TODAY’S SONG FOR TOMORROW’S CHURCH

THE ROLE PLAYED BY CONTEMPORARY POPULAR MUSIC IN ATTRACTING YOUNG PEOPLE TO CHURCH

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A Dissertation submitted in fulfilment of the requirements of the degree of Doctor of Philosophy

June 2006
TODAY’S SONG FOR TOMORROW’S CHURCH:  
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IN ATTRACTING YOUNG PEOPLE TO JOIN THE CHURCH

ABSTRACT

This thesis is a phenomenology highlighting the phenomenon of declining youth attendance at mainstream churches where traditional church music is used in worship and the emergence of megachurches where young people are attending and contemporary popular styles of music is used in worship.

An Australian Broadcasting Authority survey in 1999 revealed that music is a major influence in the lives of youth, assisting in their identity creation, in their making friends, and in relieving their stress. The survey also notes that youth prefer contemporary popular music and, in particular, rock. This is in stark contrast to the traditional music played and sung in mainstream churches, which tends to be neither meaningful nor relevant to youth, largely because they do not identify with it.

An increasing proportion of youth are rejecting the mainstream traditional churches such as Anglican, Catholic, Baptist, Uniting Church. National Church Life Surveys in Australia show that by 2001, only fourteen percent of church attenders were young adults. Young non-attenders complained they found church services boring and unfulfilling. This declining youth membership does not auger well for the mainstream church’s future. It is clearly evident that, in Australian society a culture gap has emerged between the secular
world and the mainstream Christian church.

This thesis examines the role of contemporary popular music in attracting young people to church. Although, in comparatively recent times there has been some movement towards contemporizing worship services in mainstream churches, the change has met strong resistance, but that resistance is based on invalid arguments and the mainstream church is yet to respond effectively to the increasing culture gap and growing alienation of the young.

Mainstream congregations are not adequately encouraged to participate in singing praise and thanks to God. Although the lyrics of songs that focus on thanks and praise can teach a Christian message, as well as promote an awareness of the presence of God, the importance of this aspect of worship appears to have been overlooked, even though music has always been a part of worship, with multiple biblical scriptures cementing its pivotal role.

In 1980 twelve people began Christian City Church (CCC), a new church which was not one of the mainstream churches, with a vision to communicate the Christian message to the whole of Sydney. CCC used contemporary music as a vehicle to make their message relevant. That church has been strikingly successful, and had grown to five thousand members by 2004.

This thesis focusses on a case study of the music of CCC to test a hypothesis that the use of
contemporary popular styles of music, with a focus on thanks and praise, can play a significant role in attracting young people to join and remain as members, and that such music can be influential in communicating an experiential understanding of the Christian message. The aim of the case study was to discover whether the music was similar in style to young people’s preferred styles of music, whether they actively participated in its performance, whether it communicated to them, whether the lyrics conveyed a Christian message, and finally whether the congregation was both increasing and retaining young people as members.

The songs examined in the study revealed that the music and paramusical aspects of the songs were similar to those of contemporary popular songs. The lyrics of the songs included themes of thanks and praise to God, and as such conveyed a Christian message. Thirty percent of the worship service was devoted to music praising God, and forty-nine percent of the church’s 5,000 members in 2004, were under twenty-five years. Further, the congregation participated enthusiastically in singing, an emphasis on belonging to small groups encouraged fellowship, and sermons addressed problems relevant to young people.

It is proposed that CCC provides a pattern that mainstream churches could adapt, including the encouragement of congregational singing and worship, creation of effective small groups, relevant preaching, education opportunities, and culturally appropriate music. It is clear that contemporary and culturally appropriate music has played a significant and vital role in CCC’s successful development. To attract and retain youth membership, music needs to be contemporary, and culturally appropriate, thereby filling the gap between the
secular world and the church. Contemporary popular music could provide today’s song for tomorrow’s church.
This is to certify that this thesis is original work. It has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

SIGNED:........................................

(Margaret Angela Hall)

DATE:........................................

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I am grateful to both my supervisors, Associate Professor Garry Tamlyn for his vision and continued encouragement and direction, and to Dr Weston for her interest and hard work in pulling my argument into shape. My thanks also to Michiel Irik, my music teacher, who guided and coached me musicologically and who painstakingly read through each draft of the thesis; to my husband, G. Barry Hall QC, who supported me throughout encouraging me when I wanted to give up; to all my family who have encouraged and suffered with me; and to my special friends, Morna Bisset, Helen Grantley, Susan Larkins, and Carole Robertson, who have supported me with their prayers throughout.
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Volume 2

Digital Video Disc of the CCC Album “Lift” Inside Back Cover
CHAPTER ONE
INTRODUCTION

“Where have all the young men gone? Long time passin’
Where have all the young men gone? A long time ago
Where have all the young men gone? Gone to Soldiers every one
When will they ever learn! When will they ever learn!”

The sentiment that underlies the lament for lost youth in the quotation above, taken from the third verse of Seeger’s folk song “Where have all the flowers gone,” could be said to be shared today by many in mainstream Christian Churches. Recent surveys of mainstream church congregations confirm that the proportion of young men and women in their congregations is continuing to shrink as youth withdraw from the membership of a church that they no longer perceive as relevant, and from whose culture they are alienated (Bellamy, et al 2002 p. 13). However, Burke (2001) in her Sydney Morning Herald article “Freedom of Belief” reported the Anglican Archbishop of Sydney as warning “that the only way for the church to survive in modern times was to follow a conservative path” which entailed “challenging the prevailing culture. . . .”. One wonders therefore, whether the hope of those presently guiding the mainstream denominations in Australia today will be fulfilled, and eventually they will respond to a “traditional” Christian message and return to active participation in the “traditional”

1The quote is from the third verse of the folk song “Where have all the flowers Gone?” written by Peter Seeger in 1961, published by Fall River Music, Inc

2 Mainstream Churches in this Research includes churches that have been established for more than two hundred years. That is Roman Catholic, Anglican, Orthodox, and Baptist, as well as the Churches that untied to form the Uniting Church including Presbyterian, Methodist and Congregational.
Church, or whether young people will only be attracted back to mainstream churches when they modify their traditional forms of worship. The National Church Life Survey (NCLS) report from their 2001 survey revealed that “the most commonly stated reason for non-attendance was that church services were too boring or un-fulfilling”.  

The conflict between these widely divergent approaches has led me to research the use of popular music styles in churches to which youth have been attracted. On the basis of my research, as detailed in this thesis, it would seem that, contrary to the Archbishop’s remarks, if the mainstream churches are to attract youth back to their flock, and retain them, then they need to adopt styles of music to which the young relate.

My interest in this problem began whilst living in the suburbs of Washington DC during 1978, where my husband and I attended Truro Episcopal (Anglican) Church in Fairfax, Virginia. Truro Church was beginning to move into charismatic renewal; it had a large,

---

5 The National Church Life Survey is described further in pages 11 to 18.

4 Fairfax was considered a suburb of Washington DC, but situated in the State of Virginia.

5 According to the Introduction of the International Dictionary of Pentecostal Charismatic Movements (2003, p.xxi) the terms pentecostal and charismatic are often used interchangeably. However, there are differences. Both emphasise the present work of the Holy Spirit through gifts in the life of the individual and the church.

Pentecostals refers to those participating in classical pentecostal denominations, such as the Assemblies of God.

Charismatics refers to persons who are not members of the classical pentecostal denominations, but have connections with mainstream denominations.

Neocharismatics are participants in independent, postdenominational, nondenominational, or indigenous groups or organisations, such as the Vineyard Christian Fellowship.

The term “neo-pentecostal” or neocharismatic has at times been replaced by the term “third wave”. This is discussed in the historical chapter of this thesis.
vibrant, and growing congregation and appeared to be financially secure.\textsuperscript{6} Church services were very well attended with late comers experiencing difficulty in finding a seat. Church members appeared committed to the Church. The worship music at Truro included a mixture of traditional hymns with organ accompaniment, and, for some worship services the use of songs which were similar in musical style to much contemporary popular music.

Initially, I and members of my family found the popular music styles quite disturbing. In my own case I had trained in classical and operatic singing for some twenty years. However, as we began to participate in the contemporary music services at Truro, we were drawn into a renewal of our faith. Slowly our level of involvement and participation in this new “contemporary” music increased and eventually we became Charismatic Christians experiencing a deeper awareness of the presence of God and joining in the joy, love and friendship which seemed to flow throughout the congregation.

I noted that our participation in the music was deeper and more personal than our previous level of commitment to traditional hymn music. Truro Church had a growing congregation which included a strong and growing group of young people including young married couples. This was to me an indicia of a vibrant and growing parish. Of course, it is well recognised that the growth of a congregation alone does not characterise a vibrant parish church. Peter Kaldor Shaping a Future (1997, p.75) found that “size does not appear to be significant with regard to levels of growth in faith, willingness to discuss faith with others, \textsuperscript{6} Truro Church buildings were in good repair, the buildings were air conditioned, there was a salaried staff of several priests as well as other lay workers. The church and the facilities of the church gave the impression that it was financially secure.
or to invite others to church, and involvement in the wider community”. The fact that young people attend a church, even in large numbers does not necessarily mean that there is spiritual vibrancy in the church. Spiritual vibrancy does not happen instantly, but needs to be nurtured. However, when attenders in the NCLS survey report, Winds of Change were asked if they would like their congregation to get any larger, three out of four (76%) wanted their congregations to become larger, “only 11% did not want their congregation to get larger” (Kaldor et al 1994, p. 306). That report comments on the opinions of those surveyed by stating, “for attenders, numerical growth remains a desirable goal. For some, this relates to the fundamental realities of viability; for others, to greater effectiveness” (ibid.). This reports what is the desire for those surveyed, but it does not necessarily mean that is what is best. However, in relation to spiritual growth, whether the church is large or small, if the young do not attend church, they will not hear its Christian message, and they will be limited in their possible spiritual growth.7 The reality is however, that evangelistic outreach is an essential characteristic of the Christian’s commission, and as Schwarz contends (1996, p. 15), growth is an essential characteristic of a vibrant church.8

When visiting York in the United Kingdom during 1982 I attended a service in the York Minster at which the choir gave a faultless rendition of traditional hymns and anthems, to a very small congregation. Immediately after the service we noticed a medium sized church across the street (St Michael le Belfrey) where a service was about to begin. This church was also Anglican but, unlike the York Minster was completely full, with several

7 This is discussed by Cray (2004) in Chapter Two.

8 See Matthew 28:19
hundred people, most of whom were young. The music in the worship service was similar in style to contemporary popular music that was heard on radio and television,9 and the congregation participated strongly in that music. Furthermore, the youth in the congregation appeared to be deeply involved in the church and its mission. They appeared to relate to the sermon preached. Inquiries revealed that the congregation at St Michael Le Belfry was as involved in the life of the church as it had been in Truro. It was apparent to me, as a result of my inquiries, that both in Truro and St Michael le Belfrey culturally appropriate contemporary music was playing a key role in the growth of each church, and that the young were enthusiastic participants.

Between 1979 and 1999 I continued to visit Truro and other churches in England that were involved in Charismatic renewal. I also visited the Toronto Airport Christian Fellowship (Canada) where a remarkable and continuing revival had begun.10 In each of these churches contemporary popular styles of music were used in the worship services, and each of these churches had attracted, and retained, a young congregation which participated enthusiastically in Church services and parish life.

By participating in activities of charismatic Christian renewal, somewhat unwillingly, I had experienced, first hand, how popular music in a Christian context could affect people’s lives by helping to create a renewed sense of identity, meaning and joy, in encouraging a

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9 A working definition of Christian Contemporary music will be provided subsequently

sense of community, and by attracting young people into the life of the Church. It seemed to me there was a need to investigate whether the Christian message to the young might be more effectively transmitted if it was presented in a culturally relevant medium, reflective of current culture. That medium would include music in contemporary popular styles of music.

The phenomena of the growth of new churches where contemporary music is used has no doubt been noticed by many people, but an academic research, testing the value of the music to draw young people, has not been carried out in Australia to date. In order to illuminate the phenomenon of the use of contemporary popular styles of music in worship services, I decided to research that phenomenon, and to test the relationship (if any) between contemporary popular music and the attraction and retention of young people in the Church in Australia. This thesis aims to highlight that relationship by generating four research questions, and reviewing the literature related to those research questions. In order to ascertain whether the musical and paramusical aspects of one of the new megachurches where young people are attracted could be considered contemporary popular music in style, a case study of the music of one of those churches is included.

The remainder of this chapter presents empirical evidence of the problem of declining membership of mainstream churches and of the growth of new churches, where contemporary music styles are used in worship and young people are attending, retain their membership, and participate in the church’s life. The statement of the research questions is then followed by a brief discussion of the methodology further described in Chapter
Five, adopted for the research, an explanation of the decision to carry out a case study, and a short history of the development of the church which is the focus of the case study.

Scholarly literature in relation to the role of contemporary popular styles of music to draw young people to church in Australia has not been available to date. However, literature is available of related notions which may throw light on the existence of that phenomenon, its possible causes, and the reasons for its existence. Literature on those related notions, much of which is found within other texts, will be discussed in Chapters Two, Three and Four.

Chapter Two will begin with a discussion of the possible causes of the rejection of the mainstream churches by young people. The possibility of a culture gap between the mainstream churches and young people created by culturally inappropriate worship and worship music is also considered in Chapter Two. The influence of music on young people is an important aspect of this work and this is also reviewed in Chapter Two. The importance of music to young people has been surveyed by the Australian Broadcasting Authority (ABA), and has been analysed in reporting monographs. These also provide information as to the styles of music preferred by youth, the benefits they contend that they experience from their chosen music, and their beliefs as to who influences them in their choices of music. Statistical evidence of musical preferences and motivation is extracted from the NCLS reports. Appendices A to D7 in Volume Two of this thesis include information relating to the contemporaneity of the music considered in the case study, its paramusical aspects relating to the culture of the Christian City Church (CCC), a
megachurch in Sydney, Australia whose music is the subject of the case study for this thesis, and the ability of that music to communicate and create affect.

The primary source of analytical statistics used in the review in Chapter Two is the NCLS reports which analyse the data collected by their surveys. They provide valuable information as to the numbers of church attenders, analysed by denomination, their attendance patterns, their demographics, preferences for worship styles, the styles of music actually used, and the music styles church attenders would prefer. I discuss articles and books from other Western countries relating to declining church membership. The need for music in the worship service to be both culturally affective and effective is considered, as well as its need to relate to the contemporary community.

Critics of contemporary worship music consider the lyrics of the songs to be theologically inadequate, and some question whether music is necessary at all to communicate the Christian message, this contention is addressed in Chapter Three. The need in church worship services to focus on praise, and encourage congregational participation, is also explored in Chapter Three and includes a discussion of the value of music generally in worship and of praise and thanksgiving in the context of music in the Bible. The Appendices also contain details of biblical concepts which are contained in the lyrics of the CCC songs, in order to highlight that church’s use of those concepts. The need to encourage participation in songs which focus on thanksgiving and praise, and the argument that such participation will lead to more individual awareness, identity creation, and experience of the presence of God is also considered. Two works by Kenneth Puls are referred to:
Musical Praise and Thanksgiving in the New Testament: Word Studies on Greek Terms in the New Testament Related to Praise and Thanksgiving in the Context of Music, which embodies a word study on Greek words in the New Testament which are related to praise and thanksgiving in the context of music. The second work by Puls Musical Praise and Thanksgiving in the Old Testament: Word Studies on Hebrew Terms in the Old Testament Related to Praise and Thanksgiving in the Context of Music, is a similar word study, based on the Hebrew words in the Old Testament related to praise and thanksgiving in the context of music. These studies provide a framework for an investigation of thanksgiving and praise within a contemporary musical context, and they were relied on as a thorough and scholarly work which provided evidence of the value of, and need to, offer thanksgiving and praise with music.

Chapter Four focusses on the reluctance of mainstream churches to change their attitude towards the use of contemporary music in the worship service. The historical and cultural context of the music used in mainstream church worship services is reviewed, and the extent to which such music is now culturally relevant to young people is considered. Helpful insight into the use of music in Old Testament times is provided by Haik-Vantoura in The Music of the Bible Revealed and by Wheeler (who translated her original work from French to English). It is argued that the work of Haik Vantoura underlines the historical importance of music and praise in the ancient Jewish faith, and that this importance is just as relevant to contemporary Christianity.

Given the huge body of Church music, and of traditional church hymns, it cannot be denied
that music and praise have been an important part of Christian church services from their earliest beginnings onwards. However, to be affective, the music and praise must be culturally relevant to young people. In times of evangelistic outreach, Martin Luther, Charles Wesley and General Booth resorted to contemporary popular music to convey their message to the unchurched and alienated. Mansfield’s book Australian Church Music Then and Now (1988) provides a history of the Australian church’s inherited conservative stance in relation to church music. This progresses to an exploration of the development of Australian Hymn Books, and then of the emergence of charismatic praise music with Contemporary Collections of Praise Songs, and ultimately to an examination of contemporary music as currently used in the newer churches.

Chapter Five will discuss the phenomenological philosophical background of the methodology of the study, setting out the method of participation and observation which was used to study and report on the music which forms the basis of this research. The method adopted in the case study is also outlined, setting out the method of phenomenological hermeneutics and semiotics adopted to describe and interpret the music and culture of CCC, and assess whether it was culturally appropriate, had an ability to communicate, and was affective.

Chapter Six discusses the findings derived from my participation in, and observation of the music and culture of the worship at CCC. Chapter Seven contextualises the argument, by noting mitigating factors, before setting out the conclusions drawn from the research, and identifying areas for further research.
However, before proceeding further it is necessary to discuss the literature, and evidence relating to the phenomenon of the decline in mainstream church membership noting particularly the decline in youth membership and participation of Australian youth, and contrasting the emergence of megachurches which are attracting and retaining young people, who participate in the life of the megachurch.

The Decline in Church Membership

Overwhelming and undisputable statistical evidence of the decline in membership and falling attendance at mainstream church services is contained in surveys and reports produced by the National Church Life Survey (NCLS) organisation between 1987 and 2001. The NCLS was developed and resourced by the Uniting Church Board of Mission (NSW), and the Anglican Diocese of Sydney through its Home Mission Society (Kaldor, et al. 1997). The NCLS is now a joint project of the Uniting Church Board of Mission (NSW), Anglicare (NSW)\(^\text{11}\) and the Australian Catholic Bishops’ Conference. Its surveys in 1991, 1996 and 2001 evidenced declines in mainstream Church membership and attendance. At the same time as the NCLS 1996 survey was being carried out, the Catholic Church was running a parallel survey, which involved more than 100,000 attenders (Bellamy, et al. 2002, p. 131). All of these surveys are considered and discussed: statistically, they provide bleak reading for the mainstream churches. The NCLS reports confirm the diminishing attendance of all age groups, particularly young people.


\(^{11}\) Anglicare is a charitable Care Organisation run by the Anglican Church of Australia.
Kaldor, (1987), highlighted the importance of the make up of the local community on the shape of church life. At that time, the researchers reported that the reasons for the success of some churches, and for the stagnation and decline of others, needed to be further investigated. NCLS believed that its surveys should depict the characteristics of congregations, as well as the characteristics of the wider community they sought to serve (ibid. p. ix). With that focus in mind, their fifth publication, in 1997, which was based upon their 1996 survey, provided a detailed demographic profile of the various congregations surveyed (Kaldor, et al. 1997, p. x). In the 1996 survey around 324,000 attender survey forms had been collected from 6,900 congregations, covering twenty denominations, and some independent congregations.

After their 2001 survey, the NCLS published a report in 2002, showing the reasons people gave for not attending, or rarely attending, church. Interestingly, the Australian Census in 1996 suggests that it is not belief in Christianity, nor ultimate denominational identification, which was challenged. The Census of Population and Housing, which is carried out every five years in Australia, included a question about religious identification. Although answering that question was optional, the Report relating to the 1996 Census noted that around seventy percent of Australians identified with one of the Christian churches. Analysis of the 1996 Census contained in the NCLS publication Build My Church - Trends and Possibilities for Australian Churches (Kaldor, et al 1999, p. 17) revealed that only five percent of Anglicans, six percent of Presbyterians, eleven percent

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of Uniting Church members, eighteen percent of Lutherans, and eighteen percent of Catholics attended church in any given week. If there is any significant fall from these levels, many mainstream parishes will cease to be viable financially, and at least some mainstream denominations will face economic and operational collapse.

The last decade has brought huge social change, creating new issues for Australians and, in particular for the mainstream churches. The NCLS points out that technological change, the information explosion, our developing economy, our increasingly multicultural population, and the developing transformation of the role of women in our society are reshaping the way Australians live (Kaldor, et al. 1997, p. xi). The NCLS report Shaping the Future, (ibid.) noted that many congregations were looking for new ways forward, and searching for ways to increase their cultural relevance, and communicate the gospel message to all sections of our society. However, the survey revealed a continuing problem for the mainstream Church, namely that many of its older church attenders do not want to make any changes to traditional forms of service and music. This raises an increasingly acute problem for the mainstream church which, to remain viable, must attract and retain young people.

In 1998, the Australian Community Survey (ACS) was conducted from the Edith Cowan University in Perth; it reviewed both NCLS Research and research from the Australian Catholic Bishops’ Conference. This survey found that around twenty percent of the population claim to attend church services at least monthly. This percentage, the authors maintained, represented a low point in attendance levels, as measured by sample surveys.
in Australia during the post war period (Bellamy, et al. 2002, p. 5). Of the remaining eighty percent of the people, twenty percent reported that they attended infrequently (that is only once, twice, or several times a year), and the remaining sixty percent either rarely attended Church, or did not attend at all (ibid.).

However, in spite of this low rate of Church attendance, the 1998 ACS survey established that around seventy percent of Australians continued to identify with a Christian denomination. The fact that so many of those surveyed acknowledged their Christian faith and coupled it with identification with a particular denomination, suggests that there is a huge pool from which the mainstream churches can be rebuilt. However, the dismal statistics as to active Church membership and participation, evidence the reality that the mainstream churches are largely irrelevant to the day to day life of their nominal believers. The nominal involvement of so many mainstream Christians portends a bleak future for the large denominations (Kaldor, et al. 1999).

In 2001, nineteen Australian denominations and some independent churches took part in an NCLS Survey. The survey questionnaire contained two hundred questions, and collected information from 435,000 attenders and leaders in over 7,000 congregations in the participating denominations and churches, which were spread throughout Australia. The survey included questionnaires translated into Chinese, Korean, Vietnamese, Tongan and Italian, as well as a version specially provided for respondents aged between ten and fourteen years. It examined key issues in four dimensions namely, “vision and purpose”, “faith and worship”, “our life together”, and “community connections”.

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The NCLS 2001 survey revealed that the outflow of members leaving mainstream denominations outnumbered the inflow of newcomers. Furthermore, the study revealed that “young adults” comprised only fourteen percent of the overall church attenders in Australia, whereas they comprised twenty-eight percent of the wider community, that is only half of this important group were church attenders. At the end of the age spectrum, people in the “sixty plus” demographic comprised twenty-one percent of the total community, but thirty-eight percent of church attenders fell within this group. The following table, taken from the NCLS publication Initial Impressions, shows the demographics by denomination.

Table 1.1 “Age Profile by Denomination” NCLS Initial Impressions 2001, p. 7
A further report from The NCLS Publication *Why People don’t Go to Church* (Bellamy, et al. 2002) noted that “children are now growing up with little contact with the churches” (p. 30) and predicted that “by the time children reach high school, around one in every four will have left church life” (p. 31). The age profile of attenders by year groupings revealed that only six percent of people who were attending church in 2001 were aged between fifteen and nineteen years. It is from this age group that the next generation of church attenders will be drawn.

As mentioned on page 2 earlier, the NCLS report of the 2001 survey, revealed that “the most commonly stated reason for non-attendance was that church services were too boring or un-fulfilling” (p. 13). The authors of that report suggested that a distinctive feature in the development of Pentecostal congregations over the past twenty years has been the adoption of contemporary styles of worship which drew on popular music and instrumentation (p. 110).

In its publication *Views from the Pews* (Kaldor et al. 1995) the NCLS stated that “music is a powerful expression of the human spirit, and plays an integral part in many worship traditions” (p. 34). It noted that sixty two percent of (present) church attenders found that “traditional” music, as used in the churches over the last two hundred years, was the most helpful for worship. Whilst this attitude to traditional music largely explains the reluctance of mainstream Churches to incorporate contemporary music into their worship services, or experiment with new forms of service, it does nothing to fill the cultural gap between those churches and the young, and totally ignores the need to bring the young back into the
fold, retain their membership and above all, to encourage their participation if there is to be a viable future. The survey observed that more than eighty percent of current church attenders were over sixty years of age, and that this group was unlikely to prefer rock music in their worship. Basically, the expression of preference for contemporary music was found to be age related, with seventy-one percent of teenagers considering contemporary popular music to be the most helpful for worship. Not surprisingly, young people tended to choose churches where contemporary music was used (op. cit. p. 36).

The NCLS publication *Shaping a Future* (Kaldor et al. 1997) reported on Young Adult Retention. It pointed out that the adoption of contemporary music styles is a significant factor in relation to the retention of young adults in church, and that “congregations that successfully retain young adults are more likely to make use of contemporary music and contemporary styles of worship” (1997, p. 29). The author of that report stated that young adults will stay where the congregation is “expressing its faith and life in (music) styles that they identify with, or in which they feel comfortable” (p. 2). Accordingly, the NCLS authors suggested that it would be unwise to dismiss the importance of musical style in attracting new attenders to a church (p. 36).

Sunday attendance is not the only indicator of youth attendance at church. Many mainstream churches in Australia have youth programs which include youth fellowships, holiday youth camps during school vacations, and Sunday Schools for children. Not all the young people who attend these programs would attend Sunday church, which suggests that the outreach of the mainstream church to youth is greater than appears in the surveys.
However, the decline in church attendance generally, and of youth in particular, provide sufficient reason to investigate the problem further.

The mainstream churches in Australia are not alone in facing a serious decline in membership. In a BBC News report “UK is Losing its Religion” (28.11.2000) Peter Brierley stated that the British Social Attitudes survey revealed that forty-four percent of the population “had no religious affiliation”, an increase from thirty-one percent in 1983. Furthermore, the survey found that two-thirds of eighteen to twenty-four year olds in the UK said that they had no religious affiliation. These trends are supported by the Christian Research organisation “Christian Leadership World Key Statistics” (2003) which reported that, in the UK, the Christian population was declining, both as a percentage of the population, and in absolute numbers. Not only has membership of Christian Mainstream churches fallen worldwide, but of those who remain as members, their rate of church attendance has also fallen (2003, p. 1).

The outlook may not be as gloomy as it appears at present. Mark Oppenheimer (2003) in his book Knocking on Heaven’s Door: American Religion in the Age of Counterculture considered that the numbers of attendees at church services alone do not necessarily mean that the mainstream churches are in serious decline, or that they are not addressing the changing culture. He argues that although much discussion and attention has been given to counterculture movements, including Eastern religions, meditation, and movements such as Scientology and the Moonies, in fact the “most important changes came in old, traditional denominations” (p.2). He stated:
American religions underwent little theological or doctrinal change in the 1960s and 1970s. What changed was the form, not the content, of the religious traditions. Different music, clothing, and decor became permissible. Women earned the right to preach or lead services (Oppenheimer, 2003, p. 27).

Oppenheimer argued that these changes created a new religious experience. Whilst this has been the case in America, the change in Australia has been far slower and more confined. In 2006, whilst there has been a trend to more informality, and less structured services, some changes in clothing, and some slow changes in music, Anglican churches in Sydney women have not earned the right to preach or lead services. However, emerging Pentecostal megachurches, in Sydney and elsewhere, which have virtually from their beginning allowed women to be Pastors, to preach and to lead services.

In times of turmoil, either worldly or personal, people often turn to the church for solace. After the terrorist attacks on the World Trade Centre in the United States of America in 2001, the Rector of the local Anglican Church at Manly, Sydney, reported that attendances at all services on the Sunday following the disaster were increased by thirty percent. However, two weeks later, the number attending each service had reverted to previous levels.13

Some of the mainstream churches have begun to address diminishing congregation numbers by introducing more contemporary music and liturgy14 and have found that their

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13 Based on a personal discussion with the Rector. Anecdotal evidence suggests that this pattern was widespread.

14 For example, the Anglican Church at Randwick, St Matthias, uses contemporary music, and has a large congregation of young people. St Matthew’s Anglican Church at Manly in Sydney has a “Contemporary Service” separate to the traditional service on Sunday mornings. The congregation attending the “Contemporary Service” is growing. In addition it has changed the format of its evening service which is
congregations are growing. But in many mainstream churches, when an attempt has been made to introduce changes, the leaders have faced a congregation whose older members are hostile towards, and resistant to change. The survey evidence as previously discussed supports a need to change the medium through which the message is communicated if it is to reach young people. Contemporary popular styles of music are important to youth, but these styles have been neglected by the mainstream Churches. It appears that large numbers of adolescents and young adults are drifting out of church life because they perceive the Church to be irrelevant to their needs. The contention of this thesis is that this perceived lack of relevance, and the slackening of vitality in the mainstream churches in the late twentieth and early twenty-first centuries (as revealed in the NCLS surveys) has arisen, in large part, because the Christian message has not been conveyed in terms of contemporary culture. As a consequence, church members, especially younger ones, have increasingly found the Church to be irrelevant to their needs and they have ceased their participation in it. The young who drift out are not being replaced and just as a family will cease to exist if there are no children to carry on the family name, the mainstream Christian churches will cease to exist unless they reverse this trend, and persuade the young to join, participate, and maintain ongoing membership.

Whilst there is no doubt that the mainstream churches would prefer to eliminate the decline in youth participation, they are still failing to come to grips with their cultural alienation from the young. Far too often the innate conservatism and resistance to change and

directed toward attracting youth, and uses contemporary music.
innovation of older members blocks those who seek to fill the cultural gap between modern youth and the Church (Cray, 2004 p. 1). The decline in both membership and participation in mainstream churches now challenges their continued vitality and existence. Whilst there has been a fall in total membership, and in the degree of participation in church life in all age groups, it is the collapse in youth membership and participation which is of greatest concern.

The basic message of Christianity has not changed since Christ proclaimed it although the culture and social customs in which it is proclaimed have changed continuously. The past few decades have seen the emergence of steadily improving communication technology and techniques, as well as the emergence of new electronic musical instruments, and the creation of music suited to new music technologies. All age groups have adapted to the new technology, and the young have readily embraced each newly emerging style and form of popular music. The research on which this thesis is based highlights the fact that instead of embracing new musical developments to improve communication of the Christian message, the mainstream churches have inadequately adapted to the improved technology, and have clung to traditional hymns and church music. As a result there are significant differences between popular music culture and most mainstream church music. This thesis contends that this difference is a significant factor in the decreasing contemporary cultural relevance of church music and, ultimately

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15 Christian theology began when Christ commenced to preach, and the church commenced when the followers began to form congregations immediately after the Day of Pentecost, as described in Acts 2:41.

16 See the information from the Australian Broadcasting Authority Survey on Music and Young People discussed later in this Chapter, and again in more detail in Chapter Two herein.
of Christian communication. However, a phenomenon has arisen where new churches other than the mainstream churches, such as new paradigm churches, (more recently named megachurches) have begun to address this problem. The terms “new-paradigm” and megachurches” are interchangeable, except where the term “new-paradigm” is used in a quote, the term megachurches will be used in relation to such churches throughout this thesis. I now turn to discuss the emergence of the megachurch.

Megachurches

Donald E. Miller (2000), in an article in the Magazine Strategies for Today’s Leader suggests that “New Paradigm Churches” are part of a second Reformation. Unlike the first Reformation, when theologians such as Martin Luther challenged doctrine, this reformation challenges the medium through which the message of Christianity is articulated. Miller states:

These new Paradigm Churches are appropriating contemporary cultural forms, they are creating a new genre of worship music. The music sounds are similar to what one might hear on a pop radio station except the lyrics are Christian, filled with statements of praise and worship. The worship service is a time of celebration (2000, p. 8).

The Hartford Seminary Institute for religion research reported from their 2005 survey of megachurches, that average weekly attendance was 3,585 persons, which was a 57% increase from its survey in 2000. The report claims that “it is often the distinctive characteristic of the worship service that contributes to the church’s growth to mega-size.”

17 Donald Miller is the Firestone Professor of Religion at The University of Southern California. He is the Executive Director of the Centre for Religion and Civic Culture in the University, and a Professor of Religion.
Furthermore the report states:

most of the megachurches have incorporated culturally relevant forms into their services. Whether this is a result of growth or a cause of that growth is unknown, nevertheless the use of contemporary worship forms is very apparent. Roughly 80% use electric guitar or bass and drums “always” in their services, over 93% do so “often” or “always” (Thurma et al 2006 p.6)

Many megachurches have common features including very large congregations,\(^\text{18}\) which are led by a dynamic leader who is also a persuasive preacher and motivator. Generally, the churches are Pentecostal in nature that is, they believe in the presence, power and gifting of the Holy Spirit.\(^\text{19}\) The material and emotional benefits of being a Christian are promoted, and music that is similar in style to contemporary popular music forms a basic part of their worship. In *Main Street Mystics: The Toronto Blessing and Reviving Pentecostalism* (2003) Margaret Poloma reporting upon the revival that has been taking place continually since 1994 in the Airport Christian Fellowship in Toronto Canada, (TACF) considered that music serves as a bridge to the more cognitive expressions of metaphor and myth, and it is a vital component of the Pentecostal/charismatic ritual (ibid. p. 39). She noted that the musical style at TACF demonstrated the importance of using music that was culturally relevant. She stated that “tradition has limited appeal” (p. 39). Poloma, quoting from Miller (1997), noted that:

> tradition is more often a negative word, and that while few boomers may like Bach and Mozart, most groups grew up on bands and singers, not orchestras and choirs, and it is not surprising that they seek out churches with contemporary music (p. 40).

Megachurches are not just a North American phenomenon. In Australia during the late

\(^{18}\) Any church with a congregation of over 1,000 in the context of this study, is considered large.

\(^{19}\) The Holy Spirit in the Christian faith is the equal third person of the Triune God, Father, Son and Holy Spirit.
1970s and the 1980s the Charismatic Renewal movement hosted large conferences featuring notable speakers which attracted thousands of delegates. These conferences helped fuel the growth and development of large churches such as CCC and the Christian Life Centre movement in Sydney and Melbourne, the Waverley Christian Family Centre in Melbourne, and the Christian Outreach Centre in Brisbane. (Hutchinson 2003, p. 29)

Linda Morris, religious affairs writer for the Sydney Morning Herald, noted that “Australia’s largest churches include Sydney’s Hillsong and Christian City churches. They are part of the rapidly growing pentecostal movement bringing in thousands of worshippers” (23 February 2006). Morris stated: “the megachurch phenomenon is so significant that for the first time this year it is to be looked at in the 2006 NCLS Survey.

Gary Bouma in an article based on his new book Australian Soul: Religion and Spirituality in the 21st Century commented on the rise of megachurches (2006). He noted that “the resurgence of religion in not an American plot. It is a genuine movement in the life of the Australian soul”. He stated:

Just when many thought religion was a dying phenomenon that would not make it into the 21st century, megachurches sprang up. Churches filled with youth, and energising forms of worship I refer to as spiritual aerobics. These cannot be dismissed as shallow calls to return to the past, but are active engagements with the world of today with forms of message delivery that are strictly postmodern and keyed into the receptors of young people (2006, p.15).

20 Mark Hutchinson is Head of Church History Discipline, Southern Cross College, at Macquarie, NSW
21 Gary Bouma is UNESCO chairman in Interreligious and Intercultural Relations - Asia Pacific.
22 The article in the Opinion Section of the Sydney Morning Herald page 15 on 30th November, 2006
In relation to the worship service in megachurches in Australia, Bouma noted “the multimedia systems of these churches would make most rock bands weep with envy” (Bouma 2006, p. 15).

The statistical evidence from the NCLS surveys shows that in Australia, mainstream church membership is unevenly weighted and spread across the denominations. Mainstream churches largely use traditional church music much of which has been in use since the first colonial settlement in Australia. Their congregations, which are steadily diminishing, contain a large percentage of people aged over sixty. In contrast, the new megachurches, include a large percentage of members aged under forty.

For example, as previously indicated in Table 1.1 on page 15, 30% of Pentecostal congregations are aged under 30, and 22% are aged over 50. The age breakdown of the congregation of Christian City Church in Sydney Australia in 2004 was 17% in the 0 to 11 years bracket; 32% in the 12 to 25 years bracket; 37% in the 26 to 45 years bracket; and 14% in the 46 plus years bracket. This should be compared with the NCLS survey of 2001 in which, in Anglican churches, people under the age of 30 constituted only 11% of the congregation and 37% were aged over 50.

The purpose of this study is to identify the phenomenon of the concurrent declining membership of youth in mainstream churches where traditional hymn music is used in

23 The age breakdown figures were supplied via a personal email message on 7th April 2004, by Pastor Jake Betlem, who maintains the records of Church Growth for CCC (amongst other Pastoral duties)
worship, with the increase of youth attendance and participation in megachurches where contemporary popular styles of music are used in worship. The study goes beyond simple descriptions of the music and culture of the church by exploring the meaning embedded in the songs used in the megachurch primarily studied, Christian City Church in Oxford Falls in Sydney Australia, in order to reveal whether the music of that megachurch (which is contemporary in style as in megachurches generally) could be considered as a reason for the attraction of young people, and for their participation and retention in the church.

This has generated the following research questions.

1) Is music style a factor in young people’s choice of church?

2) Is there a culture gap between the mainstream churches and the wider society in which the church is placed?

3) Can contemporary popular styles of music with lyrics that focus on thanksgiving and praise assist in communicating the Christian message?

4) Has participation in music that conforms to contemporary popular music styles with lyrics that focus on thanks and praise as used in megachurches been effective in attracting young people to join the church?

The above questions contain several key concepts, including the possibility of a culture gap that the mainstream churches are not addressing; whether that gap reflects the absence of contemporary popular music to which young people relate; whether there is a resistance by mainstream churches to address that culture gap; the role and function of music in a worship service; the ability of contemporary popular music to affect the congregation; and whether a greater focus on praise would promote a deeper participation in worship.
services, leading to an increased awareness of the presence of God, and a deeper understanding of the Christian message.

There remains a dearth of research that clearly articulates the stylistic aspects of ‘popular’ music as a broadly based descriptor, let alone the historical and ever increasing number of music styles that function as sub-sets of popular music throughout its history. It is therefore necessary to identify some basic musical attributes of popular music styles in order to clearly identify any correspondence between those styles and the music that is the object of this study.

Prominent popular music researchers remain at odds about appropriate definitions of what is popular music, and prefer to locate definitions in broad socio-cultural economic and institutional settings. This is of course no help to studies such as this which necessarily rely on clear distinctions of the stylistic aspects of popular music. There are however, a number of general traits that identify much popular music such as those identified by Tim Warner, who has attempted to provide a working definition of popular music. In the opening chapter of his book Pop Music Technology and Creativity (2003), he listed some characteristics that he considered distinctive to popular music, namely:

- Music that is highly distinctive, usually diatonic, strophic songs of three to five minutes duration.
- The music will seem familiar, there will be several musical characteristics that have appeared in similar guises on earlier records. These will include, a vocal
interjection, a particular chord pattern, a guitar gesture, a distinctive shuffle beat, or a particular synthesizer figure.

• Simplicity will result from simple musical ideas that are easily memorised by the listener. These include, short phrases, regular phrase lengths, simple time signatures, step wise diatonic melodies, with short concise, well defined sections.

• The lyrics will also be simplistic with limited vocabulary, short sentences, cliche and straight forward narrative themes.

• Repetition is vitally important evidenced by hi-hat cymbal or bass drum sample played several times per bar, repetition of a short musical idea, and repeated choruses.

• Pop music is inextricably linked to technology. The microphone and electronic amplification are vital to contemporary popular music; the microphone in particular, allows the singer to sing very softly but still be heard, enabling the creation of a relationship with the listeners. Emphasis is placed on synthesizers and sequencers to control synthesizers and samplers.

• There will be a close relationship between dance and music. Elements intended to encourage dancing will be included.

Warner summarises by stating that “a primary characteristic of pop music is that it is a mixed art form, which includes a diverse range of artistic elements such as music, poetry, movement, drama and visual imagery” (2003, p. 16).

One decisive characteristic of popular music over the last fifty years, which was not listed as a characteristic by Warner, has been the use of a back beat, probably the most defining
characteristic of popular music, especially rock music. Second to the back beat has been the increasing resort to electronically produced and amplified sound. Such music now embraces a wide range of electronic instruments, including electric guitars, bass guitars, organ synthesisers, electronic keyboards, drums and, at times, brass instruments.

In this thesis, the term popular is used in the sense that the music relates to the people. That is, music written contemporaneously, which is neither art nor folk music, and is sold, marketed and distributed according to the laws of free enterprise. That music employs electrically amplified instruments with contemporary rhythms and beat.

The effect of this has been a growing divergence between contemporary popular styles of music and the traditional Church music used in mainstream churches. The sounds produced by popular music are very different to those produced by traditional church organs. But it is no so much the use of these instruments, but the way in which they are used, that governs the style of the music. Accordingly, a working definition of contemporary popular music used in Christian worship in this thesis is as follows:

music that is similar in style to contemporary popular music that is sold in the market place, that is electronically recorded, uses electronic instruments, has a back beat, and includes lyrics that convey a Christian message and have a focus on thanks and praise.

**Methodology**

The study seeks to identify those aspects in the phenomena of the emergence of megachurches, such as CCC, that have attracted young people, and to define the extent to which contemporary popular styles of music are used in worship in CCC. It notes the
concurrent decline in membership of mainstream churches where traditional church music is used in worship. The megachurch phenomenon involves the emergence of very large Christian churches with congregations of over 1,000 people, in which young people make up a large percentage of the congregation. As described previously, these large churches, initially called new paradigm churches, but more latterly, megachurches, not only attract and retain young people, but also employ music that is similar in style to contemporary popular music. The object of the research was to discover if the increase in this phenomena was assisted by the use of contemporary popular styles of music in their worship services. Accordingly as the research involved the illumination of a phenomenon, and the possible implications of its music to society, the appropriate methodology of the research was phenomenology.

Max Van Manen\(^ {24} \) (1990) defines phenomenology as “the science of phenomena” (p. 183). He notes that phenomenology asks the question “what is the nature or meaning of what is being researched”. Phenomenology, he states, “demands of us re-learning to look at the world as we meet it in immediate experience”. Thus empirical or theoretical observations or accounts are not produced, but “accounts of experienced space, time, body, and human relation as we lived them” (p.184). It must be noted however, that objectivity can be a problem in relation to phenomenological research where the method of research includes participatory observation and description. I have been aware of this problem from the outset of my research. Objectivity required me to step aside from any preconceived views

\(^ {24} \) Max Van Manen is the author of several books in education, and is Professor of Education at the University of Alberta.
I may have held in order to observe and describe objectively whilst participating subjectively, and arguments in the literature need to be presented impartially as logically correct and truthful.

Although phenomenology was the most appropriate methodology, and the thesis is presented as a phenomenological research, in fact the research touches several other academic disciplines which involve music, sociology, theology, and culture. Indeed Van Manen when discussing hermeneutic phenomenology within human science stated:

> Hermeneutics and phenomenology are seen to be involved in all the disciplines of the humanities and social sciences that interpret meaningful expressions of the active inner, cognitive, or spiritual life of human beings in social historical or political contexts (p. 181).

Following the discussion of the issues relating to the research questions, in Chapters Two, Three and Four, Chapter Five describes and discusses phenomenology as the philosophical basis for the research, followed by a discussion of the method adopted in a case study of the musical and paramusical aspects of Christian City Church. My research involved examination of seven albums of music recorded on video between 1990 and 2003, in which the congregation participated in the recording. Chapter Five also sets out the method adopted in the case study of Christian City Church, which illuminates the music and culture of its worship services in order to highlight any relationship between CCCs music and its growing congregation.

The case study involved participatory observation of worship services between 2002 and 2005, and an examination and description of the musical and paramusical aspects of the
music used at CCC. The music employed by CCC will be examined phenomenologically through a combination of approaches, including hermeneutics, sociology and semiotic-based analysis. This is to test the affect and influence of the music in relation to attracting young people to the Church, in gaining their active participation in church services, and in retaining their membership.

The reasons for choosing to carry out a case study follows.

The Decision to Carry Out a Case Study

The dichotomy between declining mainstream youth attendance, and the extent to which young people form part of the growing congregations of megachurches has led me to choose one of the megachurches as a case study from which some generalisations might be drawn regarding the attraction of young people to those churches. The largest of these megachurches in Sydney is Hillsong Church, situated in Baulkham Hills, a northwestern suburb of Sydney. It began as a branch\textsuperscript{25} of the Christian Life Centre in the centre of Sydney. Both Hillsong and the Christian Life Centre belong to the Assemblies of God denomination. The Christian Life Centre was founded by Frank Houston, the father of Hillsong’s present Senior Pastor. Neither of them was a musician, although both understood the need to use relevant contemporary music to assist in communicating the Christian message, and drawing young people to their church.

However, Hillsong Church was not chosen as a case study for this dissertation because

\textsuperscript{25} In the jargon of the new churches, a branch is termed a ‘plant’
although it fits the criteria of a thriving and growing megachurch that uses contemporary popular music styles in its worship services, and its congregation includes a high percentage of young people it developed as part of a thriving and established parent church in the city of Sydney. A struggling, mainstream denominational church could argue that Hillsong started (and developed) with strong financial and administrative backing, which the average struggling mainstream parish presently lacks.26

Instead of Hillsong, Christian City Church (herewith referred to as CCC) was considered more appropriate for a case study. To add weight to the choice of CCC, I provide details of its history and background of CCC.

The Background of CCC

CCC began as a tiny Christian Group which developed without any financial or administrative support. Accordingly, its growth path is one which any small church can emulate. Secondly, from its inception CCC has used contemporary popular styles of music in its worship services, and has attracted and retained young people, the majority of whom were not previously active with any other church.

The background details of the emergence of CCC are set out in Arise: The Story of Christian City Church by John Barclay (1987), which describes the history of CCC up to 1987. Barclay’s book is the only available recorded information of the early development

26 In fact, it is arguable that if the resources of the mainstream churches were properly marshalled, they could provide far more effective financial and administrative support to struggling churches, and that they could, and should, provide the type and extent of support the Christian Life Centre provided to Hillsong, but that argument lies outside the scope of this thesis.
of CCC, and is used as the source for the following pre-1987 development of CCC.

CCC was founded in 1980 with a group of twelve people who started a church meeting in the Dee Why Surf Club. Because their meetings were regarded as “too noisy” the Surf Club asked the church to find another venue. Accordingly, in 1981 the church moved to the hall of St Kevin’s Roman Catholic Church at Dee Why. At that stage the church was called “The Christian Centre” (Barclay, 1987 p. 85). From there the church moved several times into ever larger rented premises. Finally it rented a large clear span factory building in a large industrial complex in Brookvale in the Northern Beaches area of Sydney. Two areas were rented in that complex, one large area which was used for the worship services, with offices on the second floor, and one other area in a different building in the complex used for its children’s ministry.

In 1983 a full time Ministry Training College was developed within the CCC building and Peter Rowe, who had previously owned and managed a Christian book store, became its first lecturer. Fourteen students graduated from the first course.

By 1984 the Sunday morning service at the church had grown to such an extent that it was necessary to introduce a second service, dividing the morning meetings into two services. In 1984 the church officially changed its name to Christian City Church. By then, membership of the church had grown to 1,200.

27 Dee Why is a suburb of Sydney in the area of the Northern Beaches of Sydney.

28 From 12 people in 1980 to 1,200 in 1984 is an increase of 100 times or 300 per year.
By 1985 the membership of the Church had increased to 1,500 members, including a full time staff of eight, and its services were recorded on video. Fifty students graduated from the Full-Time Ministry Training Course. The Creative Ministries Training College, then led by Nigel Compton, began teaching drama, theatrical work, television, writing, music, and painting.

In order to own their own premises, a site to build a church complex was purchased that was originally a chicken farm in Oxford Falls. After enduring various town planning and other delays, the new building was completed in 1996. Since then CCC has steadily grown. Its congregation has always contained a large proportion of young people. Its net increase during membership in 2004 was five hundred new members. By the end of 2006 membership had grown to 5,000.

Since 1980, on an adjacent site, CCC has built and developed a school catering for children from kindergarten to year twelve, established a School of Ministry, which teaches ministry skills (including Bible studies and counselling), and a School of Creative Arts (with an enrolled membership of 400 in 2004). The School’s aim is to develop both Christian ministry and creative skills, including music composition and performance, drama, dance, painting, and writing.

29 The school is named Oxford Falls Grammar School

30 Students can choose to study individual subjects, or complete a full-time two year course, or part-time course, as their desires dictate. Although these courses are not free they are inexpensive. There are no rigid prerequisites for admission, thus providing students with an opportunity that might otherwise have been unavailable to them.
The location of the church is difficult to reach without private transport. As a consequence, the church has had to provide extensive parking facilities, controlled by a team of volunteers who assist in the parking of the cars which carry several thousand people to the church. The church has extensive daily activities, and several thousand people would attend Saturday and Sunday services.

CCC not only uses contemporary popular music in its worship services, it is a significant retailer and wholesaler of its recorded music, which it regards as a means of communicating its Gospel message to the outside world. Its music has been composed and recorded by church musicians, and there is a heavy emphasis on congregational participation. At least thirty three percent of any Sunday or Saturday evening service involves praise music in which the congregation is encouraged to participate.31

Music is a significant part of CCC’s wide ranging evangelistic outreach, and it has developed its own recording label “Seam of Gold”, to wholesale and retail its music to the wider Contemporary Christian Music market. The music is marketed through its own publishing organisation which retails directly, and wholesales to Christian book shops and other retailers throughout Australia and overseas. CCC also has a retail bookshop, “Gold Store”, at Oxford Falls.

Creative Youth Policies

31 The time spent in congregational participation in singing was observed when attending meetings during the period of the research.
From its inception, CCC has been led by its Senior Pastors, Phil Pringle and his wife. They came to Australia from New Zealand, where they had gained experience in ministering to young people. They were aware of the value and importance of contemporary popular music to youth, and CCC has always used a contemporary popular style of music. The Pringles always attached importance to the development of a Youth Ministry on the northern beaches of Sydney. Before they became Christians they had lived an alternative lifestyle and this background equipped them to reach out to alienated and drifting young people, this was a major and successful focus of their early evangelism.

When Barclay published his book *Arise: the Story of Christian City Church* in 1987, sixty percent of the congregation fell within the fifteen to twenty five years age group. John Barclay noted the importance of music to those young people writing that:

> They come for the music, the freedom in worship that they have not experienced before, for the warmth and the love of each other’s company, for the encouragement of their elders, often something that has been lacking in their lives . . . . in the manner of youth everywhere, they seek their true identity, looking for a purpose (1987, p. 94).

Barclay posited that the young people came to the church because they had been invited by friends who had previously enjoyed the meetings in the church.32

In an interview posted on the internet Band Profile Christine Pringle33 relates the way that

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32 My own observation when attending CCC has been the encouragement of congregational members to bring friends and acquaintances to church.

33 The web site life2the max.net an interactive youth lifestyle magazine is maintained and managed by the Crusaders Charity in the UK. Its mission is to reach out to children and young people.
CCC has prospered, with not only an increase in its congregation at Oxford Falls but by planting one hundred and thirty churches planted across the world. Pastor Christine Pringle has discussed the problem that young people tend to think that Christianity is ‘bland’ and ‘boring’, and has stated that CCC provides its youth with more things in which to be interested, and to be involved:

Drama, music, and dance became the main focus, as the people began to express themselves through these creative methods. The album “Walk on Water”, which was sung and written by the youth, was done in this way. The feelings they have about God are expressed through their music, and their devotion and passion for God is what gives them such an anointed work, which is so appealing to those who hear it (life2themax, 2003).

