і культурних парадигм, що відповідають сучасним суспільним потребам. Результати підкреслили, що музичне поклоніння в євангельських церквах виступає засобом інструментальної комунікації, створюючи основу для духовного досвіду, зберігаючи при цьому спадкоємність з давніми традиціями поклоніння. Дослідження також наголошувало на історичних коренях цієї практики в юдео-християнській традиції, підкреслюючи значення музики як інтегративного механізму, що пропонує нові можливості для релігійної та соціальної взаємодії в сучасному світі. Практична значущість дослідження полягає у наданні концептуальної основи для модернізації євангельських практик поклоніння шляхом синтезу теологічної спадщини та сучасних музичних виражень, що сприяє глибшому духовному залученню та культурній актуальності

■ **Ключові слова:** музичне поклоніння; духовний досвід; літургійна традиція; музична спадкоємність; релігійна комунікація