The interviewer noted that, according to Christine Pringle, the album “Walking on Water” was a ‘message of hope’, and that the message of the album was that, “with God you can walk and stay standing”. As noted in the pamphlet distributed by CCC, Powering Forward, in 2003, more than six hundred young people were attending CCC’s Youth Church each week, then led by Pastor Jurgen Matthesius.

Both Pastor Phil and Pastor Chris Pringle were talented musicians. Pastor Phil’s real contribution to the music in the early years was in the composition of songs (Barclay, 1987, p. 37). Chris Pringle related to the congregation very easily. As Barclay notes “Her singing was like a wave rolled out from Chris Pringle, and washed over the people where they stood” (ibid. p. 33). Within the church service Chris Pringle used a simple method of teaching new songs: she would sing a song once, then the people would be invited to join in. The new song would be repeated at least six more times enabling the congregation

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34 See the Pamphlet Powering Forward, Page 2
to become familiar with the melody. The lyrics were projected onto an overhead screen enabling the congregation to relate to the message and the ‘feel’ of the song (ibid. p. 5).

Barclay noted that Chris Pringle felt that a singing gift was a good ministry tool. “Praise and Worship songs are a necessary feature of every meeting . . . . music plays, and has always played, an important role in the church.” (ibid. p. 37). Chris Pringle stated that “I can sing and prepare an atmosphere or lead the worship and prepare a runway where the Word can take off or come forth to people” (ibid. p.145). However, Barclay stated that Chris Pringle did not see singing or music, as a replacement for the preaching of the Word, but rather “they are a very strong supplement and preparation for it” (ibid.).

The first Music Director at CCC, Alison Easterbrook, came with the Pringles from New Zealand. She conducted the music as a keyboard player and composed for CCC until 1984 when she retired to have her first child. The next Music Director, Mick Martin, was chosen from the full-time Ministry Training College. Mick Martin considered that young people’s culture and lifestyle today are dominated by the music to which they listen. He stated “you look at society, and so much of it is influenced by the music people listen to” (Barclay 1987 p. 44). Mick Martin was aware that there were concerns that some music could have an adverse effect on children, and so his role as Music Director focussed on making Godly Christian music the influence that dominated the culture of young people. Mick Martin’s desire was to develop a music that was equal or superior to the music that people listened to in the world (Barclay 1987 p. 45). Barclay wrote that “it is impossible to conceive a CCC without music”, and further that:

the church would undoubtedly have failed to reach its present size without the vision and the dedication of both Mick Martin and Alison Easterbrook
(now Nash) together with their teams of musicians committed to being (musically) as up-to-date as possible (Barclay, 1987, p. 45).

Aware of the problem of new converts dropping out, and determined to curb any outflow, Pastor Phil Pringle developed programs which built up newcomers’ relationship with God, and their membership of the Church (ibid. p. 102). These included teaching classes for new Christians, and a stress upon the formation of house churches, Bible teaching on Sunday mornings, and the implementation of part time and full time College courses. The emphasis on small groups (now named “Connect Groups”) enabled newcomers to be directed into small friendly groups, within the larger and growing congregation. The bible and college courses provided an education opportunity and a chance to develop interpersonal skills which were readily transferable into the marketplace.

CCC Oxford Falls in Sydney started with only twelve members and no outside support and has struggled to overcome various failures on the way. Yet it has steadily grown over twenty three years to its present status as the mother Church of a new denomination. Its methods, and particularly its music ministry, could be copied or adapted by small struggling mainstream churches. Its history, and the fact that its leaders have always been, and remain, committed to using contemporary popular music in order to reach young people, cemented my decision to choose CCC, and its music as the object of my case study for this thesis. Before moving to that case study however, I wish to deal with what could be regarded as a culture gap between the young and the mainstream churches in relation to the use of music in the church. That is the subject of the next chapter.
CHAPTER TWO
YOUTH, MUSIC AND CULTURE

“Culture Shock: The disorientation and unhappiness created by an inability to adapt to a culture different from one’s own”

It has previously been noted that young people are not attending the mainstream Churches, in part because they find the church services “boring”. A number of writers have postulated that there is a “culture gap” that the church needs to fill. This argument is well developed by The Right Reverend Graham Cray who has written extensively in relation to both the existence of such a culture gap, and the need for the Church to fill it in order to attract young people back to the church. The literature defining the part music plays in creating that cultural gap is reviewed in this chapter, and the importance of music in the lives of young people, and their preferred styles of music are explored. Thereafter I examine the flow-on benefits of music to young people, and to the Church, including the use of music in identity formation for young people, both on a personal and group level, and investigate whether contemporary popular music can assist in creating a Christian identity as the young people develop their sense of belonging.

35 Macquarie Dictionary (2nd Revision) 1988 p.449
36 The Right Reverend Graham Cray is the Bishop of Maidstone in the Diocese of Canterbury in the United Kingdom. He is the author of several books on Youth Culture and Postmodernism.
The Part Played by Music in Creating the Culture Gap

Worship music in the mainstream churches has changed very slowly over the past several hundred years. The lack of recent change in current worship in mainstream churches suggests that such churches either do not perceive that there is any need to alter their use of traditional music, or that, by failing to do so, they are feeding a widening culture gap which is increasingly alienating the young and accelerating the attendance decline in church attendance.

Falling attendance figures as established by the NCLS surveys mentioned in the previous chapter, (particularly in relation to young people) do indicate at least a gap involving young people. As noted in “Worship in Postmodern World” Morgenthaler (2002, p. 2) stated that “if we are going to help people to encounter God the Creator, Redeemer, and Sanctifier in 2001 and beyond, we are going to have to inhabit our culture at a much deeper level than has been suggested in the past twenty years”. All of the Christian churches in Australia claim to preach a Christian message. However, the evidence is that megachurches, using contemporary popular music, have continued to attract and retain young people, and increase in size, whilst the mainstream churches, using traditional hymn music have not retained young people, and are in continuing decline. As one major difference between megachurches and the mainstream churches is the use of contemporary popular styles of music in their worship services, it would be profitable to evaluate the importance of contemporary popular styles of music to young people, and to consider whether the use of

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37 The age of hymns in the current Australian Hymn Books is discussed further in Chapter Four.
contemporary popular styles of music is playing a role in the continuing success of megachurches in attracting and retaining the young.

The Importance of Music to Youth

In 1997, the ABA, the Australia Council, and ARIA\textsuperscript{38} jointly funded a research project on Youth in Australia and their attitudes to music.\textsuperscript{39} The results of that project were published in two reports. Youth and Music Australia (Part One) prepared by London and Hearder (1997), and Head Banging or Dancing (Part Two) prepared by Ramsay (1998).

Juliet London and Jenny Hearder\textsuperscript{40} were commissioned in late 1996 to conduct a comprehensive review of the literature concerning young people and music. This was the first stage in the research project (London and Hearder, 1997, p vi). The target group of the research was the age group from twelve to twenty-four years old, and the focus was on identifying, summarising and reviewing existing sources of information on the role of music in young people’s lives (ibid. p. 8). The study examined young people’s access to music, music consumption by young people, the level of their involvement in music making, their preferred types of music, the value of Australian music to them, and what

\textsuperscript{38} (The Australian Broadcasting Authority (ABA) is responsible for the licensing and regulation of Broadcasting Services in Australia). (The Australia Council is the Federal Government’s principal Arts funding and advisory body, which explores issues of funding for contemporary or popular Australian music). (ARIA (the Australian Record Industry Association) represents the broad interests of all member record companies, and is a focus for industry opinion, and a compiler of industry information and views).

\textsuperscript{39} The project will be referred to as the ABA project. Chapter 12 of the first report provides notes on the surveys and reports used in the first report, giving details of the dates of the Researches, the samples surveyed, and the methodologies used. (Pages 68 to 76 of the First Report).

\textsuperscript{40} Juliet London Research and Consultancy Pty Ltd Sydney 1997
influenced their taste in music.

The executive summary of the second stage of the ABA project, *Head Banging or Dancing?: Youth and Music in Australia* outlined the methodology.

Interviews with key stakeholders representing the radio and record industries, youth organisations, academics and musicians. Fourteen focus group discussions were conducted with a total of 114 people aged 12 to 24 years in various locations around Australia, and the final stage involved a national survey of 1085 people aged 12 to 24 years (ABA 1998, p. 9).

That Executive summary considered that the study “provided valuable information for policy makers when considering issues such as the encouragement of young people’s participation in musical activities, catering for their varied music preferences and interests, and providing support for Australian music and its development (ibid. p. 15).

The amount of time and money young people devote to music gives some indication of its significance in their lives. The average weekly household expenditure of young people under the age of twenty-five on music (to which they listened at home) as reported by the Youth and the Arts Cultural Minister’s Council (1996, pp 11-12) was an average $7.49 per week (London and Hearder, 1997, p. 36). *Staying Alive* (Ausmusic 1994c, p. 38) reported that on average students spent $10 per week on music purchases, but this rose to $25 if they attended a concert (quoted in London and Hearder 1997, p. 37). Part Two of the ABA project found that an average of fourteen compact discs, four recorded audio tapes, one record, and one video tape of recorded music per person had been purchased during the year 1993-1994; however, in that year, eighteen to twenty year olds had purchased an average of twenty compact discs (Ramsay, 1998 p. 117). Part two of the
ABA project found that more than forty percent of the respondents to their survey spent between one to three hours on an average weekday, listening to music on the radio, listening to recorded music and watching television (Ramsay, 1998, p. 169).

In relation to the consumption of live music, the report concluded that forty-five percent of those aged fifteen to twenty four years had attended a popular music concert in the previous year. One fifth of that age group had attended an opera or musical, and only six percent had attended a classical concert (Cultural Ministers Council, 1996, pp 16-17). The report’s conclusion in relation to the consumption choices made by young Australians was that they spent a disproportionate amount of their total commodity/service expenditure on music related purchases (London and Hearder, 1997, p. 39).

Preferred Styles of Music
Chapter Seven of the first report commissioned by the ABA dealt with the styles of music preferred by young people. It reported that contemporary styles of music (as opposed to classical music) continued to remain the dominant preference amongst young Australians (London and Hearder 1997, p. 49). Twelve to twenty year olds were asked to choose from categories of contemporary music which included the western commercial styles of rock, pop/top 40, alternative, adult oriented rock, reggae, disco, funk, techno punk, heavy metal and rap, and western non-commercial styles of music such as improvisation, alternative, contemporary jazz, world music, and aboriginal contemporary music. Ninety percent of the young people said they preferred rock music (ibid. p. 51). Staying Alive (1993) reported that “rock was the preferred form for all age groups”. Rock was followed by Top 40/pop,
whilst grunge/heavy metal was the third preference (op. cit. p. 52).

Newer types of music, such as grunge and techno music, are important to young people. However, the report confirmed continued support for the established styles of rock and heavy metal music (Ramsay, 1999, p. 38). Music preferences vary according to factors such as age, gender, and geography. However, Ramsay found that:

> the blurring of definitions and borders of many categories also reveals their fluid nature. In describing the types of music they enjoyed listening to most they tended to name more specific categories such as grunge music or techno music rather than more established and general terms such as rock or pop music (ibid. p. 39).

More than half the purchases by young people are in the pop/rock categories (ibid. p. 27). Generally, the study found there were differences and variety in the preferences of youth. However, although some were interested in classical music it was rarely mentioned as a favourite. Indeed, “in Music and Young People (Ausmusic, 1994, p. 24) the author Sue Gillard referred to a 1986 report by Susan Kippax, which found that “Classical music, Opera and Ballet, were foreign and alien to most students” (quoted in London and Hearder, 1997 p. 53). Although the reports do not fully define the various classifications of style, they are nonetheless valuable. They provide statistical evidence of the styles of music preferred by young people aged between twelve and twenty-four. These statistics give an indication of the type of music to which young people listen that comes under the umbrella of popular music.

The following table from part two of the ABA report (page 43) shows the eight most popular categories of music:
<table>
<thead>
<tr>
<th>Type of music</th>
<th>12-14yrs</th>
<th>15-17 YRS</th>
<th>18-20 YRS</th>
<th>21-24 YRS</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N = 250</td>
<td>N=249</td>
<td>N=235</td>
<td>N=351</td>
<td>N = 1085</td>
</tr>
<tr>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>Rock</td>
<td>19</td>
<td>13</td>
<td>16</td>
<td>22</td>
<td>18</td>
</tr>
<tr>
<td>Dance/Techno/Trance</td>
<td>8</td>
<td>10</td>
<td>14</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Pop</td>
<td>16</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Alternative</td>
<td>6</td>
<td>8</td>
<td>13</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Heavy Metal/Thrash</td>
<td>6</td>
<td>12</td>
<td>9</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>Top 40</td>
<td>12</td>
<td>6</td>
<td>6</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>Grunge</td>
<td>9</td>
<td>13</td>
<td>2</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Rap/Hip Hop</td>
<td>7</td>
<td>8</td>
<td>4</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Others/don’t know</td>
<td>17</td>
<td>22</td>
<td>29</td>
<td>37</td>
<td>27</td>
</tr>
</tbody>
</table>

Table 2.1

Participation

In relation to participation in the musical environment the ABA document reported that “Young people participated in all levels of music-making”. It was pointed out that young people had many obstacles to overcome as they sought access to the music they wished to hear (Music and Young People Ausmusic 1994a pp. 26-27). The rate of participation of people aged fifteen to twenty four years in performing live music was actually higher than for any other age group (London and Hearder, 1997, p. 45). Included in the obstacles to be overcome was a reported decline in performance opportunities for young musicians. The report of an inquiry into the state of live popular music opportunities in New South Wales “Vanishing Acts” noted that the lack of performance venues has been due in part to
changes in legislation allowing gaming facilities in hotels and clubs. The report noted that all forms of live popular music were found in pubs and clubs (Johnson and Homan, 2002, p. 34). However, opportunities for live performance were jeopardised:

While the media have oversimplified the negative impact of gaming, nonetheless the surveys and the interviews incontrovertibly indicate that the proliferation of poker machines has in many venues displaced live music. The appeal of the ‘pokies’ to venue management is straightforward: profits. Along with bar sales, gambling is the biggest source of revenue. Some venue managers expressed anxiety at the possibility that music might threaten gaming (‘We have to be careful of music levels near the poker machines - you don’t want the pokie players to leave.’) (ibid.).

Identity Creation

Ramsay quoted from Ausmusic’s *Music and Young People* (1994, pp 10-11) and argued that collectively and individually young people have accepted and adopted rock music as part of their identity creation. She noted that “contemporary music, more than any other art form in contemporary society, is crucial in shaping a sense of both national and personal identity. As a form of cultural expression it is far-reaching in its impact. It is the ‘folk’ art of our time, and it is that with which the ‘person-in-the-street’ most immediately identifies” (ibid. p. 4).

Influence of Friends in Choice of Music Styles and Identity Creation

Part two of the ABA Report (ibid. p. 47) discussed the major influences upon young people choosing their preferred style of music. Appendix L of that Report included a table setting out the sources of influence on music taste by age. Those findings showed that friends were the major influence across the age group between twelve and twenty-four years. The report noted that one of the respondents (a girl in the age group twelve to fourteen years)
replied to the question of influence by stating: “I like modern music. Well I got into it “cause my friends at school they were talking about like some bands and that, and they gave me a tape, and I just took it home and I liked it” (Ramsay, 1998, p. 61).

Chapter Nine of the ABA document dealt with literature describing how young Australians were influenced in their choices of music. It also reported that friends were a major influence upon their choice (London and Hearder, 1997, p. 61).

The ABA published a News Release on the World Wide Web on 4th February, 1999. Entitled “Headbanging or Dancing: Youth and Music in Australia”, it discussed research findings from a national survey of 1,085 people aged twelve to twenty-four years. Young people were asked questions relating to the role of live music in their lives, their use of it, and attitude towards it, and the types of live music they attended (ABA News release, 1999, p. 1). Mr Emmanuel Candi, Executive Director of ARIA, was quoted as stating that the study confirmed the significant role that music played in young people’s lives (quoted in ABA News release 1999, p. 1). Results from the project revealed that eighty five percent of the respondents mentioned friends as an influence upon their taste in music (ABA, 1999, p. 3).

A similar review was carried out by Jackson (1998), from the Faculty of Business and Law at Central Queensland University, using many of the same references as the ABA project Youth and Music in Australia (Jackson, 1998, p. 1). Jackson outlined what he believed to be the ten key issues for the popular music business to consider in its dealings with children.
and young people. Quoting from Ramsay’s survey for the ABA, Jackson noted that more than forty percent of young people spent between one to three and one half hours per weekday listening to recorded music (1998, p. 11). He concluded that “there is no doubt that after sleeping and attending school, enjoying popular music in all its forms and permutations would be amongst the highest scoring activities of young people” (ibid. p. 4). Furthermore Jackson reported (quoting from the B & T Weekly Youth Report) that “ninety percent of Australian homes had compact disc players, and that the three most popular activities amongst teenagers were watching television, listening to music, and hanging out with friends (often whilst listening, dancing to, or discussing, popular music)” (ibid, p. 3).

Because of the universal use of background music in shopping centres, shops, restaurants, television, video recordings, and film, and because of the lengthening time young people spend listening to television and radio, the current youth generation spends more time hearing music than any previous generation. They are accustomed to receiving messages with a musical background, and mostly that background music is popular in style. Part of contemporary culture has been the rapid and expanding development in electronic technology which has included its increasing application to electronic musical instruments and concurrently ever improving sound fidelity in musical recording and broadcasting technology. This has transformed the communication of popular music and has underlain the development of rock music. Young people have embraced this new technologically enhanced music and have taken it as their own. Its importance to them is confirmed by the amount of time and money they devote to the styles of music they prefer.
The NCLS, and the ABA surveys, and Jackson’s report, reveal that the young believe that their preferred music assists them in their study, helps change and uplift their mood, and provides a common topic of conversation with their friends. It is clear that popular music is used by young people in the formation of their identity.

Youth, Music and Identity Beyond Australia

Findings as to the influence of contemporary popular music on young people in Australia are similar to findings made in Western cultures outside Australia. Indeed, no one can escape exposure to contemporary popular music according to Michael Medved, when he wrote the Foreword to Mark J. Joseph’s The Rock & Roll Rebellion (1999) considered that both young and old are exposed to contemporary popular music whether they are aware of it, or like it, or not. Medved maintained that even people who had decided not to listen to, or be involved in such music, would still be changed by it because of its influence on everyone else who does listen to it. He stated “movies, television, and rock’n roll music are part of the very air we breathe, comprising the cultural atmosphere for all Americans, and playing a particularly significant role in the development of our young” (ibid. p. xiii). It is not hard to find agreement with that argument. Howard and Streck explain how Allan Bloom in his cultural manifesto The Closing of the American Mind (1987) argued that “Nothing is more singular about this generation than its addiction to music . . . . Today a very large proportion of young people between the ages of ten and twenty five live for music” (quoted in Howard & Streck 1999, p. 4). He added that music for youth was the ultimate in raising excitement, and he wrote “they cannot take seriously anything alien to music” (ibid, p. 4). Howard and Streck noted that the young people love rock music, and
they wrote:

for much of America’s youth, rock and roll would seem to remain a source of faith, hope and refuge, and it is the first and best medium for carrying creative and powerful stories about the things that count the most in their daily lives (op. cit.).

Given the similarity in lifestyle in each country, the pervasive influence of American films and television in Australia, and the extensive coverage of lifestyle issues in the USA by Australian magazines and newspapers, the comment by Howard and Streck applies equally to Australia’s youth.

Storr (1992, p. 21) argued that even though some people may be interested in classical music, they may nevertheless find that they recall the lyrics of popular tunes more readily than those of their preferred classical tunes, this he says “is because popular songs are simple, repeated endlessly, and in today’s noisy world, are difficult to avoid.”


Important among the social, emotional, and developmental needs of young people is the need to create an identity. Popular music, which is now universally available in the Western World as a result of the development of inexpensive technology, has widened the range of available music, and can offer a means of “affirmation of personal identity, and
a sense of membership in a larger collectivity” (Martin, 1995, p. 274). Thus a signature song can enable a person to identify with a symbolic entity such as a football team or a popular music star (ibid. p. 275). Because of a need to “belong”, people tend to remain loyal to the music that influenced them in their youth, as that music gave them a sense of belonging.\textsuperscript{41} Martin’s concluding remarks could well be relevant to the mainstream Church in relation to whether, if it wishes to reclaim the young people it has lost, it should adopt contemporary styles of music in its worship services.

Those very aspects of popular music which so irritated its critics - its repetitiveness, simple structures, predictable resolutions, warm major chords and so on, may be precisely what give it its power and popularity, providing a sense of security, of involvement, of experiences shared (ibid.).

Ruud has stated that “identity refers to a person’s consciousness about ‘being the same’, the experience of continuity, and about being unique from others” (1998, p. 35). Generally, young people desire to be the same as the peers, with whom they identify but at the same time they wish to preserve their individuality, and uniqueness. Applying those desires to a Church worship service, which uses contemporary styles of music, young people desire to be the same as their friends who also attend such services, and desire to show that their group is unique in its rejection of traditional church music.

More aptly perhaps, contemporary Christian songs could work well with youth where they identify with the music giving them a sense of identity within the church, without losing their identity outside the church. Then if they retain both, church membership could

\textsuperscript{41}The Survey carried out by the NCLS found that a sense of belonging was the major factor in people being satisfied with a church.
become part of their life, and the church can be brought into their wider world, rather than being insulated from it.

Music is important in the social and personal lives of adolescents. Schwartz referred to Davis (1985) stating that, between grades seven and twelve, (that is between the ages twelve to eighteen), adolescents spend over 10,000 hours listening to music (quoted in Schwartz, 2002, p. 1). He carried out a study investigating the reasons why young people make the music preferences they do. He noted that Lull (1995) argued that music preferences reflect the values, images and identifications that make up an adolescent’s sense of self. For example, Schwartz believed that heavy music may be used by adolescents to regulate their emotions by distraction with external stimulation, and by seeking validation for what adolescents feel about themselves, others, and society, assuring them that they are not emotionally alone (2002, p. 3). Where the heavy music style has a theme of thanks and praise in its lyrics, young people are likely to feel that the music is emotionally encompassing. This provides, at the same time external stimulus that speaks of love and acceptance, rather than the strict rules and condemnation which they fear. Encouragement to clap, move around, and raise their hands, promotes freedom of movement and release. The inclusion of lighter or other styles in the church service can be used as a tool to enhance the development of young people (ibid. p. 18).

If music is a major factor in creating identity in a young person’s life, and eighty percent of young people prefer contemporary popular music as previously noted, then a church in which the music used in worship is other than contemporary popular music in style thereby
reduces its opportunity to create a feeling of belonging and assist in the creation of identity. Attendance at church is voluntary, and the declining church attendance, as previously discussed in Chapter One, indicates that increasingly, the young are leaving the mainstream church and going where they can feel they are one of the group.

If friends are an influence in relation to music selection, it should follow that when a church adopts culturally appropriate music it will result in young people mentioning that music to their peers, and the use of such music becomes an evangelistic outreach. This is an important point, because it means that young people who are attracted by the music of a church like CCC are likely to influence their friends to attend. As young people and their peers discuss at length their favourite songs, and their favourite bands and artists, their ability to communicate is enhanced, and their identity further constructed. Indeed “music constructs our sense of identity through the experiences it offers of the body, time, and sociability, experiences which enable us to place ourselves in imaginative cultural narratives” (Frith, 1996, p. 275). In agreement, Larson states: “popular music allows adolescents to internalise strong emotional images, around which a temporary sense of self can cohere (quoted in ABA Youth and Music in Australia 1997, p. 16). Music therapist, Ruud (1998, p. 33) considers that there are four categories which cover all aspects of music and identity, including music and personal space, music and social space, the space of time and place and trans-personal space. He maintains that it is the talk about music that gives it its meaning, and it is the discourses about authenticity, taste, style, genre and quality that together give music its cultural content.
Ruud maintains that identity is a process, something never completed, and it is constructed at the same time as a model is made (of whom a young person desires to be), and want to belong (Ruud, 1998, p. 37). In relation to youth Ruud has stated: “through processes of identification, adolescents may use idols from the musical world to try out different identities, which they then present to others to get reactions in a sort of data collection” (ibid. p. 42). Thus he considers that because music is related to identity, building it may contribute to the quality of life (ibid. p. 47).

Sharon Secor in her article “Especially for Parents”, referred to Rich (2002) when speaking for the American Academy of Pediatrics before the House Subcommittee on Telecommunications and the internet in 2002. In relation to music and teenager identity, Rich said that “as a pediatrician who specialises in adolescent medicine, I am keenly aware of how crucial music is to a teen’s identity and how it helps them define important social and interpersonal behaviours” (quoted in Secor, 2004, p. 1). But identity can change, according to Hamley in Media Use in Identity Construction who considered that identity is not a fixed thing but is a process of construction and maintenance. She noted that because adolescents spend a large amount of time in contact with popular media including music, the popular media has a marked effect on an individual’s identity construction. She stated that:

Young people are able to gain material to construct their identities from listening to music and especially when they play close attention to the lyrics of songs. Sometimes a person is able to find a certain line of a song which completely sums up how they feel, and this can go towards making them feel more secure, in themselves and therefore enables them to pursue a specific area of their personality further (2001, p. 2).
Music in identity construction is also relevant to the church. For example, the type of worship songs sung, and the type of festivals attended, according to Ward indicate who Christians are. He states:

the way young people construct their identities in relation to contemporary media has undergone significant changes in the last fifteen years or so... Christians believed that pop music would attract young people and bring them to faith (Ward, 2004, p. 12).

Furthermore, Ward believes that “youth and culture exist in the relationship between the production of records, clothes, films and so on, and their creative consumption by groups of young people. Identity and consuming are integrally linked” (ibid.). The preferences young people make in relation to their music help them solidify friendships and establish boundaries. Christenson and Roberts argue that those preferences, in relation to their music “are used to form and solidify friendships, express resistance against adult authority, identify subcultures, and demarcate psychological and physical boundaries both within youth culture and between the youth and adult culture” (1998, p. 43). They also consider that choice of music is used to create personal identity including the “formation of a clear sense of self, establishing self-confidence, and seeking moral guidance and social status. Grossberg (1987) found that the basic work of popular music is in assisting the “alliance of adolescents against the straight, boring, adult world” (quoted in Christenson and Roberts 1998, p. 59). Rock music, Grossberg considered, provided freedom from authority, and a right to seek instant pleasure as one perceived it.

In their final psychology 214/314 project from Haverford College Pennsylvania PA 2003,
Piastra and Ellen found that music has some significance for an adolescent’s self-representation. They relied upon the work of Arnett, who divided adolescents’ use of media into five categories, namely “entertainment, identity formation, high sensation, coping, and youth culture identification.  Piastra and Ellen adopted Arnett’s definition of identity formation as “the cultivation of a conception of one’s values, abilities and hopes for the future” (quoted in Piastra and Ellen, 2003, p. 2).

Contemporary music for young people not only assisted in making friends and providing entertainment, helping them to cope with study and lifting their mood, but was important in their identity creation.  Identity creation is vital to young people as they establish whom they are, who they belong to, and the direction they will take.  Culturally appropriate music has been shown in the literature to be a major part in their identity creation.  This is an important consideration for the church as without the adoption of contemporary popular styles of music the present drift from the church may deepen wider and the culture gap until it becomes a chasm young people will not cross.

Culture Gap
The literature previously noted in this chapter affirms that the creation of identity, and sense of belonging are vital to young people, and that contemporary popular music assists in both identity creation and belonging.  I now turn to the question of whether the mainstream churches are accepting that there is a need to contemporize their worship services by including contemporary popular music styles in them.
Several writers have commented on this problem. Dorrell (2002), writing for *Youthworker*, the contemporary American journal for youth ministry, discussed the need to “contemporize” worship services. He sympathised with the Youth Directors of churches who were aware of the need to do so but were hampered by the inability of regular worshippers to accept the need and to implement appropriate changes. He described the problem as a “cultural gap,” and wrote:

> Most urban kids see local congregations as irrelevant, dress-up societies of hypocrites caught in a religious time warp. U.S. Postmoderns have abandoned absolute values, leaving people to believe whatever they choose and seek truth from a wide variety of sources (2002, p. 1).

Dorrell related his experience when attending a local cinema in which a thirty second commercial which advertised the largest church in town, and invited people to attend. Some of the young people in the audience audibly offered their opinions about that church. Their opinions included statements such as “boring”, “long”, “piano and organ music crap”, “old people”, “stupid dress-up clothes” (ibid.).

In 2004, Cray suggested that there have been massive cultural changes over the previous twenty years, bringing about radically different ways of seeing and interpreting the world. He posited that the future existence of the church has been effected by its failure to adjust to those cultural changes. He noted:

> The children who grew up in the sixties and seventies (often known as the “Baby Boomers”) may have rebelled against Christian morality, and experimented with drugs and Eastern religion, but they did know the Christian story from school and Sunday School. Many of their children (often known as “Generation X” or “Y”) do not. They are not shaped by it, and they see no reason to take it seriously. (2004, p. 2).

This latter point raises a significant communication difficulty. It is one thing to try to
persuade “lapsed” church members to rejoin. Basically in earlier years they have heard the
Christian message, and they have a basic idea of the position adopted by their original
denomination, and accordingly, they are reasonably equipped to understand and react to a
fairly conventional evangelical outreach. But it is quite another task to persuade those who
have never heard it. Indeed, Cray considered:

the Church’s struggle to hold on to younger people should not surprise us.
The last few decades have seen a cultural shift of substantial proportions
. . . . Rather than be surprised at the lack of young adults in the church, we
should be grateful that we have any at all” (2004, p. 3).

Mainstream churches do understand the need to attract young people. Revivals as early as
the Methodist revival in England in the eighteenth century, the “Billy Graham Revivals”
in the mid twentieth century and, more recently, revivals such as that centred upon the
Toronto Airport Christian Fellowship (1996), have been directed towards meeting that
need. But now in relation to the young, the need is not to “revive” a faith neglected, but
rather to “convert” those who have “never belonged before”. To do so, the message must
be culturally relevant to the youth it targets.

Is contemporary popular music the ingredient that will assist in filling the cultural gap, so
that worship services in mainstream churches will become culturally relevant and
appropriate to the young? Martin, a sociologist, is well aware of the place of culture within
any social group. He contended that music has meaning only where the cultural patterns of
the society accept that musical meaning. For example, he claims that sadness, though
often portrayed by slow ponderous music, need not be expressed by music at all, but “in
a culture where sadness is already associated with slow movements and quietness, its
musical expression is likely to be in some ways consistent with these, if only to ensure that
it is understood” (Martin, 1995, p. 74). Martin suggested that orderly social life can be viewed as an interpretive or communicative process, and that networks of social relationships through which music is created exert some influence on the nature of the music itself. Because creators and performers of music will take into account the conduct and expectations of groups that they desire to influence, the attitude of producers and performers of music is enlivened as to “what is right and wrong, good and bad, appropriate or inappropriate” (ibid. p. 170). In evaluating music as social action, Martin noted that the internal dialogue (within the social group) need not be a conscious, rational process, but that the behaviour of individuals within a culture becomes internalised, so that they feel that behaviour to be right, proper, morally correct, and defensible (ibid. p. 215).

Culture is relative, and it is appropriate to consider the principle of cultural relativism, recognising that many cultural practices are not inherently better, or worse than our own, but simply different (Wilson, 2001). The Christian message has been conveyed down the centuries through contemporary culture. It is important that the church continue to convey its message by transmitting it in a manner which communicates effectively to the contemporary audience. Traditional church music, which when first written was contemporary, is not attractive to today’s youth (Kaldor et al. 1995, p. 36) and therefore it is not today an effective means of communication to youth. As Morgenthaler has written:

People outside the church mostly do not understand the jargon used or relate to the music sung. If they do not know the appropriate behaviour of when to stand and when to sit or when to sing, they feel uncomfortable and can decide that the Christian God is not for them. Unfortunately little is done to help them relate and feel comfortable (1999, p. 69)

The texts of hymns and songs have been written within the cultural, historical, political and
even economic contexts which prevailed when they were composed and written. But neither can be fully understood outside of the culture in which they were created (Corbitt, 1998, p. 181). Accordingly, in evangelistic mode, when reaching out to the “non attending”, and “never have attended” young, ideally the message needs to be proclaimed with music that can be understood within their contemporary culture. Current culture is never stagnant, it is always developing and changing. As Corbitt has explained:

As a plant is born, bears fruit, and dies, music also exhibits a life cycle. Bound to the context of its original cultural garden, which is ever changing and dynamic, music finds not an immediate death, but a fading relevance to the people who call it their own. New music is born with a cross-pollinated and grafted heritage from tradition and eventually finds its way into the marketplace of the city street. It is from the streets of our lives that we both share and borrow our musical experience (ibid. p. 8).

People frame their responses to music through their prior experiences, and through the symbolic veil of culture and value systems of which they are a part (Matula, 2000). Corbitt argues that music is an expressive behaviour of human cultures. He defines “Culture” as the “way people organise themselves and go about life, including language, roles, rules of interaction, and relationships” (Corbitt, 1998, p. 33). He considers that music is one way members of a culture express their feelings. As he states: “We sing about life - a life that is lived within our culture. Like the tip of a giant iceberg, music is one of the cultural elements we can see and hear and thus identify”. That analogy is peculiarly apt for today’s world where the widespread use of background music is largely unnoticed, but its subtle influence is ever present like the submerged mass of an iceberg.

According to Hunter, eight out of ten churches are stagnant or declining, partly because what they do from eleven to twelve midday on Sunday morning is not culturally relevant
to the non-attending people within the Church’s territorial area of ministry (1996, p. 131).

He wrote rather aptly that “all worship services are contemporary, but most are contemporary to some other culture or generation” (ibid. p. 121).

It is easy to forget that culture exerts the influence it does, not only because it provides us with pleasure (Walser, 1993, p. 55), but also because it allows self expression and a sense of belonging. Corbitt notes that music is always bound to culture, and adheres to the rules of that culture. It thus becomes a cross-cultural problem when music from one culture is played in another context or culture (Corbitt, 1998, p. 33).

The denial within the mainstream church of any need for change is very real (Morgenthaler, 1999). Many parish clergy and leading parishioners are reluctant to concede a need for either themselves, or their church, to change. However, newer and younger worship leaders lean much more toward a functional and considerably more pragmatic view of music arguing that the best music is that which holds the attention of those who listen to it (Wagner, 1999, p. 159). Kallestad found that the key to acceptance of alternative modes of music in worship is musical leadership of the highest possible quality. However, this influence is generally absent from mainstream churches which by and large do not have “worship leaders”.

Wagner notes that there are eight factors that signify the change from “traditional” worship to new contemporary forms of worship. That is, from classical to contextual, from performance to participation, from hymns to songs, from pipe organ to percussion, from
cerebral to celebration, from awe of God to intimacy with God, from Liturgy to liberty, and from meditation to mission (Wagner, 1999, p.157). As Morgenthaler notes, such change is necessary for “Churches that want to reach greater numbers of secular people must remove the cultural barrier that presently keeps most people from considering the faith itself” (Morgenthaler, 1999).

Removal of the “cultural barrier” can be achieved in a number of ways. For example, in an article in the Bulletin Magazine “The New Believers” (April, 2000), on the emergence of modern churches in Australia that have addressed the culture gap problem, Diana Bagnall observed that such churches are designed to be user friendly for those who are seeking a new life. She described the church buildings as purpose built auditoria, effectively cathedrals of modern entertainment, equipped with all the (modern) technological wizardry. She pointed out that

Culturally relevant is the buzz phrase used to describe the approach. Instead of priests and altar boys, the focus of attention is a rock band, usually several musicians and singers, who pump out music with the catchy rhythms and romantic tug of good pop. The words are simple, and projected on big screens. In fact services are not unlike Saturday night variety television - seemingly effortless, but planned down to the last minute (Bagnall, 2000, p. 30).

Contemporary popular styles of music are considered as central to worship in modern Pentecostal and megachurches. Many mainstream churches, recognising a need to include contemporary styles of music in their worship services, have attempted to blend it into a traditional service, but “blended services”, whilst intended to widen musical appeal and appease those resistant to change, nonetheless may create tensions as a result of the use of two very different paradigms of worship, neither of which appeals to the whole
congregation. Some churches have tried blending contemporary music with traditional music. Cotes (1997) considered such an approach to be threatening to traditionalists. At least one church in America considered that the need to change ranked above the threatening aspects of change. Willow Creek Community Church in South Barrington, Illinois, typically now draws 15,000 people to its weekend services. It was founded in 1975, after Pastor Bill Hybels and a few associates conducted door-to-door marketing research to learn what people did not like about traditional churches. The second most frequent response was that the music was “dull”. The Church’s Communications director said that methods of worship are being changed, and that the church is translating Biblical teachings into dance, video, drama, and modern music, and using relevant sermons as a way to communicate to people without diluting the historic Christian message (Miller, 1994). The fact that during the door-to-door research, people complained that the music was “dull” when they were asked what they did not like about the church reflected the importance of music to those people.

Dalziel has noted that, in new revised hymn books, contemporary hymns have been added to the traditional church music, of hymns, psalm settings and other liturgical music that is stylistically familiar to the aging church community (2003, p. 1). Traditional sacred music still has the potential to nurture and heal (ibid. p. 3) but, as we have previously noted, this music does not communicate to the young. Dalziel concedes that Pentecostal and Charismatic churches are an exception to the general decline in attendance, and she observed that whilst these churches are doctrinally conservative, they use contemporary popular music styles, replacing pipe organs and pianos with drum kits, electric guitars and
electronic keyboards. One objective of incorporating popular music and its instrumentation into church services is to “attract and retain younger members, and to avoid the perceived elitism of the traditional European sacred music tradition” (Dalziel, 2003, p. 5). Dalziel also noted that although some mainstream churches were using music that was “more contemporary” than the traditional hymns, this approach often failed to satisfy serious followers of contemporary rock music, including those with religious interests, because the music style adopted was not sufficiently contemporaneous to capture the culture and listening habits of youth.

The United Kingdom has similar problems to Australia in that young people are not choosing to participate in mainstream Churches. When speaking at a conference on Christian communication between the generations, which reported findings from the 1998 English church Attendance Survey (Brierley, 2000, p. 170), Cray said that “over seventy percent of those who come to faith do so before the age of twenty” (2001, p. 21). However, he claimed that over the last two decades of the twentieth century the number of young people in Church who are aged up to nineteen had halved, and “over half the churches in the sample had no young people in the fifteen to eighteen age demographic (ibid. p. 1). Cray maintained that new generations have a different experience of life, and different stories of what makes up their world compared to those of older generations. This, Cray said, is the reason for the breakdown between the generations. In his concluding remarks he warned that communication skills, though necessary, will not be enough to fill the generational gap. He said that the Church has to be willing to immerse itself in the culture. He stated “to be God’s people is a twofold effort. To join the practices
of an electronic culture on the one hand, and to keep faith with the story of Christ, on the other” (2001, p. 21).

In another article written for the Church of England Newspaper in the UK, Cray examined the problem of reaching the younger generation. His paper highlighted inter alia, the need for the Anglican Church to develop a theology that will respond to the changing world without deviating from its heritage. He suggested a need for new forms of Church services to fit the new cultural era (2004, p. 1). Appropriate music, he considered “is critical for any youth evangelism which is serious about integrating young people into the church” (ibid. p. 2). Newman has pointed out that the Church has not been “contemporary” in its use of music and as a result has lost millions of young people to the world; they have left the Church behind (ibid. p. 3).

Cray believed that Christianity is necessarily personal but is essentially corporate. For that reason he considered that there is a need to belong to the Church, as the body of Christ. He argued that youth ministry requires tackling a “cultural” rather than a “generational” gap, as nowadays the Church must deal with people who have been raised with no knowledge of Christianity. He stated “increasingly, it is the case that young people are not so much put off by the Church, as that they do not know what it is” (Cray, 2004, p. 3). He noted that the opinion expressed by the Church on general social and worldly concerns has today become a minority opinion.

It is relatively easy to identify the cultural gap created by the use of traditional music to
which young people do not relate. But it is much harder to establish persuasively what form of music should be substituted to fill that gap successfully, as part of a campaign to attract the young back to the mainstream church.

In their book *Apostles of Rock*, Howard and Streck explore through music the ways which Christian youth define themselves in relation to society generally, and to one another. They discuss the former teen idol Pat Boone, who characterised contemporary Christian music’s raison d’etre by the rhetorical question “why not talk to young people about Jesus in their own language, and with the sound of their own music?” (quoted in Howard and Streck, 1999, p. 6). Using this approach, as the “sound” of young people’s music changes, so also should the sound of contemporary Christian music. As Portnoy has stated, “the contemporary composer says what he has to say in his own way. The manner in which he expresses himself is different from that of the past” (1954, p. 209).

Contemporary music, by definition, suggests “new music” which is “continually” contemporary. Broadbent finds that concept useful, and argues that new songs are helpful as new text and new tunes cause the congregation both to concentrate upon and also to reflect upon, what they are singing. Accordingly, they can no longer sing without thinking of the meaning of the lyrics (1994, p. 3)

Not all people in the church have a one sided view. According to Cray, the Christian church in Britain includes two “tribes”: one whose members are horrified at the use of contemporary popular music in church, and the other whose members use only
contemporary popular music. The first “tribe” maintains that contemporary Christian (popular) music copies worldly music, which they consider inappropriate. However, as Cray has stated this is not a new problem. He referred to Wesley who, in the eighteenth century, used tavern tunes during a revival, and General Booth (founder of the Salvation Army) who, in the nineteenth century, adapted popular tunes. Cray wondered why the Church should be concerned about the use of contemporary popular music in the church as the musical styles of contemporary popular music over the last sixty years, including blues, gospel, ragtime, jazz, then rock, soul, and rap, were shaped by the music of the church. He explained:

the early 1960s saw the emergence of soul music as the great popular music from black American culture. Soul music was gospel music with secular words. It was lifted straight out of the church, and all of the great first generation of artists, and many since, learned to sing in church choirs and gospel groups (2004, p. 1).

Cray discussed the extent to which popular music had been influenced by the music of the church. He pointed out that Tamala Motown’s music contained a gospel beat, and the Beatles, with their multi vocalist style, were using a call and response style similar to black church singing, whilst the Eagles country rock had harmonies that came from country gospel. He considered that rap and hip hop artists, who have dominated popular music for the last ten years, derived their music indirectly from the African-American preaching tradition. Accordingly, he wondered why the introduction of contemporary popular music into Christian worship should have created such controversy (2004, p. 2). He suggested four possible reasons: first that the musicological history of contemporary popular music has not been explored; secondly, that a dualistic approach between high art, as valuable, and cheap popular art, as not valuable, has been endemic in the church; thirdly, that the
liturgical (Catholic) traditions of the church focussed on the renewal and retrieval of earlier styles; and fourthly, because many Evangelicals saw contemporary popular music as “the Devil’s Music”.

In light of the decreasing Church attendance of youth, and the high status given to contemporary music by youth, it would seem that the possible function and role of music in encouraging a return to Church, and in retaining young people in church, has been underestimated by the mainstream churches. In a news release entitled Anglicans in Decline (18.2.1998) in Adelaide, Chris McGillion from the Synod of the Anglican Church of Australia, discussed how the then Archbishop of Sydney, the Most Reverend Harry Goodhew, reported that the possibility of change had been considered, and had stated that (then current styles of worship used in Anglican Churches) appeared to be inappropriate for younger people. Addressing that same Synod meeting, Hughes from the NCLS organisation, said that “an urgent priority of the church should be to focus on youth, and to adopt a more outward-looking approach to the wider community”. But Hughes noted that “research showed that church leaders did not feel they were sufficiently prepared to make the shift” (quoted in McGillion 1998).

Notwithstanding that some church leaders were aware of a need for change, the emerging seeds of change were was never nourished, and the initiative died during the synod. The reasons given for holding back on complete acceptance of contemporary music by the church leaders needs to be questioned and examined, so that fears can be allayed in relation to perceived negative influences on young people by contemporary music.
Whilst the foregoing discussion has established the existence of a culture gap, and has shown that the adoption of contemporary Christian music could assist to fill that gap, there remains a need to establish a workable means of overcoming resistance to change within the mainstream Christian church. Many Christian leaders today are so threatened by the new culture that they fail to see what it can offer. As Easum states “some insist on clinging to the ways of the past, others yearn to recreate the past, most refuse to admit that the world they grew up in no longer exists” (1993, p. 37). Popular music in the church is here to stay according to Webb, but he does not seem very happy about it. Rhetorically, he asks, “it is not clear whether the church has baptised rock-and-roll in order to save others, or to save itself. Is the church merely updating its musical liturgy, or has it fallen victim to the nearly omnipotent power of popular culture? Who has converted whom?” (Webb 2001, p. 31).

The Pressure to Retain the Traditions of the Past

Although contemporary popular music appears to be the choice of music style by young people, and a factor in their identity creation, there are some who consider that the music with which youth identify could be a cause of social deviance. Hunter the author of Chapter Five of Australian Youth Subcultures: On the Margins and in the Mainstream, writing on musical form and social deviance, noted that the music chosen by youth is often blamed for its corruptive and deviant influences. She does not agree with that argument, and argued instead that music was in fact helpful to young people. She stated “music does not function as a directive, compelling young people to engage in socially deviant behaviour, rather it provides a medium through which youth actively make sense of their
Against the background of its 2,000 year history of Christianity, the musical tradition which many in the mainstream church seek to preserve is relatively new. No one would deny that the music and musical instruments used in Jerusalem over the first two centuries after the death of Christ were vastly different to those now sought to be preserved by those who currently resist change. All the hymns in the current edition of the Australian Hymn Book when first composed were contemporary music in their day, many of them composed more than a hundred years ago. Although the remaining older members of the mainstream congregations mostly consider old hymns as beautiful with elegant lyrics, the evidence is that they do not relate to the young people who the church needs to reach.

Resistance to change in relation to church worship music is longstanding, and may owe its argumentative strength to the early Greek Philosophers who, according to Portnoy, “may have impeded the development of music with their fanciful speculations”. He tells of the frustrations of musicians, as the philosopher:

has thwarted the creative musician at every turn by his defence of traditional values and by his zealous retention of the status quo. The Philosopher has been quick to question musical change and he has taken it upon himself to evaluate new music in the light of old. He has left behind a legacy of intellectual arguments which the theologian and statesman have used, effectively, to combat new musical ideas which might threaten the stability of the liturgy or the political status quo (1954, p. x).

This early resistance by philosophers does point to one important aspect of music, that is its ability to communicate. The opponents of “new” music fear its communicative power.
Because of the communicative power of music and its value to the Church, there have been many expressions of disquiet, including in particular, by some church leaders and church musicians, as well as members of the public, in relation to the use of popular contemporary music. This disquiet arises because of their perceived fears as to how this music might affect people especially their children. Those opposed to the use of contemporary music today warn that music has power to influence the way people think and act. Frith argues that the Western world fears that the music may undermine capitalism, family life and traditional values; racists fear that the music will encourage interbreeding, and weaken white purity; and Communists, fear that the music might cause the socialist dream to be subverted (Frith, et al. 2001, p. 243). Frith continues by noting that

These enemies have warned of its extraordinary power to influence the way people think and act. Their fears have not just prompted outbursts of indignation, but have actually resulted in policies and practices that directly affect the production and consumption of pop. Censorship has been a constant feature of the music’s history. Under communism and capitalism, in the name of apartheid and Islam, pop music has been banned and musicians punished (2001, p. 243)

Commonly, these commentators are apprehensive as to the message communicated by contemporary music, and as to its potential affect if it begins to be played and listened to widely.

Wagner refers to “worship wars” in relation to Christian worship, but comments that the newer growing churches do not consider themselves to be fighting such a war (1999, p. 162). He states:

It is apparent that the war occurs, not in churches that have accepted the innovation, but in those resisting the innovation, churches that social scientists would call the “later adopters”.
Wagner suggests that those who remain most uncomfortable with the new worship include:

- older people, the generations known as “builders” and “seniors”;
- Older congregations for which change presents itself as an insurmountable threat;
- Older pastors who are peacefully settled into their comfort zones;
- Congregations that have high European people consciousness such as Lutherans, Episcopalians, Mennonites, Salvation Army, Presbyterians;
- Classical musicians who have college degrees in music and who hold the formal, as opposed to the functional, view of music (p. 163)

However, objection to change is not a new phenomenon. Wycliffe, Huss, and Luther found that for many and various reasons, the Church and prominent members of their society complained about the introduction of new music into the Church. Both Isaac Watts (1674-1748) who was considered to be the founder of English hymnody (Christian Biography Resources 2005) and Martin Luther were innovative hymn writers, and as such were being obedient to the Psalmist’s directive to sing to the Lord a new song (Psalm Thirty-three Verse Three). However, their “contemporary” hymns were not universally welcomed.

McIntosh, of Talbot Seminary in La Mirada, California, quotes from a Pastor who in the year 1723, received a letter complaining about Watts music:

> There are several reasons for opposing it. One, it’s too new. Two, it’s often worldly, even blasphemous. The new Christian music is not as pleasant as the more established style. Because there are so many new songs, you can’t learn them all. It puts too much emphasis on instrumental music, rather than Godly lyrics. This new music creates disturbances, making people act indecently and disorderly. The preceding generation got along without it. It’s a money making scene, and some of these new music upstarts are lewd and loose (quoted in McIntosh, 1996, p. 1)

Unhappily, unsubstantiated quasi-theological criticisms of those whose ministry and music is both new and successful continues. For example an unsubstantiated criticism is contained in an internet article “Catholic Thought in Contemporary Times”, in 2003, in which at least nineteen successful Church leaders were condemned (Accessed 16/11/2004).
Even the content of the criticisms advanced against past musical innovation has a contemporary echo in today’s church. However, it is comforting to realise that, eventually the imperfect tunes created by so called “money making upstarts” such as Isaac Watts, came to be loved and accepted by later generations.

Changing the music habits of declining or stagnant congregations can, and probably always will cause conflict. Easum considers that often such conflict begins with the trained musicians who often find contemporary music repugnant, and resist any change in the style of music they currently play. He noted:

Church musicians do more to hinder congregations from sharing new life than any other staff members. Many are more interested in music appreciation than in helping people find new life. They are musicians first, and worship leaders second. Their love for music rivals their love for Christ. Making disciples is not as important as making good music (1993, p. 88).

But some argue for change and innovation. Thus Hamilton argues that any worship music that helps churches to produce disciples of Jesus Christ should be encouraged. In his opinion:

We need to welcome the experimental creativity that is always searching out new ways of singing the gospel, and banish the fear that grips us when familiar music passes away. For this kind of change is the mark of a living church - the church of a living God, who restlessly ranges back and forth across the face of the earth, seeking out any who would respond to his voice (1999, p. 37).

Broadbent has observed that even the most beloved of traditional hymns was new to the congregation in which it was sung for the first time. He considered that there is a kind of dance between God and the congregation as the Spirit empowers the worship (1994, p. 3).
A case study carried out by a Pastor from Florida, USA, on inter-generational worship, found contrary to his belief, that rock music would drive away most of the seniors from his congregation, that the seniors were not driven away, and that many seemed to enjoy the music. Indeed, he wondered why they had tolerated music from the past, now that they were at last, moving with the times (Nixon, 2000, p. 25).

Popular music has remained the mainstream evangelical approach to music according to O’Brien (2002, p 4). He demonstrated that the Billy Graham Crusades have utilised the popular music styles of each decade to complement Billy Graham’s preaching (ibid. p. 3). However, O’Brien observed that not everyone has been ready to change the style of music used in worship services. He reports of two letters received by pastors. The first letter was as follows:

What’s wrong with the inspiring hymns with which we grew up: when I go to church, it is to worship God, not to be distracted with learning a new song. Last Sunday’s was particularly unnerving. While the text was good, the tune was un-singable and the new harmonies were quite discordant (quoted in O’Brien, 2002, p. 4).

And the second letter was in a similar vein. The correspondent wrote:

I am no music scholar, but I feel I know appropriate church music when I hear it. Last Sunday’s new hymn, if you call it that, sounded like a sentimental love ballad one might expect to hear crooned in a saloon. If you persist in exposing us to rubbish like this in God’s house, don’t be surprised if many of the faithful look for a new place to worship. The hymns we grew up with are all we need (quoted in O’Brien, 2002, p. 4).

O’Brien reported that the first letter was written in 1890, and was complaining about the hymn “What a friend we have in Jesus”. The second letter, written in 1865, was criticising the use of “Just as I am” (2002, p. 4). Both the hymns mentioned are included in the current Australian Hymn Book, as hymn numbers one hundred and sixty five and four.
hundred and ninety seven respectively. Lovers of traditional Church music would now regard each of them as favourites that should not be changed.

The fear that the adoption of contemporary styles of music to which youth can relate will be divisive in the church will lose its relevance, if there is no congregation left to divide. Those who wish to defend change “to the death” should appreciate that their determined resistance to change may ultimately consign their church to outmoded oblivion. Corbitt has warned that our pluralistic world is characterised by change, and church congregations which seek to maintain stability and certainty by clinging to old and traditional music with which they are familiar, run the risk of raising walls against the very people they seek to reach (Corbitt, 1998, p. 26). Many of the objections raised to the introduction of contemporary music in worship services are not based on valid arguments or research, and it is these unsound objections that I now consider.

It is Devil’s Music

An allegation that unfamiliar or new music styles rooted in popular culture may represent the “Devils Music” is not new to philosophy students. Examples of such can be easily drawn from Western culture throughout its history. For example, the evil power of music is discussed by Portnoy, who wrote that “Plato distrusted the power of music over human emotions, a power which he considered comparable to that of sorcery” (1954, p. 19). Furthermore, Pope John XXII, in the early fourteenth century forbade the use of secular melodies as a basis for the harmonized settings of the Mass, whilst the Council of Trent (1534- 1563) recommended that bishops exclude ‘music in which anything impious or
lascivious finds a part (Scholes, 1965, p 184). Some critics claim that rock music communicates sexual and drug themes, and others go as far as to say that rock music is a cause of moral decay in society (Schowalter, 2000). Rock music from its 1950s origins onwards has been described as “Devil’s music” in Christian Western culture.

Cray gives his explanation as to how the term “devil’s music” developed. African-American churches, in which slave communities worshipped using their whole bodies, dancing, clapping, singing, were considered inappropriate after the nineteenth century revivals with dancing in particular, being regarded as inappropriate for the Sabbath. He has written:

A sacred secular divide was introduced, which developed, after the abolition of slavery, into a split between gospel as worship music and blues as “the Devil’s music”. When gospel singers began to record as soul singers they were accused of betrayal and could no longer take part in the Gospel circuit (2004, p. 2).

According to Cray, as rhythm and blues became rock and roll the “Devil’s music” tag came to be associated with it (2004, p. 3). Those who wrote and played the blues were seen as operating on the margins of society, singing of the pain of living, unlike their gospel contemporaries, who sang about hope or of taking refuge in the Lord (Turner, 1995, p. 89). According to Turner respite in blues music, was always in love, sex, or a convenient drug. The blues musicians he noted:

“held on to the superstitious memories of African religion including the belief in bad omens, mojos, and the curses of voodoo; respectable church people looked down on them. They called their soulful, bumpy guitar music, the devil’s music (ibid.).
The NCLS Survey publication ‘Shaping a Future’ (1997) also pointed out that not everybody was enamoured of contemporary music or its potential as an aid to worship. The authors noted that one stream of thinking has regarded rock music as being “of the devil”. The publication reported that the Pastor of a large Baptist Church in the United States, Homer Lindsay, considered that “Gospel Rock is a contradiction of Christianity. It’s against all that is holy and spiritual. I am not going to use worldly means to reach lost people” (NCLS, p. 88).

In Chapter Five (entitled ‘Sympathy for the Devil’) of his book, Hungry for Heaven, Turner summarises the motivations and ensuing tragic lives of various rock star musicians. He recalled that the Rolling Stones (early 1970s) named an album “The Satanic Majesties Request”, and that Mick Jagger pulled off his shirt during a concert to reveal a tattoo of the devil on his chest. He referred to David Dalton’s book The Rolling Stones: The First Twenty Years which argued that “Satan is the rebel who promises freedom. He’s always been the patron saint of blues and rock, the enemy of hypocrisy and complacency” (quoted in Turner, 1995, p. 89). Turner claimed that the Rolling Stones “fancied themselves as the devil’s musicians on the margins of polite British society” (ibid). It is little wonder that many in the wider Christian Church should rebel against what they perceived as a blatant turning away from the set of morals to which Christianity subscribes.

The principal objections by leaders of the traditional church to contemporary popular music have been based on their reaction to the scandalous behaviour of some rock stars and their drug taking. There was at that early stage no real analysis of the music. The
behaviour of some of these musicians was not wholesome, however, the music they played was neither the ‘cause’ nor the product of their behaviour. Generally the cause was unexpected wealth and fame, alcohol, drug addiction, and lust. But all of this antisocial behaviour could be related back to their inability to handle fame, wealth, and their individual insecurities.

Turner talks of rock stars dabbling in drugs and of being openly in sympathy with the Devil. Turner noted that when people become uninhibited (by drug taking) they have little moral restraint and allow their behaviour to deteriorate. He stated, “those who dabbled in evil became distinguished by their dark moods, sudden violence, sexual abuse, flaunted decadence, and almost permanent intoxication of one sort or another” (Turner, 1995, p. 97). Ozzie Osbourne (from the rock band “Black Sabbath”), who adopted the imagery of a werewolf maintained that such behaviour was simply to fulfill audience expectation (ibid. p. 98). Turner quotes Osbourne as saying “It’s just a show-biz thing . . . . it’s not that we are Satanists. I wouldn’t know how to conjure a rabbit out of a hat never mind a devil” (ibid.). But Turner warned of the pitfalls of dabbling in the occult even for the sake of the expectant audiences. He considered that, “for the rock n roll people who danced too closely with the devil there was a price to pay”, and he continued “they may have been blessed with brilliance and earthly glory for a brief moment, but they were discarded to become empty shells bereft of creativity” (ibid. p. 101).

Turner gave examples of some of the rock musicians who have claimed to use the devil for their music. He noted that Brian Jones was found dead in his swimming pool; Jim
Morrison died in his bathtub; Graham Bond was crushed in the wheels of a London subway train; Led Zeppelin ended with the sudden death of John Bonham and Jimmy Page remained a virtual recluse. Turner therefore claims that “there is ample evidence that those who mess with the devil get messed by the devil” (1995, p. 102). This is a reasonable statement of Christian “cause and effect” theology. But is it an apt description for Christian rock musicians? The apparent success of charismatic or Pentecostal churches in general, including the success of CCC over the last twenty years suggests that it is not. The successful use of rock music in these churches disproves the unproven generalisation that the “music” is “devil’s music” and the lives led by their Christian musicians show that rock musicians can choose to adopt a Christian lifestyle.

Turner observed that up until the 1980s there had not been any Christian musicians who enjoyed the musical success of the Beatles, or Mick Jagger, or Van Morrison. He questioned why issues such as the need for personal renewal and the search for love were being aired but not by Christian musicians who could have written rock music to proclaim the Christian message and answers to these issues. Turner claimed that Jerry Lee Lewis, a noted rock musician, who was persuaded that rock was devil’s music, felt that in order to perform rock music he had to give up his own salvation (ibid. p. 160). In so doing Lewis added weight to the conviction of many clergy that rock and the gospel were incompatible.

Turner claims that “Redemption as unfolded in the Bible is not to be tainted with the rhythms of Africa” (ibid. p. 160).
Turner considered that Bob Larson from the United States has “made a career out of writing books against rock n roll”.\textsuperscript{42} Whilst another evangelical preacher in the UK “has stirred up controversy over whether Christians should even use rock n roll as an evangelistic tool” (1995, p. 160). However, Turner complained that these critics tended to “extract the worst behaviour of well known performers and to use it to generalise about rock n roll as a whole. This he likened to “detailing the sexual preferences of a fallen TV evangelist to discredit evangelicalism”. Turner also criticised John Blanchard’s book \textit{Pop Goes the Gospel} as lumping together Olivia Newton-John, Prince, Jethro Tull and Pink Floyd as examples of sexual depravity, and stated: “it is riddled with inaccuracies, misspellings and opinions attributed to highly dubious sources” (ibid. p. 161).

Church leaders and the Church Musicians have read and have been influenced by lurid press accounts of the lives of some rock stars, musicians and performers. But in reality only a small section of these modern performers have found themselves unable to handle the success, consequential wealth, and the pressures of pop-star fame. The Christian message invites believers to cast their burdens on the Lord,\textsuperscript{43} and when help is needed God will be there to help\textsuperscript{44}. The new phenomenon of pop stardom transformation from relative

\textsuperscript{42} \textit{Rock n Roll: The Devils Diversion; The Day Music Died; Rock and the Church} are a few of Larson’s books complaining of the evils of rock music.

\textsuperscript{43} Psalm 55:22 (New King James Version) states  
\begin{quote}
Cast your burden on the Lord,  
And He shall sustain you
\end{quote}

\textsuperscript{44} Matthew 11: 28 - 29 (New King James Version) states  
\begin{quote}
“Come to Me, all you who labour and are heavy laden, and I will give you rest.  
Take My yoke upon you, and learn from Me, for I am gentle and lowly in heart, and you will find rest for your souls”.
\end{quote}
poverty to extraordinary wealth, and the unreal life of pop stardom has overwhelmed many young rock stars. Many critics believe that instead of “calling on the Lord” they believe that they “did it their way.” Their insecurities have led them to try the quick fix for a “high”, and for something more creative than their innate talent.

Strawbridge in “Music in the Bible and Music on the Radio”, has addressed some of the invalid arguments cited against contemporary popular music styles used in Christian worship. He discussed one such argument proposed by Lawhead (1981) in Invasion of the Body Snatchers where Lawhead claimed that the beat in contemporary music is sinful: “the pulsating beat assaults the mind and puts it to sleep, so to speak, opening it to evil invasion while the listener is off guard” (quoted in Strawbridge, 2000, p. 6). However, Strawbridge points out the invalidity of this argument which lies in the fact that it cannot be either proved or disproved. The argument is a metaphysical argument which, Strawbridge argues “cannot be settled in the laboratory” (ibid.). Strawbridge also cited psychiatrist, Diamond, who argued that the “anapestic beat (da da DA) found in some rock music causes muscle weakening”. But, Strawbridge refuted the argument, noting that in gymnasiums, “an instant autonomic reduction of strength is de facto not occurring as iron-pumping people are bench-pressing to anapestic beats” (2000, p. 7).

Ever since the Reformation, evangelicals have regarded new forms of communication as providing new opportunities to preach the gospel. Thus it was not surprising that in the

45 Gregg Strawbridge, Ph.D. is All Saints’ Presbyterian church, Lancaster, PA Pastor, Veritas Academy, Leola, PA, Instructor in Greek and Logic.
early sixties (during the era of early Beatles and Rolling Stones) youth evangelism operated special Christian coffee bars, which played music supplied by Christian beat groups (Cray, 2004, p. 3). Cray observed that the argument continued over the years between two “tribes”: one tribe rejected new forms of the music as being totally incapable of communicating the Christian gospel message, whilst the other used it as “a contextually appropriate vehicle to share the message” (ibid.).

The contextual appropriateness of contemporary popular music is, in itself, a target. As we shall see, some writers take issue with popular music’s basic musical constituents.

The Music Uses Inappropriate Jungle Rhythms
Steve Turner claimed that rock ‘n’ roll rhythms arouse savage passions and encourage animal-like behaviour. He wrote that the ‘hypnotic’ rhythms “either open people up to subliminal communication . . . . or cause them to become sexually aroused” (Turner, 1995, p. 161). He claimed that Larson had tried to be scientific in warning about the dangers of rock music suggesting that “low bass tones slow down the pulsation of cerebrospinal fluid, ultimately causing hormones to be released to the sex glands . . . . the sex glands have an over-stimulation without a normal release” (Turner, 1995, p. 161). However, this appears to be unproven medically, or is at least non-scientific nonsense.

Strawbridge referred to Garlock and Woetzel (1992) *Music in the Balance* which focussed on the “immoral qualities of rhythm-dominated music.” Strawbridge noted that they argued that “rhythm is that part of music which elicits a physical response. Therefore, most of
today’s music secular and sacred feeds and satisfies the self-seeking, self-centred, and self-worshipping part of man” (quoted in Strawbridge, p. 7). But Strawbridge argued that that argument contained fallacious reasoning because:

> either the argument is invalid because of equivocating on terms ‘physical response’ and ‘self-seeking’, ‘self-centred’, and ‘self-worshipping’ part of man - or the authors are guilty of serious theological error in equating the physical part of man with the sinful part of man (ibid. p. 7)

Strawbridge suggested that “if rhythm appeals to the sinful part of man, it follows necessarily that good music should have no rhythm at all”(ibid. p. 7). This according to Strawbridge was not possible.

In reality, rhythm is not to be feared and its place should be considered in the context of the music of which it forms a part. Latham, in the Oxford Companion to Music, explained that the rhythmic character of music involved the recurrence of heavy regular accentuation and a distinction between relatively strong, and relatively weak, accents (2002, p. 1056). Rhythmic music as we feel it, tends to be predictable with little variation: for example, a Viennese Waltz will have a steady three beats to the bar with the accent on the first beat. Mainstream rock music will mostly contain four crotchet beats to the bar with accents on the second and fourth beats (the backbeat). The changed beat for rock is more appropriate for the mode of dance adopted by its devotees. Whittal, a contributor to the Oxford Companion to Music, quoted Schoenberg who asked rhetorically “why do we measure music in time”? Whittal then answered “we measure time to make it conform to ourselves, to give it boundaries. We can portray only that which has boundaries . . . . in art we always

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46 The prominent feature of a back beat in popular music has been previously discussed in Chapter One.

Roberta King, *Pathways in Christian Communication: The Case of the Senufo of Cote d’Ivoire* (1989) examined the pathways to Christian music communication among the Senufo of the Ivory Coast in Africa and found that the use of culturally appropriate indigenous music “made a significant difference in effective communication of the Gospel within the African context” (1989, p. ii). Her research established that culturally appropriate indigenous music can effectively communicate the gospel. If rock rhythms are culturally appropriate to today’s youth, then they can be used in music which will effectively convey a message to the young. Persistence in the use of traditional Church music to which the young do not relate could be just as ineffective as a means of communication to the young people as King found traditional Western Christian hymns were to the Senufo on the Ivory Coast.

**The Music is Too Repetitive**

Another criticism of contemporary music in Church worship services is that it is too repetitive. Frame noted a standard joke about repetition in contemporary worship music, namely that “the songs have lyrics of four words, the melody has three notes, and the song lasts for two hours” (1997, p. 121). He went on to explain that repetition can be either singing part of the song repeatedly or singing the whole song over and over again. By the time a song had been sung at least six times the congregation has learned both the music and the lyrics (which are usually projected onto a screen or a wall). Those singing are able
Contemporary Christian songs are often referred to as “Choruses”. This is because they are usually very short, similar in length to the “refrain” in a song with verses and a refrain in between the verses.

Revelation 5:12.

Frame argued that the songs are communications of love and fidelity, and that repeating that communication is not necessarily wrong. He supported his argument with quotes from the Book of Psalms, where particular themes are repeated many times. Frame suggests that just “as the language of love says “I love you, I love you, I love you!” So the language of worship is “Holy, holy, holy is the Lord! We Praise you! We praise you! We praise you!” (1997, p. 124).

Barry Liesch, Professor of music at Biola University in the USA, when teaching a “101 Introduction to Music” course questioned his students about repetition in music. Three of the respondents stated:

They usually repeat, and this helps me focus . . . . Sometimes repetition is the best way to really know what you’re singing.

They’re catchy and get stuck in my head and stay with me pleasantly through the day.

The repetition of choruses helps to really stick it not only into my mind, but my soul (Liesch, 2002, p. 20).

Liesch considered that repetition in choruses facilitated understanding, retention and spiritual formation (ibid.). He maintained that not only was the objection that choruses were too repetitive unfounded, but in fact, repetition could be considered as an accumulation, as he exemplified by reference to the scriptures, where the words “holy, holy holy” are intoned ceaselessly around the throne of God (Liesch, 2002, p. 65).

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47 Contemporary Christian songs are often referred to as “Choruses”. This is because they are usually very short, similar in length to the “refrain” in a song with verses and a refrain in between the verses.

48 Revelation 5:12.
The Music is Too Loud

The “Big Bands” which emerged after the end of World War One played in large venues to huge crowds of dancers, and the changed venue created a need for increased volume. Horns were used to add volume, but this created a problem for singers, who were unable to be heard over the strong sound of the horns. The introduction of electronic amplification solved this problem, then the increasing technical fidelity of amplification greatly increased the size of an audience which could be entertained. At the other end of the spectrum, the creation of tiny portable radios, compact disc players, and the increasing sophistication of sound systems in motor vehicles, has meant that good quality sound reproduction is available universally. Nowadays, high quality sound reproduction should be regarded as essential for any church hoping to attract large numbers to its services. However, the constant improvement of broadcast technology has created a public demand for high quality sound reticulation which the average church is unable to satisfy. The sub-standard acoustics of most churches are a negative factor which renders them unsuitable for amplified music, especially of faster tempos.

Performers have found that, by using a microphone they are able to hear themselves, and are able to manipulate the sound in ways not possible using the natural voice alone. Thus it is possible to almost breathe into the microphone with the resultant sound being not only audible but also creating more intimacy. This can create an impression that the singer is right next to each person in the audience, and has given musicians greater capacity for communication when performing, and has increased the impact of the lyrics on the congregation so that the message is imparted more powerfully. Rock performers have
made extensive use of this developing technology to enhance their performance.

Theberge (quoted in Cambridge Companion to Pop and Rock) claimed that “from the outset rock n roll established itself as loud, raucous music” (2001, p.6). He noted that “rock became synonymous with both (increased) volume and distortion” (ibid.). Distortion can occur at low volumes. Loud volume is not inherent in the sound mix. The distortion occurs when the electronic components are over driven “resulting in a brighter sound, rich in harmonic content, unrelated to the original sound source” (ibid.).

Young people seem to prefer their music loud. What is a pleasurable volume is essentially subjective. When music is played on a radio or compact disc player or in a motor vehicle, the listener has control over the volume. But because young people like their music played loudly, their elders have come to classify rock music as “loud” (meaning thereby “too loud” for their liking).

The complaints about the volume of sound relate primarily to ‘Plugged in Music’ using microphones and amplified sound. But a large volume of sound is not in itself an objectionable element of Christian worship. Indeed, the volume of sound which can be created by organs is an important aspect of their attraction to traditional churchgoers. In the Bible, 2 Samuel 6:5 states that the ancient Israelis were exhorted to sing loudly with all their might, and the instrumental accompaniment, which included rhythm instruments, tambourines, cymbals, and trumpets, would have sounded loud, and oriental to our (Western) ears. Accordingly, if the ancient Israelites were exhorted to sing loudly, the
complaint that popular music is too loud, and is not suitable for worship, is not supported
by any relevant biblical authority.

The Music is of Poor Quality, and Lacks Artistic Merit

Frame stated that “if the critics of Contemporary Christian Music are united in anything,
they are one in their judgment that Contemporary Christian Music is uniformly low in
Daryl Hart, who had stated that “the commitment to making the gospel accessible deform
and trivialises Christianity, making it no better than any other commodity exchanged on the
market” (1997, p. 112). Frame argued that Hart’s critique of contemporary worship music
was “utterly uninformed and unpersuasive” (ibid. p. 114). Frame considered that Hart had
fallen into a methodological error by sketching a movement in contemporary culture and
then assuming, without serious study or argument, that contemporary worship music arose
out of that contemporary culture. Accordingly Hart was presenting a distorted description
of contemporary worship music so that it would to fit in with his concept of that movement.

Frame considered that modern discussions of quality in music often exclude the quality of
communication which he said is one of the most important considerations in (modern)
worship. The point which commentators overlook, is that contemporary music, which is
culturally relevant, is better able to communicate to today’s audience. No doubt, at a later
time a new song will provide better communication to its then available audience. This is
the value of contemporary music. Where songs do not last there is probably a need for a
different form of communication (Frame, 1997, p. 108).
In the October, 2000 edition of the *Journal of Religion and Public Life* Neuhaus’ article titled “Singing the Lord’s Songs” stated that there was a widespread dissatisfaction with the state of contemporary church music (p. 82). He argued that “among Protestants and Catholics, the last several decades have witnessed a wholesale debauch of musical sensibilities, and squandering of magnificent traditions” (Neuhaus, 2000, p. 82). He lamented that because he was friendly with evangelical Protestants, and spoke at pro-life events, he was often exposed, as he saw it, to the “most barbarous of musical kitsch” in both Catholic and Protestant camps. He continued, “the debased noises of unbridled subjectivism, that are typical of what today is called “entertainment worship”, are spiritual poison . . . . such junk is an embarrassment to Christianity” (ibid.). But contrast Portnoy (1954), who saw value in contemporary styles, observing that:

> the contemporary composer says what he has to in his own way. The manner in which he expresses himself is different from that of the past. We would no more expect a contemporary poet to write in the speech and style of an Elizabethan bard than we would have a composer in our day express himself in the form and style of a Baroque master (1954, p. 209).

Emotionally based criticism of the lack of artistic quality in modern music is, and always has been, and probably always will be with us. This criticism is not a scholarly based analysis of either the music or the lyrics. The critics are unable to concede that considerable skill goes into the production of the simplest of songs. It is undoubtedly true that if a song lacks true artistic merit, however popular it may be today, it will not last.

But the foregoing criticisms, even if valid, do not face the real problem which confronts the Church, which is that today young people are not relating to traditional church music which does not communicate to them. On the other hand the experience of megachurches such
as Hillsong and CCC in Sydney, and of other charismatic and Pentecostal churches in
Australia and overseas, has established (and the NCLS research verifies) that the young do
relate to contemporary Christian music. If, as is the fact, it does communicate to them, then
why should we withhold from using it? The present day need of the mainstream churches
is to begin to communicate with the young in their preferred musical language.

The Focus of the Music is Misplaced

The Church Musicians’ Handbook, edited by Sally McCall and Rosalie Milne, contains a
collection of essays brought together to “encourage Christian musicians to use their gifts
thoughtfully and lovingly, and to provide practical help for church musicians in doing their
job better” (McCall and Milne, 1999, p. 6). One of the essays, written by David Peterson49
argued that the focus of the new music, inspired by the emergence of the Charismatic
movement, had misplaced the emphasis of both its ministry and music because the focus
was on the work of the Holy Spirit, and the music inspired a concentration on
congregational life and ministry, rather than on evangelism, and the promotion of holiness
and spiritual maturity (quoted in McCall and Milne, 1999, p. 36). Peterson’s complaints
included:

• that, in Contemporary Christian Music the rhythms and harmonies are influenced
  by folk, rock and jazz idioms, and that traditional forms of music are not followed.

• that the lyrics are often confused and meandering, lacking theological depth and
  substance.

49 David Peterson is Principal of Oakhill Theological College in the U.K.
• that repetition is often used to create a mood.

• that although there is a bright and vigorous note of celebration in much of this music, sadly important biblical themes, such as suffering and judgment, are largely neglected in Contemporary Christian Music.

• that modern music is not always easy to sing, because of difficult time changes, syncopated sections, or unusual intervals (ibid. pp. 36,37).

But Peterson’s discussion of Contemporary Christian Music lacks any supporting evidence. There are no musical examples of the offending rhythms and harmonies, or of the lyrics that are lacking in content. There is nothing to explain which rhythms and harmonies of folk, rock, and jazz have influenced this modern music. He does not refer to any particular lyrics that lack theological depth or even explain what would constitute suitable theological depth.

Whilst many teachers would agree that music is useful as a tool for instruction, it is questionable whether music should carry a burden of “theological depth” whatever that concept means - one suspects it would mean different things to different theologians. Indeed, Tom Payne who wrote Chapter Sixteen of the Church Musicians Handbook, explained that “the purpose of music in church is to accompany any or all of the dimensions of our meeting together. Our congregational songs can serve as a vehicle for hearing God speak to us” (McCall and Milne, 1999, p. 110). In Chapter Two of the same book, Anglican priest and musician Rob Smith, said that whilst he believed that we are meant to enjoy music, it must always remain the servant of the spoken Word of God. This
is not entirely inconsistent with the argument that contemporary Christian songs are theologically shallow. Smith seems to envisage that the music will not have depth, and its role is limited to preparing the congregation for the spoken word (McCall and Milne, 1999, p. 28). Frame would agree, as he has claimed that the doctrinal orthodoxy of texts is not an issue between proponents and opponents of Contemporary Christian Music (1997, p. 159). However, there is no biblical authority for the subjection of musical praise to the spoken sermons.

Peterson gives credit for the bright and celebratory nature of much Contemporary Christian Music but laments that the themes of suffering and judgment are neglected. Again he gives no evidence of this lack, either in the music or the lyrics. Nor does he point to popular traditional hymns which have suffering and judgment themes. Difficulty in singing is cited as a problem with Contemporary Christian Music because of difficult time changes, syncopated sections and unusual intervals, but if traditional hymns are easy to sing why do so few join in the singing of hymns in traditional church services? And why is the singing so muted? Lisa Paulsen in an article in the Sydney Morning Herald, of 20th November, 2001, commented adversely on the church services she attended, stating “at the services I attend, nobody sings the hymns with gusto (are we embarrassed by the words?). I dutifully recite the prayers, but find the language alienating”.

Peterson does not mention that the churches that use modern music usually have a band which includes rhythm instruments such as a guitar, keyboard, drums, and percussion which give a strong lead to the rhythm. Where contemporary music is played, singing is
usually led by performers who face the congregation and encourage the congregation to join in. Furthermore the rhythms and the harmonies used in contemporary music are similar to those heard every day on the media, and on compact discs, digital video discs and videos. Indeed for many people aged between eighteen and thirty five, the rhythms of the traditional classical hymns and in particular, their legato melodies can be difficult to sing because they are unaccustomed to singing in legato rhythms.

**The Musicians are Performance Oriented**

It is claimed that the professional Christian Music Market has created a problem because the musicians, and their music, are oriented to performance, rather than participation and communication. Not everyone agrees that music and singing communicate in a helpful way. The Reformed Church of America Commission on Worship reported that contemporary culture and modern technology bring new possibilities as well as bringing new challenges. It suggested that much of the popular music (including popular Christian music) composed today is for performance rather than for participation. (1996, p. 1).

Shead, has claimed that contemporary music is not helpful to an outsider who attends a church service where contemporary music is used because often that music is designed for performance rather than group singing (2002, p. 2). Michael Hamilton quotes Witvliet, Director of the recently formed Calvin Institute of Christian Worship as affirming the value of praise music but warns that “one potential downside to all the music being distributed via high tech is that it may tend to be more performance-oriented rather than congregational”. Most, he states “is recorded with soloists or a small band rather than with
or for assemblies of people” (Hamilton, 1999, p. 39).

At an interview recorded by the Christian Century Journal “God Talk and Congregational Song” where church conflicts over worship forms and musical styles were discussed, Wren considered that in some churches (where the focus was on attracting new members), the congregation was an “audience”, and the musicians were performers on stage (quoted in Christian Century 2000). Wren considered that music written to be performed is not a suitable vehicle for communicating and encouraging participation and involvement. When asked whether contemporary styles of music even styles like “rap”, could be used by the church Wren stated that “its my impression that most popular music - including rap- is meant for solo singing, for performance . . . .If you try to turn some of these kinds of popular music into congregational song you have to modify them musically” (ibid. p. 3).

Commonly today Pentecostal Churches, both in Australia and overseas videotape their services. Observation of the videotapes of services from the Toronto Airport Christian Fellowship in Canada, in the Pensacola Florida revival in the USA, and in Hillsong and CCC in Australia, confirm that there was a high level of congregational participation in the contemporary Christian music being sung.

The compact discs recorded by newly emerging megachurches such as CCC and Hillsong are usually recorded in a congregational setting, with the congregation participating. Observation of them reveals that they use professional standard instrumentalists and vocalists. The lead vocalist is usually the Worship Leader who encourages the congregation
to join in. As there is a big sound, with strong singing as a lead, and the lyrics are projected overhead, the congregation participates enthusiastically. It is obvious, when the videotapes are viewed the recordings, that the congregation enjoys participating in the recording session. The less a congregation participates in worship the more passive congregants become. Worship in the congregation actively and enjoyably participated in is not a “performance” (Healy-Wedsworth, 1999, p. 4).

It is the level of congregational participation which determines whether any Church music should be classified as a performance or as part of the congregational worship. An attendance at any service in the York Minster, Kings College at Cambridge, St Paul’s Cathedral in London, or St Peter’s Basilica in Rome, would reveal a professional standard, as performed by the choir and musicians, but the muted contribution of the congregation shows the music is essentially a performance. When a Cathedral choir sings a Mozart Mass, or a complex anthem, by and large the congregation becomes an audience. But, when one views a current Hillsong or CCC videotape recording, there can be no denying the deep and committed participation of the congregation. It can be argued that the Hillsong and CCC music lacks the sophistication of Mozart or Bach, but the level of congregational participation in the worship cannot be disputed.

Is the Music Used Primarily As A Commercial Product, and, If it Is, Is That An Impermissible, Or Intellectually Unworthy Use?

Some of the newly emerging churches conduct sizeable commercial businesses. According to an article in the “Good Weekend Section” in the Sydney Morning Herald by
Greg Bearup (January 30, 2003, p. 14) entitled The Lord’s Profits in relation to Hillsong Church’s revenue from Compact Disc sales that “last year the church’s music arm brought in a tidy tax-free $8 million,” and one of its albums “Blessed” debuted “at number four in the pop charts above Shakira, and stayed there for weeks”. In addition, they have sizeable book sales and run very large seminar programs. In 2003, Hillsong Church’s Women’s Conference was attended by 7,000 women. These aspects of the Ministry are commercially (and efficiently) run. CCC also sells compact discs and runs large seminar programs. In its Easter 2003 outreach it distributed without charge 30,000 compact discs in targeted suburbs. Churches such as Hillsong and CCC are very large enterprises and need to be managed efficiently. They also have to, and do, market efficiently. The manner in which they are marketed is part of their evangelistic outreach. Their rapid growth partly evidences their effectiveness as marketers. But the available evidence establishes that the growth of the “marketing” outreach has always been based upon the Christian outreach by these Churches, as distinct from being ‘stand-alone’ commercial enterprises.

Sales of contemporary Christian music in Australia are made largely through the publishing houses of the individual churches where the music is created and recorded. as well as through Christian book stores. The Rock Across Australia Charts “Fact Sheet: Australian Christian Music” reported that Christian music sales in 2004 represented 5.6 percent of total music sales in Australia: this amounted to more than $30,000,000. That Fact Sheet indicated that some of the Australian Christian artists were “significant artists on the international stage.” It noted that the most successful of these artists were Hillsong Church with more than six million copies worldwide, and the Newsboys with sales of more than
five million copies worldwide. In the USA the contemporary Christian music industry is alive and profitable according to GospelCity.com (2005) which reported that whilst the music industry overall was reporting a nine percent decline in 2002, Christian and country were two genres that experienced growth. The Gospel Music Association report Christian Rock Tops Music Charts in 2004 (2005) stated that the three groups Switchfoot, MercyMe and Casting Crowns were among the top-selling artists in a year that saw gospel sales total 43.4 million units. That report noted a measurable shift toward styles which were popular with young consumers, such as rock, alternative, hip-hop, and urban.

Powell (2002) in his Encyclopaedia of Contemporary Christian Music asks the question “Why aren’t the church’s theological leaders more invested in what seems to have captured the attention of its people?” In his discussion of Contemporary Worship Music, Frame felt that many in the Church were critical of the use of popular music merely because it would relate easily to the culture of the people. The charge is that such use converts the Church into a business which markets its products so as to attract more people at any price. He observed that some objectors fear that Contemporary Worship Music might model God after the image of a rock star (Frame, 1997, p. 81). However, Frame argued in reply that there should be no objection to the use of modern technologies and techniques to better communicate the Christian message and he stated that “God does make use of human techniques in preaching and other forms of ministry as means of grace to lead people to Jesus, and to help them grow as Christians” (ibid. p. 67). Frame contended that the use of Contemporary Music did not devalue the scriptures in any way, and the evidence supports his view (ibid.).
An examination of the reasons advanced in support of the rejection of contemporary popular music suggests that they are driven by fear of change or musical elitism. Characteristically, the criticisms lack strong compelling supporting evidence either musically or socially. Frame states that critics tend to argue their point in general rather than in specifics (1997, p. 57). The evidence of the 1991 Survey from the National Church Life Survey shows that the use of “contemporary music in church services is important in relation to numerical growth, young adult retention, and growth in faith . . . . clearly music is an important factor in providing an environment conducive to belonging, and to growth in faith” (quoted in Kaldor, 1997, p. 88). Kaldor suggests that if congregations desire to attract new members from the wider community they will need to reflect carefully on their choice of music (ibid. p. 87).

From the point of view of the mainstream churches, the need to grapple with the reality of the statistical evidence of declining youth attendances and aging congregations in the mainstream churches, and young and growing congregations in the newer megachurches discussed in the previous chapter needs to be addressed. If, as found in the surveys, seventy per cent of Australians identify with a Christian denomination (Kaldor, et al.1999, p. 17), but mainstream church attendance is dropping at an alarming rate (Bellamy, et al. 2002, p. 5). The reason for the drop in attendance and participation is not disbelief in Christianity, or alienation from a particular denomination, but rather a rejection of, and disinterest in, what is currently on offer at the Parish Church - it has ceased to be relevant. For the young, one important reason for that irrelevance may be that they do not relate to the forms of worship currently used in mainstream churches.
When young people say Church is “boring” and when statistical evidence proves they are ceasing to attend or participate in the church, one possible inference can be drawn that the medium presently used to communicate the Christian message may not be persuading its target audience. The evidence previously discussed establishes that young people prefer contemporary popular music styles in worship rather than traditional church music. A culture gap in relation to youth and the mainstream church has been explored and the criticisms of contemporary popular styles of music as a vehicle to communicate the Christian message discussed. Those critical of contemporary popular styles of music in Christian worship criticise the lyrics of those songs as lacking theological depth. But do the lyrics of contemporary Christian music focus on thanks and praise and are they effective in communicating the Christian message? This is be considered in the next chapter.
CHAPTER THREE

PARTICIPATION IN THANKSGIVING AND PRAISE

“And all the people come, to the ends of the earth,
   And all the people come, lifting their voice.
   Holy, Holy, is the Lord,
   Holy, Holy, is the Lord”

The literature discussed in the previous chapter establishes the importance of contemporary popular music to young people. But, do the lyrics in contemporary Christian music convey an adequate message of thanksgiving and praise in the songs? And does encouragement of congregational participation in songs which focus on thanksgiving and praise help to communicate the Christian message?

As noted previously, surveys indicate that young people relate to, and identify with, popular music and they are not readily motivated to participate in the traditional music generally used in mainstream churches. However, even if young people prefer contemporary popular styles of music, is it appropriate to use that style of music in a church worship service? And can the use of songs which are written in contemporary popular styles of music promote participation in praise? Or, will they merely be a form of musical entertainment and a distraction from communication of a Christian message? Before answering these questions we need to define what we mean by “praise”, and consider its role in the communication of the Christian message.

50 The quote is from the fourth song, Holy on the Album Lift
The Oxford Dictionary (2001) traces the root meaning of the word ‘praise’ to the Old French ‘preisier’ to value or prize, and that verb to the Latin ‘pretium’, meaning ‘price’. Thus historically, the word praise conveyed an acknowledgement of value. Both the Oxford Dictionary and the Macquarie Dictionary define the secular use of the word ‘praise’ as including notions of complimenting, extolling, paying tribute, giving acclamation of something was well done, or was valuable. That same notion of praise applies in the sacred domain where praise is both to God and about God (Gwilliam, 1963, p. 786). An explanation of the Christian concept of praise has been provided by many theologians and authors. The main tenets of praise, as highlighted by some theological writers are included here in order to create a working definition of “praise” in a religious context.

The common thread running throughout theological writings is that praise constitutes both recognition and an acknowledgement of God’s merit. The praisers recognise God’s divine qualities as they identify with God (Gwilliam, 1963). According to Lambert International Standard Bible Encyclopedia for Christians, praise is the vocal ascription of value and worth to God and, in particular, to Jesus Christ, their redeemer and the deliverer, who has atoned for their transgressions. Those who believe in God are thankful, and are led to praise God as they are forgiven and set free from hindrances that have held them back in the past. Not only is praise offered to God, but also about God as congregations sing hymns and songs telling of God’s attributes and commending God. The lyrics of the songs evidence the level of esteem in which the divine is held, and they themselves are a source of evangelistic outreach (Munroe, 2000, p. 55). Indeed, for the believer praise is an integral part of life (Cornwall, 1973, p. 24).
In worship services God is praised as divine provision and deliverance is proclaimed, and songs are sung in honour of the Deity. Accordingly, praise is vocalised, it expresses approval, and is complimentary of God’s mighty deeds and gifts to people. Implicit in praise is a recognition of both the miraculous and of the imprint of the divine on the individual believer. Thus praise entails honouring, showing esteem, proclaiming the virtues and qualities of the one being praised, and acknowledging acceptance of the truth of those virtues and qualities. Puls notes, in relation to themes of praise and thanksgiving, that “Praise and Thanks in the Old Testament centre on God, His being, His attributes, His names, His Word, His will, His acts, His guidance and His gifts are all themes of praise and thanksgiving” (1998, p. 527). Thus the definition of praise includes a concept of “thanks” for blessing received. Both praise and thanks are characterised by vocal expressions of approval and admiration offering grateful homage to God in words or song.

Praise and thanks to God have been the life blood of the Christian message. In Old Testament times only the Priests could enter the Holy of Holies to make petitions before the Lord, as Cornwall has written:

> In the tabernacle in the wilderness, God’s place of habitation was the Holy of Holies. It sat in a courtyard surrounded by a linen fence which only had one gate. Anyone approaching God came through the gate and walked through the courtyard to get to the tabernacle in which God dwelt (1973, p. 24).

However, because of the atonement by Jesus Christ, the Christian believer does not need to seek the priestly intercession, and is able to enter into the gates and the Courts via praise and thanksgiving.¹ Gates in biblical times represented authority. The gates of a city

¹ See Philippians 4: 6

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represented a place of authority, where the elders of the city would sit (Wagner, 1998, p. 37). Praise began with God. Genesis, Chapter Twenty nine Verse Thirty-five tells of the birth of Judah. His name is based on the Hebrew word “yadah” which means “to revere or worship with extended hands”, “to make confession”, “to praise” or “to give thanks, thanksgiving”.² Jesus Christ’s human heritage is from the line of Judah:³ a heritage of praise. To further clarify the meaning of praise and to discover its purpose, Munroe replaced the word “Judah” with the word “praise” in several scripture verses as follows:-

“The hand of praise will be on the neck of your enemies . (Genesis Chapter Forty Nine, verse eight)

“Praise shall go first” (Judges Chapter twenty verse eighteen )

“Praise is God’s authority and power” (Psalm One hundred and eight verse eight)

“In Praise God is known” (Psalm seventy six verse one)

“Praise is God’s dwelling place. (Psalm seventy six verse two, and Psalm One hundred and fourteen verse two)

What then are the benefits of Christian praise and thanksgiving?

The Bible contains several persuasive reasons for offering praise to God. First, it was commanded by God. The book of Psalms, one of the largest books of the Bible, is a book of praise. In fact, the word “psalm” means “song of praise” and, in effect the book of

²Strongs Exhaustive Bible Concordance - Hebrew section Entry H 3034

³ See Matthew 1: 16
Psalms is a hymn book. Psalm Eighty One indicates that offering praise in song to God is a statute, a law for the people that God has chosen. It instructs the people to sing aloud, making a joyful noise unto God, using instruments including the trumpet, timbrel and harp. The New Testament also includes a covenant condition outlined in the First book of Peter, Chapter Two, Verse Nine, in relation to the reason for praise. St. Peter informed believers that they were a chosen generation, a royal priesthood, a holy nation, God’s own special people, and that the reason the believers were so chosen was “to proclaim the praises of Him who called you out of darkness into His marvellous light.”

Secondly, the Bible indicates that it is good to give thanks and praise. Benefits for participating in praise stated in the scriptures, include:

- Psalm Ninety-two which states that it is good to give thanks to the Lord and to sing praises to His name
- Psalm Number One hundred and forty-seven states that “it is good to sing praises to our God, for it is pleasant and praise is beautiful”
- Psalm Eighty-One Verse nine states that deliverance and defence come from praise
- The second book of Chronicles Chapter Twenty, Verses Seventeen to Twenty-One tells the story of Jehoshaphat, King of Judah, who worshipped the Lord, but who,

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⁴The word for Psalm in the Hebrew is “Tehillah” which according to Strong’s Exhaustive Concordance of the Bible Page 123 of the Section Hebrew and Chaldee Dictionary Number 8416 means “hymn, praise”.

⁵Psalm 81: 1-4

⁶1 Peter 2: 9
at that time, was facing invasion from two enemies. God told Jehoshaphat (through a Prophet) to stand and see the provision of God. Singers were sent ahead of the army who were singing praises to the Lord. As they sang, their two enemies, Moab and Ammon began to attack each other, and the invasion faltered and collapsed. God’s people merely had to collect the spoils.7

Indeed, Munroe maintains that the purpose and power of praise is that it enables a believer to know God. He believes that God dwells in the midst of praise, which falls within God’s sphere of influence and authority in a person’s life. Munroe writes that “God will show up if you praise Him in the midst of your darkest moments (2000, p. 51).

Thirdly, praise helps to encourage participation in a worship service. Munroe asserts “Be a concert. Don’t just attend one”. He observes that “some Christians seem to prefer to sit and “soak in” church, rather than to be active participants (2000, p. 87). Indeed, the Scriptures instruct all people to join in praise. As Psalm Sixty-Six Verse Eight states “Praise our God, O peoples, let the sound of His praise be heard”.8 Participation in singing praise during a worship service assists the congregation to participate in that service. Corbitt notes that music provides an opportunity to create, and participate in music, as a form of communal experience, and it is an expression of group sentiment (Corbitt, 1998, p. 54). He explains that praise and prayer are direct ways the community can communicate with God, such communication taking place most of the time through singing. Joining in

7 See Cornwall Page 44
8Psalm 60:8
singing praise helps to turn our focus from ourselves.

As we praise, we are lifted out of self centeredness and into Christ centeredness, as the congregation participates in the praise and thanks, attitudes change, the congregation becomes a family unit as God’s love flows one to another (Cornwall, 1973, p. 24).

People who are participating in singing praise deal with the God of promises, rather than the promises of God. Cornwall writes that after the congregation of his church began to praise in a united way, the church membership increased significantly. To him praise turned and softened the hearts of the people, and prepared them for the teaching of the word of God (Cornwall, 1973, p. 47).

Fourthly, participation in singing praise brings the congregation into the presence of God. The Psalmist tells the people to come before God’s presence with thanksgiving, and to shout joyfully with songs of praise. Praising is active, and provides an opening into the presence of God. In the Foreword of The Purpose and Power of Praise and Worship Kenoly stated “We can talk about Him, do things for Him, and even pray to Him, but it is only through praise and worship that we are allowed to be in the presence of our great Creator” (quoted in Monroe, 2000, p. xiv). Munroe considers that God is more concerned about people’s relationship with Him than their works and traditions, and that the essential ingredient in worship is praise which will lead the participants into the presence of God (Munroe, 2000 p. 38). For the church the goal of praise is to create an atmosphere conducive to the presence of God (ibid. p. 139). When the congregation joins together, and

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9Psalm 95:2
participates in the offering of praise, the presence of God can be sensed by the people, bringing about changes in their attitudes as their focus is changed from self to service, from greed to give, and from despair to joy. Munroe states “the power of praise is the presence of God at work in your life” (2000, p. 149) which he wrote, can bring joy, rest, peace, mercy, power, victory and wisdom.

In his research Puls is careful to note that thanks and praise alone are not worship but is part of worship. Indeed, he notes that thanksgiving and praise leads to ‘worship’. As praise and thanksgiving reflect the goodness of God, they shine back to God as worship they are joyful reflections of who God is, what He does, and what He gives (1998, p. 550). Webber discussed a “Praise and Worship Movement” of believers which emerged in the 1960s and 1970s. It sought to recapture the lost element of praise found in both Old and New Testament worship. Webber alluded to the ideas which lay behind the movement, and wrote:

It seeks to recapture the lost element of the Talmud saying, “man should always utter praises, and then pray”. Praise God first, and foremost, then move on to the other elements of worship, say the proponents of Praise and Worship (1994, p. 128-129).

Adoring and worshipping God begins with thanksgiving and praise according to the Bible. Giving thanks acknowledges God as the gift giver, and praise expounds the qualities and virtues of God. Giving thanks and praise is a vital part of worship, but on its own is not worship. Munroe explains that we can enter into worship through praise, waiting on God to respond, which he does, releasing the adoration that is central to

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10Psalm 100: 4 which states ‘Enter into His gates with thanksgiving and into His courts with Praise’
worship. Indeed Monroe states “Worship is what praise is all about, that is seeking God until He graces us with His presence” (2000, p. 145)

Psalm Nine verse One instructs how to praise. “I will praise you O Lord, with my whole heart; I will tell of all your marvellous works” Praise is an acknowledgement of who God is, that His power is almighty, that we are His creation, receive His love, and praise Him for His beauty, His presence, forgiveness, and wisdom. Then, as the Psalmist notes (Psalm 22 verse Four), “God dwells in the praises of His people”. As one acknowledges the virtues and qualities of God, that believing acknowledgement brings the praiser into an awareness of God’s presence. Having arrived at that place the thanksgiving praiser begins to adore his God, and worships him. If these are the keys to enter in to the presence of the Lord, then the church misses a vital ingredient in its worship if participation in praise is not taught and encouraged.

Music is the Vehicle for Praise

The Scriptures refer to the use of music in worship, praise, in celebration of victory, in entertainment and by way of therapy. Music is used to provide songs to be learned, and handed down to future generations so that the stories of God’s deliverance of His people will be told and His mercy to His people recounted. Music is used to summon the people

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together,¹² and to give thanks for divine provision.¹³ The role played by music in the Scriptures is detailed in greater depth by Thiessen in his book *Selah* (2002, p. 117). For example he quotes from the Book of Romans Chapter Nine where St Paul taught that the Gentiles could also glorify God for his mercy and quoted from Psalm Eighteen Verse Forty-nine: “Therefore, I will give thanks to you O Lord, among the Gentiles, and sing praises to Your name”.

His Eminence, Pope John Paul II, had no doubt about the value and function of music in the Roman Catholic liturgy, when he addressed the professors and students of the Pontifical Institute of Sacred Music on 19th January, 2001. He urged his audience to sing and make melody to the Lord, quoting from Ephesians Chapter Five Verse Nineteen, where St Paul instructed the Ephesian Christians to “speak to one another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord”. Pope John Paul II said that music and song in the liturgy “form one reality with the celebration, and allow for a deepening and interiorisation of the divine mysteries” (John Paul II, 2001). Although the verse quoted by Pope John Paul II came from the New Testament, in fact the psalms alluded to in that verse are found in the Old Testament. Puls (1995) dealt with this in his Master’s Thesis on Praise and Thanksgiving, in the context of music in the New Testament.

Puls argued that “music served to unite the church in a unison of purpose and praise”

¹²Numbers 10: 1-10

¹³Numbers 21:16-18
He conceded that the New Testament does not contain as many passages devoted to praise and thanksgiving as the Old Testament, but explained that the New Testament builds on the laws and precepts of the Old Testament which Jesus accepted.\textsuperscript{14} The fact that there are fewer musical references in the New Testament does not mean that they are less important (Puls, 1995, p. 263). Puls provides ten common threads that underline the relationship of praise and thanksgiving to music in the Old Testament, namely, that praise and thanksgiving are centred on God, they have both an upward and outward direction, they are inseparably tied to God’s presence, they were often prophetic, are intense acts of worship, are universal, come from a heart close to God, are continual responses to God’s work in the lives of His people, are ultimate, and are inseparably tied to music in biblical worship (Puls, 1998, pp. 565-567).

W.P. Wilson, Professor Emeritus at Duke Medical Centre, Durham NC in the United States, spoke of his own experiences of the use of Contemporary Popular Music styles in church, and concluded that “music is as important in the life of the church as is the sermon” (2003, p. 4). He believed that one of the reasons for the rejection of contemporary popular music for worship services in the mainstream churches could be that the musicians who choose the music for the services may be influenced by their own preferences for classical music, and by what they consider musicologically appropriate, rather than by a consideration of the ability of the their preferred music to influence and communicate the Christian message to their present congregation. If it is expressed as a musical idiom people appreciate that it brings them into the presence of God. “You cannot encounter Him

\textsuperscript{14}
Matthew 5: 17
unless you are in His presence” (ibid.). That musical idiom alluded to by Wilson, for young people, is culturally appropriate popular styles of music to which they relate and with which they identify.

Through music, people can be challenged, inspired and moved into action. When the music supports the meaning of the lyrics, the audience and singers are likely to be affected by the emotions they evoke (Nicholson, 2003, p. 2). The Commission on Worship of the Reformed Church in America stated that “music, quite apart from an associated text, is capable of evoking powerful emotions. It can excite piety, and depending on its mood, move people to penitence, thanksgiving, adoration. love or anyone of a host of emotions” (1996, p. 3).

Puls was motivated to embark on his studies in relation to musical praise in the Bible to help bridge the gap between music and theology. He maintained that music permeates the Bible, a fact that, he says, “even Theologians cannot escape” (1998, p. iii). He claimed that all the major events of biblical history were accompanied by music, and argued that “most of the commands in Scripture to praise, bless, or thank the Lord” are in the context of singing unto the lord (ibid.). Whole books in the Bible, including the second longest, the book of Psalms, are devoted to glorifying God through music. Puls found that music throughout the Bible was intimately tied to such things as worship, prayer, God’s name, God’s majesty, strength, beauty, praise and thanksgiving, and he noted that most of the commands in Scripture to praise, bless or thank the Lord were in the context of singing unto the Lord. Puls quoted Abraham Z. Idelsohn in Jewish Music: Its Historical
Development (1992) which set out how portions of the Scriptures were sung. In Idelsohn’s view “he who reads the Pentateuch without tune shows disregard for it and the vital value of its laws” (1998, p. iv).

The Israelites would not utter God’s word in the same way as they would speak their own words. Chanting (Cantillation) was and still is employed to sing the law, and full singing was used for the Psalms (Puls, 1998, p. iv). Puls contended that “music continues to serve the church helping God’s people learn, memorise, interpret, proclaim and honour the Scriptures” (1998, p. iv). His study involved examining twenty-seven Hebrew terms whose meanings related music to the acts of praise and thanksgiving in the Old Testament. He found that in the context of music, the terms occurred 607 times in 376 verses and in 58 inscriptions.

The Direction to Praise

And the Levites who were the singers, all of those of Asaph and Heman and Jeduthun, with their sons and their brethren, stood at the east end of the altar, clothed in white linen, having cymbals, stringed instruments and harps, and with them one hundred and twenty priests sounding with trumpets - indeed it came to pass, when the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord, and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord, saying: For He is good, for His mercy endures forever, that the house, the house of the Lord was filled with a cloud, so that the priests could not continue ministering because of the cloud; for the glory of the Lord filled the house of God 15

A contrary view has been advanced by Brian Wren, who considered that the power of

\[152\] Chronicles 5: 12-14
music was ambiguous, and that his “feelings alone stirred by music, song and bodily participation, did not guarantee his meeting with the living God revealed in Jesus Christ” (2000, p. 219). But this does not solve any problem, and in fact runs away from the problem. His view is subjective, and ignores the question of faith - central to the Christian message. In contrast the scriptures instruct worshippers to sing praise to and give thanksgiving unto God. It is surely the duty of the believer to abide by those instructions, and to offer thanks and praise to God accompanied by music. There is more chance of an encounter with God when this direction is followed, than when it is not. Ya’acov N’tan Lawrence, of Hoshana Rabbah Messianic Congregation, in his list of scriptural examples in relation to praise music, singing, shouting, clapping and dancing in the Assembly, added his fear in what he describes as a “Bottom Line”

I would rather be guilty of praising YHWH Elohim excessively and at ‘inappropriate’ times (like David dancing before the Ark) than not praising Him enough! The condition of the heart is the issue, Not when, where or how the praising occurs! (Lawrence, 2003, p. 2).

The book of Job, in the Old Testament, suggests that there was singing even before the earth was formed, as “the morning stars sang together”.¹⁶ That is, sound itself, even in space, has a musical quality which to the hearer is part of the beauty of creation.

Music enhances communication and gives form to the expression of emotion. The Scriptures describe music as being associated in many situations, and as being a trigger in

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¹⁶ Job 38:7
emotional experiences including victory in war, sorrow, comfort, entertainment, paying homage to the King, calling the people to assemble, and more importantly, God himself sings in delight over his people. Puls notes that Praise and thanksgiving are means of rejoicing in all that God gives (Puls, 1998, p. 534) including strength and power, counsel, blessing and righteousness, peace, wisdom. All of these expressions of thanksgiving are to be in a musical context.

The sound of praise is music. Patrick D. Miller Jr. Professor of Old Testament Theology at Princeton Theological Seminary, in his article In Praise and Thanksgiving, considered that praise and thanksgiving do not gain their full expression apart from music (1988). Instruments and singing are included throughout the whole of the Old Testament, especially in the Book of Psalms, and, as noted earlier in the final psalm, every instrument is called

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17 1 Samuel 18: 7-8
18 2 Samuel 1:17-27
19 1 Samuel 16:16
20 1 Samuel 16:16
21 2 Chronicles 23:12
22 Numbers 10: 3-47
23 Zephaniah 3: 17
24 Psalm 69:35
25 Psalm 16:7
26 Psalm 24:5
27 Psalm 29:11
28 Proverbs 2:6
upon to play, and every voice to sing, the praise of God. Miller concluded that God hears the praise of all that is created and he stated that “the sound of praise is the glorification and enjoyment of God, the true measure of piety, and the proper purpose of every creature” (1988).

Whole books of the Bible are devoted to glorifying God through music. Much of God’s revelation to His people concerning Himself and His acts is set down in the Scriptures in the form of praise and thanksgiving offered back to Him by His people in song (Puls, 1998, p. iii).

Miller discussed ‘Praise and Thanksgiving’ in the church. He wrote that the ‘Doxology’, a hymn of praise, sums up the question as to why we exist, namely to glorify and enjoy God forever. Miller considered that our life should be lived in praise of God, and in Thanksgiving. He pointed out some fundamentals in the area of praise and thanksgiving, noting that praise is a social or communal experience, and that praise and thanksgiving, by their very nature, reach out, draw in, encompass and involve others (Miller, 1988). Furthermore Miller wrote that the expression of thanks declares one’s gratitude and joy for what someone else has done. The benefit for the Church, when the congregation gathers to praise the Lord, Miller says, is expressed in Psalm 150. Essentially, it is that the congregation participates in a developing chorus which, in the end encompasses all of heaven and earth. Everything that has breath and everything that is, glorifies God.

In discussing the belief that nothing is impossible with God, Miller wrote that
in a world that assumes that the status is quo, that things have to be the way they are and that we must not assume too much about improving them, the doxologies of God’s people are fundamental indicators that wonders have not ceased, that possibilities not yet dreamt of will happen, and that hope is an authentic stance (1988, p. 186).

Praise cannot achieve anything from a worldly sense, which measures all activity by its accomplishments, but, as Miller noted:

in the face of an insistent pattern in secular and church life that leads us always to live and work to accomplish things, to achieve goals, to live useful lives, and to carry on an unceasing array of programs to justify our existence, the sound of doxology frees us to do nothing but give glory to God (ibid. p. 186.

Although the hymns of the mainstream churches do contain lyrics with a message of thanks and praise to God, due to poor participation by the older members being embarrassed to sing enthusiastically and with commitment, and because the younger members of their congregation are not familiar with the style of music, the message of thanks and praise message is muted.29 The reduced level of commitment by members of the congregation reduces the individual member’s sense of identity and belonging. As mentioned in the previous chapter, Lisa Paulsen, in her article in the Sydney Morning Herald, of 20th November, 2001, commented on her experiences in the church services she attended, stating “at the services I attend, nobody sings the hymns with gusto (are we embarrassed by the words?). I dutifully recite the prayers, but find the language alienating”.

Where contemporary styles of music are part of the worship services, the congregation participates in the singing, as is well demonstrated on the digital video disc of the CCC

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29 To my observation of mainstream congregations (based upon my weekly participation (of over 50 years as an adult) people of all ages do not participate with as much commitment as I have observed (over 25 years) in charismatic and Pentecostal churches.
album *Lift* included in the Appendix to this thesis. Because the music is usually reasonably loud, the congregation is not afraid to join in. Individuals readily join in and sing, even if they are untrained as singers, because the music is familiar to them, it is similar to music they hear on radio and television, and everyone around them is totally involved. Warren believed that “when an unchurched visitor is surrounded by a thousand other people, no one cares if they are singing or not. He or she can hide in the crowd and listen without feeling watched, soaking up the emotion of the moment” (1995, p. 291). This is in contrast to mainstream denominations where hymns are sung, but in the main emotion is discouraged and the congregation do not sing loudly which is unlikely to inspire confidence to participate; indeed it reinforces an individuals lack of confidence. Such singing is unlikely to evoke a deep sense of communication, and is not in any relevant sense pleasurable.

Praise and thanksgiving is a primary function of the church, and music provides a vehicle for that function. It has vital importance and needs to be promoted and encouraged to ensure vitality and relevance in the church. The mainstream Church has been, and still is, run and directed by clergy whose primary motivation is to preach the spoken word. But the Bible instructs the people to praise and worship God above all else, and that God dwells in the midst of His praises. Worship is not merely music, but adoring, reverencing, loving God. It must be contemporary, as last year’s worship is no longer valid today; allegiances may have changed since then. Participating in thanking God for what he has done for us, and in praising God for His mighty works and power is part of humbling ourselves before our awesome God, thanking and praising Him with all that we have, not just with spoken
words, but also with song. It is in response to that total surrender of self in sacrificial praise and thanks that God promises to dwell with us.\textsuperscript{30} The song of praise needs to be renewed constantly as a new song is sung with the contemporary pouring out of love. Music provides a means, a vehicle, to continually give thanks to God and to praise Him. As the church focuses culturally appropriate new songs on praise and thanksgiving and worship ensues, the presence and power of God is likely to bring changes in the people’s lives, creating a church relevant in the society in which it resides.

Participation, be it in sport, work, politics or church membership, entails joining in, learning skills, and accepting the benefits of belonging. The greater the level of participation the deeper the understanding of the organisation, and the more committed one is to its objectives, the greater are the personal satisfactions and the benefits which flow from that increased level of participation.

Generally, mainstream churches are experiencing difficulty in retaining young people as church members, as they progress through their twenties and thirties; that is as they grow older their level of participation declines. As already stated in the first chapter, the NCLS found that young people regarded the mainstream church as boring, and not relevant to their needs. Church services were criticised as containing outmoded music and archaic language. Music with which young people identify is likely to assist those young people to participate in worship services: that participation can ultimately lead to a deeper involvement in the life of their church. As Keil and Feld explain: “If you can participate

\textsuperscript{30}Psalm 100: 4
once in one song, dance, or rite, you can do it more times, and in more ways until you are “at one” with the entire universe or at least with very large chunks of it” (1994, p. 98).

As people join in the singing in a church service, the intention is that they will open themselves to the sounds, rhythms and lyrics of the music, connect themselves with those around them, concentrating their mind on things outside of themselves. The ultimate intention is that as the congregation joins in the singing, mentally and emotionally its members relate to the words they are singing, and the music transports them into meaningful worship. Congregational singing represents a part of corporate worship in which the whole church can participate, not just clergy, choir and musicians. Accordingly, it represents a vital and integral part of the worship service (Ederesinghe, 1987, p. 1).

Joseph Nicholson, Professor Emeritus of Evangel University, Springfield Missouri, considers that Christianity has been a religion which has used music throughout its history. He considers that singing is among the few ways the entire church can worship together. The members can mutually express praise, petition, or give testimony as a unified body (2003, p. 4). He quotes from the biblical epistle to the Hebrews chapter Two verse Twelve to back up his statement “In the presence of the congregation, I will sing your praises.”

The communication process is only fully effective when it relates to the culture in which the music resides. Given the right cultural setting, singing aids the process. Participating in music, whether as performer or listener, brings people into contact with greatness and leaves traces of that greatness as permanent impressions (Storr, 1992, p. 126). Storr
shares Plato’s conviction that musical training is a potent instrument because rhythm and harmony find their way into the inward places of the soul (ibid.).

**Further Benefits of Participation in Music**

Participation in music is beneficial in education. In a press release issued by the American Music Conference which reported on a survey conducted in the United State of America by the Gallup organisation in April, 2003, Valerie Salvestrini, revealed in his report entitled Americans Overwhelmingly Want Music Education in Schools that ninety five percent of Americans believed that music was a key component of a child’s well rounded education. He reported that eighty percent of the respondents in the survey agreed that making music made participants smarter, a finding that comes, he stated, on the heels of a decade of scientific research linking active participation in music with improved mental capacity in young children, students and the elderly (2003, pp. 1-2). This same educative benefit applies to the use of music to assist in the learning of the Christian message. Music helps with understanding and learning the Scriptures. This has been known for a long time, indeed St Basil the Great (330 - 379) writing on the value of music and the scriptures, asked the rhetorical question:

> When the Holy Spirit saw that mankind was ill-inclined toward virtue and that we were heedless of the righteous life because of our inclination to pleasure, what did He do? He blinded the delight of melody with doctrine in order that through the pleasantness and softness of the sound we might unawares receive what was useful in the words (quoted in Strunk, 1998, p. 121)

Where a congregation participates in songs in contemporary popular styles of music, in which the lyrics praise the qualities, blessings, and promises of God, their knowledge of
church theology will be enhanced. Contemporary songs often contain short statements of theology set to contemporary rhythms with easily singable tunes. This is exemplified in the seven albums of songs discussed in the Appendices. Because those statements are short, and mostly the songs repeated several times, there is a rote learning effect, and the musical accompaniment makes the message easier to learn. For example, the verse of the ninth song in the CCC album “Lift”, entitled “Living With You”, written by Ryan Smith and Brad Haynes, contains a short message reinforcing the Christian message that God is always near, providing strength and assistance. The verse follows:

Jesus You mean everything  
You pick me up when I am down  
I know You’re close and always with me  
You give me strength and turn my life around.

When the words of a text are put to simple melody and rhythm, the rhythmic melody will assist in learning the text. The melody may also assist in clarifying the meaning of the text which again will assist in learning the text. The rhythm, melody and clarification of the words could all assist in learning and understanding the scriptures, assisting in making the church service more meaningful and relevant to those participating. When attenders have participated in the songs, vocalising the messages, learning the texts without having to work hard to do so, they are likely to continue participating as the texts begin to provide meaning for their lives.

Puls agrees that music serves to make Scripture memorable, as even in the New Testament where there are not as many direct references to praise in the context of music as there are in the Old Testament of the Bible, those passages where the Old Testament is quoted in the New are from songs, that is musical passages. Puls observes that music was part of the
worship of the Jewish people for hundreds of years, and the Apostles and Jesus drew on the people’s knowledge of the music of the Old Testament Scriptures to help them understand the truth of the Christian Gospel (Puls, 1995, p. 262).

Congregational songs provide people with theological metaphors for expressing their faith. When the songs are part of worship and congregations participate in the songs, their ability to express their faith deepens and expands, thus creating a common and growing language of faith (Corbitt, 1998, p. 216). As participation continues, that developed language of faith assists in teaching and learning the scriptures containing the Church’s doctrines. Music assists the words to cement the theme as the people sing them. Puls believes that “Music accompanies, adorns, and interprets the revelation, proclamation and teaching of God’s word as God speaks to His people” (1998, p. 525).

Indeed, St Paul recognised that joining in singing psalms, hymns and spiritual songs was a way to teach the scriptures. Music is an excellent means of educational re-enforcement. The Reformed Church of America in its 1996 report Commission on Worship stated that “through congregational singing faith is not only expressed; to a very real degree it is formed. Since people tend to remember the theology they sing more than the theology that is preached” (1996, p. 3).

Nicholson stated, “songs can give instruction about our Christian faith and hope. The right

31 Colossians 3: 16 states “Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns, and spiritual songs with gratitude in your heart to God.
music can help children and adults learn about God and His nature, and about biblical truths and external values” (2003, p. 3).

The view that congregations can learn theology by participating in music is shared by Wiersbe when he states:

I am convinced that congregations learn more theology (good and bad) from the songs they sing, than from the sermons they hear. Many sermons are doctrinally sound and contain a fair amount of biblical information, but they lack the necessary emotional content that gets a hold of the listener’s heart. Music however reaches the mind and the heart at the same time. It has power to touch and move the emotions (quoted in Storms, 1998, p. 20)

Clarification of the Meaning of the Text

Puls considers however, that music can also serve to make scripture memorable, noting that most of the quotes from the Old Testament Scriptures are from musical passages, and that Jesus and His apostles drew upon the people’s knowledge of the Old Testament to help them understand the truths of the Gospel (Puls, 1995, p. 262). Both educational and clarificational advantages were assigned to music as Binder has stated, “in ancient days it was customary to study and recite poetry, prayers and laws with the aid of melody. For through the medium of melody the meaning of the word became clearer and the text itself was more easily remembered” (quoted in Puls, 1998, p. iv).

Therapy

Apart from contemporary popular music being attractive to young people, assistance in teaching the Christian message, and creating a sense of belonging as the congregation
participates in singing music, that participation can also be therapeutic. Music therapy is used to assist people to cope with pain, to assist people to sleep, to bring calm in stressful situations, and to create a celebratory atmosphere. Music therapists maintain that participation in music is of value in pain management, emotional health, assistance in learning and as mentioned earlier, to enable young people to create and confirm an identity.

According to Professor Leslie Bunt in Music Therapy, music is used in therapy to “bring about improvements in physical, mental, social, emotional and spiritual well being” (quoted in the Oxford Companion to Music, 2002, p. 819). Bunt explains that spontaneous emotional as well as learnt responses to music are seemingly stored at a very deep level within the brain. The uses and benefits of using music in therapy include a communicative potential for people with severe language and emotional problems, a method of releasing tension, and the release of barriers to emotions, as an aid to boost self esteem. Because the use of rhythm as a structural organiser and energiser music can be effective in helping people with physical disabilities to gain control of, and organise their movements. Those participating are enabled to make connections between their emotions and the music experienced (Bunt, 2002, p. 819).

Exposure to or involvement in music has beneficial effects in both mind and body. Christina Frank in her article in the Sydney Daily Telegraph “When You’re Feeling Blue This is What to Do” researched experts to find the quickest most effective mood makeover. She recorded that according to the British Journal of Psychology and Psychotherapy, that “solo or in chorus, singing can lower tension levels and improve your outlook” and she
quoted University of London Professor of Psychology, Elizabeth Valentine, who found that the reason for this was that “music transports people into another realm, taking them out of their every-day existence” (2004, p. 27). Although a church service in which the congregation is participating in singing is not directly a therapy session, the music still has therapeutic benefits. According to Fay White’s paper “Singing is Good for You” at the National Rural Health conference in Canberra (April, 2001), “songs have carried, and still carry, culture, wisdom, knowledge, history - and the joys, struggles and sorrows of the people” (2001, p.1). White pointed out that science has documented the benefits of singing including the physical benefits. She quoted from the work of Welch32 who said that:

People who sing are healthier than people who don’t. Singing gives the lungs a workout, tones up abdominal and intercostal muscle and the diaphragm, and stimulates circulation. It makes us breathe more deeply than even many forms of strenuous exercise, so we take in more oxygen, improve aerobic capacity and experience a release of muscle tension as well (quoted in White, 2001, p. 2).

Indeed, the public and private benefits of all the arts, not just music and singing, were discussed in Gifts of the Muse: “Reframing the Debate About the Benefits of the Arts” (McCarthy et al. 2004). That paper provided a compilation of recent research which revolves around the therapeutic benefits of all the arts, directed mainly to education. However, the therapeutic benefits of the arts, including music, are of equal importance in worship. Tracy music therapist, in her article “Biblical Worship is Good for You” (1997) considered that when music is connected with worship, then those participating are likely

32 Professor Graham Welch is Director of Educational Research at the University of Surrey in Roehamptom UK and has spent thirty years studying aspects of singing.
to receive spiritual as well as physical and intellectual benefits. She stated that a music therapist uses singing, playing, moving, listening to or creating music, and believes that the evidence of biblical worship includes all of those five methods. These therapeutic benefits in music are often unnoticed, and credit for them is not given by church leaders. From early in life onwards, music contributes greatly to an increased awareness of feelings, and an ability to both experience and express feelings (Ruud, 1998, p. 58). An understanding of how other people experience music and life in general is gained by listening to music and engaging in conversation about music with other people. Basic social competence is gained by considering the perspective of others in relation to the music they enjoy, and evaluating their views in relation to their own. Ruud believes that meeting places where social networks can be established and people can have a sense of belonging are needed. He suggests that church groups and leisure activities can provide much of this need. He found that:

Being with others through music may thus provide intense experiences of involvement, a heightened feeling of being included, a deep relationship with others. Through the intimate frame of musical activity, individuals are bound together through common musical experiences (ibid.).

As members of the congregation participate in singing, they can feel a sense of belonging, as they contribute their voice to the message of the songs. As Ruud states, “belonging invokes our feeling of being at home in the larger world, in history and geography, and importantly, participating in contemporary music gives a sense of identification with the part of history in which we are personally taking part” (ibid.). Being part of a social network, belonging to a community and social integration are all enhanced through resources in popular music. Ruud states that “there is a connection between music and
identity, that music has become one of the resources people have for identifying and construing identities” (ibid. p. 90).

Not only is listening to, and playing music effective in all the above situations, the paramusical effect of body movement must be considered. This can be an advantage where people sing along and move their body to the beat of the music. “The way humans move has a profound effect on their physical health and on the feelings, their affect, and even the choices they make” (Tracy, 1997, p. 3). Tracy referred to research reported in “Basic and Applied Social-Psychology” (Vol 12, No. 3, pp. 281-289) carried out by Tom, Pettersen, Lau and Burton (1991) The Role of Overt Head Movement in the Formation of Affect in which it was found that head movements such as nodding up and down resulted in increased positive feelings, whereas side to side movements resulted in increased negative feelings. As a music therapist, Tracy suspects that physical movements during worship are likely to have an effect on how participants perceive the worship experience. Physically active praise, such as moving in a dance like rhythm, clapping to the beat, and raising hands in adoration and surrender, 33 can become a sacrifice of praise, even when there was no initial inclination to do so.

Affect
Music has been acknowledged as having power to change attitudes. Calvin (1509-1564) discussed the three most important things to be observed in spiritual assemblies, namely

33 See Psalm 28: 2; 1 Timothy 2: 8
the preaching of the word, public prayers and administration of the sacraments. He claimed that prayers had been sung since the first origin of the Church, and he considered that “we know by experience that song has great force and vigour to move and inflame the hearts of men to invoke and praise God with a more vehement and ardent zeal” (quoted in Strunk, 1998, p. 365).

Most church leaders who are responsible for the music in their church service consider music to be pleasant, and some see it as vital to the service. Given the benefits discussed above, music in which the congregation participates is vital to the proclamation of the Christian message, and in assisting the growth of church membership. As Ruud contended “Music is used as a tool for encouraging participation, networking, opening doors and empowerment through a strong musical identity” (1998, p.3).

The value of a focus on praise and thanksgiving with music has been given minimum attention and importance by the mainstream churches. This disregards the scriptural instruction that the way to enter into the presence of God is to communicate our thanks and awe and to seek His blessing through thanksgiving and praise. Furthermore the instruction to offer praise and thanksgiving is meant to be sung with instrumental accompaniment. Participating in praise and thanksgiving with music, that is, singing with instrumental accompaniment, can create a feeling of the presence of God. Then, as the congregation participates in the musical praise and thanksgiving it may have an experience of God, assisting them in their sense of belonging. The congregation will be likely to be serving
the Lord with gladness and coming before His presence with singing. Singing a new song unto the Lord, means today’s song, not songs from earlier centuries. Following the instructions of Psalm Thirty-three Verses Two and Three the church should “praise the Lord with the harp; make melody to Him with an instrument of ten strings; sing to Him a new song; play skilfully with a shout of joy”.

In his article “Wonder and Mystery in Contemporary Worship”, Wilson considered that contemporary worship should be a synthesis of what has been accomplished with the best of the present culture. He provided a key which states: “In the postmodern age, encountering the presence of God in worship happens not through analysis but through experience” (2001, p. 5). It is as the young people (and indeed the whole congregation) sing new songs of heartfelt praise to God, that they begin to experience the presence of God.

Encouraging congregational singing so that the focus of the singing is thanksgiving and praise, promotes participation by the congregation, leading to a deeper congregational commitment. If the young people are encouraged to participate in songs where the lyrics have a focus on thanks and praise so that they have a sense of being in the presence of God as the scriptures state, and the music is culturally appropriate to them, they will enjoy and participate in the music, and identify with it. They will feel they get something out of the service, and perhaps feel that the church has cared enough to have the music they prefer. There is also the possibility that their friends may accept their invitation to come along.

34 Psalm 100: 2
Whether music has always been considered of value in worship is considered in the next chapter.
CHAPTER FOUR
THE RELEVANCE AND HISTORY OF MUSIC IN CHURCH WORSHIP

David and all Israel played music before God with all their might, with singing, on harps, on stringed instruments, on tambourines, on cymbals, and with trumpets.35

At this point it is useful to consider the function and use of contemporaneous music as used in worship throughout the ages, in order to ascertain whether contemporaneous music was accepted readily or challenged in the past. Consideration also needs to be given to whether worship music has over the time reflected the cultures within which that music existed. Or have there been times when churchgoers and clergy have been reluctant to embrace developing trends in music that the people of the culture have participated in and related to, as appears evident in relation to Australian worship music? In order to understand the music used for worship in main stream churches in Australia today, it is necessary to look back and explore the worship music that Australia inherited at its colonisation.

However, before beginning that exploration, it is helpful to consider the perceived value of music, as an aid to worship throughout history. I commence by discussing the ancient Hebrew cantellation signs, which were used to clarify the meaning of the biblical text, and to describe how it was to be sung, in order to show that music has been used in worship since the Scriptures were first recorded in writing. Then the history of worship music in

35 1 Chronicles 13: 8
Christian mainstream churches in Sydney is discussed to see whether their endemic musical conservatism relates back to the music they inherited during the colony’s beginning, and consider whether it has become frozen in a cultural time-warp which has had an affect on the development of worship music in Australia.

The emergence of, and the content of the Australian Hymn Books, which are in current use in many Australian mainstream churches, are evaluated, in order to consider whether, and to what extent, ancient traditional hymn music can be described as contemporaneously culturally relevant. Finally, more contemporary styles of worship music, which have been used in some of the mainstream churches with a view to attract and hold youth are discussed. I turn back to consider the general role of music in worship.

Music in Worship

As the first Christian disciples were Jews who were accustomed to frequent the synagogue, the liturgical songs they knew and used would have been those of the synagogue. The Christian Church did not in fact separate completely from the synagogue until the Council of Nicea in 325 AD. Furthermore, it has been argued that the Church borrowed the cantillated reading of the Hebrew Bible of the synagogue (Haik Vantoura, 1978, p. 24). Gregorian chant, a form of monophonic unaccompanied singing developed by the Catholic Church during the period 800-1000 AD, is believed to have its source in the way the ancient Jews sang the Psalms. The role of Gregorian chant in the development of Christian

36 The New Testament records that Jesus and his disciples were accustomed to singing hymns. Matthew 26: 30 where the Passover meal before the crucifixion is recorded, states “after they had sung a hymn. . .”
music in worship will be discussed later in this chapter. Before doing so, I wish to focus on relatively new findings regarding music and the Hebrew Bible texts.

From the time the Hebrew scriptures were first written onwards, there were signs attached to the characters to indicate how the words were to be sung. Those symbols above and below the Hebrew script have been found on manuscripts of the Hebrew Scriptures prior to the tenth century (AD). The same symbols are still used to assist the cantillation of the Hebrew scriptures in the Jewish Church. An example of this ancient Hebrew script is shown below taken from Wheeler’s *History of Musical Accents* (2001)

![Example of ancient Hebrew script](image)

Example 4.1

Haik-Vantoura suggests that the signs were applied when the Scriptures were written in antiquity, and claims that the Bible was always sung in public reading at sacred services, rather than being recited as a spoken text (1978, p. 12). It is still today current practice for passages from the Bible to be sung in the synagogue. Haik-Vantoura has deciphered the signs that are attached to the script above and below the Hebrew words and has found
that the same signs were repeated in verse after verse. The deciphering key that she used was unique in that the Biblical text was used as the sieve through which the possible interpretations of the signs offered by the musical theory could be sifted. Each sign had a precise name, a fact that she says confirmed the deciphering key, and each name corresponded to the musical meaning ascribed to each of the signs in the notation (1978, p. 10). She found that there were two complementary systems of notation in the Hebrew script— the “prosidic” (for the prose texts) and the psalmodic (for the poetic texts) (1978, p. 30). She established that the signs below the letters constituted basic degrees of a tonal scale. (See Examples 4.2 and 4.3)

<table>
<thead>
<tr>
<th>Name</th>
<th>Darga</th>
<th>Tevir</th>
<th>Silluq</th>
<th>Merka</th>
<th>Tipha</th>
<th>Atnah</th>
<th>Munah</th>
<th>Mapakh</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signs</td>
<td>₍</td>
<td>₍</td>
<td>₍</td>
<td>₍</td>
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<td>Music</td>
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<tr>
<td>Etymology</td>
<td>ladder</td>
<td>broken</td>
<td>end</td>
<td>extension</td>
<td>palm</td>
<td>resting</td>
<td>placed</td>
<td>returned</td>
</tr>
</tbody>
</table>

Example 4.2
The signs above the words represent notes subordinated to those below.

Name:  Pahta  Geresh  Gershayim  Zaqef Qaton  Zaqef Gadol  Revi'a
Sign:  
Musical Transcription:  
Etymology:  stretcher  expulsion  double expulsion  rising  greater rising  crouching

Name:  Pazer  Zarqa  Segolta  Telisha Qeannah  Telisha Gedolah
Sign:  
Musical Transcription:  
Etymology:  dispersing  spurt  cluster  small pulling away  greater pulling away

Example 4.3

The fact that each sign had a meaning assisted her to discover the deciphering key.  

Each mode had an arrangement of consecutive degrees (half steps, whole steps and groups of one-and-a-half steps) which matched the musical expression with the textual expression.

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37 She explains the method she adopted in deciphering the key in her book Music of the Bible Revealed (1978, pp 98-101). She also used Chironomy, a system found in ancient manuscripts discovered in the twentieth century, near the Dead Sea. Haik -Vantoura observed that the system of Chironomy is mentioned in the Scriptures, and that Levitical choirs were directed by the gestures "of two hands" (p.9). Chironomy entails a graphic representation of the music which it symbolises. The signs under the letters in the ancient Hebrew Scripture represented the basic degrees of a scale, and the signs above the letters represented added notes.
This, she says:

is the exigent principle of biblical cantillation, whose music, although fully constituted, does not have a life of its own, but is the pure reflection of the meaning of the words. It clothes the text with a second life, a sort of enriching echo (Haik-Vantoura, 1978, p. 33).

By applying her deciphering key she was able to determine and record the music of much of the ancient Hebrew Scriptures. Although some do not agree with the keys as deciphered by Haik-Vantoura, there is agreement that the accent marks (called in Hebrew te’amim) above and below the characters of the Hebrew script provided a method of cantillation of the word, determined which part of the word should be stressed, and provided marks for phrasing and punctuation (Leviant, 2003, p. 1) (Skloot, 2001, p. 1).

Wheeler (2003, p.15), who translated the work of Haik-Vantoura into English, concluded that:

the Hebrew Bible was created, taught and transmitted as specialised form of ‘art song’. It was written not by merely literary authors, but by inspired poet-composers, who used universal principles of music composition for a specific purpose in a specific culture. It was originally meant to be sung aloud, and in principle, to plucked-string accompaniment (Psalm 119:54)

Music has been part of and has adorned the Scriptures ever since the Book of Psalms was compiled. As that “Book” was a “compilation,” it is more probable than not that many of the Psalms pre-dated it, and no doubt, the system of singing was evolved before the Book of Psalms was compiled. The lineage of individual psalms, and the precise date of their compilation is the subject of scholarly dispute which falls outside the scope of this thesis. But clearly Psalms were being sung when King David reigned around 1,000 BC. Furthermore, the Hebrew name for the book of Psalms “Tehillim” means “Songs of Praise”.
Haik-Vantoura has relevant qualifications as a researcher, her work however, was not without its critics. The te’amim signs had been used by Cantors in the synagogues since at least nine hundred AD and, prior to Haik-Vantura’s work, the established view was that the true sound represented by each of the signs had been lost. Haik-Vantoura’s work was revolutionary, and has been highly acclaimed by many composers and musicians.

The importance of Haik-Vantoura’s work is that it provides clarification that, from the earliest times in the Jewish liturgy, prayers, praise and thanksgiving, have always been sung rather than spoken. As the early Christian church was comprised of Jews (including Jesus) its members would have followed the Jewish pattern and procedure of sung prayer.

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38 Suzanne Haik-Vantoura was a composer, organist and music theoretician. In 1931 she entered the Conservatoire National Superieur de Musique in Paris, and was awarded First Prize in Harmony in 1934, First prize in Fugue in 1938, and Honourable Mention in Composition in 1939. In addition she became an organist at the Synagogue de l’Union liberale Israelite de Paris (1946-1953) and the Eglise Saint-Helene de Paris (1966-1979); She was an honorary professor of music education (1937-1961)and was a published composer. (See www.rakkav.com/kdhinc/pages/suzanne.htm)

39 Pages 548 to 557 of Haik-Vantoura’s book, “Music of the Bible Revealed” include comments of noted personalities who give high praise to her work and its authenticity. Wheeler, Editor and Co-Publisher of Haik-Vantoura’s book, has reported that there are critics of Haik-Vantoura’s work, but in his article Not All Agree Here’s Why (2004) he records a notable favourable comment on Haik-Vantoura’s work from Dr Benjamin Dufchesne, the then head of the Rabbinical School in Paris, (quoted in Wheeler 2004) who in an interview for National Public Radio in 1986 told of how he sang the “Elegy of David, using music as deciphered by Haik-Vantoura for Israel’s Independence Day in a Paris Synagogue. He related how before getting to the end of the Elegy he became aware that there were six hundred people in the synagogue who were crying, something he noted that he had never experienced ever before. Obviously, the musical text had affected the listeners.

However, for those who have been critical, there are some understandable difficulties. To understand the reasoning of the deciphering of the signs, it is necessary to have musical competence, that is a knowledge of music theory, or at least of scales and modes. Furthermore Biblical chant is not metrical in the modern sense. The rhythm of biblical prosody (as found by Haik-Vantoura) is shaped by the verbal discourse. The length of each sound coinciding with the indeterminate length of each succeeding syllable (p. 35). The Psalmody mode differs from the prosodic mode in that the embellishments suggested by the upper signs are inserted only for the time of the particular syllable. In both cases the text is primary, with the rhythm and tone assisting in the clarification of the text. Like many eastern languages Hebrew is tonal, so that the tone used in a word can alter its meaning. Thus, having the correct sound for the word helps clarify the text.
and praise in worship.

These signs confirm that the offering of worship was intended to be accompanied by music. Haik-Vantoura (1978), has shown that the cantillation signs of the Hebrew Scriptures preserve the sacred music which was wedded to the text. Furthermore, as the Hebrew language is tonal, the correct inflection and stress on the word helps to clarify the meaning of the text.

The function of music in worship has been a contentious issue, with some theologians and philosophers trumpeting its worth and necessity whilst others have questioned its role, and some have even argued that, today, in Christian worship, it occupies a subordinate place, merely filling in the gaps between readings and the sermon. Woodhouse's writing in the Church Musicians Handbook claimed that:

> although the Psalms were undoubtedly sung, they were handed down in Scripture without a note of music attached to them. There are no melody lines in the book of Psalms and yet the element of praise is undeniable. Praising God cannot, therefore, depend upon music (1999, p.17).

However, Haik-Vantoura’s research conflicts with this view, and Woodhouse does not explain the cantellation signs which are inconsistent with his theory.

**From Antiquity to Reformation**

The Greek Philosopher, Plato (427 - 347 BC) considered that music had its origin in some ‘higher source’, and could either improve or degrade character (Portnoy, 1954, p. ix). In

40 John Woodhouse is an Anglican Minister in the Sydney Diocese, and a part-time lecturer at Moore Theological College.
his historical survey of the philosopher and music, Julius Portnoy contends that ancient philosophers had much to say about the effect which the art of music had upon human behaviour. He stated, in the introduction to his book, that the Christian fathers of the Church believed that music was bestowed upon man by a benevolent being for the purpose of enhancing the Word of God (Portnoy, 1954).

Music is one of God’s greatest gifts according to Martin Luther’s theology (Wren, 2000, p. 15). However, Calvin (1509-1564) considered the gift to be given through human intervention (ibid. p. 69). The first Archbishop of Canterbury in England, St Augustine, (354 - 430 AD) is reported as regarding the main value of music as being effective in bringing the pagan into the Christian fold, at the same time heightening the religious enthusiasm of the average churchgoer (Portnoy, 1954, p. 120). Nettl quoted from Martin Luther’s Eulogy of Music:

> It has often been the inspiration of my sermons. Music rouses all the emotions of the human heart; nothing on earth is so well suited to make the sad merry, the merry sad, to give courage to the despairing and to make the proud humble, to lessen envy and hate, as music (Nettl, 1948, p. 12)  

**Development of Music Notation**

The Church has been instrumental in major developments in music over the centuries, and when perusing the history books of music one is left with the impression that from the commencement of ecclesiastical recorded history, the Church had been the mainspring of musical training, creation and preservation, as well as of learning in general. One of the

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41 As quoted by Portnoy, The Philosopher and Music 1954: P. 108
Church’s major developments was the devising of a system of notation so that music could be accurately reproduced. The style of music used in the early Church was chanting. Musically, Gregorian Chant does not reach out, but turns in on itself. The melodies do not stretch out through the range of the voice but sit comfortably around the middle of the male voice, so there is no stress in singing them and no special technique required to reach the notes. There were no bar lines to indicate rhythm and meter, and each note was of equal duration. Neumes, the squiggles and accents, resembling the acute and grave accents in French, were written above the words to indicate pitch. The Monk Guido of Arezzo (1033) developed a system of notation and thought up the sol-fa system to teach choir boys music. Interestingly, Goodall considered that: the survival of Gregorian Chant for hundreds of years through war, invasion and pestilence is nothing short of miraculous (2001, p. 2).

From Notation to Reformation

The church had been instrumental in the development of music, but it also controlled the extent of participation in its use within the church, thus the Gregorian Chant was sung in Latin but only by those appointed to sing including Monks, male Clerics, and choir. It continued to be almost the only music used in the church. The congregation was not allowed to participate in the music, its members were merely spectators. Martin Luther, brought into prominence the Protestant Reformation when, in 1517, he nailed up his ninety-five theses on Indulgences and other ills. He considered that the congregation should be

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42 Pope Gregory, (540 - 604) had given a direction that Gregorian Chants were to be standardised throughout Catholic Christendom. However this was very difficult when there was no notation, as we know it today, to provide the key to performing the chants. The chants were learned by hearing them, and the tunes were then taught to the next group of singers. Furthermore, as there were several services for every day of the year, there was an enormous volume of music to commit to memory.
able to participate fully in worship services, and stressed the need for the congregation to participate in the worship. He believed that hymns could be a means of teaching the Christian message to the congregation, and argued that the whole of the service as well as the music should be in the language of the people. Norman Broadbent in his Doctoral Dissertation (1964) quotes from Erick Routley:

Hymnody was Luther’s great vehicle for allowing the congregation vocally to participate in public worship, and it is easy to see that as a function of the general demand that the laity be no longer regarded as people who must listen silently, either to instruction or to worship (Routley, 1982, p. 15).

Calvin, a religious reformer but also a great scholar and theologian, protested against the abuse of the arts including the use of secular music within the Catholic Church. He abolished instrumental music, as he considered it out of place in the Church, but he did not object to music in the home (Scholes, 1965, p. 147). In the Reformed Church metrical psalms, (that is a paraphrase of the psalms with a melody) sung by congregation, were the only music used in that Church for two and a half centuries (ibid. p. 829). In 1644 (whilst Archbishop Laud was in Prison) the English Parliament decreed that all church organs should be silenced, with music to be reduced to its simplest. Thus the only music heard in English parish churches, at that time, was metrical and unaccompanied psalms. 44

After the restoration of the monarchy in England in 1660, organs and choirs were again heard in the Cathedrals and chapels but lack of financial resources meant that in most


44 This action harkened back to the earliest days of the Reformation (1536) when it was declared that organ playing was amongst the eighty-four Faults and Abuses of Religion (Scholes, 1965 p.37).
parishes the congregation would still sing unaccompanied. This limited use of music led to a lack of development in singing skills and musicianship. As Scholes has pointed out:

Dr Burney at the end of the eighteenth century is most violent in the expression of the view that from the untrained singers of a congregation nothing but a noise can ever be expected. Isaac D’Israeli, in 1793 (and as a member of the race that provided the psalms he has a right to be heard), inveighs against a mixed assembly roaring out confused tones, nasal, guttural and sibilant (1965, p. 37).

By 1753 a change began to emerge in Calvinist parishes, which began to organise choirs, introduce brisker tempos, restore part singing, and to bring into use the pitch pipe for accompaniment (ibid. p. 831). The stern embargo laid on the use of music for worship by Calvin was broken as Independent congregations began to sing hymns. Isaac Watts (1674-1748) a poet, and Pastor of an Independent Church, and a popular writer of hymns, acquired the title of “Father of English hymnody”. He created a renewed interest in the congregational singing of hymns. He considered that hymns should express the gospel of the New Testament, and that it did not matter if the hymn was a psalm or a freely composed hymn. He pioneered the use of original words in hymns as long as they reflected the New Testament gospel. It should be noted that although Isaac Watts was acclaimed as the Father of English Hymnody, he did not write the music of his hymns, only the poetry. He used music which would fit the words, some of it from secular sources and in some cases more than one tune was used for the same words. Many of they hymns accredited to Isaac Watts are still in the hymn books used in parish churches today.45

45 The Australian Hymn Book II contains several hymns attributed to Isaac Watts including ‘Jesus shall reign where’er the sun’ (Hymn number 207, Music written by Ralph Harrison 1748-1810); ‘When I survey the wondrous Cross’ (Hymn number 342, Music written by Edward Miller 1735-1807); ‘Come, let us Join our cheerful songs’ (Hymn number 204, music written by Henry Lahee 1826-1912); and ‘O God our help in ages past’ (Hymn number 47, music written by William Croft 1678-1727).
John Wesley (1703 - 1791) founder of the Methodist Church, and his brother Charles Wesley (1707 - 1788) were both Clergymen of the Church of England and both appreciated music. Charles Wesley was a prolific writer of hymns. He wrote more than 6,000 hymns (Scholes, 1965, p. 503) more than any other hymn writer. It was during his time that people began to associate the words of a hymn with the music to which it was sung (Edersinghe, 1987, p.74).

In 1737 in Charleston, South Carolina, John Watts published a hymn book, in the modern style, which contained hymns from different sources including metrical psalms, translations from Greek and German, six lyrics by George Herbert, and thirty-seven hymns by Watts. Many of Charles Wesley’s hymns were and are universal favourites, and all represented either eighteenth-century Nonconformity or Evangelical Anglicanism.

Music in the Church had progressed from unaccompanied Modal Chants sung only by Clergy and Choir to free flowing hymns with lyrics that were either from the psalms, or comprised free flowing poetry which reflected a biblical message, with instrumental accompaniment and the congregation now sang them.

The Conservative Musical Ancestry of the Australian Church

After the Reformation, the Church of England continued to use the (Roman) Catholic Liturgy with little change other than the very important change that it was said and sung in English rather than Latin so that the congregation could understand it. However, there was and still is a clear distinction between the wide ranging musical facilities available to a
Cathedral Church and restricted range of facilities available to the average village. Although many parish churches had some kind of organ not many had a choir. The organs were usually small instruments, and even in Cathedrals they were not used other than to double the voices. The singing was basically a-cappella, that is without instrumental accompaniment.

Parish churches, because they were unable to find people who could play various instruments, found it difficult to form orchestras and even to gather a choir to assist the congregation to sing the service. When the barrel organ was introduced it was able to replace the struggling church orchestra. Once music for accompaniment was introduced into the church a need for hymn books developed. Peter Wilton has written that:

The earliest Protestant hymns often made use of Gregorian melodies. In Bohemia, the followers of the religious leader Jan Hus (1369-1415), known as the Bohemian Brethren, published in 1501 what is thought to be the first Protestant collection of hymns and psalms in the vernacular. Hussite songs were like the Lutheran chorales and hymns in that only a few were given original tunes, most of them being taken from Gregorian chant and secular song (2002, p. 600).

In 1501 and 1505 the Hussites issued books containing eighty-nine and four hundred hymns respectively (Oxford Companion to Music 1965, p. 501). The first Lutheran Hymn book appeared at Wittenberg in 1524, a very tiny collection of only eight hymns. The tunes were partly adaptations of ancient plainsong, partly arrangements of folk song and partly original (Oxford, p. 501). One hymn, written by Luther, can be found in almost every protestant Hymnal throughout the world, that is Ein’Feste Burg (A Safe Stronghold), a rendering of the

In 1644 the English Parliament had proclaimed an Ordinance settling matters concerning church services. Parliament’s concern was that the whole congregation could not join in the singing of hymns if its members could not read. Parliament urged everyone to learn to read, and the Ordinance directed that the minister, or some fit person appointed by him, should read the psalm, line by line, before the psalm was sung. This system was known as ‘Lining-Out’ (Oxford Companion, 1965, p. 504)47.

During the late 18th Century disagreements began to emerge within the Anglican Church in England in relation to the Anglican Church’s identity as either Catholic or Protestant. Anglo Catholic groups sought to maintain eucharistically centred worship services, in keeping with the Catholic liturgical tradition, but with the liturgy said in English. In ordinary parish churches the psalms for the day were read in prose, but in cathedrals they were sung to the Anglican chants (Wilton, 2002, p. 600). The Protestant group emphasised the personal experience of conversion, as promoted by the Wesleyan Evangelical revival, and within the Church of England the music of this group reflected Methodist revival music including many hymns written by John and Charles Wesley featuring fashionable galant style tunes which

46 That hymn appears in The Australian Hymn Book, Edition One, as Hymn Number Eight, it also appears as Hymn Number One Hundred and Three in the Australian Hymn Book, Second Edition.

47 The Oxford Companion notes that the system of Lining-Out was to be a temporary concession, but once established, it came to possess the sanctity that attaches to all ecclesiastical custom and it was exceedingly difficult to get rid of it. It lingered in a few Anglican churches of England up to the 1860’s or 1870’s and probably rather longer in some of the Nonconformist churches there and in the Presbyterian churches of Scotland. (Oxford p 505)
suited the Wesleyan texts (Wilton, 2002, p. 601). Clergy from the evangelically minded group in the Church of England were the earliest to arrive in Australia and their evangelistic leaning exerted a strong influence on the early Anglican Church in New South Wales, to which I now turn.

**Church Music at the Start of Settlement in New South Wales**

As I have indicated, from its outset the Australian church was staffed and influenced by Church of England Clergy who adhered to the conservative evangelical tradition in the United Kingdom. New South Wales was first settled in 1788 as a penal colony for English convicts. The convicts were forced to attend church services conducted by a Church of England Chaplin. Mansfield, speaking at a seminar at a Royal School of Church Music Summer School in Canberra in 1988, on *Australian Church Music - Then and Now* outlined the history of Church music in Australia. She stated that the earliest church music was provided by military bands which played for all the occasions where music was required. There were no choirs and no organs for at least the first thirty years. A system of lining out was used for the singing of hymns and metrical psalms. The clerk would intone one line at a time and the congregation would repeat it after him.

Mansfield reported that other denominations including Roman Catholics, Methodists, Presbyterians and the Salvation Army emerged as the Colony grew. All these started very conservatively, and there were many arguments as to the use of choirs or instruments in the services. Until 1875 the only music used in Presbyterian services was the unaccompanied singing of metrical psalms and paraphrases (that is passages of the Bible set to metre for
singing). The singing was led by a precentor whose only instrument was a tuning fork. According to Mansfield the early Roman Catholic Church was divided over the nature of choir performances (were they performance oriented rather than worshipful), whether the congregation should sing more, and whether the music used was appropriate for worship (1988, p. 2).

Unlike the United States, where the first settlers travelled to the New World to be free to express and practice their faith, the bulk of the convicts sent to Australia would not have possessed any great religious fervour. The first chaplain in Sydney, Richard Johnson, came from an Evangelical background in Yorkshire in the United Kingdom. Johnson was torn between directions from Governor Phillip to preach on moral subjects (as his flock were mostly convicts), and his evangelical desire to bring the convicts to personal salvation (Judd and Cable, 1987, p. 2). He met with difficulties in his attempts to convert his flock who were forced to attend church services. The services mostly focussed on repentance and moral improvement, rather than on joyous worship (Mansfield, 1988). According to Mansfield, nineteenth century English church music from which the Australian (Anglican) church music was inherited was not considered inspiring. Music, she noted, “was at that time at a low point in most cathedrals and parish churches” (1988, p. 1).

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48 Mansfield relates that the honour of introducing music in the Roman Catholic church in Australia belonged to a lay-woman, Catherine Fitzpatrick, an Irish school-teacher who came to Australia in 1811 with two infant sons to be near her convict husband. As a devout Catholic, she busied herself by organising a few people to sing in a choir even though at that time there was no Priest in the Colony. In 1825 two bandmasters of the Army Regiment stationed in Sydney, who happened to be Catholics, offered to assist in the music. The choir learned to sing to the accompaniment of five clarinets, two bassoons, two French horns, two flutes, a violoncello and a first and tenor violin.
The second (Church of England) Chaplain in the colony, Richard Johnson, was also a product of the English Evangelical Revival in the late eighteenth century, and he came to the colony inspired with missionary zeal. As Mansfield points out, Marsden had had little success in evangelising Indigenous Australians. He welcomed as helpful fellow workers, Nonconformist (Congregational) missionaries, who came to Sydney when unable to work in the South Sea Islands. Thus began a Sydney tradition of co-operation between all Christians of a Bible-based evangelical persuasion, regardless of their denomination. This co-operation led to the sharing of the music of each of these denominations.

In the early days of the colony in Sydney, military bands provided the music at most functions and church services. The austere presence of a Military Band promoted a sense of stern authority, and required attention to precision and order. Mansfield records that in one of the earliest churches in Parramatta (near Sydney), Samuel Marsden, who had a Methodist background, tried to improve the singing of psalms by introducing the Goode version of the psalms, but Governor Macquarie made sure that these new versions were not used. He accused Marsden and his assistants of being of low rank and not educated sufficiently to be able to discern the merits of new systems. Religious observances were controlled tightly, and the only Church worship music in the colony for the first thirty years was the singing of metrical psalms (Mansfield, 1988).

The members of the Church of England were not the only ones to have a restricted view of the place of music in the nineteenth century. Up to 1875, St Stephens Presbyterian Church, in Macquarie Street, Sydney, believed that hymns were not suitable and the only music in
its services was the unaccompanied singing of metrical psalms and paraphrases (that is, passages of the Bible) set to metre for singing (Mansfield, 1988, p. 5).

Continuing Conservatism

St James Anglican Church in King Street, Sydney, consecrated in 1824, was one of the first churches in Sydney. It was designed by Francis Greenway, an emancipated convict, and was built by convicts, who were forced to attend its services. Its early records reveal that, when the choir was first established, some of the choristers were convicts. However, as the convicts were replaced by free settlers, the music at St James began to attain a higher standard. A brochure entitled “St James’ Music Foundation”, written to promote the music of that church, claimed that “at St James worship and music have always been aligned in a most distinguished way”. The brochure claims that St James’ has maintained a reputation for providing a high standard of church music (2002, p.4). In 2002, the director of Music at St James, David Drury wrote that:

on the basis of our current outstanding and dedicated choir, what we produce achieves not only critical acclaim but most importantly, tremendous gratitude and joy from congregations and audiences who experience our music making (2002, p. 11).

The fact that, during colonial times in Sydney, music for worship services was controlled, could lead to the assumption that the unrestrained “power of music” was feared, and response to that fear led to the adoption of a more restrictive form of musical worship.

In the nineteenth century church congregations began to gather favourite hymns that were appropriate to the seasons and festivals of the Christian church calendar. This led to the development of books containing collections of hymns organised to meet the needs of the
church calendar which provided music and lyrics for church musicians and congregations. “Hymns Ancient and Modern” which was published in 1861 in England, was used in some churches in Australia. This was later followed in 1908, by the “Book of Common Praise”. It is worthwhile to examine the various hymn books used in Australia to discover the styles of the hymns included, and consider whether the contents of those books have been culturally relevant for their contemporaneous audience.

Hymn Books in Australia

The Book of Common Praise

The Music edition of the Book of Common Praise included a collection of hymns to be used throughout the various seasons of the church year providing lyrics and music for the chants sung in the Anglican Liturgy. The original Book of Common Praise was first compiled in 1908. It remained in use in the Anglican church (including a revised edition in 1964), until the 1970s. The Preface to the 1964 Revised Edition stated that ‘the average life of a hymnal appears to be twenty-five years”. However, the Editor recognised the need for a Hymn Book to remain relevant to its own time when he wrote that “each generation, with its problems and outlook, must ever seek new ways of expressing its ideals and aspirations”. The Revised Edition issued in 1964 contained a Musical Preface which noted an increasing interest in the study of music and its cultural value. The Compilation Committee stated that it hoped that the new inclusions in the book would enable the Church to provide music more


50 Presumably the Editor is discussing the life of the Hymn Book, rather than the life of the Hymns
in accordance with present day needs and tastes. The Preface then explained the various types of hymn tunes so that they could be afforded proper use and treatment. Many of the hymns and the style of music contained in the Book of Common Praise are still used today. It contained hymns from various traditions, and the styles of these hymns, styles of these hymns as discussed in the Book of Common Praise, were:

**Plainsong**

Ancient Church melodies, which originally, were written in old Church modes, not in the major or minor scales in use today. The rhythm conformed to the accentuation of the words. They are to be sung in a free and flowing manner. Each note of approximately the same length, regardless of the number of notes set to one word.

**German Chorales**

Hymns of the German Reformation some of which were derived from plainsong melodies, were notable in that they included a pause on the last note of a line. The time unit was the quarter note, two beats to a syllable. An example of a German Chorale well known to Anglicans, and still popular today is the Luther Hymn “Ein’Feste Burg” (A Safe Stronghold is our God). This hymn, written in 1529, was included in the Australian Hymn Book as reprinted in 2000.

**Genevan Psalm Tunes**

These comprised tunes used in Swiss and French Protestant Churches that were compiled by John Calvin, and assisted by Louis Bourgeois a French Musician, when they compiled
the Metrical Psalter. Their rhythms were noted for the use of long and short notes.

**Tudor Music**

After the reigns of the Tudor monarchs during which music flourished, the Puritans suppressed all forms of art almost causing the tradition of English music to be lost, and allowing Italy and Germany to emerge as the leading musical countries. However, much of the Tudor music has been revived, and the works of Tallis, Byrd, and Gibbons, are still used in mainstream churches today.

**English Psalm Tunes**

Most of the English Psalms were in ballad metre. They were written with long notes at the beginning and end of each line. These long first notes were once called ‘gathering’ notes because it was thought that they were introduced to help singers to start together.

**French Church Melodies**

These are plainsong tunes that have gradually assumed barred form with time values.

**Folk Tunes**

Traditional tunes of England and other countries have been collected from country folk who have sung them for generations. Originally they were sung to secular or semi-sacred words.\(^\text{51}\)

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\(^\text{51}\)For example the Christmas Carole, “O Little Town of Bethlehem” has been sung to the Traditional Tune “Forest Green” since 1868.
The Modern Hymn Tune

During the Restoration period in England, the chief church composers were Henry Purcell, William Croft and Jeremiah Clark. At the time they were regarded as composers of melodies with interesting harmonies and lyrics of a popular character. They laid the foundation for the tunes of the Evangelical Revival.

Evangelistic Tunes

Revival meetings in the nineteenth and early twentieth centuries have left us a number of evangelistic tunes built on very simple harmonic outlines. The Musical Preface to the 1963 Revised Edition of the Book of Common Praise stated in relation to such tunes “they have a popular value where musical taste is not well developed. Such hymns would be out of place in many churches” (p. vi). Effectively, whilst the Editor of the Hymn Book conceded their popular value he was discouraging their use. Even in 1963 there was an embedded aversion to popular songs, an attitude which has continued to the present day, but he appears to have failed to consider the extent to which they could be affective in communicating the Christian message.

The Australian Hymn Book

The first ‘Australian Hymn Book’ was conceived in 1968 when a group of Anglican, Congregationalist, Methodist, and Presbyterian clergy and musicians decided it was time to develop a contemporary “Australian” hymn book. Prior to 1968 each of those denominations used its own hymn book, and most of the hymns they sang had been composed outside Australia. The group of clergy and musicians formed a Committee to
produce a new hymn book which would be used by Australians. That Committee included three sub-committees, a literary committee of eight, a music committee of eight, and a classification committee of nine people. Professor Wesley Milgate was appointed Executive Editor. In 1974 the Roman Catholic Church in Sydney asked for permission to use the book as well and so in 1977, the first Complete Australian Hymn Book was published by Harper Collins Religious.

In his Companion to the Australian Hymn Book Songs of the People of God, Wesley Milgate, Executive Editor, noted that in relation to the selection of hymns each of the Churches was asked to provide a list of hymns from its own Hymn Book which the denomination felt should be included in the new book as well as hymns which were considered to be representative of the denomination. He pointed out that “all hymns had to pass through the trial of an interdenominational discussion of their merits, both theological and literary” (Milgate, 1982, p. 3).

The Editor’s Preface to the book discussed the Committee’s motivations and the decisions it reached in relation to the inclusion or alteration of hymns. It is interesting that the main focus of hymns appeared to be an evaluation of its lyrics. The Editor noted that the hymns were arranged in the order of the date of their “composition”, meaning the date when the lyrics were written, as distinct from the date on which the music was composed. The date the music was composed is listed separately but apparently secondary to the lyrics. In many

52 An Australian Hymn Book apparently defines a hymn book whose contents have been chosen by Australians as distinct from a collection of hymns composed or written by Australians.
of the hymns included in the book the words were changed to eliminate archaic language, although some retained their original language. The Editor’s Preface noted that “Isaac Watts and Charles Wesley, who both were writing hymns in the eighteenth century, particularly wrote with a force and freshness that is still effective today, but often has been weakened by the labour of well-meaning revisers” (Milgate, 1982, p. x).

In his introduction to the Companion to the Australian Hymn Book, Milgate did not claim, as some of the Ancient Philosophers did, that music came from God. But Milgate does remind the readers of the book that Jesus Christ took part in communal singing (Milgate, 1982, p. 1). He considered that congregational singing was useful as an educational tool, and accordingly he promoted the use of the Hymn Book because the hymns contained texts based on the Scriptures. He lamented however, that the hymns might supply the only way that the congregation had an opportunity to confess its faith (Milgate, 1982, p. 1). Milgate believed that, as the words of the hymns were learned, they could take on renewed significance as people’s religious experience and understanding grew. Milgate contended that the hymns would “all in various ways also educate the congregation in, and enable them to express, responses in feeling and attitude to the intellectual statement of faith and doctrine” (p.2). In his opinion congregational singing brought unity to the congregation, as its members sang the same melody with their different voices creating a harmony.

The Committee searched for texts that would “pay attention to contemporary problems in Christian living and to matters of concern of a rapidly changing society” (Milgate, 1982, p. 3). Although the Committee had a concern for “contemporary problems”, in reality of the
more than six hundred hymns included in the book, almost twenty four percent were written more than three hundred years before; nearly forty percent were written more than two hundred years before; sixty-seven percent were written more than one hundred years ago, and thirty two percent were written in the Twentieth Century. (See Table 4.1 below). In relation to the lyrics, it appears that Editorial Committee’s concern for the need to pay attention to contemporary problems in a rapidly changing society had not yet been fully addressed as the Editor noted that due to previous revisions, the impact of some of the words in traditional hymns had been weakened and the Committee chose to restore those hymns to their original form. This has also been the case in relation to hymn music. Earlier revisions of melody and rhythm has been replaced by the restoration of the original music. Generally the styles of the music used in individual hymns the collection was not changed. However, in an attempt to modernise the music, twenty-eight of the two hundred and four hymns written in the twentieth century, included guitar chord notation.

The following table shows the number of hymns in the Australian Hymn Book which use music which was written within each century. Most hymns included the date in which the music was composed but some without a clear year of composition were noted as “traditional” melodies. A small number of hymns included more than one tune. Where more than one melody was included with a hymn, only the first melody was counted and where there was no clear year of composition the hymn was not counted. Altogether 629 hymns were included in the table which follows:
In order to “provide congregations with a balance of traditional hymns and contemporary songs” (page viii) a revised and updated hymn book Together in Song (Australian Hymns Book II) was published in 1999. The Editorial Committee hoped that the new book would provide contemporary worshippers with a book they could use without embarrassment or confusion. More recent compositions were included in this hymn book: fifty-one percent of them were written in the twentieth century, that is, 18.59% more than in the first Australian Hymn Book. Nonetheless, of the remaining number, forty-nine percent were written more than one hundred years ago, thirty percent were written more than two hundred years ago, and fifteen percent were written more than three hundred years ago. (See Table 4.2 below).

## Table 4.1

<table>
<thead>
<tr>
<th>Century</th>
<th>Prior to 15th Century</th>
<th>15th Century</th>
<th>16th Century</th>
<th>17th Century</th>
<th>18th Century</th>
<th>19th Century</th>
<th>20th Century</th>
<th>Total Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>4</td>
<td>44</td>
<td>95</td>
<td>100</td>
<td>175</td>
<td>204</td>
<td>629</td>
<td></td>
</tr>
<tr>
<td>Percent in each Century</td>
<td>1%</td>
<td>.06%</td>
<td>6.9%</td>
<td>15%</td>
<td>15.8%</td>
<td>27.8%</td>
<td>32.4%</td>
<td></td>
</tr>
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</table>

Table 4.2

<table>
<thead>
<tr>
<th>Century</th>
<th>Prior to 15th Cent.</th>
<th>15th Cent.</th>
<th>16th Cent.</th>
<th>17th Cent.</th>
<th>18th Cent.</th>
<th>19th Cent</th>
<th>20th Cent.</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>12</td>
<td>25</td>
<td>57</td>
<td>93</td>
<td>125</td>
<td>332</td>
<td>651</td>
<td></td>
</tr>
<tr>
<td>% of Total</td>
<td>1.07%</td>
<td>1.84%</td>
<td>3.84%</td>
<td>8.75%</td>
<td>14.28%</td>
<td>19.20%</td>
<td>50.99%</td>
<td></td>
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</table>

Table 4.2
Although the Preface to the Australian Hymn Book did not describe the various musical styles as did the Book of Common Praise, nevertheless the Second Edition included many of the chants included in the first edition of the Australian Hymn Book. Oddly, many of the older hymns such as those written by Luther and Wesley were revolutionary when first sung, but today one wonders whether conservatives are clinging to them as a traditional anchor in a fast changing world. The Australian Hymn Book compiled by Australian clergy and musicians was created to be an Australian book to meet the needs of Australian congregations. It is interesting to note that even though, to an overwhelming extent, the Sydney mainstream church is evangelical in character, it has tended to reject attempts to reach out to young people by using culturally appropriate music, as it has been used in Charismatic churches even though that music would be considered evangelical in concept and could help fill the cultural musical gap.

The modern movement towards using music which is culturally appropriate to today’s youth emerged as part of the Charismatic revival. It has led to the emergence of a growing collection of contemporary Christian music.

**Contemporary Christian Music Collections**

The charismatic movement which began in the early 1960s, became an interdenominational phenomena. Massarelli, in his *Study of the Music of the Pentecostal Assemblies of Canada and How it Changes at Times of Renewal*, has described how the charismatic movement implemented short praise songs which brought a breath of fresh air to many accustomed to established worship traditions (2001, p. 4). He described that music as follows:
The choruses were similar to camp meeting songs, short and repetitious. The new music brought with it new styles of presentation. Churches began using worship teams to lead worship. Teams were modelled after the rock group, with lead and back up singers and a rhythm section (ibid. p. 3).

Charismatic Renewal was substantially identified by the music that was used in the churches that were embracing this renewal phenomenon. An emphasis was placed on teaching of the place and power of the Holy Spirit in the lives of believers. The revival emphasised the importance of the gifts of the Holy spirit, and charismatic church services were accompanied by the joyous singing of short chorus songs with lively rhythms and a definite beat. Delton Alford described the charismatic renewal of the mid twentieth century as having brought about

a revival of emphasis on praise and worship in American religious life. Freedom in worship, joyful singing, both vocal and physical expressions of praise, instrumental accompaniment of singing, and acceptance of a wide variety of music styles are all characteristic of this renewal (in Burgess, 2003, p. 918)

Alford suggested that the emergence of megachurches, and multicultural churches, created a need for more diverse approaches. He considered that:

New paradigms for the worship and revival experience created opportunity for diversification, inclusion and assimilation of styles, forms and expressions of music in the life of the believer (p. 918)

According to Brett Knowles Pentecostal churches do place a greater emphasis on their music (2002, p. 3). Knowles, whose research was designed to test music as an indicator of New Zealand Pentecostal theology and spirituality, analysed songs that had emerged in the

53 Delton Alford Ph.D., Florida State University. Director of Music, Pathway Press Cleveland, Tennessee.

54 Brett Knowles is a Teaching Fellow in Church History, Department of Theology and Religious Studies, University of Otago, Dunedin, NZ.
New Zealand Pentecostal movement between the 1960s and the 1980s. The focus of those Pentecostal services was on the (actual) presence of God in the service, and upon one’s experience of that presence (Knowles, 2002, p. 3). He cited Spittler, who had observed that Pentecostals consider a personal experience of God to be the indicia of a true religious experience (quoted in Knowles, 2002, p. 3). Knowles recorded the history of the new music created by Pentecostal and Charismatic churches. He noted that David and Dale Garrett began to write down and record new songs based on scripture (which were essentially like folk songs) in 1968. In 1971 a first book of songs was published, then in 1981 a second book, and in 1987 a third book. Later, as the publishers realised that the songs fell into categories, the books were re-published, under the titles of “Songs of Praise”, “Songs of the Kingdom” and “Songs of the Nations”.

Knowles analysed songs included in the publication Scripture in Song by country of origin and date, by the use of scripture in the lyrics, and by the focus of the songs. Songs were analysed in terms of who or what was central in them, and who or what was addressed therein. Songs about the work of the Holy Spirit were found to be important. Over the years songs which concentrated on the benefits conferred upon believers emerged. The songs were analysed into three categories. First into worship/adoration/surrender, secondly into praise/thanks/celebration, and thirdly into declaration/exhortation/testimony. He found that fifteen percent fell into the first category, forty-five percent fell into the second category, and thirty-nine percent fell into the third category.

Knowles noted with surprise the small number of songs written by Australians, given the
modern day dominance of Hillsong music (written in Australia) in New Zealand Pentecostalism after the 1980s. He noted:

Only twelve songs with an Australian provenance appear in Scripture in Song. However, Hillsong is a later phenomenon, since it emerged at the end of the 1980s, after the completion of the series, and indeed only developed on the back of significant contributions by New Zealanders such as Phil Pringle at Christian City Church (Knowles, 2002, p. 2).

In the Pentecostal and Charismatic churches people were encouraged to participate in ministry by praying for each other, relying on scriptural authority that the body of believers (the Church) is part of priesthood of all believers. Adoption of this doctrine gave members of the Pentecostal congregations a sense of participation in the ministry of the church.

Large charismatic conferences were held in Sydney during the late 1960's, 1970's and 1980s. They were non-denominational and attracted Christians from across the denominational spectrum. Well known charismatic evangelists and musicians from around the world were invited to speak and minister in music. These conferences attracted around 5,000 to 7,000 people. Both addresses given, and songs sung at these gatherings were recorded. Audio tapes purchased by the participants meant that there was a wide dissemination of new-theological approaches, and of the relatively new contemporary Christian music. The aim of the conferences was to attract new converts who were not going to church, but a significant portion of the attenders comprised people who had been brought up in the mainstream churches, were no longer active in their church, but were searching for a new spiritual home.

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55 1 Peter 2: 9
A few Anglican churches in Sydney became involved in Charismatic Renewal. One of them was a Ministry started by a Canon of St Andrews Anglican Cathedral, Canon Jim Glennon. He had begun a Ministry of Healing at St Andrews Anglican Cathedral in 1960 which became known as “The Healing Ministry.” The Healing Ministry was one of the first mainstream churches in Sydney to become involved in this renewal. More contemporary music was included in Healing services than was normal in a mainstream church service: a set time of around twenty minutes for singing contemporaneous charismatic music was allowed. Several of the Anglican Churches that were embracing charismatic renewal, using the associated contemporary music, formed a group called Anglican Renewal Ministries. However, in general, Sydney Anglican Diocese, which was very conservative, was distrustful of this new development and the movement was discouraged even though its basic thrust was evangelistic. However, the music introduced through charismatic renewal had a wider appeal to the mainstream church, and gradually it was introduced into the wider church, and there was a tendency to experiment with more relaxed church services.

The Charismatic churches did not use hymn books because the music was new. Instead, the words were mostly projected onto an overhead screen in the church. New songs were being written by new writers and publishers were beginning to put together groups of songs. In the 1980s several books of songs emerged which were organised so as to allow the addition of supplements as new songs were written. One of those sets of supplements was the Resource Christian Praise and Worship Collection. Resource Christian Music was produced from a Church which had been started by two families in Melbourne in 1981. The church perceived a need to put together a collection of songs which had been arranged for a piano and
annotated for guitars. The Mission Statement of Resource Christian Music organisation was “to provide Christian Praise and Worship songs and choruses to the church in a format that meets the needs of the typical musician and congregation and to provide teaching and training in congregational and personal worship” (Resource, 2001).

A demand for books of songs which could be used with overhead projectors grew throughout Australia. New songs were being written, and supplements were added to the existing song books. Recordings of the new songs were marketed with the supplements so that musicians could know how the song writer intended the songs to be sung and played. These new songs had a different rhythm and a beat to traditional hymns. In this respect they were moving closer to contemporary music, whilst at the same time the growing emphasis on rhythm and beat in contemporary music was moving such music further away from the music used in the traditional hymns which were being sung in mainstream churches.\textsuperscript{56}

At the same time new collections of songs used mainly by Pentecostal and renewed churches were moving ever closer to styles of the contemporary music which were current in the wider community.

The Contemporary View of the Function of Music in the Church

The function of music has also been considered by ethnomusicologists, Church musicians, 

\textsuperscript{56}Over those years I observed a clue to the emergence of a growing musical culture gap between the young and mainstream churches, not then perceived by the mainstream churches. There was a wasting away of youthful choir members, particularly over the last quarter of the twentieth century. By the turn of the century, mainstream parish church choirs, greatly diminished in size, were staffed by the middle aged and elderly.
and anthropologists. Merriam has observed that there is a difference between the ‘function’ of music and the ‘use’ of music. Use refers to the situation when music is employed in human action, while ‘function’ concerns the reasons for its employment, and the broader purpose which it serves (Merriam, 1964, p. 219). Corbitt referred to Merriam (1964, p. 210) and argued that the functions of music within a society included the provision of a means of emotional expression, aesthetic enjoyment, entertainment, the symbolic expression of feelings, and the physical response to them (1998, p. 43). It provided a means of expressing conformity to social norms, validation of social institutions, and could be used to express the stability and continuity of culture, and integration of society.

The expression of emotion can provide a vehicle for the expression of ideas and emotions which would not be expressed in ordinary discourse. Music can provide an opportunity to let off steam, and help to resolve conflicts. It is a means of communication, but communication through music needs to be shaped in terms of the culture of which it is a part. For it to communicate clearly, there needs to be a common understanding of the terms and language being used. Music can evoke a “physical response”, such as dance, which is also culturally shaped. Merriam considered that music has use in validating social institutions. Merriam has observed that music, “as a vehicle of history, myth and legend, can help maintain the continuity of a culture, and it can provide a rallying point around which members of society gather to engage in activities which require the cooperation and coordination of the group” (1964, p. 227). This can occur in church settings through music which expresses religious precepts. As Corbitt has written:

> these functions are found in every social society, church and nonchurch-
related. For example, just as music helps young members of a tribal group integrate into the community in rites of passage songs, so also the music of worship helps integrate new members in to the rite of community worship experience (1998, p. 43).

Ethnomusicologist King regarded a musical event as a communication event from which each participant would derive, or to which each would assign meaning. She considered that songs, if culturally appropriate, could provide a means of building a theological storehouse as singers learnt scripture laden songs (King, 1989, p. 66). When King researched the use of culturally appropriate music as an effective means of communicating the Christian gospel to the Senufo in the Ivory Coast in Africa, she created a model that would allow her to deal with the question:

How and why culturally appropriate music communicates with greater impact than inappropriate musics that may have been imposed upon people. (1989, p. 281)

Although King was referring to an ethnically different culture to Australia, when she was grappling with the failure of traditional Western church music to have any real impact on the Senufo, there is a parallel to generationally different cultures, that is there is just as marked a difference. She had noted however, that they did respond to a Christian message couched in they type of music with which they were familiar. King had noted that the songs meander through affective, cognitive and behavioural dimensions of the human personality. She found that believers take a culturally appropriate song seriously as a spiritual encounter with God, and the lyrics can teach them a Christian message. On the other hand, she noted that for non-believers, although they may be attracted to the musical style and participate in the song production, they were initially perplexed by and antagonistic to its message (King, 1989, p. 282). However, the pathway of communication created by the song moves on, and
as it does the participants begin to think about the message, and evaluate it in light of their own past experiences, background and current situation. The participants are then ready to decide whether to accept or reject the teaching in the song. As King found, “for the Senufo, songs are most effective and significant in effecting change in peoples’ lives when they address current, particular problems or dilemmas” (1989, p. 283). According to King, the goal is to “create a positive attitude towards Christianity”. This goal is also relevant to both the Senufo people and the youth of Australia. She considered that:

Culturally appropriate songs should be dynamic expressions of Christian experience and vitality. Their impact should be to such a degree that the church is renewed and that nonbelievers are naturally attracted to the path of life that is offered in Jesus Christ (1989, p. 290).

King found in her study that:

1. The use of culturally appropriate songs does make a significant difference in the communication of the Gospel (p. 291)
2. Songs function as a primary means of proclamation/communication (p.292)
3. Movement and clapping can serve as a visible and physical means of spiritual exchange with God (p. 293)
4. Song texts provide dynamic expressions of Christian experience. (p. 293)
5. Song texts serve as theological indicators of a people’s beliefs and understandings (p. 293)
6. Songs speak to and work simultaneously within both the affective and cognitive dimensions of the human personality (p. 294)
7. Cognitively, culturally appropriate songs both raise to a level of awareness past experiences and/or current life-situations of a song participant creating relevance to
a specific situation, and also influence and shape future decisions and life-styles at a deep level (p.294)

8. Culturally appropriate songs are influential in the decision-making process (p. 295)

Other writers have questioned the function of music when used in the church. For example, Woelzel (2003) has expressed concern that the purpose of music in the church has changed from the creation of a relationship between the congregation and God, to one where the function of music is to reach those in the world who do not yet know Christ. It is Woelzel’s view that church music was not intended for evangelism. Woelzel has expressed regret that contemporary Christian music is virtually indistinguishable from secular music. He questions, “how did that which was art-oriented, contemplative, uplifting, wholesome and orderly get replaced with the pop sound from the lounge, dance floor, honky-tonk, and other places where the world congregates to feed the flesh” (2003, p. 3). However, his view seems to be largely subjective. Certainly, the art-oriented music that he considered ‘contemplative, uplifting, wholesome and orderly’ does not match with the a-tonal, electronic and unsettling music written around the turn of the twentieth century. He seems to be focussing on tonal music with liltng rhythms and familiar harmonisations reminiscent of the nineteenth century and earlier. However, these are the same harmonies and tonality on which popular song is based, only the texture, instrumentation and sometimes tempo has changed. Woelzel argues that, in using contemporary styles of music to reach the unchurched, that the church has abandoned its traditional character, guidelines and philosophy in an effort to join the

57 Woelzel quoted from Ephesians 5:19; Colossians 3: 16; and Hebrews 2: 12.
contemporary world. However, if mainstream church music is to be restricted to those styles favoured by the current mainstream congregations, attendances could continue to decline and mainstream church music could atrophy, with its ever declining congregation. In contrast, revivals have been associated with renewed enthusiasm for new songs, generally songs which extol the mighty deeds and virtues of God. These songs could be termed songs of praise. The songs associated with each revival have tended to use contemporaneous styles, have been easy to learn and easy to sing.

Modern Pentecostalism began with a revival in a church in Azuza Street, Los Angeles, in 1906, which became known as “The Azuza Street Revival of 1906”. It drew on the convictions and experience of the Holiness Movement which traces its origins to John Wesley (Webber, 1994, p. 122-123). Webber noted that a strong characteristic of Pentecostal worship is singing and music. He has written, that “From the beginning it used the musical idiom of popular culture to present the Gospel” (1994, p. 123). Music appears to have been instrumental in renewing the life of the church and as in the past, if the mainstream church is to reverse the current decline in its membership, then music must play a vital role in revival and outreach.

Grant Wacker, discussing worship in Pentecostal churches, has noted that congregational singing was one of its most remarkable features (2003, p.109). He referred to David

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58 CCC, and the overwhelming majority of megachurches are Pentecostal. That is, there is a strong emphasis on the Third Person of the Trinity, the Holy Spirit

59 Grant Wacker is Professor of Church History at Duke University
Martin’s comments that:

music offered leaders a ready means for managing the intensity of the service. They could ratchet up a tempo until worshippers broke into ecstatic praise, or tone it down when things seemed to be getting out of hand. Either way, music gave leaders a tool for regularising the expression of emotion. Further, and perhaps more important, musical harmony induced social harmony. Potential conflict was averted, as singing required the concerted action of many in a common and manifestly pleasurable endeavour (2003, pp. 109-110)

Congregational music is an important part of a worship service. Cliff Burrows, in his Foreword to Osbeck’s 101 More Hymn Stories (Osbeck, 1985) maintained that a study of church history revealed that great congregational singing usually accompanied great preaching and the stirring of God upon the people. He wrote that “One noticeable feature of a church that is alive is its congregational singing. This form of worship to the Lord has lifted many a heart from a spirit of lethargy to one of jubilance and praise”.

However, as mentioned in earlier chapters, throughout history there have been times when music was sung only by the priests, and times when music was not permitted to be used at all in church, especially music in which the congregation participated. Even today, there is no universal agreement as to the value of music in a church services.

The Church Musicians’ Handbook, states in the section “About this Handbook”, that the hope for the book is that it will “promote a biblical understanding of the use of music in the church” (McCall and Milne, 1999, p. 5). The editors considered that music has the potential

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60 Cliff Barrows was a Music Director for the Billy Graham Evangelistic Association which has conducted large successful Evangelistic Crusades across the world, persuading large numbers of people to join the Christian faith. That organisation held crusades in Sydney Australia in 1956, 1961, and 1979.
to teach and encourage believers, and to reach unbelievers, and it can draw the head and the heart together (op. cit. p. 5). Woodhouse, in the first chapter of the Handbook, did not necessarily agree that music should function as a tool to reach unbelievers and voiced his concern for the potential conflict faced by musicians in the church between service to the church as a musician, and the skill and training a musician must develop as a performer of music. He feared that the development of performance skills could create an attitude of self praise by the musician.

Although Frame believed that many contemporary worship songs are God-centred, and have a counter-cultural thrust, he also noted the risks of what he described as “the performance phenomenon” among modern Christian musicians, and he wondered whether in fact their music constituted entertainment rather than worship. Frame observed that in our current culture, people sit watching and being entertained, thus he wrote that:

> when we go into a church building, sit down facing forward, listen and watch, the situation is so much like that of entertainment. ..... we focus on the talents of the leaders, their cleverness, skill, literary polish, pleasant personalities, anything but the presence of the Lord himself (1997, p. 59).

Woodhouse believed that to eliminate this conflict, the musician may have to make his music less impressive (1999, p. 12). To him a Church musician must be gospel-directed, and if is not so directed, then that musician is “frankly a pain in the neck” (ibid.). This performance skill ‘conceit’ is a risk faced by the dynamic preacher, and by the skilled scripture reader who is blessed with a lovely speaking voice, and by any participant in church services. However, this risk can and should be controlled by those who lead the worship service.
Woodhouse has considered the function of music in Christian gatherings and has questioned the validity of the widely held concept that the reason people come together at a Christian gathering is to praise or worship God, and the claim that music is the point that brings them together. Woodhouse considers that “this pervasive opinion contains two errors”. First, “it assumes that the sole purpose of coming to church is to praise or worship God, and secondly it assumes that the way we praise God is chiefly through music” (1999, p. 16). Woodhouse maintains that instead, “the Word of God, prayer and love for one another, are the spiritual content of a Christian meeting”. He does not consider that music can make any of these more valuable (ibid. p. 19 ). No objective proof is offered by Woodhouse to support these views. Furthermore they oppose a long history of belief in the value of music as part of Christian outreach.

Jesus and his followers sang psalms; He quoted from the Psalm Eight verse two as a source in His teaching, and He promoted the value of singing the scriptures in the learning, counselling and therapy process (Puls, 1995, p. 262). Puls quotes from the Bible, “Let the Word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs singing with grace in your heart to the Lord”.

Commentators on the use of music in worship services have found several reasons for the inclusion of music. These include assistance with raising religious fervour; leading people

61 The Gospel of Matthew 21: 16 records Jesus answering the criticisms of the Chief Priests and Scribes by quoting Psalm 8: 2.

62 Colossians 3:16.
to God; encouraging participation as the people join together in the singing; providing a vehicle for unchurched people to experience communal worship; assisting in communication of the Christian message, and in its clarification; and building church membership growth. Writing in relation to the thoughts of the early philosophers on the use of music in worship services, Portnoy has stated:

Whatever reference the church fathers did make to music was invariably with the thought of how it best be used to bring pagans into the fold or to heighten the religious fervour of those attending the service. If the music to which the Psalms were sung attracted the populace then music served a useful purpose indeed (1954, p. 50)

Music can assist to stimulate and create an atmosphere. Most television advertisements use music as a background to increase their effectiveness; films use music as background to portray various emotions, including fear, joy, or gloom; some dentists use music to calm patients, and distract them from their fear. The Oxford Companion to Music notes in relation to community singing that its social effect is marked. It infuses a spirit of friendliness, the common effort tending to overcome temperamental differences and class distinctions (Scholes, 1965, p. 212).

The value of congregational singing in church services is well recognised, as is its purpose in helping to lead the people into the very heart and mind of God (Helseth, 1997). Music is the vehicle or conduit through which the message is conveyed provided the setting is one in which Christians intend to praise and adore God (Easum, 1993, p. 84).

William Easum considered that music is the vehicle through which most unchurched people experience worship. It is an integral part of life for people under forty-five years of age and
the choice of music should emanate from their culture (Easum, 1993, p. 84). He considers that contemporary music is vital in relation to church growth and notes that the Community Church of Joy, in Glendale, Arizona, had grown from fewer than one hundred members to more than 2,500 in the decade after a new Pastor introduced the church to contemporary music (ibid. p. 87).

Rick Warren began the Saddleback Valley Community church in the USA in 1980 in the living room of his home. By 1995, the church had grown to 10,000 people worshipping each week. According to Criswell, the Pastor Emeritus of First Baptist Church, Texas USA, “Saddleback Valley Community Church is recognised as the fastest-growing Baptist church in the history of America” (quoted in Warren, 1995, p. 11). Warren discussed the purpose of music in the church in his book The Purpose Driven Church and stated:

Music is an integral part of our lives. We eat with it, drive with it relax with, and some non-Baptists even dance to it. . . . A song can touch people in a way that a sermon can’t. Music can bypass intellectual barriers and take the message straight to the heart. It is a potent tool for evangelism (1995, p. 279)

Warren argues that the church should be a place where ordinary people can bring their unsaved friends to hear music they understand and enjoy. Indeed, when he discussed the findings of a music preference survey in his church he observed:

I couldn’t find a single person who said, “I listen to organ music on the radio.” About the only place you can still hear a pipe organ is in church. What does that say to you? Think this through: We invite the unchurched to come and sit on seventeenth-century chairs (which we call pews), sing eighteenth-century songs (which we call hymns), and listen to a nineteenth-century instrument (a pipe organ), and then we wonder why they think we’re out of date! I’m afraid that we’ll be well into the twenty-first century before some churches start using the instruments of the twentieth century (Warren, 1995, p. 290)
Martin Luther, Charles Wesley and William Booth were aware of the importance of culturally relevant music. They adopted or adapted tunes that those who were unchurched or alienated from the church were hearing in the taverns. And to those tunes they wrote lyrics that transmitted the Christian message that they wished to convey. They did not change the Christian message but did adopt a more effective method of musical communication.

Then, as now, contemporary music can be used as a means to facilitate learning. Songs provide a useful aid to memory. For some this can be frustrating. Anthony Storr has written “Many of us remember the words of songs and poems more accurately than prose. Some people who prefer classical music are disturbed to find that they recall the words and lyrics of popular songs more easily than classical songs”(1992, p. 21).

As previously mentioned in Chapter Two, the Australian Broadcasting Authority’s Report on Youth and Music in Australia found that young people considered their music helped them study, gave them a sense of identity, helped them emotionally, and assisted them to do their homework. This does no more than evidence the pervasive reality of contemporary music in young people’s lives. The music that is currently relevant can be used to communicate the Christian message. These are obvious benefits that music can bring to the church generally, as well as to young people. Songs that are scriptural or based on scripture verses can help teach the scriptures. A simple melody with an easy rhythm can make lyrics memorable.
When the congregation sings in church every member of the congregation participates. As they participate in the singing their sense of identity is reinforced. The themes of the songs chosen (or written) by the church indicate the values and ideas it holds to be important. For example, where a church has a strong desire to see the people make a formal commitment to the faith, songs focus on the atonement of Jesus, and on thanking Him for salvation. See for example the lyrics of one of the CCC songs from the Album “River”, “Thank you Lord”.

I want to thank you Lord, Your love has set me free
Thank you Lord, I am saved eternally,
Thank you Lord I’m saved in Jesus name
Given my life, I will never be the same.
(Song Four, the River Praise and Worship Album Page 16)

Comparison of the Ancient and Modern Music used by the Church

The use of instruments in the church predates 1254, as indicated by the records of the Cathedral of St. Vitus in Prague (founded by King Wenceslaus). Huss (1373-1415) was burned at the stake for his radical idea that the liturgy should include singing in the vernacular so that the people could understand what they were singing. The use of instruments in the mainstream churches today is very limited with many churches unable to find people willing to give their time to participate in church music. A pipe organ or in some cases an electronic organ is the main accompanying musical instrument. In contrast, emerging and growing Pentecostal type congregations such as CCC and Hillsong place strong emphasis on their music ministry. They use bands with electronic guitars, electronic keyboards and syntheses, drum kits and percussion instruments often with a brass section as well. As Evans maintains “the instrumentation present in services long the sole domain of the church organ today resembles a popular music concert in many churches” (Evans,
Scholes, in *The Oxford Companion to Music* commented on the problem that any music composer who is moved by the new music of the day, is mostly debarred from composing church music. What he wrote is still relevant. He considered that:

> The accepted idioms of currently composed church music are in general several generations behind those of serious secular music: a casual examination of a year’s output of any church music publisher will reveal the fact that it might largely have been written in the days of Mendelssohn, or, at any rate, of Brahms. History (at least for the last two or three centuries) seems to indicate that it is a permanent condition now imposed on the composer of church music that his expression shall flow in channels already prepared; it would seem that secular composition must lead the way, and that only when the average congregation has come in some measure to accept the harmonic novelties that every age produces (that is, they are no longer novelties) can they be put into the mouths of the church choir or under the hands of the organist” (1965, p. 185).

Australia is no longer a Penal Settlement, and today there is no community expectation that citizens will attend Church each week. Thus there is no ready made congregation: each church has to attract and hold its own congregation. Unfortunately, in too many cases this reality has not been recognised by local congregations. In those Churches which have not faced this reality grass roots evangelism is virtually non existent. Whilst traditional services and hymns are acceptable to those who have grown up with them, they do not communicate to the majority of people in the 21st century, and in particular, they do not communicate to the young.

Technology has improved communication and neither a Gregorian Chant nor a Mozart Mass move today’s young who are more likely to respond to the excitement of a beat. Easum
referred to the work of Miller, *Sing the Wondrous Story* (1991), and observed that surveys of radio station choices established that ‘soft rock’ is the favoured music of the majority of unchurched people in America. Only four percent of the records sold in the United States are Classical (quoted in Easum, 1993 p.84). Easum posited that contemporary music is the vehicle or conduit through which the Church must convey its message today. John Bisagno, the Pastor of First Baptist Church in Houston, Texas, USA, attempted to convince his readers that classical music had debilitating effects on worship. He wrote:

> Long-haired music, funeral-dirge anthems, and stiff-collared song leaders will kill the church faster than anything in the world. Let’s set the record straight for a minute. There are no great vibrant, soul-winning churches reaching great numbers of people, baptizing hundreds of converts, reaching masses that have stiff music, seven-fold amens, and a steady diet of classical anthems. None. That’s not a few. That’s none, none, none (quoted in Easum, 1993, p. 85)

Liesch describes the differences between a service where the organisation is a list of discrete events (as in a traditional service) and one where there is free flowing praise (as in CCC or Hillsong). A traditional service often follows the pattern of a hymn followed by an opening prayer, another hymn, a scripture reading, a message (sermon) and then another hymn during which the offertory is taken up. Each event is independent. On the other hand the free flowing praise service contains a long section of singing, lasting perhaps thirty to forty minutes during which time songs are sung over various phases of worship without breaking the flow of the music.

It is of interest to consider the evolution of the “free flowing style” as it developed where a free flowing style of worship was adopted by a small home church group in 1977. That
small home church developed into the Anaheim California Vineyard Christian Fellowship, of which John Wimber was the Senior Pastor from 1977 to 1994. That fellowship, in which contemporary styles of music were used in worship, grew to four hundred and fifty congregations in the United States and another two hundred and fifty in other countries.

Wimber had been a keyboardist in the rock band called “The Righteous Brothers”. After his conversion to Christianity, as well as founding and developing the Vineyard Christian Fellowship, he became an international conference speaker and song writer of Christian songs. He was the guest speaker at many conferences around the world in which the theme was “Signs and Wonders”. Several of these conferences were held in Australia and New Zealand in the late 1980s. Wimber’s wife Carol, who took part in the ministry, said of their early meetings:-

We sang many songs, but mostly songs about worship or testimonies from one Christian to another. But occasionally we sang a song personally and intimately to Jesus, with lyrics like “Jesus I love you”. Those types of songs both stirred and fed the hunger for God within me (Wimber and Wimber, 1995, p. 3).

Wimber considered that intimacy with God was central to worship. He considered that worship “was for God alone and not just a vehicle of preparation for the Pastor’s sermon”. (Wimber and Wimber, 1995, p. 3). He considered that the way to worship is described in the scripture, and should follow a pattern of confession, followed by thanksgiving, and then praise. He acknowledged that worship involves not just the mind but also the body, using prayer, singing, playing musical instruments, and appropriate bodily responses, such as dancing, kneeling, bowing down, and lifting hands. (Wimber and Wimber 1995, p. 5). The concept of free flowing praise, where there was non-stop singing of songs was largely started
and inspired by John Wimber and his team of musician/leaders.

The pattern of worship as devised by Wimber and Espinosa has been described by Liesch, who noted that the pattern evolved after years of experience in leading worship. Wimber and Espinosa found that choruses could be categorised and linked into a five phase sequence. A copy of that model is shown in Chapter Six of this thesis where the structure of the albums of CCC is compared to the Wimber and Espinosa model. Liesch (2002, p. 55) explains how Psalm 95 was used by Espinosa to support the model as follows:-

<table>
<thead>
<tr>
<th>Phase</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Invitation</td>
<td>Come, let us sing for joy to the Lord; let us shout aloud to the rock of our salvation (verse one)</td>
</tr>
<tr>
<td>Engagement</td>
<td>Let us come before him with thanksgiving and extol him with music and song (verse two)</td>
</tr>
<tr>
<td>Exaltation</td>
<td>For the Lord is the great God, the great King above all gods. In his hand are the depths of the earth, and the mountain peaks belong to him. The sea is his, for he made it, and his hands formed the dry land (verses three to five)</td>
</tr>
<tr>
<td>Adoration</td>
<td>Come, let us bow down in worship, let us kneel before the lord our Maker (verse six)</td>
</tr>
<tr>
<td>Intimacy</td>
<td>For he is our God and we are the people of his pasture, the flock under his care (verse seven)</td>
</tr>
</tbody>
</table>

Throughout the twentieth century, musicians and singers in mainstream churches were mainly limited to an organist and a choir. Because many years of training and practice are required to become a competent organist, there are relatively few with the required talent and motivation. Thus churches have difficulty finding musicians. Similarly, it is difficult to find motivating.

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63 Eddie Espinosa was a member of the team of musicians and song writers within the Vineyard Christian Fellowship.
singers who are motivated to attend practices to assist in leading the church music. Conversely megachurches, which use music to which young people relate, provide an opportunity to create music. For example megachurches such as CCC include a school of Creative Arts, in which young people are taught musicianship, musical instruments, singing and leadership, this yields a steady supply of eager musicians and singers.

Evans found that there is evidence that the contemporary music of Hillsong has had an effect on the music of some of the mainstream denominations. He noted that although the members and clergy of mainstream denominations may not agree with the theology of Hillsong (and probably with that of CCC) nevertheless, some of Hillsong’s music was being included in the mainstream worship services (Evans 2003 p. 81). Evans compared the music produced by CCC with that of Hillsong at the time of the release of CCC’s first album. He noted that Bullock 64 described the CCC music as “all very Dire Straits” with a whole new contemporary edge which no one had ever heard before in Sydney. Evans found that Hillsong’s music had a more conservative edge than CCC’s music (Evans, 2003, p. 133).

It is interesting to contrast the musical content and musical organization between mainstream churches and emerging denominations. In general, mainstream churches have a few microphones and an inadequate technically outdated sound mixer. At CCC, on the other hand, music occupies a far more prominent position within the service and the church.

The Music Director is a full time staff member and the church has a Music Ministry (School) which conducts courses for members of the congregation. CCC, Hillsong and

64 Bullock was the Music Director of Hillsong, and his music was the subject of Evan’s PhD Thesis.
growing megachurches have extensive amplification and electronic equipment; this includes multiple microphones for all singers, with the praise leader and the backing praise leaders each with their own microphone and then several microphones for the backing choir, as well as microphones for instrumentalists who also sing. The preacher uses a roving hands free microphone and separate microphones are provided when the preacher interviews other people from the congregation. Amplifiers are placed in many places throughout the auditorium, as well as playback boxes for the musicians. As well, at least three video recording cameras are filming the service. The total scene is similar to a secular pop concert; indeed the distinction between secular and the sacred in the music becomes very blurred. The whole process seems pleasurable. It involves music with which (as observation of the Lift DVD referred to in this thesis confirms) both the old and young in the congregation identify.

Wagner sums up the differences in traditional worship and that of churches like CCC, when he notes that this new worship which he has named “New Apostolic Worship” is “plugged in” to three important power sources, that is plugged into the sound system, plugged into the Holy Spirit, and plugged into contemporary culture (Wagner, 1999, p. 155).

Just as folk music has always had its popular place, contemporary verse has served to express current concerns so that in today’s world, as the NCLS surveys reveal, contemporary choruses have an appeal to young people which traditional hymn music lacks. The essential evangelistic message which Luther, Wesley, General Booth, and modern evangelists such as Billy Graham recognised, is to relate the Christian message to both the immediate, and
eternal needs and concerns of ordinary people. They recognised the value of music and song in instructing, uplifting, and binding those to whom they reached out. Luther, Wesley and Booth adapted contemporary music and their adaptions helped build an impression and create the reality, that theirs was a dynamic fresh interpretation of the central Christian message of redemption.

Popular music in the church is here to stay according to Webb (2001, p. 31) however, he does not seem very happy about it. He observed that:

it is not clear whether the church has baptised rock-and-roll in order to save others or to save itself. Is the church merely updating its musical liturgy, or has it fallen victim to the nearly omnipotent power of popular culture? Who has converted whom? (Webb, 2001, p. 31).

Although there are members of the church who would resist the inclusion of contemporary popular music styles in worship services, nevertheless the evidence reveals that contemporary popular music styles assist in the basic functions and uses of music in the church, as well as being the choice of young people. Warren (1995) discussed how it is only possible to minister to the current generation. He drew on a biblical verse of Acts 65 which states “David, after he had served his own generation by the will of God he fell asleep.” As Warren states:

David’s ministry was both relevant and timely. He served God’s purpose (which is eternal and unchanging) in his generation (which is current and changing). He served the timeless in a timely way. He was both orthodox and contemporary, biblical and relevant. (1995, p. 396)

The Christian church has from its Jewish roots onwards been steeped in the musical offering

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of praises to God. Notwithstanding political and theological disagreements in relation to those entitled to participate in worship music and whether that music should be accompanied, largely throughout the centuries, it was contemporaneous. The charismatic movement brought a renewal of contemporaneous music into the worship of some mainstream churches. However, as noted by Harvey Cox\textsuperscript{66} in \textit{Fire from Heaven}, within the mainstream churches it could always be trimmed down by nail-biting bishops, and apprehensive clergy into something that threatened no one (1995, p.152). Cox wrote that for him, the charismatic services seemed tepid and derivative (ibid. p.152). Despite their continued conservatism, the mainstream churches have begun very slowly to adapt to more contemporary forms of worship. This is in contrast to the new megachurches which, in general, have started very small, and have grown using culturally appropriate contemporary popular styles of music. In order to examine this phenomenon more closely, the next chapter describes the methodology I adopted for a case study which observed and described the music created and used at CCC.

\textsuperscript{66} Harvey Cox is the Victor Thomas Professor of Religion at Harvard University.
CHAPTER FIVE

METHODOLOGY

“Test all things, hold fast what is good”  

As stated in the introduction the philosophical approach in this thesis is phenomenology. I have used this approach to highlight the phenomenon of the decline in youth attendance at mainstream churches where traditional music is used in worship, and the attraction of young people to megachurches where contemporary popular styles of music is adopted. Before proceeding to a discussion of my methodology however, I outline briefly the discipline of phenomenology.

Phenomenology

Phenomenology as a discipline in philosophy was propounded by Edmund Husserl (1859-1938). It attempts to reconcile empiricism and rationalism. The purpose of the phenomenological approach is to illuminate the specific phenomenon as it is perceived by the actors in that situation. (Lester, 1999, p.1) It helps to clarify how the actors construct meaning within the phenomenon. A key concept is intersubjectivity because, as stated by Wilson, “our experience of the world, upon which our thoughts about the world are based, is intersubjective, because we experience the world with and through others” (2002, p. 2)

67Quoted from 1 Thessalonians 5:21.
Myra Orleans in her article “Phenomenology” posted on the internet (undated) Encyclopaedia of Sociology explains that phenomenology is a theoretical orientation, which does not generate deductions from propositions that can be empirically tested, instead it operates through descriptive analyses of the procedures of self-situational and social constitution (p.2).

Close observation and participation in the phenomenon is an indirect method of collecting experiential material from others. It involves an attitude of assuming a relation that is as close as possible whilst retaining a hermeneutic alertness to a situation that allows us to constantly step back and reflect on the meaning of that situation: this requires that one be both a participant and an observer at the same time (Van Manen, 2002, p. 1). Wilson explains that the researcher is asked to bracket, or suspend belief, in the phenomena of the external world, to put them aside and focus on the consciousness of that world (ibid. p. 12). In Phenomenological Research Methods Clark Moustakas propounded the following principles, processes and methods, as he summarised core facets of human science research:

Phenomenology focuses on the appearance of things; is concerned with wholeness; seeks meanings from appearances; is committed to descriptions of experiences, not explanations or analyses; is rooted in questions that give directions and focus to meaning, and in themes that sustain an inquiry, awaken further interest and concern, and account for our passionate involvement with whatever is being experienced; subject and object are integrated - what is seen is interwoven with how and with whom it is seen; at all points in an investigation intersubjective reality is part of the process; the data of experience, thinking, intuiting, reflecting, and judging are regarded as the primary evidences of scientific investigation. (1994, p. 58)
Phenomenology can be used to illuminate a particular phenomenon, including participation in music. In “Intersubjectivity, Time and social relationship in Alfred Schutz’s Philosophy of Music” Nicola Pedone (1995), in her discussion of Schutz’ work, noted that the listener to music is not merely responding to sound waves or the perception of a musical scale, he or she merely listens. Pedone claimed:

a starting point of a phenomenology of music coincides with the moment of listening and not with theoretical devices introduced at a second stage with a scientific-explicative intent. Other elements are, at least at this initial phase, equally negligible. Among these, is the listener’s specific cultural baggage: as we will see later, for a phenomenology of music it is important that the listener possesses “some frame of reference” to be able to give meaning to what he hears, but what the peculiar features of this frame of reference are is immaterial for a general theory of musical experience. (Schutz: 1976, pp. 45-46).

Phenomenologists presume that what one hears is affected by how one hears it. In his Phenomenology as a Tool for Musical Analysis Ferrara argued that:

Phenomenological analysis is grounded in an a priori reverence for the human element in music. At both the composing and interpreting stages, music is imbued with a human presence. That presence is marked by the historical being there of the composer and the equally historical being here of the analyst (1984, p. 356).

Ferrara further says that while it may not be possible to know the intention of a composer, the music as composed can however be experienced within the culture it was written, so that the phenomenologist can open the world of the composer in the description of the music. Ferrara claims that, “phenomenological literature has made major strides in articulating what musical analysts have largely left tacit” (ibid. p. 357).

The question as to the degree that musical behaviours are dictated by one’s cultural milieu
is raised by David Huron.\textsuperscript{68} He explains that:

differences of musical taste may reflect differences in musical culture, differences in listening experiences, differences in personality, as well as cognitive style between individuals (p.2).

This thesis highlights the phenomenon of music and its affect on young people in megachurches. I had witnessed the developing phenomenon of the use of contemporary popular music styles in worship and experienced its affect, however, the need for objectivity in the research is paramount. As Moustakas noted:

the researcher engages in disciplined and systematic efforts to set aside prejudgments regarding the phenomenon being investigated (known as the Epoche process) in order to launch the study as far as possible free of preconceptions, beliefs, and knowledge of the phenomenon from prior experience and professional studies - to be completely open, receptive, and naive in listening to and hearing research participants describe their experience of the phenomenon being investigated (1994, p. 22).

Objectivity

I had been a participant member of a mainstream Anglican church in Sydney for at least sixty years prior to beginning this research. Throughout the research I have continued to attend a mid-week service at a mainstream church.\textsuperscript{69} I considered I was able to participate in the study and observe the phenomenon both objectively aware that any prejudgements must be set aside and subjectively conscious of the need to participate fully.

\textsuperscript{68} Professor of Music Theory and Composition Ohio State University, School of Music

\textsuperscript{69} The Healing Ministry at St Andrews Anglican Cathedral in the city of Sydney.
A phenomenological research method as described by Dermot Moran⁷⁰ is best understood as a radical, anti-traditional style of philosophising, which emphasises the attempt to get to the truth of matters, to describe phenomena, in the broadest sense as whatever appears in the manner in which it appears, that is as it manifests itself to consciousness, to the experiencer (2000, p. 4).

Accordingly, I decided to adopt phenomenology as the philosophical basis for this research.

**Participant Observation and Description**

Observation is the fundamental method of data collection within phenomenology as it seeks to discover the world as it is experienced by those involved (Wilson, 2002, p. 11). Seamon in his “Phenomenology, Place Environment, and Architecture” notes key characteristics of phenomenological method including the researcher’s direct contact with the phenomenon, participation in the experience, watching and describing the situation being researched, and an assumption that the researcher does not know the phenomenon fully but wishes to acquire knowledge of it (2000, p. 11).

Phenomenology is a qualitative method of research which draws upon primarily (but not exclusively) qualitative methods, including participant observations, interviews, description, and case studies. Giddens considered that to fully understand phenomena being studied, it is most efficient for the researchers to place themselves within the context being studied, and in relation to the problem of subjectivity he observed that:

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⁷⁰ Dermot Moran is Professor of Philosophy at University College Dublin and Editor of the International Journal of Philosophical Studies.
Only in this way can researchers understand the viewpoints and the behaviour that characterises social actors. Invalid descriptions of social activities presume that researchers possess those skills necessary to participate in the activities described. . . . the condition of generating descriptions of social activity is being able in principle to participate in it. It involves “mutual knowledge,” shared by observer and participants whose action constitutes and reconstitutes the social world (in Flyvbjerg, 2003, p. 420).

Hermeneutics

Within phenomenology, hermeneutics involves the art of reading a text so that the intention and meaning behind appearances are fully understood (Moustakas, 1994, p. 9).

A text can be more than a linguistic document. Stewart and Mickunas in their supplement to the second edition of Exploring Phenomenology conclude that text can also be scientific works, social systems, aesthetic creations, mythological morphologies, and so forth, all of which are objectifications of human activity (1990, p. 164). The authors explain that “hermeneutics shows the multitude of expressions which point to a common understanding of meaning, movement, space and time - as well as other aspects of human experience” (ibid. p.145). Furthermore, they state that “as an extension of the phenomenological method, hermeneutics constitutes a way of dealing with possible approaches to a subject matter.” Hermeneutical analysis will strive for a correct understanding of a text (ibid. p.164). In “Analysing Popular Music: Theory, Method and Practice” Tagg wrote that:

Hermeneutics can, if used with discretion and together with other musicological approaches, make an important contribution to the analysis of popular music, not least because it treats music as a symbolic system and encourages synaesthetic thinking on the part of the analyst, a prerequisite for the foundation of verbalisable hypotheses and a necessary step in escaping from the prison of sterile formalism (1982, p.5)

Tagg warned that in adopting hermeneutical analysis, the interpretation of musical meaning
must be given a pragmatic dimension. In his thesis on the analysis of affect Tagg wrote in relation to hermeneutics:

One should not only describe the function and areas of practical application of the music being analysed, but also clearly define the function and areas of practical application of the study itself (2000, p.59).

Tagg considered that when hermeneutics is used properly, “objective interpretations of musical affect, provided such interpretation is based on intersubjective recognition (that is different listeners respond in similar ways to the same piece of music)” can be achieved (2000, p. 58).

The evidence provided by the literature previously discussed in this thesis supports the contention that young people are heavily involved in contemporary music, either listening, watching or participating in the playing of it. It also revealed that youth use music to assist them in their study, in lifting their mood and as a major factor in their identity formation. As well, their preferred category of music strongly favoured contemporary popular music, and in particular rock music. It was also established that mainstream churches have not adjusted to the styles of popular music that are part of contemporary culture, and they are no longer attracting or retaining youth membership. It was argued that in order for the mainstream church to survive into the next generation it needs to attract young people back to membership and participation, and to do so it must communicate its Christian message in a way that is culturally relevant to the young.

The next area I wish to explore is whether contemporary popular styles of music with Christian lyrics can effectively attract young people to join and participate in a church, and
effectively communicate the Christian message. Indeed, one focus of this research has been to assess the role of contemporary popular Christian music in the development of CCC. Because of their general similarity in relation to musical style, I believe that assessment will hold good for other megachurches such as Hillsong, and other growing Pentecostal or charismatic churches. In addition I have considered whether CCC’s music conveys a message, how such a message is conveyed, and what might assist or interfere with the conveyance of its musical message?

Semiotics: Communication Through Music

Just as hermeneutics seeks to find interpretation and meaning, semiotics is also a qualitative research method which is concerned with the meaning of signs and symbols.

In his attempt to introduce and explicate a hermeneutic phenomenological approach to human science and research writing, Van Manen argued that a semiotically inspired dimension is part of the research approach (1990, p. ix). In North America, one of the fields of human sciences is semiotics. Van Manen believes that the preferred method for human science involves “description, interpretation, and self reflective or critical analysis” (ibid. p. 4). He has written that:

Phenomenology describes how one orients to lived experience, hermeneutics describes how one interprets the “texts” of life, and semiotics is used here to develop a practical writing or linguistic approach to the method of phenomenology and hermeneutics (ibid.).

According to Van Manen, we encode our experience of the world in order that we may experience it (ibid. p. 186). He explains that from a semiotic point of view, any social behaviour or practice signifies and may be read as a text. He argues that everything around
us communicates something meaningful to us, just as ordinary every day speech conveys a complex of message encompassed in the spoken word, accompanying gesture, accent, clothing, social context (p, 186). Communication, relevance, and the ability of music to create affect, are central to this discussion. Music can be regarded as a hermeneutical semiotic system with power to assist in interpretation and communication of an intended message. Accordingly, the literature in relation to communication and semiotics is explored in so far as it is relevant to the Church. The main theorists referred to include Tagg, Van Leeuwen and Tarasti: these authors have provided a clear understanding of music as a semiotic system which can readily be adapted to the context of this study. Semiotics helps to clarify how music can bring meaning, act as a powerful communicator, be therapeutic, by bringing to light the signs and symbols in and around the music, and exposing their value. Accordingly it is helpful to consider semiotics in examining and observing the communicative ability of contemporary music used in Christian worship. Following the discussion in relation to communication through music, the remainder of this chapter will outline the method adopted in testing the extent to which the music at CCC had affect, and its ability to communicate.

Songs have the potential to communicate a message through the words and the accompanying music: its rhythm, beat, dynamics and melody can all assist in the flow of the meaning to be transmitted. Van Leeuwen has suggested that the semiotic study of sound enables one to describe what you can ‘say’ with sound and how you can interpret the things other people ‘say’ with sound (1999, p. 4). Finding meaning in a communication is a semiotic process. Denney considers that semiotics allows us to consider the

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interpretive framework that people bring to bear on experience in a systematic and culturally grounded way (2001, p. 1). She maintains that semiotics allows one to assess how people understand music to be a part of their lives, and provides a means to understand the relationship of music to various aspects of human life, including emotions, and provides terminology to describe what we have observed. It enables us to explain how music can be meaningful to a particular person in a particular context (ibid. p. 10).

Eero Tarasti has suggested that many semiotic methods of musical analysis focus more on the method than on the object of the analysis. Tarasti would like to see musical semiotics developed so that what was discovered was the original message of the musical work under investigation (Tarasti, 1997, p. 1). Tarasti concedes that scholars have recognised that music always has a content, which has a conventional arbitrary relationship to its signifier, the aural physical embodiment of the musical sign (ibid.).

Philip Tagg has written extensively on the use of semiotics in assessing the communicative ability of contemporary popular music. He states that musical semiotics is concerned with the relationship between the sounds we call music, and the functions, uses, effects, values and connotations of those sounds. He states that:

> Semiotics has the potential to bridge the gap between conventional muso formalism (the text) and conventional social or cultural theory (everything about the music except the music - the context) (2000, p. 1).

However, even though a sender may intend to communicate a message to hearers, that message can be distorted where, for example, the audience does not relate to the style of
the music or the sound of the voice of the singer. For example, the message intended to be conveyed by a performance of classical music may not be understood by an audience whose interest lies in rap songs. In other words, there will not be an effective communication, there will be interference of the communication where the musical language used is not understandable to the audience. If the song fulfills the musical understanding, the tastes and culture of the audience, then there will be no interference and the intended communication can be transmitted (Tagg, 2000, p. 70). Tagg deals with this problem of the non-transference of information, and considers that the same set of sounds does not necessarily mean the same thing at different times in the history of the same culture (Tagg, 1999, p. 7).

Tagg has coined the phrases ‘Codal Incompetence’ and ‘Codal Interference’ (2000, p. 70). Codal incompetence exists where the transmitter and the receiver do not share the same vocabulary of musical symbols. The receiver does not relate to or understand the message coded in the music. Codal interference exists when both transmitter and receiver understand the same musical language but each has different socio-cultural norms and expectations. For example codal interference can occur when young people in a church hear seventeenth-century hymn music, sung in a classical style which is not their preferred style of music. The music may not be understood, and if it is not, then there will be no communication. A similar interference can happen where people like only art music, or traditional hymn music (for example) and dislike contemporary popular styles of music. If contemporary popular music is played to them they are unlikely to receive the intended communication, although they have listened to the music, they have not heard the intended

As music, especially contemporary popular music, is presently such a large part of the lives of young people, it would seem appropriate, from the point of view of the mainstream church to explore the ability of music to assist in the communication of the Christian gospel message. However, there has been little scholarly academic work carried out in relation to the power of contemporary popular music to communicate the Christian Gospel message and, in particular on its ability to convey that message to young people. Much of the writing in relation to contemporary popular Christian music comprises laments by those who prefer to retain and maintain traditional (old) church music, complaining that contemporary popular music has lowered standards of musicianship, and intruded evil rhythms, but they do not appear to have examined either the music they deride, or its affect. Peterson, in chapter three of The Church Musician’s Handbook, raises another objection to contemporary Christian music, namely that the words of the songs are often written by musicians instead of pastors and teachers (1999, p. 37). However, these critics have not descended into detail, either to prove that the quality of the music is poor, or that the theology of the lyrics is unsound. In addition, the basis of their attack may have been unsound. It is not to the point to evaluate the music of a contemporary rock style song with that of Bach. The technical elegance of Bach or Mozart may readily be conceded, but contemporary church musicians are not trying to emulate Bach or Mozart; and if they did their target audience of young people would be uninterested. They are aiming to fall within a contemporary style attractive to youth, and it is in relation to that style that the music
should be evaluated. By and large, the lyrics in contemporary Christian songs can be traced to a biblical verse. The message may appear simple, but not theological unsound. But how well does music communicate?

The extent to which, if at all, music aids the communication process has been debated for hundreds of years. In his historical survey of the philosopher and music, Portnoy wrote that ancient philosophers had much to say about the effect which the art of music had upon human behaviour. The debate has ebbed and flowed over the centuries between philosophers and also between church leaders. Portnoy considered that music is a medium of communication which is more emotionally effective and provocative than any other form of expression that has been adopted to impart feelings and ideas to others (Portnoy, 1954, p. xii) He concluded that:

The aesthetic value in music lies in the extent to which we can enter into a common experience or series of experiences with the composer who is portraying the world to us as he sees and hears it. Our lives can be made richer and our existence fuller, because of the art of music (1954, p. 251).

Martin Luther, when stating his thoughts in relation the value of music, wrote:

It has often been the inspiration of my sermons. Music rouses all the emotions of the human heart; nothing on earth is so well suited to make the sad merry, the merry sad, to give courage to the despairing and to make the proud humble, to lessen envy and hate, as music (Quoted in Portnoy, p. 120).

It has been said that the purpose of congregational singing is to help lead the people into the very heart and mind of God (Helseth, 1997, p. 81), and that music is the vehicle or

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71 This is further discussed in Chapter Six in relation to the concepts in the lyrics of the CCC songs discussed.
conduit through which the message is conveyed, providing the setting in which Christians praise and adore God (Easum, 1993, p. 85). Music is acceptable to the church if it conveys the message of new life. Singing provides people with theological metaphors for expressing their faith. “When singing is part of worship and congregational participation our ability to express our faith deepens and expands thus giving us a common and growing language of faith” (Corbitt, 1998, p. 216). According to King, Christian song texts can provide a logical resource for theological analysis (King, 1989, p. 206).

The task of the Church, which is the body of believers, is to communicate the Christian Gospel, (good news to the poor, salvation, healing, provision, freedom to prisoners, sight for the blind, and release for the oppressed), along with the church’s set of beliefs, the standards its members are to follow, the attitudes they are to adopt, and the benefits and costs to its members and non-members. The goal of the communication is to bring about change so that the communicator and receiver are of one mind and desire. That is, the communicator is to be an agent for change if possible. Quentin Schultze (2001) Communicating for Life: Christian Stewardship in Community and Media, considered that:

Christian traditions typically offer a rich history of culture and communication that form a common life for a group of neighbours. The books, songs, liturgies, and creeds of a church provided a tradition of how and what to communicate (p. 5).

Music has the capacity to connect the head and the heart. “When music is joined with words that can speak of our condition of brokenness, and God’s love and forgiveness, our emotions are directed and ideas are charged with power” (Helseth, 1997, p. 82). Sally Morgenthaler in Worship Evangelism: Inviting Unbelievers into the Presence of God,
considered that music is such an important part of the function of the church that she placed its importance second only to the Spirit of God. She regarded the function of music in worship as more important that the spoken sermon\textsuperscript{72} and considered that music has “an incredible matchless capacity to open the human heart to God, accessing the soul more quickly, deeply and permanently than any other art form or human speech” (1999, p. 211). However, if music is not culturally appropriate, its ability to reach the heart and soul can be blocked, which Tagg would describe as a “Codal Interference” (2000, p. 70)

Lisa Paulsen, in an article in the Sydney Morning Herald, noted the lack of congregational participation in the music in the mainstream church she attended: “It is hard not to notice the poverty of current musical practice in many churches today” (2001, p.15). Music could provide the church with the life and strength it needs to be meaningful in and to society. Its songs could witness to the salvation experience, speak of worldly stresses and problems and be more overtly evangelical, inviting people to a life of faith in Jesus Christ. However, it is questionable whether, currently, in the mainstream church, hymns are regarded as a vehicle for communicating the Christian message.

Some writers feel that it is obvious that music aids communication. In Music a Joy Forever, (1989) Jones discussed the mistrust of music that originated in the early Church, because it was thought by some in the early Church that music would dull the intellect, while its sensuousness would entrap the soul, offering a world of harmony where there was

\textsuperscript{72} A view which is the opposite of that held in the conservative evangelical arm of the Anglican church in Sydney as considered by Woodhouse in The Church Musician’s Handbook (1999, p. 15)
no harmony. He points out that this mistrust was based on misunderstanding of the true effect, and potential of music. His explanations as to how music communicates the Christian Gospel drew heavily on writings of Luther, summarising Luther’s attitude that, “singing, when it comes from faith, is a parable of the gospel. It enables the living voice of God’s word to be heard, to be assimilated, and to receive acclamation” (Jones, 1989, p. 71).

Jones considered that singing is a help to the memory, an aid to teaching, a corrective of the spirit, and a powerful influence on the heart and emotions. In considering where singing should be part of a Christian’s education program, Jones referred to Luther’s celebrated dictum, that he would not have as a teacher one who could not sing (1989, p. 71). Jones considered that it is good for people to shed musical inhibitions, rediscover the joy of music. He underlines why and how music can and should be joyful.

In his writings on the analysis of popular music, Tagg describes the concept of ‘affect’ in popular music (2000, p. 45). He warned that, when interpreting messages in popular music, observations should not be universal or absolute, but relative, that is in his view “considerations will be largely contained within the social and cultural framework relevant to the musical language and musical work in question” (ibid. p. 47). He employs the early psychological theoretical meaning of the word affect to describe the creation, state and change of any emotion (op cit, p. 48). To be affective the musical change agent stimulating a response must be considered within a given cultural context. For this thesis, the cultural context is first CCC, and secondly, the wider community it hopes to reach. Music is a
symbolic system, \(^7\) and Tagg maintains that music’s communicative power depends not only on the musicians, but also on the understanding of those who receive it (2000, p. 6). Basically, communication is about a message being sent with a view to it being received, with some indication given by the receiver that the message has been received. A teacher will give a lecture to a class and then test the class to evaluate whether the lesson has been received by asking questions. If the questions are answered correctly then the message has been received. At a concert the orchestra will play music they hope the audience will enjoy, and at the end of the performance, the audience conveys the nature of their reception of the music by applauding the performance. The transmission of an idea, a message from a source to a reception point, with feedback from the reception to ensure there has been no adverse interference with the message is developed by theorists of communication systems.

Several models of communication have been developed and used by academics. Each is generally specific to its context. However, the salient feature of the Macquarie Dictionary definition of communication is that it is “the imparting or interchange of thoughts, opinions or information by speech, writing or signs”. To gain members, any organisation must convey its ideas, concepts and tenets in such a way that those ideas will be gladly received and adopted.

The process of music communication has been tested by musicologists, ethno-

\(^7\) Symbolic in the sense that symbols written on a manuscript paper indicate a sound to be produced by an instrument or voice.
musicologists, theo-musicologists, sociologists and social interaction theorists. All are aware that music only has power to communicate effectively when presented in a culturally appropriate form. Musicologist Nathan Corbitt described a transmission model of communication whereby music is the channel to carry a message from a sender to a receiver using a signal system such as words, sounds, and symbols, with feedback being necessary to ensure the correct reception of the message. The model became extended to include a loop whereby the transmission and feedback were repeated until the message was clearly received (Corbitt, 1998, p. 118). He noted the vital need for the contextual application of the communication among reference groups, and considered that the meaning of music to a society is assigned by the culture of that society, and meaning is only communicated within its norms. Similarly, our society determines the value we place on the aesthetic quality of music. The meaning assigned to music is assigned by those who play and listen to the music not by the music itself. Furthermore he warned that even though a message sent may be received and understood, the receiver may choose not to accept or agree with the message (ibid. p. 118).

Ethno-musicologist King found that Western traditional Christian Hymns were not effective in communicating the Christian Gospel to the Senufo of the Cote d’Ivoire in Africa. Their language is a tonal language, where the same word, spoken with a different tone, can have a quite different meaning. She found that the words of traditional Christian hymns could not be meaningfully translated into the Senufo language because its tonal system. However, when King encouraged the people to write their own songs, in their own language, rhythms and times, telling the stories of the Christian message in a way that the
Senufo used to tell their stories and concerns, the communication became complete, and the
Christian Church became meaningful and grew. The music the Senufo wrote was music
of their own culture, and proved to be effective and powerful as a communicator. That is,
music must be culturally relevant if it is to effectively communicate the intended message
to its intended audience.

King defined music communication in this context as music that “carried the Christian
message with the primary intent of effectively communicating that message” (1989, p.53).
In relation to the question whether music had power to communicate, she considered that
“music is not an entity in itself, but rather is the result of human interaction. Its main
intention is communication” (ibid.). She considered that the study of musical
communication involves not just the sounds. She believed that a musical event included
sounds, song texts, often dance, and also the interaction of the participants as they took part
in the event. She considered various models of communication, and wrote that “the goal
of a communication event is to bring about interaction in such a way that the understanding
of the receptor corresponds with the intent of the communicator” (ibid.).

Of course, there are a number of factors which will affect the communication process. For
example, King considered that both the source and the receiver of a communication will
be influenced by their communication skills, attitudes, knowledge, social system and
culture, as they interact in the process of communication (ibid. p. 54). In her opinion,
musical communication is based on the interaction between the participants and the
channels employed in the music event.
In *The Language of Music*, musicologist Deryck Cooke considered music as a language which is capable of expressing definitive things. He isolated the means of expression available to the composer, and looked at the emotional affect that pitch, time, and volume can produce. He maintained that normally music is created because the composer wishes to convey something. He stated that “a certain complex of emotions must have been seeking an outlet, a means of expression, of communication to others; a state of affairs of which the composer may have been quite aware, or only half aware” (1989, p. 169). He maintained that where music has a tonal basis, composers tend to use similar harmonies, melodic phrasing and rhythms to arouse particular emotions (ibid.).

There is a relationship between music and sound. Sellnow and Sellnow maintain that through rhythmic patterns of intensity and release, music can sound the way we feel. To them music was neither the cause nor the cure of feelings, but was a logical expression of feelings (Sellnow and Sellnow, 2001). The authors consider that both the music and the lyrics of the songs must be examined in the communication process. They maintain that “didactic music communicates as an aesthetic symbol by creating an illusion of life for listeners through the dynamic interaction between virtual experience (lyrics) and virtual time (music)” (ibid. p. 3).

Francis Sparshott claims that “singing involves an interaction and artistic elaboration of three different communication systems: verbal text, music and vocal communication” (1997, p. 199). He considered the difference between talking and singing, noting that both
use words. But, in his view, the non-language components of a melodic line were essential to the song of which they formed a part, and they were fully integrated into the musical meaning (1997, p. 1). That is, the words, the poetry of the lyrics, and the modulations and rhythms of the melody were all essential to the communication process.

In considering the ability of music to communicate, one is not confined to the written score. It is the performance in the wider, and more powerful fields of amplification, and artistic invention, that need to be considered (Ferraz, 2001, p.1). Ferraz argues that many artists and aesthetic movements have sought to present themselves as some kind of musical thought, as informers of a manner of thinking. In relation to music, Ferraz maintains that although music may through the lyrics of a song suggest human actions and social links and thus communicate, the music itself is not an effective communication channel because edges overflow and, not seldom, the listener will experience melody overpowering textual meaning or verbal meaning transformed or abandoned at the very moment when music itself begins to communicate that which it is not expected to (Ferraz, 2001, p. 1).

This would imply that the musical communication process is not complete without words. It must be evaluated in the context of the whole performance, the music and the manner of its performances, including any vocal component. Ferraz considers that the factors to which communication is attached include language, reciprocity, and social interactions. He has argued that the communication system is jeopardised, as it is a chaotic system, in which the intended information transmission can be distorted after it leaves the primary source before it reaches the intended receiver (Ferraz, 2001, p. 3). Ferraz argues that music has needed linguistic direction to ensure that the intended ideas were understood by future
performers. Ferraz noted that even in the Renaissance when music was immersed in symbolic ideals, composers were forced to ascribe to write, in verbal language, that which they wanted to communicate about their scores (ibid.).

Music has been shown to be influential among young people, to provide a means of identity creation, be therapeutic, assist in learning and provide a means of communication. Unless the music is culturally appropriate, however, none of these benefits will be manifest. The evidence, reviewed in earlier chapters, has shown that for young people, culturally appropriate music is contemporary popular music. This music is a driving force in young people’s lives. Contemporary popular styles of music used in worship services is the music most likely to have the power to attract the young people and at the same time to communicate meaningfully the Christian message. As Van Leeuwen has written “sound never just expresses or represents, it always also at the same time, affects us” (1999, p. 128). It is important that the music and paramusical aspects of the worship service meet the criteria necessary to affect young people. Communication of the Christian message is an important aspect of the worship service. However, before these questions are considered a definition of contemporary popular music as used in Christian worship is described.

**Definition of Contemporary Popular Music and Contemporary Popular Music for Christian Worship Services.**

Musicologist Philip Tagg defines popular music as “all music which is neither art, nor folk music, and that, in a capitalist society, is sold, marketed and distributed according to the laws of free enterprise” (Tagg, 2000, p. 70). There are, of course, other dimensions to
popular music, as discussed in the January 2005 edition of the journal *Popular Music*. The editorial group of that journal questioned the epithetic role of the term “popular” next to “music”. Some of the editorial group considered that the term “popular” should be used less, but others considered the term to be a vital concept. For example, Bjornberg (p. 134) considered that “theoretically and methodologically, musicology and its potential contribution to popular music studies has much to gain and little to lose from dismantling the distinction between popular music and music”. Breen (p. 137) stated that “popular is a trope, a talisman, a symbol of a particularity of production that signifies a position vis a vis known reality . . . . to remove the term popular, is to remove the range of possibilities for inventive new meaning in music’s cultural production”. Brackett (p. 139) tells of the negative definition given to popular music in the University where he taught, of “music that is not taught in all the other courses offered by the faculty of music . . . . popular music is the new kid on the block”. However, as he states there is “no category of unpopular music existing”, popular music only makes sense in relation to other types of music. Brackett concluded that popular music is a “cloudy albeit still useful concept.” In this thesis the term popular is used in the sense that the music relates to the people. Accordingly Tagg’s definition as previously described, is adopted as the definition of contemporary popular music. And a definition of contemporary popular music for Christian worship is music that is similar in style to contemporary popular music which is sold in the market place, is electronically recorded, uses electronic instruments, has a back beat, and includes lyrics that convey a Christian message, with a focus on thanksgiving and praise.
So far the discussion has sought to establish the ability of culturally appropriate music to be a communicator of the Christian message. As outlined in chapter one, a case study was carried out to test the music and paramusical aspects of CCC to determine the role that music has played in its ability to attract young people, involve them as participants, and retain their membership. I now explain the methodology adopted in that case study.

**Methodology Adopted in the Case Study**

The basic method of data-gathering in a phenomenological study, including a hermeneutical case study, is participant observation and description. This method required me to immerse myself in the phenomenon being studied, in order to gain an understanding of it. To gain an insight into the cultural environment, and the use of music and song within it, I attended across a range of worship services, participating in the songs. I was able to experience, and observe first hand, any affect the songs might have, and rely upon my own observation and participation (as confirmed by other research) to describe the phenomenon. The music is described phenomenologically to highlight its contemporaneity and similarity to contemporary popular music in the wider community to which young people are attracted. My additional research included close studies of videos of services, conversations with CCC clergy and consideration of the literature already discussed.

Evidence of received communication was a consideration in the case study which involved an examination of both the music used in CCC, and its paramusical aspects. Broadly, the music was tested to discover whether it could be considered contemporary popular music in style, and whether it could be regarded as filling the cultural gap previously identified,
in relation to mainstream churches, between youth and those churches. The music and songs were evaluated to confirm that the songs communicated a Christian message and to consider whether they were a factor which drew young people into CCC, and assisted in encouraging their participation, and in maintaining their membership of CCC. To determine whether the music adequately communicated and supported the ideas of thanks, praise and the Christian message, as previously identified as crucial to participation, the texts of the songs were analysed, both qualitatively and quantitatively. The music was examined to test whether the meaning of the song texts was clarified and supported by it. The paramusical aspects of the performance of the ninety songs (contained in seven albums) were assessed to discover whether they were similar to those of a secular contemporary popular music performance, and whether, as performed they assisted in the creation of an atmosphere in which youth would feel comfortable and to which they can relate. Phenomenological hermeneutics was used to observe the behaviour of the participants when performing the songs to assess affect.

Because of the contrast between the diminishing number of young people attending mainstream churches and the growing number attending megachurches such as CCC and Hillsong, as revealed in the literature, I made an assessment of the ability of the music and songs used in CCC, including their paramusical aspects to communicate to young people. If the study revealed that the music is in fact effective in the communication process, mainstream churches may be able to emulate some of the concepts to assist them in closing the culture gap which is playing a role in their continuing failure to attract and retain the young, and thereby attract youth back to their Church.
A case study of the music used at CCC in Oxford Falls in Sydney was the primary method adopted to answer two of the research questions: whether music similar in style to contemporary popular music would attract young people to church, and whether such music with lyrics that focus on thanksgiving and praise could assist in communicating the Christian message. The study examined the music itself, as well as the paramusical aspects such as lyrics and body language, to ascertain if it does this. As the study is concerned with the CCC songs’ ability to communicate within the culture, aspects of semiotic analysis were drawn upon.

As I have indicated, it is hoped that the case study, which examines the musical and paramusical aspects of contemporaneity and affect, may provide an indication of an acceptable mainstream response to the need for the development of programs which will assist in attracting and retaining young people.

The following questions were posed in order to investigate the type and function of the music used by CCC in order to assess their communicative affect within their congregational context:

1) Could the music be categorised as contemporary popular music?
2) Is there a general focus on thanks and praise in the lyrics?
3) Do the lyrics contain concepts of the Christian message?
4) Is participation encouraged and are the members of the congregation participating?
5) Does the music encourage celebration and commitment?
6) Does the intended communication appear to have been received by the congregation?

7) Are the paramusical aspects of the music used in church services at CCC similar to those used at a contemporary popular music secular event or recording and so that the music would further cement the idea to young people that they identify and belong?

The musical and paramusical phenomena of CCC were assessed in their relevant historical, social, economic and cultural context (Tagg, 2000, p. 56). For the music to have value to the Church it needs to be affective, that is it needed to have an ability to influence the congregation to receive and accept the intended Christian message within the music and the lyrics. To fully consider the music’s affective ability, not only is traditional analysis of the structure of the music required to confirm its cultural relevance stylistically, but also the affective meaning of individual melodic, harmonic and rhythmic motives, along with the paramusical aspects of the environment of the performances, and the instrumentation (ibid. p. 56).

Because traditional musical analysis would not, in itself, determine whether the music and songs had an ability to communicate, when I examined the musical structures of the songs, I also adopted a hermeneutical approach that includes an emphasis on the meaning of the song, and the context in which it was sung, rather than just structure or technique. Tagg considered that:

The basis of musical hermeneutics is a sort of exegesis which, in its original theological sense, involves the explanation of metaphysical texts by means
of discussion, interpretation and a large amount of reading between the lines (2000, p. 57).

Despite the need to “read between the lines”, Tagg clearly advocated the use of hermeneutic method as a contribution to the analysis of musical meaning (2000, p. 59). I adopted this method and examined the musical structures of the songs, and their paramusical features which contributed to musical affect.

Paramusical features of the music were also evaluated during my attendances at worship services, to provide extra background when studying and collating data from the music of the albums which formed the basis of the case study. As noted by Tagg

Without discussing the social, economic and ideological framework relevant to the production (composition, performance, recording) and consumption of music, it is clearly impossible to determine the meaning and function of the musical event (2000, p. 67).

Musical and paramusical context can be more easily discussed through a hermeneutical approach and this provides a more widely based assessment than that which traditionally underpins discussion of musical structures. Meredith McGuire, in Religion: The Social Context observed that there are numerous diverse religious movements emerging today and she considers that there is a need to question their wide appeal. To find the answers she states:

One of the best methodologies for studying the dynamics of religious groups is participant observation, in which the researcher participates in many of the group’s activities and keeps detailed notes of all behaviour, interaction, and expression observed (2001, p. 254).

McGuire provided “guidelines for observation” for her sociology students, including a set

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74 Meredith McGuire is Professor of Sociology at Trinity University, San Antonio, Texas.
of questions to answer after attending a service. Those questions related to the social context of the church, including its physical features, the surrounding neighbourhood, the buildings in the church complex, the behaviour of the congregation, the level of participation, as well as the structure of a worship service (McGuire, 2001, pp. 331 - 334).

Some of the questions have been used to provide a description of the procedures followed in a service, and the behaviour of the congregation. In addition I adopted and adapted Tagg’s suggested “checklist” for evaluating paramusical aspects which contribute both to affect and communication. This is discussed in greater detail in the next chapter.

The Albums Examined in the Study

CCC has written its own music from its inception in 1980 (as well as using then current contemporary Christian music) but the case study has been limited to those albums recorded with congregational participation between 1990 and 2003. As this study was designed to assess the role of music in the growth of the congregation, it was necessary to limit the study to music and song in which the congregation were participating. Between 1990 and 2003 CCC made other types of recordings, but they were disregarded. As it was intended to examine contemporary trends, only albums recorded between 1990 and 2003 were examined. Seven albums, which included a total of ninety songs were recorded. Those albums were:

- **Stand Live** Recorded in 1990
- **War Live** Recorded in 1991
- **Now** Recorded in 1993
Six other albums had been recorded by CCC, but not recorded live with the congregation participating. Of those six, three were recorded by the CCC Youth Band (which recorded under the name Receiver). The first of these was recorded in 1998, the second was recorded in 1999, and the third was recorded in 2001. Another CCC band named ‘Prayer works” also recorded albums the first in 1998, the second in 2000 and the third in 2001. 75 If anything, the fact that CCC has a youth band, which records commercially sold albums, underlines the width of the role afforded to youth in CCC. The band provides youth with an opportunity to participate, and its existence would help retain young members.

The structure of each song was examined by formal identification of traditional musical elements such as tempo and harmonic progressions. The lyrics and accompaniment of each song was examined. With the aid of video recordings and digital video discs, communicative affect of the performance of each song and the level of congregational participation in it were assessed. Video tapes were also available of the other regular church services, and some of these videos were viewed to provide further background information and to confirm that the videos viewed were reflective of what would be seen

75Both the Youth Band Receiver and the band “Prayerworks” have since recorded other albums but they have not been included in this study.
at a normal CCC worship service.

**Participation at Services**

CCC conducts four services each Sunday. An early morning service at 8.00 am, another at 9.30 am, and two services in the evening, the first beginning at 6.00 pm and ending at 8.00 pm, and immediately thereafter, another short service specifically designed to provide ministry to those who desire it. Midway through 2003 another service was added, on Saturday evening at 6.00 pm, primarily for those who were unable to attend on Sunday. As the 6.00 pm Sunday evening service was the one mostly attended by young people, and included more music than the other services, I attended the Sunday evening service in order to observe the number of people attending, the mix of ages in the congregation, who was assisting in the administration of the meeting, and how they did so. I considered the number of songs used during the service, their style, the form of the service, the level of congregational participation in the songs, the themes of the sermon, and their relevance, so far as it could be observed by watching audience response to them.

During those attendances the following musical and paramusical areas were considered:

1) the focus placed by the church on music generally, including the proportion of service time devoted to music;

2) whether the young people in the church appeared to enjoy the music;

3) whether the music was used as a means of communication;

4) whether the music provided two way communication, that is were the musicians also involved in receiving a communication as well as in transmitting a
communication;

5) how were the lyrics of the songs provided to the congregation;

6) what advertising material was handed out or displayed;

7) how the stage was organised, for example where was the lead singer placed on the platform in relation to the rest of the musicians, and in relation to the congregation, and what, if anything was done to assist in creating an intimate relationship between the lead singer and the congregation;

8) did the musicians move in dance steps that might encourage the congregation to move their body, their feet and hands.

At each Sunday night service which I attended there were at least 1,000 people present. On special occasions, when a celebrity or popular evangelist, was invited to attend there would be around 1,500 and sometimes more. These special guests were usually, but not always, clergy: on two occasions a television celebrity attended. On one occasion James Morrison with his jazz band were guest performers and James Morrison spoke, and on another occasion the Vocal Coach of the TV series ‘Australian Idol’ was asked to speak. On both these occasions that I observed, there were at least 2,500 people in attendance and because there was not enough seats some people were standing in the aisles, some sitting outside in the foyer, watching on television screens, and others in a smaller auditorium where the

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76In December, 2003, the well known professional Jazz performer, James Morrison, and his Band played at the service. James Morrison not only played but gave an evangelistic talk.

77Arena Clark a professional Singer and Vocal Coach, who is one of the CCC Lead Vocal Singers, was the Vocal Coach for the Reality TV Series, “Australian Idol”, a singing competition, shown on Commercial TV Channel 10.
Description of Musical Structures

The method of examination of the music recorded included an examination of the structure of each song, and then an examination of each album as a whole. The method adopted in examination of the musical structures of each album was to view the video of the album several times, to become familiar with the individual songs, taking note of the instruments used, and the musicians involved. During subsequent viewing I followed the music score for each song, recording the harmonic progressions, noting repeats of themes in the performance (that might not have been written in the score), and changes in dynamics. A document was then created for each song describing the individual musical event. The musical structure of the songs in each album is described in the Appendix D to the thesis. Each album is dealt with separately, and each song is evaluated against the structural elements outlined in the paragraphs which follow. The description of musical characteristics of the CCC songs is provided in Appendices D1 to D7 in Volume Two of this thesis. Appendices D1 to D7 do not constitute a musicological analysis. Rather, the songs are described in order to highlight their capacity to communicate, and then assessed as to their capacity to have affect, and as to their capacity to appeal to young people.

In order to describe the musical sound of recorded material, it was necessary to identify some basic musical characteristics before any analysis of affect could occur. The following discussion focuses on specific musical elements which have traditionally been identified in music theory texts such as Benward and Saker (2003) Music in Theory and Practice.
Each element of the structure of the songs was considered as follows to ascertain both the style of the music and its communicative potential.

**Tempo**

The tempo defining the speed of the song can for example convey a message of excitement where it is faster than the average walking pace (of about ninety pulses per minute) or of peace where the tempo is slower.

**Musical Texture**

Consideration was given to the ability of the texture of the songs, indicating the density of the sound, to assist in the communication process. Texture can be described as the way that melodic, rhythmic and harmonic material within a composition are woven together, including how many voices or parts are employed. For example one vocalist with a piano accompaniment could be considered thin. Interaction between many musicological elements contributes to the overall textural effect. Where the density of the sound is thick, a message of strength can be conveyed encouraging an all encompassing atmosphere as the strong sound surrounds the audience. A thin soft texture that is amplified, but still retains its softness, can carry a message of intimate relationship.

**Timbre**

Tone colour or timbre, the quality of the sound, was of interest in the study. I also looked for the use of distortion and considered any affect its use might have. Distortion can be
produced by a type of effects synthesiser, usually operated by a foot pedal that has been plugged into a guitar. Brackett informs that the distorted sound results from saturating a region of sonic space with overtones or partials, which is similar to the effect known as “noise” (quoted in Continuum, 2003, p. 646). Distortion is a contemporary technique that injects “noise” into the pure sound. The created sound is metallic, raw, primitive and rough. The technique enables a note to be sustained longer than it would be on an acoustic guitar, and adds strength and colour to the sound. Distortion and other sound effects can add meaning and explanation to music. As quoted by Theberge, “Rob Walser (1993) has argued that the sound of amplified guitar distortion has become a key aural sign of heavy metal and hard rock genres, and an important signifier of power and emotional intensity in the music” (quoted in Cambridge Companion to Pop and Rock, 2001, p. 6). This is a very important feature in the power of contemporary music to communicate a message of emotional strength and joy.

As distortion is a contemporary technique, and a primary style indicator for rock music, its use in the music could indicate to young listeners that the music is in line with their own preferred style of contemporary popular music. Tamlyn explains that a change in timbre in rock could result in a change of musical code. He has written that:

it may be considered that a lack of distortion and “fuzz” techniques on Punk Rock guitar work would result in a less aggressive affective identity being associated with those accompanying motives by the listeners to such music (Tamlyn, 1991, p. 40).

**Melody**

Middleton (2000, p. 203) noted that melody is an important factor because the melodic
pattern can both add to the power of the music, and assist in adding to meaning to the lyrics, by tonal priority, stability, the duration of notes (long notes are structurally important), repetition (which increases the importance of the motif), pitch profile (high notes stand out) articulation, and accent. Middleton describes several note-frames frequently found in popular music including “ladder of thirds,” which is common in blues and British folk song, where thirds are piled up above and below the tonic; “chant tunes” which virtually never leave a single note; “axial tunes” which treat a single note as a central note around which the whole tune circles; “oscillating tunes” which adopt either the chant or axial principle as a basis for a pendulum movement between two structural notes. In “open/closed frame” tunes the oscillating principle is shifted to a phrase-relationship, wherein “terrace tunes” oscillation applies to whole units, rather than a single note (ibid.).

Very often melody involves a dichotomy between the melody and the supporting accompaniment. Tagg adopts as a musicological definition of accompaniment:

that part of a musical continuum generally regarded as providing support for, or the background to, a more prominent strand in the same music (2001, p. 17).

Backing vocals, which are usually placed behind the lead vocalist, are part of the accompaniment, as are the musical instruments. In much popular music, the lead vocalist is often placed in the centre of the platform, with the backing vocals behind, and the band in a semi circle behind the backing vocalists. However, if one of the backing vocalists, or one of the instrumentalists play or sing a solo section, then those temporary soloists usually come to the front of the platform for their solo, and then return when it has been completed. Backing vocals can convey a sense of belonging and community. This pattern is typical of contemporary popular music performances.

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In his article *Typologies of Melody*, Tagg describes how other features of the music can assist in clarifying the meaning of the lyrics. Among those are the contour of the melody. The example below describes some of those categories of melody contour (quoted in Continuum Encyclopaedia of Popular Music II, 2003, p. 569).

Melodic contour can be affective according to Van Leeuwen. In the case of ascending melodies, the music energises, and rallies the listeners together for the sake of some joint activity or cause. In the descending melodies, the music aims to relax, to invite the listeners to share their thoughts and feelings (Van Leeuwen, 1998, p. 6). The range of a melody can have effects in relation to participation. Where the range is narrow, the average untrained singer is more likely to join in, and thereby becomes more open to receive the intended message.
Harmony

Tagg considered that there are basically two types of harmony used in popular music, that is “classical harmony” and “modal harmony.” He described classical harmony in popular music as music in which the harmony mostly follows the voice leading practices of European art music, in which flat sevenths descend, leading notes rise and voices may move in parallel thirds or sixths but never in parallel octaves or fifths (Tagg, 2003, p. 10). He pointed out that features of European art music, including voice leading the dominant seventh chord’s minor seventh and major third, dominantal modulation, subdominantal V-I directionality, have become indicative of the style, and can be used in pop and rock music to imply “serious music” or “deep feelings”, and the “transcendent” rather than the “superficial” and “ephemeral” (2003, p. 11). The second form of harmony Tagg describes is Non-Classical, for example Ionian mode and Barre. Barre chord sequences, which are very common in guitar-based popular music, automatically involve sequences of parallel fifths or octaves, not allowed in classical harmony. By including parallel motion and by excluding modulation and inversion, these barre chords function to provide a fitting tonal dimension to underlying patterns of rhythm, metre and periodicity, and to generate an immediate sense of ongoing tonal movement (Tagg, 2003, p. 13).

There are tonal implications in the harmony, when primary chords or triads are used. The most common chord progression is from the tonic chord (I), to the subdominant (IV) and then to the dominant (V) known as I-IV-V. The IV and V chords are used to create tension, which is resolved by returning to the tonic or I chord. This tension and subsequent relief make the melody more interesting and give direction. Secondary chords/triads
include the supertonic (ii), the mediant (iii), the sub mediant (vi), and the leading note (vii°). Chromatic triads/chords comprise any chord that has a note in it that does not belong to the key. Primary chords will add a feeling of strength and stability to the music. Secondary chords will enrich the harmonic colour, and chromatic chords can enhance or heighten the dramatic effect. These aspects of the harmony of songs which provide strength, direction, and dramatic effect, can assist in the communication of the intended message of a song.

Rhythm

Rhythm describes the motion of music in time. A backbeat where the stress is on the second and fourth beat of the bar is almost always indicative of contemporary popular music. A basic effect in popular music is syncopated rhythm: a dotted rhythm causing syncopation can encourage the listeners to dance, thus communicating a message of entertainment and pleasure. The density and stability of the rhythm, whether it supported the melody, and whether the rhythm reflected the natural rhythm of the words in the lyrics was also considered. Strain explains that “dynamic accent can be used to change perception of the rhythm of a song. Patterned accentuation of a specific rhythm within music can and often does define a specific style” (2003, p. 616). He illustrates his idea by stating:

the use of a single rhythmic change and dynamic accent on the upbeat of count four in the first measure of a two-measure phrase in common time, immediately identifies a tango dance rhythm to anyone familiar with that style.
Dynamics
Refers to the volume of the sound, as ranging from very soft through to very loud. The loudness of the sound demanding more energy, can contribute to a sense of intensity and excitement. The level of vocal dynamics can communicate meaning also: for example, very loud singing can suggest a large space, and soft singing can suggest intimacy and one on one communication.

Formal Structure
According to Hawkins and Shepherd, the form in a song relates to the shape and structure of the piece of music (2003, p. 256). The majority of popular songs consist of two main sections: a chorus and a verse, and can include passages such as an introduction, a bridge, and a coda. Riff-based structures are characteristic of contemporary popular music; the “hook” increases both the memorability of the song and its sing-ability.

Performance and Media Presentation
The type, range and gender of lead singers was evaluated, as was the role that the included instruments played in supporting and leading the song (for example strumming the rhythm, or melody, or in creating the mood, or adding interest (for example by including reverb).

As well as musical characteristics, other areas assisting communication, and paramusical aspects, were considered beginning with an assessment of any intention to offer thanks and praise within the context of the music.
Psalm 104:4 states, “Enter into His gates with Thanksgiving and into His courts with praise”. Psalm 22:3 states that God is Holy and dwells in the praises of His people.” If God dwells in the praises of His people, then singing praise will assist in a heightened awareness of His presence, and if the congregation sings, it will increase the level of participation, and also a sense of belonging. Accordingly, if thanksgiving and praise would bring about a sense of the presence of God, then in the context of this research, examining the lyrics of songs to ascertain whether they contain themes of thanksgiving and praise relevant to an assessment of whether the song conveys a Christian message. Corbitt believes that the Church expresses its belief and attitudes through language and symbols, and music is one of the expressive languages. He states that “the purpose of music is to be an expression of service, praise and sacrifice. This is the focus of music” (1998, p. 54).

Puls (1995 and 1998) discussed the divine themes encompassed in praise and thanksgiving in both the New Testament and the Old Testament Scriptures. He stated that “praise and thanksgiving have many similarities; both are acts of worship due to God and focussed upon God” (1998, p. 536). He found that praise and thanksgiving in the Old Testament centre on God, His being, His attributes, His names, His Word, His will, His acts, His

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78 Psalm 104:4 states, “Enter into His gates with Thanksgiving and into His courts with praise”. Psalm 22:3 states that God is Holy and dwells in the praises of His people.
guidance, and His gifts. These are all divine themes of praise and thanksgiving (1998, p. 527). The hymns recorded in Revelation,\textsuperscript{79} often mix praise words such as “glory”, “honour”, “thanks” and “blessing” with God’s attributes. Those attributes include “wisdom”, “power”, “riches”, “might”, “strength”, and “salvation” (Puls, 1995, p. 283).

Puls found in his study on thanks and praise in the context of music within the New Testament that seven common threads emerged delineated the relationship of thanks and praise to music. Those seven threads reveal the value of including themes of thanks and praise in songs. Puls found that thanks and praise:

1) precedes the actions of God
2) reciprocate God’s goodness and kindness. His grace flows back as joy and thanks.
3) encompass the past, present and future
4) edify and unify the people
5) are a necessary and abiding response to the continual filling of the heart with the Holy Spirit
6) are part of a dialogue in the relationship between God and His people and
7) are inseparably tied to music in biblical worship

The lyrics in the songs reviewed in the case study were examined to see if they focussed on ‘praise’ and/or ‘thanksgiving and a record was kept of which did so.

“Praise and thanksgiving” which was discussed in chapter three of this thesis was noted to be a major determinant of the affective nature of Christian songs. First because of the biblical instruction in Psalm One Hundred, verse Four to “Enter into His gates with thanksgiving and into His Courts with praise” and secondly because of the claim in Psalm

\textsuperscript{79} “Revelation” is the final Book of the Bible
Twenty-Two verse Three that God dwells in the midst of the praises of His people. The songs were examined to test whether these concepts were present and whether they were part of the communication process. “Thanksgiving” is defined as offering gratitude for what God has given, whereas “praise” is defined as giving acclamation, honour, and acknowledgement of God’s power, creation, and faithfulness, and for what God has done.

Celebration

Because it is difficult to celebrate alone, celebration enhances participation. The category of celebration is included in analysis of the lyrics, and in the evaluation of the performance of songs. Where praise is joyful and there is total participation in the singing of songs and the congregation clap and dance, the performance of the song becomes celebratory. Leisch considers that joyful songs can be used to call people together, to enjoy their time together, and to begin to focus on God. The instruction to rejoice was given by St Paul in his letter to the people of Philippi, when he wrote “rejoice in the Lord always, and again I say, rejoice” (2001, p. 56). Where a statement is repeated in biblical culture, the repetition is intended to give emphasis to the statement.

Kallestad, in his Entertainment Evangelism, suggests that new ways must be found to communicate the Christian gospel, and he considers that entertainment can be one of the bridges between the gospel and the secular mindset (1996, p. 23). He maintains that joy is often missed in church, stating:

We so often have tended to act like quality control advisers for one another,

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80 Phillipians 4:4
rather than looking for a new, lighter yoke of joy. The old, heavy one doesn’t work anymore. Joy is what the yoke of Jesus Christ is all about: “My yoke is easy and my burden is light (Matthew 11:30). In this day of constant entertainment seeking, the medium of entertainment evangelism can be used to proclaim the gospel in a new way (ibid. p. 26).

Thanks and praise and celebration are important aspects of Christian worship. Equally important is the inclusion of concepts of the Christian message within the lyrics of the songs.

**Lyrical Analysis**

Although Begbie (2000) and other authors maintain that music can communicate theological messages without text, there is little doubt, especially in the music of contemporary popular styles where the songs are short, that the lyrics can directly assist in communicating a message. Indeed, Merriam stated that “one of the most obvious sources for the understanding of human behaviour in connection with music is the song text” (1980, p.187). Laing states that “where the songs are religious songs or praise songs, the genre is usually defined in terms of the subject matter of the text rather than the musical style” (2003, p. 660). Laing considers that lyrics are marked by cultural specificity, and play an important role in the creation of musical meaning (ibid. p. 661).

Corbitt suggests that there are three basic steps in analysing the text of songs. First, the music is analysed according to intended message; secondly, the song is compared to cultural norms, and thirdly conclusions are drawn about the message (Corbitt, 1998, p. 178). Corbitt considers that the lyrics of a song provide information about the writer’s belief system and can assist to interpret and explain the desired message. Images portrayed,
which are abstract in concept, such as ‘love’, ‘forgiveness’, and basic Christian themes, need to be surrounded with more concrete terms to clarify their meaning (Corbitt, 1998, p. 181).

This idea and other features of lyrics, and their relationship to the music are discussed by Pere in his Songcrafters Colouring Book (2003). In relation to ensuring that the song will communicate the desired message, he offers students of song writing a method of testing. He directs them to ask the following:-

- Are abstract references (love, joy, forgiveness, salvation, peace and so on) which are presented in the lyrics attached to concrete terms so as to make them understandable to the listeners? (The meaning and message of the lyric comes from the abstract realms, but the message is made understandable by the concrete realms.)
- Are the terms metaphorically consistent? (for example when discussing fruit, do not mix the discussion with vegetables)
- Do the accents within the individual words and the other words in the sentence, and the rhythmic metre of the song, line up?
- Is it clear for whom the song is intended? What it is about? When any action is to be taken? Why the action should be taken? And how the message is to be answered?

Corbitt suggests a ‘quantitative’ and ‘qualitative’ approach to analysing song lyrics. Quantitative analysis occurs where a sample of songs is collected, and then each song
categorised into a major theme relevant to the analysis. Qualitative analysis looks at the meaning of specific words and concepts that is, the content of the songs, whether words and phrases are prominent, and assist the intended meaning.

The lyrics of the songs were examined quantitatively and qualitatively to categorise major themes, and identify any overall message within individual songs and albums. Themes stated in sermons, whilst attending services at CCC have included a vision to reach out to the people of the city of Sydney with the message of the gospel, instructing them in that message, and encouraging them to a commitment, whilst promoting the concept of thanksgiving and praise of God as part of worship, and the joyful celebration of the blessings received. Accordingly, with those themes in mind, in the case study, the lyrical texts of the songs were categorised into three areas: instruction and commitment; thanksgiving and praise; and celebration and joy.

Is There a Relationship Between the Musical Sound and the Textual Meaning?

Word Painting is the term applied describing the relationship between musical sound and textual meaning. Is the vocal line shaped to follow what it is literally expressing? For example a phrase with the word “death” may well have a slowly descending melodic line, whilst a phrase with the words “rise up” may be backed by an ascending melodic line. See the example below, where a hymn written by Dykes (1832-1876) has the melody rising on the words ‘in the height’ at the fourth bar, and then the melody falls in the second phrase at the words ‘in the depth be praise’ at the sixth bar.
Another example, of a more contemporary song, where the meaning of the lyrics is assisted by the music, is from the short chorus song ‘Mercy is Falling’, here the music is falling as the words tell of the mercy falling like the sweet spring rain.
As described by Tagg semiotically, this would be called a “kinetic” relationship, that is the music mimics or represents the movement and/or direction described in the text (1992, p. 3). In the above example the melodic pattern is falling in waves like rain. Elements of the music can assist the textual meaning in a song. For example, the dynamics can be used to stress the importance of a particular word by singing the word or phrase loudly. In a melody with a slow legato movement with long phrases, a pastoral theme may be suggested, variations in tempo can be used to indicate release, joy, or even fear. Disjunct progressions by interval in a melody rather than by step can indicate skipping or jumping - happy feeling. Van Leeuwen explains that large ascending intervals tends to connote ‘heroic’, energetic leaps, large strides upwards, whilst smaller intervals tend toward sentimentality. Chromaticism, which uses the smallest possible intervals in Western tonality, is a standard device to convey ‘sentimentality’ in music (Van Leeuwen, 1998, p. 7).

The vocalist can assist in the creation of the relationship envisaged by the composer of a song, and can clarify and augment the message intended to be conveyed in the lyrical text by addressing the audience in an intimate, graceful, pleading, fervent and emotional, but controlled, way. The sincerity of the message can be increased further by any recitativo character of the melodic phrases, by the profile of the melodic line itself, and by any emotive modification of vocal timbre.

The music and the lyrics of the songs of CCC were examined to find if these attributes were present.
Paramusical Considerations

Each song has been examined to evaluate whether any message is being communicated, and whether the meaning of the text is assisted by the music. The video recordings which show the extent and nature congregational participation, were viewed to assess whether there were appropriate responses to the songs including whether the congregation raised their hands, moved with the rhythm, or clapped, and with a view to determining whether those responses were sufficiently indicative that the intended communication was being received.

In order to help identify musical affect, it is necessary to contextualise the music, so that all the features that have bearing on the communication process are considered. “Musical affect is in general, to be interpreted as the emotive meaning contained in musical communication” (Tagg, 2000, p. 50). Tagg considers that:

Musical affect rests to a large extent on an awareness and cognition of a musical stimulus situation, comprised partly of specific listening and performing situation, partly of a convention of musical code with established correspondence to paramusical connotations (Tagg, 2000, p. 49).

Some of those paramusical connotations mentioned by Tagg were considered in the examination of CCC songs. As stated earlier in this chapter, Tagg has provided a “Checklist for the Analysis of Popular Music” (2000, pp 102-104). That checklist has been adopted and adapted to examine the paramusical aspects which could assist musical affect of and communication by the music of CCC. Those aspects include:

1) non-musical sounds
Clapping and jumping during the music, can create a joyful atmosphere that is likely to be infectiously copied; the sound of people arriving and of people leaving their seats, can evoke, and provide interest; In a monologue over the songs, the lead vocalist may give instruction to the listeners and the other musicians as to the direction of the music, or clarify the meaning of the words as they are sung. This can give comfort to the listeners, as they feel directed.

2) Do the movements of the musicians and lead singers look as though they are choreographed? If so, this may add to the mood created by a contemporary popular song, and may have an impact on the atmosphere at the venue. Is the performance informal and uncontrolled, or is it staged and tightly directed?

3) The placement of the lead vocalist creating a confidential monologue or dialogue where the vocalist is placed in the middle and front of the stage, backed and flanked by a sonic semi-circle of accompanying musicians and instruments or singers, and as the focal point in a one-way projection of sound from this semi-circle into the auditorium. This is related to mono-centricity and individualism. Tagg states that “such a production technique creates an actual or imagined distance between two persons (the singer and the listener) which is that of a confidential monologue or potential dialogue” (2001, p. 48). The perceived acoustic distance between the singer and listener is not the same as that between accompanying instruments and listener.

4) Does the building where the service is held look like a traditional church, or could
it be considered to be more like a concert hall in which pop concerts are held?

5) What form of lighting within the auditorium is used? for example, does the lighting create an atmosphere of a live concert?

6) How are the lyrics of the songs made available to the listening and participating congregation? for example, are the words of the songs in a song book, or projected onto an overhead screen in a form that all the congregation can see.

7) What is the impact of any printed material handed out.

The answers to these paramusical questions can provide information from which conclusions may be drawn in relation to the cultural appropriateness of the music of CCC, and thus as to its capacity to communicate the Christian message to young people. Having outlined the method adopted in the case study of the musical and paramusical aspects of CCC, I move to the discussion of the findings of that case study in the next chapter.
CHAPTER SIX

FINDINGS OF THE STUDY

“Ask, and it shall be given you; seek, and you shall find; knock, and the door will be opened to you”

The literature previously discussed supports the contention that culturally appropriate music with a message of thanksgiving and praise to God can attract young people into the church. The aim of the case study was to assess whether the music of CCC could be classified as contemporary popular music in style, whether the lyrics in that music conveyed a Christian message, including one of thanksgiving and praise, and to confirm that the music assisted in conveying the Christian message by examining both participant reaction and the relationship between the music and the message. In this chapter I describe what was observed in relation to the culture, the music and the paramusical aspects of worship services conducted at CCC. A description is provided of the production of seven albums that formed part of the research. I was an observing participant in the final two albums. Appendices D1 to D7 describe the musical scores of the songs in those albums, and Appendices A to C include tables which present quantitative collations of the number of songs which contain features identifying them as being similar in style to the then current styles of contemporary popular music. Those tables also summarise some of the elements of congregational behaviour which I observed and assessed as evidencing that the

81Matthew 7:7
message of the songs was being communicated to the congregation.82

Appendices D1 to D7 also describe the music, the song writers, and the lead musicians in relation to the performance of each song in each album. For each song the musical description includes tempo, texture, tone colour, tonality, melody, harmony, rhythm, dynamics and the song’s formal structure. These are described in this way to highlight the presence of features which are currently found in contemporary popular music. Following the musical description, paramusical features are considered; these include features that assist in the communication and affect of the songs. Included in the case study was a paramusical analysis which considered the song lyrics, including the extent to which they related to thanksgiving and praise. In addition, as subsequently discussed in this chapter, I observed how the music was performed, and dealt with the physical features of the complex and their relationship to the culture of CCC. I also considered the social features, behaviour of members of the congregation, the worship services, and publication of the music and video recordings. Lastly, I used King’s findings in relation to the use of culturally appropriate music to communicate the Christian message as a framework to confirm that the music of CCC is relevant to the transmission of its Christian message. The findings begin with a short description of the albums.

82My husband, a traditional Anglican, who is a participating member of the Healing Ministry at St Andrews Cathedral, observed with me at the worship services throughout the time of the study. He does not enjoy the contemporary popular styles of music used at CCC, and prefers classical music and traditional hymns. I was able to check with him my observations in relation to whether the message in the songs at CCC was being communicated to the congregation.
The Albums

Each album is recorded as a separate event. Musicians prepared the songs, decided on those to be included in the album, and the order in which they were to be recorded on it. I had attended services weekly during the period leading up to those recordings. The songs recorded on the albums were used in the worship services for months before the recording, so that they were well known by the congregation. Because the congregation was familiar with the songs they were able to, and did, participate fully in singing them.

Stand

The first album examined was “Stand”, which was recorded live at the church (when it was at Brookvale) in 1990. The aim of the album was to promote the church’s vision, its spiritual hopes and directions for the future, and its belief that it would mature as a church, and then make a stand in that maturity. The recording opened with the Senior Pastor, Pastor Phil Pringle, encouraging the congregation to participate in CCC’s vision for its future, and its place both in the City of Sydney and in the world. The opening song “We have a Vision” creates the mood of the album. The song is described in the printed score as an “Energetic Praise Song”. It is bright, and is written in a major key with a boogie rhythm. This is followed by another bright fast song incorporating a syncopated rhythm and delivering a positive message. Then follows three songs that are slower and more contemplative, in which the lyrics are inviting the congregation to worship the Lord. The melodies of each song incorporate long held notes at the end of each phrase adding

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83 A more extensive description of the songs in the album Stand can be found in pages 51 to 84 of Appendix D1 in Volume Two of this thesis.
Throughout the albums there are only two songs that could be called a “rap”. It would be difficult to incorporate rap songs where the congregation is participating, and this probably explains the small number. However, the choice of rap is interesting as it has originally been, and mainly still is, the voice of disaffected minorities. The focus however, is on the words of the songs, which makes it a powerful medium for verbal communication.

The importance to those words. The lyrics combined with the melodic pattern suggests a call to worship. The video of the album reveals that members of the congregation are responding to this call by lifting their hands and gazing upwards, a traditional attitude of supplication and praise. Before the worship moves on to the next stage, a rap song is included with the lyrics spoken to the rhythm of the song. The song has a simple dance feel, almost drawing the people back to the present before they are lead on to an “adoration” stage. The remaining three songs are slow but flowing, the lyrics indicating the blessings that flow from God. The melodies are basically conjunct and are easily followed by an untrained singer. The video shows that the congregation responded to the music, clapping and moving with it, some members dancing a little and they appear to be happy as they smile and look at each other. King argues in her study that movement and clapping can serve as a visible and physical means of spiritual exchange with God. Whereas in this case the congregation is moving and clapping in time to the music, and appear to enjoy doing so, it can be inferred that there has been an impact by the music on the participants. Where in this case there appears to be an enthusiastic participation in the song, it can be inferred that congregational acceptance and adoption of the message conveyed by the message in the lyrics. The album contains ten songs interspersed with spoken messages such as the opening message by Phil Pringle “Come on church, take the nations of the earth, together we have a vision”. After several songs Phil Pringle recited positive messages for the congregation to “own” and “confess” as believers. At his

84 Throughout the albums there are only two songs that could be called a “rap”. It would be difficult to incorporate rap songs where the congregation is participating, and this probably explains the small number. However, the choice of rap is interesting as it has originally been, and mainly still is, the voice of disaffected minorities. The focus however, is on the words of the songs, which makes it a powerful medium for verbal communication.
request each statement was repeated by the congregation. This call and response style is a prominent feature of Gospel music, and highlights an essential element of CCC’s services and music, that is significant active and enthusiastic congregational participation.

War
The second album “War” was recorded live at the Brookvale Church in 1991 and contains thirteen songs. War was recorded during the period of the war in Kuwait, in the Middle East. The title “war” was adopted to promote a concept of a conquering revival. The opening song “Let the wind blow, let the fire fall” embodied well known metaphors for the Holy Spirit bringing revival. Those metaphors for the Holy Spirit are used to convey a message of a new awakening of the Holy Spirit that will fall upon the congregation and enliven its evangelistic outreach. An opening stirring message from the Senior Pastor, Phil Pringle, encourages the congregation to move on in victory, and to be prepared to fight the devil. He says, “we release the anointing of the Holy Ghost, we proclaim victory and salvation to the city of Sydney and the Nation, in the name of Jesus Christ, give Him praise, give Him a clap offering” (which the congregation did).

Four fairly fast songs open this album, the first contains staccato phrasing that excites the congregation to movement. The following three songs are all energetic fast songs with a staccato feel. There is a sense of strength in the energy. Four songs in the middle of the album are part of a medley of songs written previously. They move quite quickly with a

85 A further description of each song in the album War can be found in pages 85 to 126 of Volume Two of this thesis.
driving pace, and have a theme that suggests strength and courage. The next song is more worshipful. Its attempt to create a worshipful attitude is assisted by the wavy contour of the legato melody. As in the album Stand, there is then a return to a more energetic praise song with a staccato feel and a rhythmic cadence emphasising the lyrics. The next two songs are slow and worshipful supported by rich tone colour in extended chords, the warmth of the tone adds to the worshipful feel and assists in communicating the message in the songs. The album closes with an energetic praise song in which the members of the congregation are encouraged to join in and step out in faith. As the congregation participated in the song they clapped, smiled and moved in a dance like movement which conveyed an impression that they had received the message of the album and were happy with it. I observed that the use of handclapping, as a means of congregational praise is customary in CCC and other megachurches. The overall message is that after the war peace will ensue, and with it a release of the power of God. The Church (congregation) is ready to stand up to and to respond to any difficulties, praising God, in the belief that the victory is already won. The emphasis is on the love and the power of God. The congregation is encouraged to participate fully in the songs and to adopt, and carry into effect their implications.

Now

“Now” was recorded live at the Brookvale Church in October, 1993. Its theme, as set out on the front cover of the printed songbook, was that it was time to move, and create a breakthrough. Thirteen songs were included. Generally, an indication as to how each is to be played and a suggested style is printed immediately above the start of the music in
The value of music in the worship service was discussed previously in Chapter Four. A more extended description of the album Now can be found in pages 127 to 170 of Appendix D3 Volume Two of this thesis.

On page five of the Now Song Book, Pastor Phil Pringle states that he is convinced that the “power of music is second only to the power of preaching in influencing people for God”. This is an important point which distinguishes CCC from many mainstream churches where music is not considered to be a powerful and important part of a church service, or indispensable. It is against this background that the album was birthed. It constitutes a challenge to the congregation to rise up in the power of the Holy Spirit, and be prepared to stand up and fight for an extension of Christianity, in a supernatural war which with God’s help, the church can win.

The album opens with a fast bright rock song that states the theme of the importance and power of music. That theme is assisted by the electronic tone colour as a result of the prominent feature of the electric guitars with their distorted power chords, and of the brass section. The second song though somewhat slower has a dance feel. The pitch contour of the melody is wavy with a syncopated dotted rhythm helps create a dance feel. The third song is fast and the lyrics encourage the congregation to move strongly as a team like an army. The melody moves in a conjunct motion and the electric rock tone colour creates excitement. The next three songs promote praise and adoration. Long notes stress the importance of the message in the lyrics. The texture of the songs is light and they promote a contemplative mood. They are sung with feeling, and the members of the congregation respond by lifting their hands in adoration. Again there is a drawing back from the worship

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86 The value of music in the worship service was discussed previously in Chapter Four.

87 A more extended description of the album Now can be found in pages 127 to 170 of Appendix D3 Volume Two of this thesis.
attitude to a more animated group of songs with funky electric guitar tone colour and syncopated rhythm. The final four songs then are more worshipful with mellow resonant tone colours. The rising leaps of 6th and 5th intervals connote exaltation, optimism and are uplifting adding strength to the words. In the final song although there is some syncopation there is almost a legato movement as the accompaniment flows gently along under the vocal line. This adds strength to the lyrical message that no eye has seen, and no ear has heard, nor can any mind comprehend the fullness of the glory of the Lord.

River
Thirteen songs were included in the next album which was recorded in May 1995. It was the last to be recorded at the Brookvale Church and was entitled “River”. The album opens with a song that invites the congregation to a worship party. The song is in a major key sung at a fairly fast tempo. The tone colour of the song becomes brassy as it progresses and the rhythm is syncopated. Syncopated rhythms create a sense of forward movement and energy because the body is always anticipating the next beat. The next song is faster, has a funk feel with a semi quaver pattern combined with syncopated figures. The message is that God provides a hiding place, a place of strength and protection. The third song is quite slow with a soul feel, and the rhythm is syncopated. The pattern of this album is slightly different to the first three in that the next song in this album is quite fast, but the rhythmic cadence formula in which the last note of the phrase is longer than the preceding notes gives a declamatory character to the lyrics, drawing the listener’s attention to the message.

Further description of the songs in the “River” album can be found on pages 171 to 214 of Appendix D in Volume Two of this thesis.
which is “thank you Lord”. The next song written in a gentle flowing rock style that is slower with a melody that creates a dreamy peaceful feel which supports the lyrics. The following song described as a funk style has lyrics that declare the theology of the church. The lyrics are supported by both the melody and the rhythm of the song. The seventh song draws back from the worship style and is a fast moving song that talks of experiencing the joy of God. The rhythm supports the melody and there are some disjunct progressions by interval rather than step which corresponds to a skipping or fun party feel. Then follows another slow song that is described as a “shuffle feel”, which combined with the tumbling pitch contour of the melody suggests a blues related style. Another fast song is then followed by three worshipful songs. The tenth song is described as a ballad, and has a wavy pitch contour with rising fourth intervals. This intervalic movement assists the meaning of the lyrics. The eleventh and twelfth songs are also slow and worshipful encouraging the congregation to take time to worship and to note that there is no one like God. Each song has a dreamy feel. The final song is described as a rock shuffle and is quite fast. Its tone colour is electronic, with distortion, and a driving sound. The rhythm gives a sense of urgency and powerful motion.

The Senior Pastor, Phil Pringle, wrote in the Foreword to the River Music Book that the river of God was flooding the church worldwide with fresh water from heaven. He stated that “fresh oil, fresh wine, and fresh winds of the Spirit were breathing new life into today’s Christians”. Pringle invited the congregation to jump into that river and flow with God. The transcript of the dialogue included in the video recording contained an outline of the desires of the congregation making the recording, and insights from some of the
performers about it. The Senior Pastor, Phil Pringle, spoke of the concept of a ‘River’ in the Bible, and noted that a river is mentioned in Genesis, the first book of the Bible. He reminded the congregation that Jesus talked of a river flowing out of believers. Pastor Christine Pringle discussed the concept of a heavenly river into which everyone may jump, in order to swim with God, who is like a good Dad, loving and approachable, and fun to be with. Jeff Crabtree who heads the School of Creative Art, told how the flow of the Holy Spirit can bring power into people’s lives and give them the ability to make choices for their life.

Prophesy

Depending on how one counts the years, 2000 began a new century. It saw the production of a new album under the direction of CCC’s new Music Director, Chris O’Brien. By now CCC was in its new, custom built complex at Oxford Falls just inland from the Northern Beaches area of Sydney. Chris O’Brien brought a fresh feel to the music and music ministry. The new album “Prophesy” sought to move into deeper realms of the power of the Holy Spirit building upon the concept of diving into the ‘River’ of the Holy Spirit. Fourteen songs were included in this new album which was prepared and recorded in CCC’s new building. It begins with a fast song promoting the direction for the church and for the lives of the people. The tone colour is percussive and the pattern of the melody has a staccato-like wavy contour. This movement helps to support the message of the lyrics stating that “we come to lift your praises higher.” The next song is also fast with a melody

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89 Further description of the songs in the “Prophesy” album can be found at pages 215 to 262 of Volume Two Appendix D5.
that consists of fast moving syncopated semiquavers followed by dotted quaver then semiquaver and a rest creating a jumpy sound that demands attention. This declaratory pattern supports the message in the lyrics that there is nothing impossible with God. Six songs follow that promote praise to God and emphasise that praise can be fun. The third song has syncopated rhythm and the accompaniment supports the propulsion of the song. The fourth song has a syncopated rhythm which assists the flow of the melody. The melody moves in waves pausing on the top of each wave which gives importance and strength to the word at the top, for example “king”. The fifth song is slower with a warm tone colour and conjunct movement in the melody which is supported by the rhythm. The melodic theme in the chorus has a pattern of walking up three notes and then held which gives significant support to the words, for example “just one touch----of your love—”. The sixth song is faster than the previous song, the rhythm is syncopated with a back beat and the lyrics have a message of thanksgiving. The seventh song is slower and has a theme of adoration. The melody has a pattern in which the last note of a phrase is long stressing the long word, for example in the phrase “I’m in awe” the word “awe” is held for two beats. The eighth song is fast and exalting God. The melody of the chorus moves in an oscillating movement around the tonic repeating the first phrase four times before it resolves in a perfect cadence to the tonic creating a feel of urgency which adds the lyrical message of “gotta give him, gotta give him, gotta give him the glory”. The tenth song although fast is a song of exaltation proclaiming a message of the power of God. The song writer, Chris O’Brien said of this song “that it needed a rock n roll band, some classical string players and whatever you want to add”. He suggests that the song should not be sung quietly. Indeed it was backed by a rock n roll band which included a classical cello,
and it was not sung quietly. The eleventh song was also fast with a syncopated rhythm and a back beat. The next song was even faster. The melodic motif running stepwise in quavers and then slowing down enabled emphasis to be placed on the key words in the lyrics, for example the word “holy”. The final song is fast with a wavy melodic pitch and a staccato movement. Its rhythm is Funky and syncopated, and the theme of the lyrical message encourages the congregation to go to the house of God which is fun.

Ryan Smith wrote in relation to the eleventh song in the Prophesy album, which was a fast moving rock ballad, that “when we sing to God we should hear heaven worshipping with us. Give it all to him because when you see him as he really is and understand what he has done you’ll bow down before him and worship”. The album delivers a strong message of the value of praising God. It encourages unity in faith, and in commitment to the church. The songs are about God and to God, but with a strong message to the congregation to participate and learn.

Higher

In 2002, the album ‘Higher’ was produced whilst Chris O’Brien was the Music Director. The aim was to take the congregation to a higher level in its relationship with God, and to deepen its commitment to God and the church. There are thirteen songs in this album.90 The songs promote an attitude of lifting praise higher and encouraging the congregation to reach out further towards God. The two opening songs are fast, the first a prelude

90A fuller description of the songs in this album can be found on pages 263 to 310 of Volume Two Appendix D6.
stating the theme, and (as with most of the faster songs in the albums) has a syncopated rhythm and a back beat. The second song has a syncopated rhythm, a back beat and riff. The melody of the bridge oscillates around the tonic which helps to give a relaxed feel to the song and provide support to the lyrics which state "everything’s alright". The next song uses the metaphor of fire to promote cleansing and strength. The song is fast using a distorted electric tone a typical rock sound supported by brass and driving drum beats. The lyrics are positive. For example, “gonna run my race, win my prize”. The next song uses the metaphor of rain: God raining down gifts on the believers. The song is much slower than the previous song and the tone colour is rock electric. The melodic pattern is wavy creating a positive relaxed feel. “Coming Closer”, the fifth song is slower, inviting the congregation to come closer to God. The melody oscillates around the tonic and the range of the melody is narrow. The lyrics are supported by the short phrases followed by rests. The seventh song is faster than the previous song with a percussive rhythmic tone colour in the performance. The pattern of the melody is similar to the previous song with short phrases and then a pause. This emphasises the message in the lyrics, and the syncopated rhythm with a back beat creates a positive joyful feel. Song seven is quite slow, a song exhorting the people to praise. The melody begins almost as a recitativo which adds strength to the words “praise him”. Again the metaphor of rain is used in this next song. It is slow and has a gentle stepwise melody. The pattern of the melody seems to mimic gently falling rain, as it starts high and then falls and then after a pause the pattern is repeated. Next are two songs each of which is moderately fast, the first with a melodic pattern of falling 4th's which create an “amen” sound adding to a feeling of comfort. Song ten has four melodic motifs beginning with a wavy pattern. This pattern helps declare the
message in the song. There is a back beat, and the rhythm is syncopated. The next two songs are slow and worshipful. The melodic pattern has short phrases with long last notes. This emphasises the meaning in the lyrics. The second last song in the album is faster and offers a message of the benefits of knowing God. The rhythm is syncopated with a back beat. The last song on this album is fast the tone colour electronically harsh, brassy and bright. The message that everybody is to praise the Lord is supported by the music as the opening phrase runs up on the word everybody and then pauses on the first beat of the next bar and then has two beats on the word “praise” making the word and the message important.

The song book for the album stated that “the job of worshippers is to help God’s people touch Heaven” (p. 5 Higher Song Book). The message conveyed by the songs in the album is that there is no need to fear, God is pouring out his Spirit on his people, and if you live for Jesus and praise Him, you will reach higher. The final song exhorts everybody to sing praise. All thirteen of the songs encourage commitment to the faith and to the church. All of the songs encourage praise and thanksgiving, and all of the songs can be considered to be celebratory.

**Lift**

The inspiration for the last album included in the case study, “Lift”, which was produced in 2003, came from the passage in Isaiah which says “Now I will arise, says the Lord, now
I will be exalted. Now I will lift myself up."91 The album includes fifteen songs.92 The opening song in this album is a prelude. It introduces the theme of the people lifting their voices to the Lord. It has a repetitive rhythmic structure with several rhythmic layers. As with the other albums the pattern is two fast songs in which the people are invited to join in the celebration, followed by a group of songs that extol the blessings that God provides, followed by songs that worship and praise God before ending with a joyful song. The second song with a back beat and syncopated rhythm feels like a dance song to suit its name, “Dance”. The third song moves to a slower more worshipful attitude. The rhythm is syncopated, quaver derived and features a back beat and staccato articulation. The fourth, fifth and sixth songs are all songs encouraging worship. The fifth song with rests in between each phrase of the melody and a legato articulation gives a dreamy character to the melody. The sixth song has a syncopated rhythm and a back beat. The seventh and eighth songs are also slow and worshipful. They each have a similar melodic pattern with short phrases followed by a rest before the next phrase. This helps to support the meaning in the message of the lyrics. The next song lifts up to a fast driving beat which helps to alert the people to be ready to worship. The next five songs promote praise and adoration of God each song a little slower than the one before. Each has a syncopated rhythm and a back beat. The final song bearing the title of the album is moderately fast in a funky style. The contour of the melody for the first eight bars is almost a recitation. It instructs the people to lift their hands. The congregation are observed to follow the instruction.

91 Isaiah 33:10

92 A fuller description of the songs in this album can be found on pages 311 to 361 of Volume Two Appendix D7 of this thesis.
rhythm is syncopated and there is a back beat.

In the accompanying notes to the digital video disc of the album, entitled “Behind the Scenes”, the Senior Pastor, Phil Pringle, told the musicians and choir how he intended to encourage the congregation to not only to listen and to enjoy the songs, but also to be aggressive as they used the songs to worship God. He stated that:

we are going to make it a day of worship to the King of Kings and Lord of Lords, and I don’t want us to come here and think that it is about having a nice time, it is not about us having a nice time, we are here to serve Him to give Him pleasure, and He gets pleasure out of when you worship Him with all your heart and all your strength and all your soul.

Pastor Pringle explained his desire to “get some glorious worship going in the city of Sydney”. He added:

When I talk about worship in the Church, I am not talking about some laid back devotional sitting back in your spirit. Stand forward on your front foot (if that gets you going), straighten your back, your voice pipe, tighten your diaphragm, and sing with full soul worshipping.

On the fifth page of the insert to the compact disc the then Music Director, Chris O’Brien, wrote of his hopes and dreams for the church. He wrote that “we are dedicated to making the name of Jesus famous in our city and around the world” Chris O’Brien claimed that the album was filled with men and women who have consecrated their lives to lift the name of Jesus high.

The opening paragraph of this chapter stated the aim of the case study was to assess whether the music of CCC could be classified as being contemporary popular music in style, whether the lyrics conveyed a Christian message including a message of thanksgiving.
and praise and to confirm that the music assisted in conveying that Christian message based on the relationship between the music and the message in the lyrics. The methodology chapter outlined how the structures of the music would be examined and what affect those structures might have. Having observed the video recordings and examined the music score for each song (as described in the Appendices of this thesis) I believe that the study has confirmed those aims. The fast songs included distortion with the guitar playing a contemporary technique which signifies power which can assist in the communication of strength but which is also a primary style indicator for rock music. The rhythms were indicative of contemporary popular styles of music. Almost every song had a back beat, and every song had syncopation. The use of descriptors such as “funk” and “rap” are an indicator of contemporary styles of music. It helps create a mood of excitement, anticipation and movement. Melodic pattern and contours assisted in adding meaning to the lyrics and the narrow ranges in the melodies made it possible for untrained singers to participate. The harmonies generally included primary chords which added strength and stability, secondary chords enriching the harmonic colour and chromatic chords enhancing the dramatic effect of the songs. These harmonic features assist in communication of the message. The rhythms were indicative of contemporary popular styles of music. Almost every song had a back beat, and every song had syncopation. The dynamics matched the intended meaning of the songs. Quiet singing effectively conveyed an attitude of intimate personal communication. Most of the songs were in Verse/Chorus form where the chorus is like a hook increasing the ability to remember the song and thus the message. The thread of the messages throughout the albums was broadly that the church had come together to celebrate God, so let us dance, because Jesus is always with
us, and with him in our lives, we will feel like dancing. Above all, blessing and honour and glory and power belong to God, and we join with the angels to sing songs of praise to God, to whom everybody should give praises. These messages were strongly promoted by the musicians and the pastors. In the albums studied there has been a spiritual progression, a developing theme from the first song to the last. ‘Stand’ the first album examined had a theme of encouraging the congregation to be part of the vision for the church, to “take the nations of the earth”. The next album ‘War’, contained a message that the church was being prepared, by God, to go and fight the enemy, and win the city of Sydney for Jesus. It was followed by ‘Now’, which claimed that the congregation had the power and ‘now’ was the time to exercise it. Then came ‘River’ a symbolic washing and anointing in and anointing by the Holy Spirit during which the ‘power to move on’ would be received. After that ‘Prophesy’ encouraged the use of the gifts of the Holy Spirit and in particular the gift of prophesy. It was followed by ‘Higher’ which suggested

93 The opening exhortation by the Senior Pastor stated
   With the authority invested in us by the Lord Jesus Christ, we at Christian City Church,
   Sydney serve notice on the Devil, and all principalities and powers, and all the demons
   and unclean spirits, you are evicted, dismissed, defeated and downed, we release the
   anointing of the Holy Ghost, we proclaim victory and salvation to the city of Sydney
   and the Nation in the name of Jesus Christ.

94 The closing exhortation by the Senior Pastor stated
   Even when Jesus was here, he said the harvest was ready now, this is 2000 years later, if
   now is not now, then is never will be.

95 Pastor Phil Pringle stated on the video recording in relation to the concept of a river:
   There is a river that flows out of the garden in the book of Genesis, Jesus says there is a
   river flowing out of us, the concept of a ‘river’ is pretty deep in the scripture, and once
   it starts flowing and it is there, it is something to cause us to put our cossies on, our
   flippers on, and jump in and splash around with Jesus.

96 The accompanying instructions in the Song Book ‘Prophesy’ notes the comment by the Senior Pastor:
   God has given the church a phenomenal force. The ability to make a future happen. This is the power of
   prophesy. There’s a whole new level of praise in our church - the title song ‘Prophesy’ takes us there.
that, as the congregation now had the anointing of the Holy Spirit, it should reach higher and move closer to God. This then lead into the final album examined, ‘Lift’, in which the congregation was encouraged to give praise and glory and thanks to God, coming more closely into His presence, and deepening commitment. For each album there was a similar structure, which I now discuss.

Structure of the Recorded Albums

Perusal of the video recordings of the earlier albums, and in relation to the last three of them, of their digital video disc recordings reveals that the songs in the albums are arranged in a worship pattern similar to the basic model of worship developed by the Vineyard Christian Fellowship. The Vineyard Christian Fellowship introduced a new style of worship and praise in the 1980s. Its focus was to commence a service with a period of praise singing, which then led into worship songs. These two phases of the service would occupy at least thirty minutes without a break. This pattern was very different to the three or four traditional hymns sung during a mainstream church service. The pattern of worship of the Vineyard Fellowship was described in greater detail previously in Chapter Four. Essentially the order and purpose of the songs in the CCC albums follow a somewhat similar pattern to the Vineyard pattern, but each CCC album varies: for example, Stand opens with two fast moving joyful songs inviting the congregation to join in the positive theme of the album. Two songs follow that are more reflective and slower. Whereas War opens with four fast moving joyful songs, Now, River, Prophesy, Higher and Lift all open with two fast moving joyful songs in which the theme for the album is stated and the congregation is invited to take part. Stand includes two songs of engagement at a slower
speed that the previous two songs of invitation before moving on to two songs that could be classified as songs of exaltation. These are followed by songs promoting engagement in the intended theme of the album, progressing to songs exalting and adoring God in intimacy and worship. In the CCC recordings the opening songs provide the theme and message for what is to follow. The middle songs are more slowly paced, more meditative, introspective, and serene. The final few songs tend to form the conclusion of the theme, a synthesis of the opening and the main body. A copy of the model of the five phase sequence of songs as used in the Vineyard Fellowship model follows:

Diagram removed, please consult print copy of the thesis held in Griffith University Library

Diagram taken from Leisch “The New Worship” Page 55
Illustration 6.1

At the commencement of each CCC album the Senior Pastor speaks over the introduction of the first song, exhorting the congregation to participate, as he outlines the theme of the album. At regular intervals throughout the albums one of the lead musicians gives a short talk relating to the message of the songs which is designed to encourage the congregation to participate. These talks add depth to the communicative impact of each album strengthening and clarifying its intended messages. As I have indicated, earlier in this
chapter, each album contains an overall theme, and each subsequent album builds on the theme and purpose of the previous album.

The songs are not meant to last for hundreds of years, but like secular songs are meant to address the current situation and its problems. Thus, in the album ‘Stand’ a vision of the future is outlined, and the songs respond to it in a way which is intended to bring that vision into reality.

CCC provided for a wider distribution of its music, initially as part of its evangelistic outreach and to meet the need of the one hundred and thirty churches CCC has planted throughout the world.

**CCC’s Use of Music Publications Which Support the Video Recordings**

To assist churches and individuals who buy the recordings to use in their own church, or for personal worship, the compact discs and video recordings have matching music books which contain the musical score, the lyrics of the songs, and information about the songs. The music books contain arrangements of the songs for voice and piano accompaniment, including guitar chords, and they suggest possible arrangements and techniques for the performance of the songs. The Song Book’s authors suggested that the songs in the Album fitted broadly into four basic styles of performance and use, ‘easy paced worship songs’, ‘strong emotive worship songs’, ‘energetic praise songs’, and ‘funky rap praise songs’. Each song is categorised accordingly in the song book (pp 5-6 in the book relating to Stand). In the book relating to the “War” album, the song book included notes from the
Each of the songs has been categorised as fitting into one of the four suggested styles. As with the book relating to “Stand”, notes on arrangements and techniques for the performance of the songs were provided. Those notes suggest that the songs fitted best into four styles, “easy paced worship songs”, “strong emotive worship songs”, “energetic praise songs”, and “funky shuffle praise”. These suggested styles give an indication of how the songs are to be played and where they might be placed in the overall structure of a worship service. For example, “energetic praise songs” are to be sung fast and joyfully, and are to be used at the opening of the service. “Easy paced worship songs” are a little less energetic, but are still joyful and those songs would best follow the opening songs. “Strong emotive worship songs” are then to be used to move the congregation into a contemplative mood. Finally “funky shuffle praise songs” are to be used to lift the mood of the congregation a little, ending the worship period in a joyful mood as in the structure of the Vineyard Fellowship model.

Unlike the first two albums where the accompanying Song Book included categorisation of the songs into suggested uses for worship, the ‘Now’ and ‘River’ song book merely contained notes from the writers about their songs. The “Prophesy” song book added brass and choir charts as well as piano notation and guitar lead sheet notation. There is also a section “From the Writers” which included a comment in relation to each song by the song writer explaining how the writer was inspired to write the song and the message the writer intended to communicate. The song book for the album “Higher” is even more

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97Each of the songs has been categorised as fitting into one of the four suggested styles
sophisticated. It includes piano and vocal parts, lead sheets, choir parts, brass charts, bass charts and drum charts as well as the provision of an overhead form which can be copied to make a transparency. Unlike the song books relating to the earlier albums, there were no hints or comments provided by the song writers.

The final album song book “Lift”, is also expanded compared to the song books of the first five albums examined. It includes piano and vocal parts, lead sheets, band chord charts and overhead masters. Although there is very little information in relation to how to play the songs in the album, the extensive charts for the various instruments and the choir would be very helpful to another church. The song writers have not provided comments. But, the digital video disc of the album contains information that would assist another church to use the music. A “Behind the Scenes” inclusion in that disc gives hints to musicians as to how to play the songs on guitar and/or keyboard, and shows easier ways to play them, so that the music can be played effectively even by non-professional musicians. This educational extra is beneficial for other churches and for an individual musician wishing to play the songs. All this information aids the wider distribution of CCC’s music.

Video Publications

As previously mentioned, for each album recorded, and for each worship service held, a video recording was created. These recordings are sold at the CCC shop (the “Gold Store”) as well as being distributed to commercial Christian Book shops. Their sale is promoted via the CCC web site (www.ccc.org.au). The distributors of the publications are listed both on the digital video disc recordings and on the printed song books. The distributors, their
country and telephone number appear on the opening page of the later song books.98 This widening distribution points to the commercial success of CCC music. But what is the message in the music?

The Message in CCC’s Music

Viewing and reviewing the video recordings of the albums created an opportunity to discern whether in performance a message had been transmitted throughout each album, whether the music reinforced that message, and whether the congregation was affected. Examining the songs in their order in each album, and considering the message contained in each song. It can be said that the albums convey a general message that CCC has a positive vision as to how God desires to build His church, and a subsidiary message that freely praising and giving thanks will lead to worship as the Holy Spirit directs.

This message is positive, delivered realistically, and falls within the general CCC approach of seeking a strong commitment from churchgoers, and their active membership of the Church. The message is directed to the congregation, but would have an impact on those who subsequently viewed the video. There is a friendly social relationship between the leadership, musicians and the congregation. Whilst there are leaders, there is no obvious division between them and the congregation - the emphasis is on informality and joint participation. The leaders and musicians appear to be interested in the messages being received, and at the same time the receivers, the congregation and viewers, are learning

98 The publishers include, Publishing Australia - cccworships; UK and Europe Authentic Media; Australia & New Zealand Kennedy International; Hong Kong Passion 4 Praise; Singapore Trumpet Praise; Noel Music Plus; Philippines Praise Music; South Africa Maranatha; India Shekeinah Music Co.
some of the tenets of the church. When viewing the videos the congregation can be seen to be enjoying its participation in the worship, and appears to be being led into a deeper commitment to God and the church.

The video recording of the album “War” shows the music leaders of the church being interviewed. They speak of their task as worship leaders, and of the inspiration it has been to them to break through and let the Holy Spirit move. In the video recording of that video, David Holmes said that “the aim of Praise and Worship is to release people entirely so as to put them in a position where they can let go of all the things that hold them back from responding.”

In the dialogue supporting the songs on the video recording Christine Moussa (one of the lead singers) said “a truly wonderful place is one where the people truly have the song in the depths of their being”. She stated that her job was to get the people’s attention, and for them to respond to God. Pastor Christine Pringle said that “the mandate of the worship team is to see individuals breakthrough”. The Senior Pastor, Phil Pringle, spoke of the mission of the church in serving the congregation whilst supporting and lifting up the people’s heart to God.

The album “Prophesy” delivered a strong message of the value of praising God. It encouraged unity in the faith and commitment to the church. The songs in that album are about God and to God, and they contain a strong message to the congregation to participate and learn.
A very valuable added extra on the digital video disc of the album “Lift” (which is appended to this thesis), is Pastor Phil Pringle’s address to the musicians, worship leaders, and choir in relation to the importance of their task in making that album. He explained that he desired the church to be more focussed on worship, and he explained that worship is ‘soaring, flying, screamingly high, it isn’t low, it is ascendency, it is elevation, it is going out there with all I have got’. Pastor Phil Pringle explained that ‘thanksgiving’ is saying “thank you God for what you have done for me”, and Praise is about what God has done for us. He has created everything, including the earth, and we should praise Him for who He is.

Observation of the videos reveals that the congregation appear to be accepting the messages being transmitted. The people participate in the singing enthusiastically, raising their hands and clapping, moving their bodies in dance movements or swaying about, to the rhythm of the songs. The congregation appears to be wholly absorbed in the performance of the songs. As shown in the table in the Summary of Overall Album Data which is Appendix B 2 to this thesis, in ninety-eight percent of the songs the congregation joined in the singing. In ninety-four percent of them the congregation was dancing or swaying with the music. In ninety-six percent of the songs the congregation clapped their hands and/or raised them. This evidence of involvement by the congregation shows that they are participating and to my observation of the videos, evidenced that they had received the message. If they were not receiving the message they would be unlikely to have participated to the extend shown on the video. This level of participation can be viewed in the digital video disc recording of “Lift”, the final album examined, which is appended.
Musical Analysis

As outlined in the method adopted in the case study, which was discussed in the previous chapter, each of the songs within the seven albums has been examined. Appendices D1 to D7 to this thesis provide a description of the musical structures contained within each song, and the names of the musicians who performed each of them. That description includes the year each song was written, the name of the song writer, the names of the lead and backing vocalists, the types of instruments used, and the names of the musicians who played them, suggested styles and any stated message for the song. Also included are descriptions of musical aspects of time, melody, harmony rhythm. The results of the detailed descriptions of the songs have been collated into table form, one for each album, as set out in Appendix A to the thesis. Those tables have been further condensed into summary form in Appendices B1 and B2 to the thesis.

Musicians and Song Writers

Ninety-six percent of the songs in each album had been written within twelve months of the date on which the album was recorded. Each song writer seems to have brought his or her own particular style into the musical ministry of the Church. For example, songs by Geoff Crabtree were generally, blues/rock/jazz fusion and harmonically sophisticated (using chords like C9 and B♭º). He used complex rhythms, and wrote inspiringly for brass in his orchestrations. Feehan, Falson and O'Brien have a similarity of style which tends to be ethereal, worshipful, and often serious, although each of them has also written
joyful songs. There is no all encompassing Christian “style” but rather individual stylish expressions within the rock/pop range. The songs were led by a single praise leader with backing vocals, in a similar way to contemporary popular music concerts or album recordings. Each backing vocalist had his or her own microphone.

**Instruments**

One of the marked differences between CCC and many traditional churches is that CCC has used a sophisticated electronic sound system, capable of high quality amplification, and its musicians use electronic as well as acoustic musical instruments. In all of the albums, the instruments included drum kits, percussion instruments, electronic and acoustic guitars, an electric bass guitar, electronic keyboards, synthesisers and brass instruments. This combination of instruments and amplification creates a sound similar to that heard in a contemporary popular concert. Because the instruments used by CCC are the same as those used in contemporary popular music, the message communicated to the congregation is that CCC understands and enjoys the music that young people enjoy.

**Time**

Ninety-three percent of the songs examined were in 4/4 time. This is characteristic of popular music. It combines with a back beat to make a readily identifiable sound for young people. Fast moving was defined in the methodology as a pulse of one hundred and twenty beats per minute. This is faster than the ninety-eight beats per minute of the normal heart beat pulse and creates a sense of excitement and energy. On this basis, forty percent of the songs were fast moving, communicating and creating an exciting and celebratory
atmosphere.

Rhythm
A back beat, in which the stress is placed on the second and fourth beats of the bar, is probably the most defining aspect of contemporary popular music. This encourages physical movement, as in dancing, and can create a sense of anticipation, forward movement and celebration. The sense of celebration helps convey a message that it is fun to participate and belong. For example, the song “Dance” on the digital video disk “Lift”, shows the musicians energetically moving and dancing as they play. This energetic behaviour is copied by virtually all the younger members of the congregation. Ninety-two percent of the songs examined contained syncopation and a back beat.

Tonality
Seventy-four percent of the songs were written in a key most suited to guitar playing with eighty-seven percent of the songs in a major key, ten percent in a minor key, eight percent in a mode, and thirteen percent contained blues features. The major key communicates to the audience an association with positive values, a happy sound, evoking a happy emotion. The songs in a minor key were not unhappy, but evoked an attitude of contemplation.

Harmony
Seventy-three percent of the songs were in simple I-IV-V harmony, which added strength

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99 The keys suitable for guitar playing means that people who are not experienced musicians can play the songs and still enjoy them with not too much difficulty
and a sense of direction. These chords create a tension and, when they resolve to the tonic, create a sense of relief. This communicates the reality that not only is there tension in life but also that there can be a resolution of that tension. It can convey an impression of positive change. Sixty-two percent of the songs used chromatic chords, which added colour to the songs. Fifteen percent of the songs used chords with an Add 2 or Add 9 note, and fourteen percent used 9th chords whilst forty-five percent of the songs included 7th chords. The harmony, melodic and rhythmic contours of the songs in the earlier albums were reasonably simple, but with each new album recorded there was an ongoing complexity in the music which, conforming to current popular styles of music evidenced CCC’s commitment to using music styles which were contemporaneous, and relevant to the young.

Melody

In all the songs the lyrics were supported by the music. That is the lyrics were assisted by word painting in which the rhythms, melodic contour, phrasing, dynamics and beat of the music helped explain the meaning and intention of the lyrics, thus aiding communication of the message of the songs. The melodies were accompanied by contemporary instruments and backing vocals which communicated a sense of community and belonging. Ninety-eight percent of the songs were in an easily singable range. This meant that they were relatively easy to sing which in turn encouraged congregational participation.

The music of the albums examined was not dissimilar to then popular styles of contemporary music which were being played on the radio, and it fell within the styles of
music which young people preferred. Those styles were previously discussed in Chapter Two where the ABA study was discussed. Much of the music written and sung by the congregation at CCC would be familiar in style to the types of music to which young people were then accustomed. The music is often energetic, loud, and contains dance rhythms, a back beat, and syncopation, but does not include an attitude of violence and anger. In the albums overall a message was communicated through the medium of contemporaneous music, and the music assisted in clarifying the meaning of the lyrics, and accordingly in communicating the Christian message.

I turn to consider the paramusical aspects surrounding the music, which I examined in relation to their ability to support the communication of the message, leading to affective participation by the congregation.

**Paramusical Analysis**

An important aspect in the ability of the music to promote participation and communication was the focus on thanks and praise in the song lyrics. Throughout all the albums there was a continual emphasis on giving thanks to God for all He has done and on offering praise to God. In the lyrics, this theme was often supported by the lead vocalist speaking over the songs, followed by the Senior Pastor, who encouraged the congregation to participate in praise and thanksgiving as they sang. The video recordings revealed the attitudes of the musicians, the praise leader, the Senior Pastor, and the congregation as the recordings progressed. There was gestural behaviour within the congregation which evidenced its reception of the messages being transmitted by the songs. This was brought
about by a combination of the lyrics, the styles of the music, the manner in which the songs
were presented, the continuing encouragement of congregational participate and statements
urging congregational members to think about the meanings of the songs. The
congregation clapped together stressing the second and fourth beats (where appropriate),
moving and dancing about, raising their hands, and joining strongly in the singing. Its
members were smiling and appeared to be happy and to enjoy their participation in the
recording.\textsuperscript{100} The level of congregational participation displayed on the videos was
consistent with the level displayed each week when I attended CCC.

The \textit{Behind the Scenes} inspirational talk by the Senior Pastor of CCC to the musicians and
choir included in the digital video disc recording of the album “Lift” (a copy of which is
attached to the thesis) explained to them that:

Praise is about thanksgiving, saying thank you for what You have done for
me, it is about me, and about us, it is about thank you God for what you
have done for me. Praise is about what God does. It is about Praise You,
for You made the earth, You did all these things. Worship is about Him.
I praise You because You are God, I worship You for Your intrinsic nature,
You are faithful, it is not about us, it is actually about God.

It was evident from a consideration of lyrical aspects, that praise was a main theme. But,
there are, as the Senior Pastor has noted when discussing the videos, many aspects of
praise. Therefore, in order to clearly identify these aspects it was necessary to draw upon
the works of Puls, which was discussed in the chapter dealing with the methodology of the

\textsuperscript{100} See the Video Records of each album as well as a DVD recording for the final three albums,
“Prophesy”, “Higher” and “Lift”. Each of the Videos and the DVD contain discussions and suggestions
as to the performance of the songs, as well as discussions about the value of worship.
As the Divine themes of praise and thanksgiving in the Scriptures centre on God’s being, His attributes, His will, His word, His acts, His guidance and His gifts, the songs were quantitatively analysed to find the number of occurrences of praise and thanksgiving within their lyrics. A table for each album showing these occurrences is provided in Appendix C in Volume Two of this thesis. Table 6.1 below shows the occurrences of praise and thanksgiving throughout all the albums. The themes dealing with “Divine attributes” are detailed and discussed later in this chapter.
Table 6.1
Lyrical Analysis of Divine Themes of Thanksgiving and Praise by Album.

<table>
<thead>
<tr>
<th>Themes of God in Praise and Thanks</th>
<th>Stand</th>
<th>War</th>
<th>Now</th>
<th>River</th>
<th>Prophesy</th>
<th>Higher</th>
<th>Lift</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>His Being</td>
<td>5</td>
<td>2</td>
<td>13</td>
<td>16</td>
<td>13</td>
<td>13</td>
<td>13</td>
<td>75</td>
</tr>
<tr>
<td>His Attributes</td>
<td>18</td>
<td>15</td>
<td>28</td>
<td>33</td>
<td>36</td>
<td>23</td>
<td>41</td>
<td>194</td>
</tr>
<tr>
<td>His Names</td>
<td>6</td>
<td>12</td>
<td>19</td>
<td>16</td>
<td>18</td>
<td>12</td>
<td>17</td>
<td>100</td>
</tr>
<tr>
<td>His Word</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>His Will</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>His Acts</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>7</td>
<td>6</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>His Direction</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td></td>
<td>1</td>
<td></td>
<td>14</td>
</tr>
<tr>
<td>His Gifts</td>
<td>2</td>
<td>12</td>
<td>10</td>
<td>19</td>
<td>11</td>
<td>9</td>
<td>14</td>
<td>77</td>
</tr>
<tr>
<td>Total</td>
<td>34</td>
<td>57</td>
<td>80</td>
<td>90</td>
<td>88</td>
<td>65</td>
<td>94</td>
<td>508</td>
</tr>
</tbody>
</table>

Because many of the songs in the study contained more than one concept indicating thanks and praise, it is possible that out of those ninety songs, five hundred and eight occurrences indicated a theme of thanksgiving and praise.

As with some secular contemporary popular music, each of the songs contained a few simple ideas. The simple words of the lyrics were supported by an easy to sing accompaniment which could be easily learned after a couple of repetitions. The commercial music industry finds these unpretentious compositions economically attractive, because it means there is a continual turnover of sales of the music. The lyrics are easy to master, and the beat matches that of many of the other songs, so that the listener can quickly identify with the song, and can play it until it is no longer relevant, making way for the next song to be purchased, heard and enjoyed. The similarity with the secular
popular music world ends, however, when it comes to the motivation for the production, as the stated motivation for the recordings in CCC is to promote praise and worship to the Lord.

Lyrical Aspects
Corbitt considers that “the form of the song provides information about the broader culture” (1998, p.179). To him “hymns, songs and spiritual songs are theology” (ibid. p.189). He considers that the text of songs, which contain the content of the message, can provide information about the belief system of those who sing them. The style of the CCC songs has been shown to be contemporary and similar to popular styles. The next question to be considered is whether the lyrics of the songs contain a Christian message.

Do the Lyrics contain a Christian Message?
Examination of the editorial comment in the Australian Hymn Book as compiled by mainstream churches reveals a concern with the theology they contain. There are, however, striking differences between the lyrics in the CCC albums and the lyrics of the hymns contained in the Australian Hymn Books. The hymns in the Australian Hymn Books represent a crystallisation of hymns written over several centuries. Essentially they are addressed to a believer (that is a congregation already committed to the Christian faith). The language of the individual hymns, no doubt contemporary when written, would often, nowadays, be viewed as archaic, particularly by a non-Christian. For example, in Song number 137 in the Australian Hymn Book the words of the first verse are as follows:
Jesus, thy blood and righteousness
my beauty are, my glorious dress.
Midst flaming worlds, in these arrayed,
with joy shall I lift up my head.

For a young person who is not a mainstream church goer these words would seem archaic. They require contemplation to understand the meaning, and furthermore because there are five verses with similar style of lyrics there is not time to contemplate. In contrast, the CCC lyrics use simple contemporary language that is more easily understood by a non-believer, and accordingly they function more effectively as part of an evangelical outreach. For example the verse of song number nine on the Lift album “Living with You” the lyrics are easy to understand.

“Jesus, you mean everything.
You pick me up when I am down
I know you’re close and always with me
You give me strength and turn my life around”

To create a workable framework for the discussion which follows, the concepts contained in the CCC lyrics were extracted in the table which was summarised earlier in this chapter. As shown in that table the lyrics frequently name God and then deal with God’s attributes. Many of the songs deal with the miraculous powers of the Almighty, and what the Almighty can achieve in the life of a believer. The lyrics also relate to the relationship between a believer and God. In addition to the foregoing, the songs directly encourage worship, participation, and celebration.

As Corbitt explains, theology is talk about God (1998, p.179). In order to categorise the doctrines of the church to which the songs relate, three basic areas are considered. Those
areas are first, the nature of God, secondly the condition of humankind, and thirdly how those human conditions can be healed. King, in her study found that there were five basic theological categories of concern to the people whose songs she was analysing (1989, p. 204). Those categories have been adopted with some additions, in testing the lyrical communicative ability of the songs of CCC to transmit the Christian message. Those concept/categories include:

1) The Names of God.
The name given to God indicates who God is, and depicts his character. For example those names include, “Almighty” which appears three times; “God” which is used eight times; “Father” eight times; “Jesus” twenty-five times; “Holy Spirit” eight times; “Lord” twenty-nine times; “Lamb of God” three times; “Sovereign” six times; “Majesty” six times; and “King” twenty-one times. Appendix C contains a table showing the occurrences of these concepts within each album.

Putting these concepts into order of frequency, the songs are addressing or talking about, the “Lord”, who is “Jesus”, the “King”, the “Father” and the “Holy Spirit”.

2) Attributes of God
These attributes reveal God’s Character. Concept words that reveal the attributes of God which are found in the CCC songs include “awesome” eleven times; “all powerful” ten times; “merciful” twice; “unconditional love” twelve times; “great” seven times; “glorious” eleven times”; “holy” nineteen times; “risen and living” six times; “saviour and redeemer”
twenty one times; “nothing impossible” five times; Appendix C contains a table showing the occurrences of these concepts within each album.

Using frequency of the words to test their importance, the character of God that as conveyed in the songs, is that God is Saviour and Redeemer, Holy, unconditionally loving, glorious, awesome, and all powerful, and a God for whom nothing is impossible.

3) Acts of the Past

These are concepts that relate to the deeds of God recorded in the scriptures. The most prominent of these mentioned in the CCC songs are words relating to the miracles of healing and supernatural marvels, which were found five times in the songs. The second most prominent was the atonement of Jesus, who was crucified for our transgressions, which was found four times.

4) What God does in a Believer’s Life

The songs relate the benefits available to believers, and type of benefit, and the number of times it is referred to in a song are as follows:

. “forgiveness of sins” five times;
. “Liberty” fourteen times;
. “removal of guilt” twice;
. “provides victory” six times;
. “brings transformation” twice;
. “provides healing” six times;
“brings forth in the believer’s life the “fruit” of the Holy Spirit that is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self control” twenty three times;

“takes the believer’s burdens” four times’;

“provide gifts of the Holy Spirit (that is of visions, dreams, discernment, wisdom, strength, healing, prophesy” ) fourteen times;

“provide access to God through prayer, praise and thanks” nineteen times.

Appendix C contains a table showing the occurrences of these concepts within each album.

The important benefits bestowed upon the believer revealed in the CCC songs include in order of frequency, that God provides the fruit of the Holy Spirit, that the believer has access to God, that the gifts of the Holy Spirit are given, that God liberates believers from bondage, that he provides victory, and healing, and that he will carry their burdens.

5) The Believer’s Relationship to God

The most frequently mentioned concept contained in songs in this category, was that the Believer is “Living with God” which appeared eight times. The concept of a child, in relation to the father, and a sheep in relation to his shepherd is also found. Appendix C contains a table showing the occurrences of these concepts within each album.

There was a strong emphasis on words relating to “Heaven”, which appeared eighteen times, and to “worship” which also appeared eighteen times. Songs emphasising participation using words such as “come”, “praise”, “lift”, appeared fourteen times. Words
such as “dance”, “sing”, “clap” encouraged the congregation to “celebrate”. Set out below is a table setting out the total occurrences of these Christian concepts within each album and all albums.

<table>
<thead>
<tr>
<th>Concepts in Texts</th>
<th>Stand</th>
<th>War</th>
<th>Now</th>
<th>River</th>
<th>Higher</th>
<th>Prophecy</th>
<th>Lift</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Names of God</strong></td>
<td>14</td>
<td>13</td>
<td>23</td>
<td>18</td>
<td>13</td>
<td>22</td>
<td>14</td>
<td>117</td>
</tr>
<tr>
<td><strong>Attributes</strong></td>
<td>7</td>
<td>8</td>
<td>19</td>
<td>11</td>
<td>13</td>
<td>24</td>
<td>24</td>
<td>106</td>
</tr>
<tr>
<td><strong>Acts of the Past</strong></td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td><strong>What God does in a Believer’s Life</strong></td>
<td>11</td>
<td>17</td>
<td>11</td>
<td>15</td>
<td>12</td>
<td>13</td>
<td>16</td>
<td>95</td>
</tr>
<tr>
<td><strong>Believer’s Relationship to God</strong></td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>0</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td><strong>Heaven</strong></td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>18</td>
</tr>
<tr>
<td><strong>Satan</strong></td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td><strong>Worship</strong></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td><strong>Revival</strong></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Encouragement to Participate</strong></td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td><strong>Celebration</strong></td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td></td>
<td>11</td>
</tr>
</tbody>
</table>

|                      |       |     |     |       |       |          |      |       |
|                      | 42    | 45  | 66  | 60    | 52     | 74       | 72   | 411   |

Table 6.2 Categories of Concepts indicating communicative ability of the songs to transmit the Christian Message

In summary the lyrics contain a message of God as Father, Jesus and Holy Spirit, who is
Lord and King. God loves unconditionally, forgives sins, is merciful, all powerful, and nothing is impossible for Him. God has done mighty miracles of healing and has performed supernatural marvels, whilst Jesus sacrificed himself on the cross for sinners. God manifests in the lives of believers, makes available the fruit of the Holy Spirit, and confers supernatural gifts as mentioned earlier. He also provides access into his presence. The Believer has a relationship with God similar to that of a child and father, and lives in the awareness of the presence of God. As well, the lyrics of the songs emphasise angels and heaven, the need to worship, to participate in the life of the church, and to celebrate the joy of being in the church fellowship. The use of these concepts establishes that CCC is transmitting a Christian message, and as previously stated, observation of the videos of the albums indicates that the congregation receives and participates in that message.

This thesis is not intended to be a theological treatise, but it can be argued, from my analysis of the lyrics used in the seven CCC albums, that generally they have an evangelical focus, and help to convey an appropriate worshipful attitude towards the Deity to whom they are addressed. I now consider whether the Christian message is reinforced by the musical presentation.

Music Performance and Presentation

I observed and evaluated the paramusical aspects of the worship service whilst participating in services, and by viewing the video and digital video disc recordings, and by a careful inspection of the site and surrounds of the church. CCC has state of the art sound reproduction, and the stage is lit like a commercial stage. I followed the pattern of
the “Checklist for the Analysis of Popular Music” which I adapted from Tagg and the pattern provided by McGuire, both of which were discussed in the methodology chapter. A description of the social and paramusical aspects of CCC’s culture, and of the setting in which worship services are conducted follows:

The Physical Features of the Church Site

Traditionally mainstream churches have been located close to the centre of the community they serve so that the people could walk to church. CCC however is in a relatively isolated location, beside a major link road. There are no residential houses near by, and there is no public transport to the church. The nearest public transport is three kilometres away. People arrive by car, and there is ample parking space. As 49% of the congregation is under twenty-five years old, and many would not own a motor vehicle, there is a considerable commitment by those under the age of eighteen, and their families, merely to get to the church.

Buildings

CCC is a complex of modern buildings. The main worship services are held in the largest building, which is described as the Auditorium. Next to the auditorium is a theatre with a coffee shop, and an extensive children’s play area well equipped with games and toys, is contained under the auditorium. There is a separate building with a lounge for entertaining guests, and offices for staff. Inside these buildings are smaller halls for meetings and youth services. All the buildings are modern and in good repair. The complex looks more like a convention centre than a traditional church complex. This gives
the impression of a contemporary organisation. Diagonally across the major link road, CCC has built a traditional school complex, which is located in large grounds.

There is no bell tower, and few overt religious symbols. The auditorium contains no altar and no stained glass windows. It is arranged like a theatre, with rows of padded chairs divided by four aisles. It has recently been extended, and now can seat 2,000 people. This modern styled complex means that any person, young or old, who has not attended a church before is not challenged by a building that is totally different to any they usually attend. Walking into a building that has stained glass windows, hard bench style seats, with an elevated platform where the preacher stands to preach, and benches for the choir that are turned sideways to the audience could be quite unfamiliar to the unchurched. CCC’s auditorium would not appear foreign to an outsider.

The Congregation

More than half the attenders are under forty years old. Thirty-two percent of the congregation would be classified as within the youth age group. The young single people tend to sit in a block on the left hand side of the church. There are many family groups which seem to participate in the services enthusiastically. Even small toddlers can be seen clapping when the congregation claps. Because of the large number of young people in the congregation, young people coming for the first time are likely to feel more secure and less inhibited when they observe others in their age group.
Participation

There is extensive participation by the congregation. Young people cheer when one of the staff known to them is mentioned, or is speaking. When something is said by a leader that the people agree with, they are likely to call out encouraging remarks. Where the congregation is asked to participate in public prayers, (as they are at least twice in every service) they pray out with strength and enthusiasm. The congregation sings strongly, and its members clap, dance, move their body, and smile at the people near them as they sing. This culture of enthusiastic participation creates a sense of community and fellowship, and the size of the congregation creates a feeling of solidarity. For a new attender observing the congregational participation the message conveyed is of general approval in all aspects of the church, which re-enforces the strength of the welcome.

Social Features

The whole of the front row of the church is reserved for pastors. The preacher for the service and the director of the service sit in the front right hand side row of seats. Attendants and ushers are usually dressed in black clothing and sit in various places throughout the building. The music team is placed on a low stage. The drum kit is in a plastic cage type screen, and the other instruments are spread across the stage, whilst the singers form a line in front of the musicians, and the worship leader is stationed in the centre in front of them. There is an extensive array of microphones, controlled by a mixing desk. Three TV cameras record the services which are projected onto three screens. The church notices are incorporated, each week, into a short video (CCC Times) which is screened during the services.
The clothing of the leaders is usually up to the minute casual. The tone of messages and reports in relation to church activities generally is very positive and the sermons given could be described as dynamic, authoritative, and mostly is challenging. The achievements and successes of members are regularly reported in a context designed to encourage others to embark in a course of self-improvement. The need for personal commitment to prayer and worship is strongly emphasised. The whole social atmosphere is one of an exciting involvement in the life of the church. There is a very welcoming friendly and outreaching atmosphere, where the congregation is encouraged to bring their friends and neighbours to church. As a young person who had belonged to the CCC band told me at an informal meeting:

“Someone coming to CCC for the first time will not be challenged with the music or the clothes the leaders and people wear. If a person had never been to church before, because the music is culturally relevant they could handle the music and probably the service, and then they may hear the message”.

All of these social features are similar to those of a commercial rock concert. Features such as a video screening of the notices compared to the traditional newsletter, the convention style buildings, the multimedia technology, contemporary music and clothing, all support a culturally relevant environment.

Observing the Worship Service

There is no formal “order of service”, although the pattern of the service tends to be the same each week. However, there is more variation in what occurs than what is observed in a mainstream church, and there is a considerable degree of informality in the service. There is a sense that the flow of each service is spontaneous there are no announcements
telling the congregation what the song will be as in a mainstream church: at CCC the band
begin to play and sing, the words are projected onto overhead screens and there is no break
between songs they flow from one to the other. However, the pattern followed is largely
the same each week. The congregation’s participation was spontaneous. The service lasts
for two hours, but the movement of the service is fast. There is an emphasis on people
enjoying the service.

After the service, some of those attending stand around and talk, others visit the store
where books, compact discs and digital video discs are sold.

Non-musical sounds such as clapping and jumping throughout the performance of songs
created a youthful happy atmosphere. The lyrics of the songs are displayed on three
overhead screens. Parts of the songs are repeated several times. The worship leader calls
out the words to indicate the next part of the song to be sung or repeated. It is quite easy
to follow that direction. The stage setting of the auditorium in which the services take
place is usually in a semi circle. Four steps give wide access to the stage, and there is a
fair amount of interaction between the stage and the auditorium. This two way interaction
helps reduce barriers between leaders and the congregation. There is a clear area in front
of the stage which is available to pastors and the congregation when there is an altar call
or a period of ministry to members of the congregation. An altar call concluded each
service, and periods of ministry after a sermon are quite common.

The stage setting for the recording of an album helps to inform a theme. For example, at
the recording of the album, “War”, the stage area and steps leading to the stage was draped in camouflage coloured cloth, resembling a field outpost, and for the album “River” blue cloth was spread around to give the impression of water. This communicates a sense of theatrical performance and is in keeping with popular music concerts, which are often technically, thematically presented. The lighting effects are similar to a concert with stage lights, spot lights and coloured lights which constantly moving across the musicians and the congregation. These effects help reduce any challenging fears young people may have in attending CCC. The atmosphere which is similar to a concert can encourage a sense of entertainment and give someone who has not attended a church an impression that this a fun place to be.

Video cameras are strategically placed in the auditorium, and images are projected onto three very large overhead screens, one screen on either side of the stage and one at the centre rear of the stage. The cameras tended to focus in on singers as they worship, and on members of the band as well as members of the congregation. The recorded films provide a compact disc or digital video disc, which is for sale at the end of each service.

As mentioned in the first chapter, popular music embraces a wide range of electronic instruments. Amplification involves not only instruments but also microphones for singers and those speaking. At CCC the singers use wireless microphones. Each of the lead vocalists uses hand held microphones. When there is a choir, as in an album recording, microphones on stands are placed in front of the choir. When the Senior Pastor, or a visiting preacher, speaks he uses a head microphone. The main advantage of the wireless
microphones is that there is complete freedom to move around, both on the stage and into the congregation.

An intimate relationship between the song leader and the congregation is created by the worship leader being in the front of the platform, as if he or she is speaking directly to the congregation. The backing vocalists were visually and audibly supporting the lyrical message and implicitly encouraging group participation. The choir has become larger with each new album recorded. It is usually placed on either side and behind the musicians, and was directed by a choir director. In the case of the album “Lift”, there were two choirs, one on either side of the musicians, each with a choir director. The large number in the choir gave an impression of strength and success.

The body language of the musicians clearly revealed a positive and dynamic commitment to the Christian message. That body language was reinforced by the way in which the songs were performed. The lead vocalist often spoke over the music, giving direction to both the musicians and the congregation, at the same time explaining the message intended for the congregation. The body movements of the musicians, as observed in the video of the album “Prophesy”, were more energetic than those of the previous album. They also looked to be genuinely enjoying the ministry of which they were a part, smiling at each other, moving their bodies, and dancing about. For the “Lift” album, the body movements of the musicians and worship leaders appeared to have been choreographed. As they moved energetically they appeared to be enjoying their participation in the songs.
In the background dialogue provided in the video recording of “Now”, Crabtree, who produced the album said of the music team:

the true story of the making of the album is a story of a large team of highly dedicated and very talented people combining their skills and devoting them to the service of Jesus Christ in a common purpose. Mostly, it is a 68 minute story of hearts of men and women, and their love of God, poured out in the songs, the playing and the singing.

Indeed, such pouring out of zeal and commitment is evident in all of the songs, both those observed during attendances at weekly services and those viewed on video recordings. The musicians and worship leaders moved on stage in a similar way to a secular popular contemporary music groups rather than as they would move in a traditional mainstream church worship service. This is an important aspect for young people who would easily relate to the atmosphere of a rock concert. At CCC a very high value is given to its ministry to young people and this focus is evident in CCC’s music. The youth are valued and encouraged: they have a band of their own, and have recorded at least three albums of music they have written and recorded themselves.

**Participant Observation at Worship Services**

Listening to the video recordings and examining the printed music books provided information in relation to CCC’s desire to promote the Christian message by using music as a medium. To further discern the effectiveness of their music, features of CCC’s worship services, other than album recordings, were considered including the order of service, the amount of music in an average service and how the average service was conducted.
Many mainstream denominations distribute copies of a printed order of service contained either in a prayer book such as the Anglican Prayer Book, or set out on a printed sheet. At CCC services a newsletter is handed out to attenders which contains information about coming events. However, there is no printed order of service even though the pattern of the service was very similar each week. The usual order of an evening service is:

6.00 The meeting begins with praise singing led by the worship team and lasting for approximately thirty minutes. The musicians come onto the platform from the back, join together in a circle at the rear and pray. The music then begins, the musicians smiling and dancing.

6.30 The Congregation is welcomed by a Pastor. One of the Pastors is responsible for the overall conduct of the service. That Pastor will welcome the congregation and then suggest that another song be sung.

6.35 A second Pastor is invited to pray over prayer requests lodged by people who have asked for prayer. The Pastor praying over the prayer requests is often accompanied by another person, usually a husband and wife team.

6.40 A testimony is given by a member of the congregation often by way of interview with the Pastor conducting the service or the Senior Pastor. This has the effect of encouraging the congregation.
6.45 New attenders and visitors are welcomed, and given information about the church.

6.50 Another song is sung, mostly one which was sung in the opening segment.

6.55 There is talk about the benefits of giving, and then a collection is taken. During the collection, a video entitled CCC Times is shown. Effectively it contains the church notices and also features details of up and coming events at the church. This presentation is somewhat like the product advertisement shown before a movie at the cinema.

7.00 Another song is sung. The Pastor thanks the band for the work they have done, and encourages the congregation to applaud the musicians as they retire.

7.15 The sermon begins during which sometimes, a quiet background of music is played on a keyboard.

7.45 An invitation is given to the people to make a decision to accept Christ. As those that respond come forward, music is played.

8.00 A final song is sung, and the meeting is closed by the Pastor in charge of the service, who gives a blessing to the people.
Not having a set pattern (liturgy) provides room to create a sense of spontaneous flow during the service. This is enhanced by the interview (testimony) and the announcements which are designed to create an impression that something different will occur each week.

The next feature considered was the amount of music in the service. The Sunday and Saturday night 6.00 pm services lasted usually for around two hours. Music occupies about one third of the service time. Each service begins with at least thirty minutes of music, with a lead vocalist and a singing group backed by a band comprising keyboards, guitars, drums and brass instruments. There is a strong emphasis on congregational participation. In the opening song bracket each song is repeated several times. In all services, the congregation is encouraged to participate.

The services are assisted by attendants, who all wear black clothes. Young people could identify the black uniforms with the stage crew at a live concert; which would assist them to identify with the venue. The attendants assist people to find seats, help in the collection of the offertory, and welcome people who have come for the first time. “Welcoming” is a strong feature of the service; it began outside, with enthusiastic parking controllers, then is continued by two lines of volunteers who handed out programmes as you enter the church. During each service those attending are asked by the pastor to indicate by raising their hand if they were attending the church for the first time. These newcomers are then welcomed individually by a pastor or a deacon and given a brochure with information about CCC as well as a voucher entitling them to receive a compact disc of the service. An invitation was extended to newcomers to come to the “Visitors
Lounge” for a cup of coffee and a “Tim Tam” biscuit after the service. This enables the newcomers to ask questions and provides an opportunity for the welcomers to invite them to join in other activities. During the service those attending are requested to speak to the people around them which helps to break down barriers and build informality within the service.

The freedom to move and clap during the singing was assisted by the words of the songs being projected onto overhead screens, which meant that the congregation did not have to hold a hymn book, as they would have done in a mainstream church. During the songs, the lead vocalist often spoke over the music encouraging participation, and giving directions as to how the song was to be sung, including which part of the song was to be sung next, (for example another repeat of the chorus, or a repeat of the verse), this was often achieved by the lead vocalist calling out the first words of the line which was to be sung next. On the one hand this created a feeling of spontaneous response and, on the other, helped keep the congregation focussed on what was happening.

These paramusical aspects of the case study provide evidence of a contemporary setting which assists in making the church worship service relevant to young people. The musicians who lead the congregation tended to move about, sometimes dancing and jumping,¹⁰¹ in a similar fashion to the way musicians move in a pop concert. The musicians were dressed in a modern casual style. They seemed to enjoy what they were doing, and

¹⁰¹ The evidence is recorded on the Video recordings of each Album
this encouraged the congregation to relax and join in with them. A person attending for the first time, who liked to listen to contemporary popular music, could easily relate to the music which was being played.

On the basis of my observation and participation, the research questions posed in the chapter relating to the methodology have been answered in the affirmative. Of the songs examined, many of the elements outlined in Chapter One by Warner (2003) which describe the characteristics of popular music were evident. The music was simple enough for the people to be able to sing. It had short phrases, simple time signatures, and many had conjunct diatonic melodies. For those who like contemporary popular music there was a familiar sound in the songs, and there was repetition making the songs easy to learn and remember. The lyrics, as discussed by Warner used short sentences and straightforward narrative themes. As can be observed on the “Lift” digital video disc recording that is attached to the back cover of Volume Two of this thesis, the music appeared to encourage the people to dance moving to its rhythm. Above all, the music contains a strong element of electronic instrumentation. The music for each album was written contemporaneously, and the styles in each followed similar patterns, using instruments, and rhythms commonly found in secular contemporary popular music styles.

The paramusical aspects of the presentation of songs in the worship services were similar to those of a rock or pop concert. The music tended to reinforce the meaning of the lyrics, and the lyrics included a strong focus on thanks and praise. This focus was encouraged by the worship leaders and pastors, and the congregation was encouraged to participate in
songs and to consider their meaning. The video evidence revealed that the congregation participated enthusiastically. Throughout the songs most of the congregation were raising their hands, swaying to the rhythm, dancing around, jumping, and clapping, as was appropriate for the song being sung. The appearance was of a communication being transmitted, and being received.

Diana Bagnall, in her article Upon this Rock, in the Bulletin Magazine when reporting on popular Christian culture, commented that popular culture is “Christianity’s newest and most potent vehicle for spreading its message. Those who understand its power are filling their churches with young people - in some cases thousands at a time” (2001, p. 28). She conceded that there was opposition to this “new” culture, but she concluded that the popularists were winning. She noted that young (Christian) musicians have the opportunity to play more regularly and to much bigger crowds than they could hope to play before the pub and club circuit (ibid.).

In the secular music market, Christian music has a credibility problem. However, currently, Christian musicians are writing a lot of music. Bagnall noted that there were two hundred people on the music team at CCC at Oxford Falls, and as the next album to be recorded was being planned, seventy eight songs were evaluated for inclusion in the album (ibid. p. 29). In 2001, “Able”, a group who came from Hillsong Church in Sydney, was the winning band in Foxtel’s Television competition for new bands. The winning band was chosen from 2,500 entries. In addition, Bagnall reported that the band voted by the Television viewers as the “people’s choice”, was “Tenfold”, a group drawn from Christian
As stated earlier, the aim in examining the music was to determine whether the CCC music contained sufficient aspects of contemporary popular music to fill the cultural gap evident between mainstream churches and the young, and whether, if it did, its use could encourage young people to participate in the church. Each song in each album was examined to assess its individual ability to satisfy young people’s taste in musical style, and whether each could assist in communicating the Christian message. I also considered whether the CCC music was sufficiently attractive to the young to encourage them to join, and invite their friends to join CCC. Of course, in relation to CCC, its steadily growing membership, and the youthful mix of the congregation, provide a positive answer to these questions.

King (1989, p. 290) found that culturally appropriate songs have influence and effect. She stated that “when culturally appropriate songs are pleasing and working within the cultural framework, they should generate a positive attitude toward an area of knowledge and belief”. Although King’s study related to worship music of the Senufo people, it was a study that addressed the problem of using traditional western worship music in worship services when the congregation neither understood the music, nor related to it. She compared the response of the Senufo to that traditional western music with their response to the music written by the Senufo in which they participated, and which she found to be both affective and able to communicate the Christian message. Using a parallel contrast between traditional mainstream church hymns and contemporary popular music styles used in CCC, with King’s contrast of western traditional music and the culturally appropriate
music created by the Senufo people, it is possible to relate King’s finding to this study.

As previously referred to in Chapter Four King formed conclusions in relation to culturally appropriate songs for worship, and some of her conclusions are relevant to this study. For example King found in her study that the use of culturally appropriate songs made a significant difference in the communication of the Gospel (King, p. 291). In relation to attracting young people to church, culturally appropriate songs in an Australian church setting would be songs in styles with which young people identified, that is songs that accord with the styles of contemporary popular music to which young people listen. These songs would be identified as contemporary popular styles of music, as described by Warner (2003, p.16) and Tagg (2000, p.70). The evidence from the study of the albums of CCC has clearly shown that the songs were contemporaneous, and contained features that would make the music similar to the styles of music that young people enjoy. The table in Appendix B2 indicates that 95% of the songs in the albums were written within twelve months before they were included in each album; 92 % of the songs included a back beat, probably the most defining characteristic of popular music; harmonic progressions indicative of contemporary popular music were present in 73% of the songs, with 62% containing chromatic chords, and 45% using 7th chords.

Songs function as a primary means of proclamation/communication (King, 1989, p .292). Using the lyrics as the primary means of proclamation the information collated in Appendix C reveals lyrical concepts that assist in the ability to transmit the Christian message. Those concepts, which included the names of God, Attributes of God, God’s acts
of the past, what God does in a believer’s life, a believer’s relationship with God, as well as concepts of heaven, worship revival, participation and celebration were included 411 times in ninety songs.

Movement and clapping can serve as a visible and physical means of spiritual exchange with God (King, 1989, p. 293). The information in Appendix B2 was collected by viewing the video recording of each album. It reveals that in 94% of the albums overall, the congregation are participating in dancing, or swaying in rhythm to the music, and in 96% of them, when appropriate they are clapping their hands.

Song texts provide dynamic expressions of Christian experience (ibid.). The dynamic expressions of Christian experience in the CCC songs include expressions of healing, love, wisdom, freedom, power. These and other aspects of dynamic expression are collated under the heading “What God does in a Believer’s life” and “Believers Relationship to God”.

Songs speak to and work simultaneously within both the affective and cognitive dimensions of the human personality (ibid. p. 294). King found that “if the attitude is negative toward the musical sound, the message is not heard”. The digital video disc attached to this thesis reveals that the congregation is participating in the music, its members are moving their bodies, raising their hands, and smiling, and there does not appear any barrier to a message being heard within the songs.
The musical and paramusical examination of the songs in the case study has confirmed that they are sufficiently similar in style to the contemporary popular music with which young people would identify. The songs have a definite focus on thanks and praise, the concepts in the lyrics convey alignment with a Christian message. The paramusical aspects of the worship services and the songs indicate a church wishing to be culturally appropriate to young people.

Every endeavour seems to have been made to create a feeling that the Church is “Moving with the Times” in its vision for Sydney. At a Business Breakfast Meeting at CCC, where the Chief Executive Officer of Woolworths was the guest speaker, Pringle stated “being a success today is different to being a success twenty years ago”. The music in CCC, which is kept currently relevant is considered to be a valuable and important part of its vision.

When delivering the sermon at the six o’clock service at CCC on 19th September, 2004, on the subject of relationships and God’s love, Pringle stated in relation to the music, “God is saying, I love to hear your voice when you pray, I love it even more when you sing”. The performance of the music at CCC has been developed to a high standard of technical excellence. It has changed continually, echoing changes in contemporary popular music styles.

Warren’s closing words “With every new generation, the rules change a little. . . . The past is behind us, we can only live in today and prepare for tomorrow” (1995, p. 396) lead to
the next chapter, in which this dissertation is drawn to a conclusion.
CHAPTER SEVEN

CONCLUSION

“Sing to the Lord a new song: Play skilfully with a shout of Joy”

I have listened, observed and thought extensively about the phenomenon of the growth of CCC and its attractiveness to young people. It is evident that CCC has developed the programs which are required to support its continued growth. Even though contemporary popular music in the worship services at CCC has been shown to play a major role in attracting young people to the church, the growth CCC has achieved has required a high level of leadership, relevant preaching, the skilled management of small groups to deepen fellowship, and a well directed and sustained outreach which continues to draw in new members.

Schwarz’s Natural Church Development (1996) presents conclusions drawn from a comprehensive study of the causes of church growth. His study involved 1,000 churches in thirty-two countries, across six continents. He found that there were eight characteristics that together indicate a growing vital church, one of which was music. The other seven characteristics were creative leadership, preaching, effective small group ministries, creative youth policies, evangelism by congregational members, the inclusion of women in the pastoral team, and the development of educational opportunities. These conclusions have been adopted and I now discuss each of these characteristics, as they apply to CCC.

\(^{102}\text{Psalm 33: 3}\)
Leadership

Schwarz found that the leaders of growing churches concentrate on empowering other Christians for ministry. “These pastors equip, support, motivate, and mentor individuals enabling them to become all that God wants them to be” (Schwarz, 1996, p. 22). Similarly, Wagner has discussed the characteristics of leaders whom he describes as “Apostolic Leaders”. In his book *Apostles and Prophets*, Wagner has analysed major evangelical movements that have taken place in the Christian Church (2000, p.16). ¹⁰³ As a result of his evaluation of these movements which included the beginning and establishment of the Pentecostal movement in the early 1900s, and the Billy Graham Crusades in the 1950s, Wagner contended that there have emerged “Apostolic Leaders”, who have unusual authority, which has been delegated to them by the organisations which they have created. Wagner noted that in the past, the focus of real (as distinct from ostensible) authority in churches was essentially in groups (that is in committees) rather than in individuals. He posited five principal characteristics of Apostolic Authority, and argued that a bona fide Apostolic Leader will exhibit strong evidence of each (ibid.). Those five characteristics he defined as (a) an apparent spiritual gift of leadership which is accepted by the followers. When the leader speaks people listen; (b) a strong sense of assignment to the task on which the church is engaged; (c) the possession and display of above average skills in what they do, coupled with a blameless life style, and humility (d) they create harmony, and their followers are happy to follow them; and (e) most importantly they are leaders of leaders. The followers submit voluntarily, affirming the apostle’s leadership. The followers are

¹⁰³ C. Peter Wagner is the former Donald A. McGavran Professor of Church Growth at Fuller Seminary in Pasadena, California. Currently he is Professor Emeritus of Church Growth at Fuller Seminary, and is Chancellor of the Wagner Leadership Institute, and President of Global Harvest Ministries. He is the author and editor of more than 40 books on Church Growth and Leadership.
loyal, and at the same time the apostle nurtures his followers. These leaders exhibit confidence in their direction because they have a clear vision of where they want to go, which they are able to communicate to their followers.

CCC’s growth has required visionary and courageous leadership, and above average excellent management skills. Pringle advises his subordinate leaders, and leaders of newly formed CCC congregations, to rely heavily on the forceful and clear enunciation of the vision they have for their church. The vision must be communicated in a way that ensures that those who hear it are motivated to carry it out, are loyal to the leadership team, and are prepared to make the sacrifices entailed in bringing the vision to fruition (Pringle, 2003, p. 239).

The characteristics of an Apostolic Leader, as outlined by Wagner, are all strongly evidenced by Pringle. When recommending Pringle’s book, You the Leader (2003), Wagner, stated:

Phil Pringle is an apostolic leader ‘par excellence’. He is also one of those few leaders who knows how to mentor others and to communicate what he knows. ‘You the Leader’ is crammed full of extraordinary insights that will help you become the dynamic leader that God wants you to be (quoted in Pringle, 2003, p. ii.)

In his advice to prospective and present leaders of churches, Pastor Phil Pringle urges them to feel a burning passion, and to communicate it at every opportunity. He maintains that the leader “lives the vision, sleeps the mission, and eats the goals every day. The leader shares those goals all the time with everyone. It is a vibration which the entire organisation feels” (ibid. p. 52).
Chris Falson, the third full time Music Director of CCC, noted in the internet version of chapter four of his book *Planted by the Water* how he was encouraged by Pringle to develop his leadership and ministry skills. Falson stated:

During the years I worked with Pastor Phil Pringle, he would often take a few musicians, including me, away with him on his ministry journeys, where we would either lead worship for him, or help to pray for people at the end of the services . . . . The Sunday I took charge of the music, Pastor Phil Pringle prayed for me and lifted me up before the whole congregation telling them that I was his choice as the new leader of worship (p.3).

Falon states that, in his view, the skills of leadership have to be learned. He found that Pastor Phil Pringle became his mentor. As Falson began to follow Pastor Phil’s examples, and as Pastor Phil discussed the difference between song leading and worship leading, Falson found that he gained skill as a worship leader, primarily as a direct result of watching Phil Pringle lead (p. 6).

**Preaching**

Equally important in CCC’s success has been enthusiastic, forceful, and relevant and persuasive preaching. Pringle exhibits an understanding of the needs of his congregation, and of those to whom his church addresses its outreach. He has the ability to identify the problems of immediate concern to those to whom he preaches. “He meets them straight up in their loneliness, their frustration, their drug addiction, their marriage breakdown, their illness, their struggle to pay a mortgage or cope with unemployment” (Barclay, 1987, p. 15).

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104 This is exemplified in the Videos and digital video discs which form part of this research.
Pringle’s book *You The Leader* helps its reader understand how to communicate effectively. Pringle uses a receptor oriented understanding of communication; being aware that for the message to be received, those who receive it must be able to understand it. He sets out his insights into preaching, suggesting that a preacher should (1) aim to communicate only one message per sermon, (2) preach with feeling, (3) illustrate why God is amazing, by using facts, testimonies and experiences, and (4) make sure that everyone is able to understand the message.

It is noteworthy that the conduct of worship services, and the style of preaching in the services is directed to making youth feel comfortable, creating an atmosphere somewhat similar to a rock concert and maintaining a fast, moving and energetic delivery during sermons. Pringle argues that when preaching, giving information is not enough. He believes that preaching differs from other forms of communication in that it should impart the spiritual reality of the subject. He states:-

> There must be passion, and pathos, in a preacher. Leadership is not just about facts and data - it’s about a dream born in the heart. Leadership is about the communication of fire. The impartation of a motivating spiritual thrust (2003, p. 244).

The evangelistic message preached each week at CCC is delivered in a way that is readily comprehended by the unchurched and the musical context in which it is delivered supports this message. It assumes that the hearer has little knowledge of the Bible of Christian doctrine. It reaches out to the unattached, the alienated, and to those who feel that their life is not what they would like it to be. There is a heavy emphasis on a happy Christian home life, and on progression in one’s Christian and material circumstances. During the time of this research, I have observed many signs of material progress in the educational standards,
employment, and social circumstances of members of the congregation. The messages at CCC have reached out to youth, and those whose lives are in a dead-end. As a newcomer is absorbed into the congregation one can observe an improvement in demeanour and dress.

The messages preached often illustrate God’s transforming power, by relating how people’s lives have been changed. In a section titled “Future - what’s ahead” within a document “Powering Forward” which was distributed to the congregation of CCC during 2003, it was claimed that:

As well as tremendous growth, hundreds of people in our church are experiencing remarkable life-changing situations. Lives are being refreshed, rebuilt and restored. People are being healed.

At some stage during each service, an opportunity is given for any person who is a non-Christian, a lapsed Christian, or is unsure of their situation in relation to God, to decide to become a Christian or recommit their life to God. In 2002, 1630 people responded to such an Altar Call,\textsuperscript{105} that represents an average of more than 30 people per week. Aware that in a large church new converts could feel isolated, every effort is made to persuade them to join a small group within the larger church congregation.

\textbf{Small Group Ministries}

Any church in Australia with over 1,000 members would be considered large, and likely to be impersonal. Pastor Pringle was aware that the largest Christian Church in the world, Pastored by Yonggi Cho in Seoul, South Korea, functioned successfully with many small

\textsuperscript{105} Information obtained from the small accompanying pamphlet to the Powering Forward Rise and Build Document in the section written by Pastor Jake Betlem, Pathway Ministries
cell groups which would meet together in people’s homes, and then attend church on Sundays. If Pastor Pringle’s vision of a church in Sydney of 5,000 members was to be achieved, his vision had to be shared by many others whose contribution was essential to its achievement (Barclay, 1987, p. 68).

In 1981 three smaller groups, known as house churches, were established. Mark Kelsey and his wife led one of the first House Churches. In 1983 Mark Kelsey became one of the first fourteen full-time students in the Ministry Training College, and in 1984, he joined the staff as a Pastor, basically to oversee House Churches, and to pastor to House Church Leaders (ibid. p. 72). Each House Church Leader was responsible to a Pastor on the staff. As the groups grew in size they were split, and a new leader was assigned to the new group. By 1987 there were eighty House Churches (ibid. p. 73).

The advantage of these small groups, now known as “connect groups”, is that pastoring and nurturing can be facilitated. The small group is intimate. Meals can be shared, and the members can ask questions and discuss problems without embarrassment. Above all, the small groups enhance the sense of fellowship and of belonging, firstly to the group, and secondly to the wider church community (ibid. p. 75). The small groups foster and encourage growth, as leaders are encouraged to reach out to friends and acquaintances. Someone brought in through a small group does not arrive as a stranger, rather his or her arrival is another step in a deepening friendship, and that pre-existing friendship increases the prospect of retention. The need to develop and foster ministry to young people has always been central to CCC’s pastoral plan. The Pringles had gained valuable experience
in New Zealand, when conducting home meetings, and ministering to young people, which equipped them with the skills required to encourage and develop youth groups in CCC.

**Creative Youth Policies**

In 1987, sixty percent of the congregation fell within the fifteen to twenty five age group. Barclay posits that young people come to the church because they have been invited by friends, who have come and enjoyed the services. This would be, in no small way, due to the incorporation of music to which youth can relate. They have stayed and listened, and, in the process, discovered that someone considers that they are important, and furthermore that they in turn can have an impact on other people’s lives. In 2003, more than six hundred young people were attending CCCs Youth Church each week, which was then led by Pastor Jurgen Matthesius. The young, and those not so young, were all encouraged to offer ministry to their friends and acquaintances.

**Evangelism by Congregational Members**

Every week the congregation is exhorted to invite friends and neighbours to home groups, and to special services and seminars. There is an emphasis on ‘belonging’ and ‘participation’. That emphasis begins with the encouragement of the congregation to join in the musical worship, and is continued by stress on the need to progress in one’s Christian walk, by encouragement to join a Home Group, and to participate in church educational activities. The congregation is welcoming, friendly and outreaching and the members are charged with, and largely accept and fulfil the task of bringing neighbours, friends and family to church. It is through the successful outreaching of the congregation
that CCC has achieved its spectacular growth. A notable element in CCC is the extent to which women are included in all areas of the ministry. It is to that aspect that I now turn.

**Women in the Pastoral Team**

When Phil Pringle and his wife first telephoned an Assemblies of God Church in New Zealand, to make enquiries about times of the service, they were surprised to discover that the phone was being answered by the wife of the Senior Pastor, who was herself a Pastor. At that time female pastoral clergy were not used in mainstream churches. Whilst Orders of Nuns had existed for centuries, by the twentieth century, they were occupied predominately in Nursing, Teaching and Missionary work as distinct from Pastoral Leadership although, paradoxically their steadily increasing education, and involvement in Charismatic renewal in the last quarter of the twentieth century was to lead to an outburst of creativity and challenge to their traditional (repressed) role in the church. Male attempts to confine them to that role had led firstly to a precipitous decline in new vocations, and in more recent years to an increasingly effective, female, opposition to the continuing attempts of male clergy to confine females to subordinate roles within the mainstream church.

In CCC, positions of leadership are occupied by both men and women and many house churches are capably led by women. This characteristically contemporary equality of male and female relationships, and female participation in leadership is, and always has been, encouraged. Thus many newcomers, (dissatisfied with their present circumstances) see the (welcoming) CCC, and the interaction between some of the small group leadership couples,
as offering a loving life style, deeper fellowship, and more progressive and satisfying way of commitment. Widening and equal opportunities for a deeper involvement in the church made the new emerging churches such as CCC attractive to women, especially those touched by Charismatic renewal, who had been denied a meaningful role in the mainstream churches.

CCC has offered expanding opportunities to both men and women to educate themselves, and it is to that area of its ministry that I now turn.

The Provision of Education

To carry Pastor Pringle’s vision into effect, he needed leaders who were trained to teach, pastor, and minister in music; and he knew it was necessary to provide training for them. In 1981 a part-time Bible College was begun. In 1983 the part-time college became a full-time Ministry Training College and in 1985 the Creative Ministries Training College was created, and began teaching drama, theatrical work, television skills, writing, music, and painting. Pastor Pringle saw a need to provide Christian schooling for children, and so, in 1983 a school was commenced. That school now provides education at all levels. In addition to the Ministry Training College, CCC runs an extensive seminar program, teaching Christian and business skills. It has extensive lecture programs, and regularly invites business leaders to talk to members. The provision of training in voice and instruments, as well as learning communication skills in TV, video and broadcasting, has provided significant career opportunities for many young people. Easy entry into CCC’s educational courses, does wonders for the self esteem of the previously unqualified or
underqualified.

The first chapter of this thesis stated that CCC had begun with twelve people, whose only real assets were a love of contemporary popular music and a vision to communicate the Christian message to the whole of Sydney. Driving that vision was an awareness of the value that young people place on contemporary popular music. Skills in leadership, preaching and in administration have been developed as the church has grown. Schwatz’s description of the eight characteristics required for congregational growth has been exhibited at CCC.

However, whilst they are important and necessary, these skills have played a supporting role, both fulfilling the vision and allowing the communication of CCC’s Christian message. Important as these features other than the music are, CCC has always understood the need to present its Christian message through a medium which would assist in the creation of young people’s identity. Contemporary popular music has been that medium, and it has undoubtedly been the primary immediately relevant communicator.

Nick La Greca and Stacie Creswell, two young members of the congregation interviewed for the brochure New Horizons: Rise and Build 2005, were asked “What do you see as the current and future picture of the church?” Their reply was:

*We see the current picture of the church as connecting people with God. The church is alive and flourishing. We see it as being an influential time in the church’s history as so many people are looking for answers in today’s society as there are many tragic disasters occurring. The church in the future will be people everywhere - lining up to go to church, as if it was a massive concert, buses everywhere, music pumping everyone jumping and*
singing, people are empowered and connect groups are everywhere. It is a big friendly church. (CCC, Rise & Build 2005, p. 10).

Having contextualised the importance of contemporary popular styles of music within CCC, as in a hermeneutic circle where the whole relates to the part and the part to the whole, it now remains to draw this thesis to a conclusion.

**Conclusion**

The phenomenon of declining youth attendance at mainstream churches, where traditional worship music is used, and the concurrent rise of megachurches, well attended by youth, where contemporary popular styles of music are used in worship, was identified at the outset of this thesis. Research questions were posed as to whether the style of the music in megachurches such as CCC was a factor in young people’s choice of church, whether a culture gap existed between the mainstream churches and youth in the wider society, whether contemporary popular styles of music with lyrics that focussed on thanksgiving and praise assisted in communicating the Christian message, and whether participation in such music could attract young people to join. The lack of contemporary popular music in mainstream congregations, along with its paramusical counterpart, has been identified as a major part of a cultural gap that the mainstream must fill if it is to attract young people back into its congregations. The literature dealing with the issues raised by those questions has been discussed, and the case study has examined the musical and paramusical aspects of CCC, one of the new emerging megachurches that has attracted and retained a significant proportion of young people during its significant and continuing growth.
Young People Have Rejected the Church

The evidence from the literature and other surveys examined throughout this research has revealed that, throughout the Western world, attendance at, and the accepted relevance of, the mainstream Christian church has diminished, especially amongst young people aged between twelve and twenty-five years. This diminution in attendance has been noted by some authors as creating a problem for the long term viability of the mainstream church. Furthermore, the indications from the literature and the press are that young people no longer look to the mainstream church for guidance in difficult situations, matters of cultural policy, and ethical standards. The mainstream church is seen to have declining relevance for the young. Instead they turn to media and media celebrities, and the hosts of radio talk back programs.

The evidence has shown that the depth of the problem is somewhat obscured because a significant majority of the population claim a Christian belief, and association with a mainstream denomination, but only a very small percentage of those who claim such affiliation actually attend mainstream church services regularly. Repeated surveys carried out by the NCLS between 1991 and 2001 have established an overall reduction in those attending mainstream churches, which applies across all age groups, but there has been, and continues to be, a much larger reduction among young people.

The Cultural Gap, Technology and Cultural Change
The evidence provided by the literature surveyed in previous chapters establishes that there is a cultural gap between the mainstream church and the society of which it is a part which needs to be filled. Year by year technology has improved the quality and range of communication. The mass production of electronic products has reduced costs, providing inexpensive and virtually universal access to recorded music, at least across the Western World. Advances in technology have assisted in cultural changes at a much faster pace than could have been considered among those who were teenagers in the early 1960s. Electronic communication has been transformed at the same time, creating a vast new range of musical products. During these diverse technological changes the mainstream churches have continued to offer their traditional church services, traditional preaching and traditional music traditions, and they have lagged behind the vast improvements in sound amplification, and have largely ignored the radically altered musical landscape, and the change entailed in the musical styles now favoured by the young.

The language of the messages delivered in sermons and the lyrics of the hymns used in many mainstream churches today is best described as nineteenth century English. It is a musical language to which young people do not relate. The changed culture in today’s world has created a new set of issues and pressures for young people as they strive to achieve in an increasingly competitive working world. The mainstream church calender ensures that major themes of the Bible are covered throughout the year, and that the tenets of the church are taught, but often the sermons preached lack any immediate relevance to the issues currently besetting their congregations, especially young people.
The Mainstream Churches’ View of the Value of Music

As previously discussed, disagreement is evident among writers in regard to the place of music in the church. Whilst music is accepted by some authors as a useful means of maintaining the flow of a worship service, they do not acknowledge that music can play a role in assisting in the communication of the Christian message, or in promoting congregational participation. Some writers, although not denying that music could be so used, nevertheless question whether music is from God. The work carried out by Haik-Vantoura (1978) established that the original (and current) Hebrew text of the Bible came with signs above and below the script, which gave instructions as to how the prayers and psalms were to be sung. She argued convincingly that she had been able to decipher the modes designated by the signs accompanying the text of the Old Testament Scriptures, enabling them to be sung and accompanied today, as their authors (or at least those who first wrote them down) originally intended. The research collating all the places in the bible where there is a reference to thanksgiving and praise within the context of music evidences that music is ordained by God, is valuable in assisting awareness of his presence, and has a rightful place in a worship service.

I have discussed literature researching the evidence which proves that, in the Bible, thanksgiving and praise is to be offered in a musical context. In the Old Testament alone, there are over six hundred places in which the concept of thanksgiving and praise are in the context of music. The scriptures, especially the Book of Psalms, indicate that the way into the presence of God is through offering thanksgiving and praise and the Psalms acknowledge that God dwells in the praises of His people.
The Importance of Music to Young People

Music has been shown by professional music therapists to be helpful in pain management, emotional healing, and cognitive impairment therapy. Studies in relation to youth and music have revealed that when young people listen to their preferred style of music, they are able to form a sense of identity, are assisted in doing their school work and that, by discussing the music with their friends, they have a sense of belonging. The overwhelming evidence from the literature researched has shown that music, and in particular contemporary popular music, holds a vitally important place in the lives of young people. Music has been shown to assist young people by providing topics of conversation when they discuss their favourite band with their friends, and most importantly, it assists in identity creation. The favourite style of music among young people has been shown to be contemporary popular music. Mainstream churches, however, have not given weight to this phenomenon even though the NCLS studies have shown that seventy one percent of teenagers find contemporary popular music most helpful for worship, as compared to only twenty-eight percent of those over seventy years of age. It is not only to youth that contemporary styles of music are culturally relevant: the age group forty plus (the baby boomers and generation X) are also likely to be open to contemporary popular styles of music both in their secular world and in their church life as many are children of the “cultural revolution of the 60s and 70s, in which popular music played an important role. It is this group as well as their children that the church needs to attract to survive into the next generation.
Thanks and Praise in the Context of Music

Given the multiple occurrences of the concept of thanksgiving and praise within the context of music in the Bible, and considering the benefits it claims are conferred on those who participate in thanksgiving and praise, music should occupy a central place in Christian worship. Whilst traditional hymns do speak of thanksgiving and praise, they do so in the context of a culture built over hundreds of years to which this generation of young people no longer relate. It is noteworthy that the theme of praise (and an implication of thanksgiving) is in almost every CCC song examined.

It is interesting to contrast the musical instruments used, and the way in which music is organised in mainstream churches on the one hand, with the practices followed in megachurches such as CCC on the other. In the mainstream churches, an organ is generally employed, often in poor repair, and the sound reproduction systems are generally of very poor quality. A traditional choir leads traditional hymns which are sung, one by one at set intervals in the service. However, in megachurches, the music is provided by instruments of greater relevance to the young, namely guitars and electronic keyboards, supplemented by drum kits or drum machines and some brass and/or wind instruments. The sound reproduction equipment in those churches is of a very high quality, and several lead singers with a backing group of singers lead the music which is presented primarily in two lengthy blocks: a praise segment and a worship segment. Music occupies a far more prominent position within their services. Their Music Director is a full time staff member, and generally these newly emerging churches have a Ministry School which conducts music courses for their congregational members.
Participation

The literature has revealed a lack of participation across the mainstream church. The evidence is that the creation of music over the last fifty years has been transformed by changes in technology, especially in information technology, sound technology and recording, and electronic equipment of which electronic musical instruments are a part. Indeed “the sound of the electric guitar has become increasingly integrated with electronic technologies: from the wah-wah pedals of the 1960s to the elaborate, multiple digital effects employed in the 1990s, our notions of what the guitar is, and can be, have been transformed (Theberge, 2001, p. 13).

Over the last fifty years, technology has produced readily affordable television, personal music and radio players, walkman cassette players then compact disc players, digital video discs, video tapes and players, re-writeable compact discs, and has provided easy access to the internet. Music has become technology driven, and that technology has been central to the production, distribution and consumption of popular music for over half a century. It has become a pre-condition for popular music culture at its broadest and most fundamental levels (ibid. p. 23).

A dance band that fifty years ago consisted of a piano, a saxophone, possibly a clarinet and a trombone, and a drum kit, with a singer using a microphone, has been replaced by a band almost totally reliant on electronic technology. The electric guitar is dominant, with electronic bass, synthesiser, keyboard and lead singer assisted by several backing singers.
each with their own microphones. The technological age is moving onward at a pace which is uncomfortable to those who were born prior to baby-boomers. Science and industry are working hand in hand to produce consumer products that will sell readily, with the lure of offering wider choice to consumers at lower cost.

The Christian Church in the Western world has largely ignored these technological changes, and the changing tastes in popular music, but their congregations are immersed in them. For the unchurched, and particularly for the young, stepping into a church that has not adopted any of these new technologies, and uses traditional church music, entails stepping back over fifty years, and sometimes even more than one hundred years, to a form of service and music with which they are entirely unfamiliar and to which they do not relate. In some of the mainstream churches, the minister and choir wear unfamiliar robes, there is poor amplification and congregational participation is minimal and is hardly encouraged. Sermons cover aspects of the scripture in a scholarly fashion, but seem remote from day to day problems. Although, as infamously put by former Australian Prime Minister, Malcolm Fraser “life was not meant to be easy”, church could be a lot more joyful than it is today in many mainstream churches.

Today’s advertising culture is based on the provision of information against a background of contemporary music. Contemporary music is played in lifts and buildings, and as a background to film and television. The arts involving music, drama, art and dance are totally experienced in terms of contemporary culture. The current trends in each of the arts help to give the culture its identity, as well as provide the tools to help members of the
culture create their identity.

Each revival in the history of the Christian Church including those sparked by Luther, and later revivals such as the Toronto Blessing, used uniquely new, and contemporary music that helped identify the particular revival. This new music was usually similar in style to the contemporary popular music of the day: Charismatic renewal was one of those revivals that began around the late 1960s. The music involved in that renewal conformed to the romantic jazz styles which were easy to sing, and used simple scriptural lyrics that communicated the Christian message. In the second millennium, the culture has changed and with it the music. Few eighteen year olds are interested in the romantic jazz styles of the Charismatic era even though those songs were hundreds of years younger than the hymns being sung in mainstream churches.

The concerns of young people today are not about where they will go when they die, or the doctrinal verities of mainstream faith, but rather with how to cope with relationships, how to achieve an adequate score in qualifying exams and how to earn enough money to obtain a loan for a new car or a home. The evidence reviewed establishes that for young people, listening and participating in contemporary popular music is their main method of finding not only musical entertainment but meaning. Their music, and with it associated contemporary arts of dance and drama, is a vital issue to young people. They listen to it as they walk around, as they do their homework, and as they drive down the street. They are unlikely be interested in participating in traditional worship music to which they do not relate, and which seems irrelevant to their lives.
This is the world that the Christian Church should consider, if it is to survive. It will not help for the church to sit outside that culture, hoping that the people will leave it behind and return to church. A change of method in the presentation of the message, by clothing it with relevant contemporary music, does not mean that the substance of the message has to be changed, but the change could increase its relevance to today’s young.

**Contemporary Popular Music in Contemporary Culture and the Need for Change.**

Change can create a fear that what has been held dear will be lost. However, mere changes in the transportation of the Christian message do not necessarily mean that the essential message will be lost. A change of style does not have to replace the substance of what has been valued in the past. “Values have no influence unless they are embodied in our everyday lives and social interaction” (Tarasti, 2002, p. 59). The call of the Church today is to join the practices of an electronic culture, whilst keeping faith with the story of Christ (Cray, 2001, p. 21).

**Relevance and Cultural Appropriateness**

In identifying new technology as a vital part of the new culture, Cray believes that the failure of the Church so far to deal with electronic technology and culture is a basic factor in the lower levels of participation in the Church (2001, p. 4). Whilst some mainstream churches have tried to become acquainted with the new language of electronic culture, most have not. The main issue at stake is relevance and the need to employ technology which will fill the gap between ancient faith and contemporary culture (Hood, 2003, p. 1).
Youth are the embodiment of vigorous new life and ideas, often with a strong desire to make a difference wherever they find themselves. For the Church to survive it needs a continual injection of new life and vigour. If the Church does not encourage and obtain that renewing vitality and creativity it will cling to a lesser version of the past which will continue to decline in relevance. Where mainstream churches have retained ancient and traditional liturgies and ancient music, their congregations have continued to decline. Nowadays mainstream congregations are predominantly made up of people over fifty years of age, mostly pre-baby-boomers.

Sociologists, philosophers and historians have written on the primal place of music in people’s lives especially those of young people. All of the professional people referenced in this thesis have acknowledged the importance of music, although some have questioned the social value of contemporary popular music, especially as listened to by young people, and its role in the church.

The Style of CCC Music

The study of the music of CCC has revealed that it conforms to the harmonies, rhythm, song forms and tonalities of contemporary popular music. Furthermore, the music itself by its melodic contours, rhythms and harmonies has been shown to assist in clarifying and conveying the meaning of the lyrics. The songs included a focus on thanksgiving and praise and observation of the video recordings confirms that there were no barriers to the messages being received, as members of the congregation responded freely, raising their hands, moving and dancing to the rhythmic sounds, clapping. They appeared to be
enjoying the music, were less inhibited than a mainstream congregation, and appeared to be accepting of the message communicated by the music.

The presentation of the Christian Gospel message by CCC involves a contemporary cultural setting, somewhat like a television show. The musicians are placed in a semi-circle behind the speaker, and the speaker and the musicians dress in casual, contemporary styles of dress. Notices for upcoming events are shown as a video clip on large screens similar to short trailers for coming television shows. Video cameras, some moving around, some stationery record the service, creating a feeling that the audience is present at the recording of a television program, and the medium is consistent with current live television practice. Dialogue between the Senior Pastor and members of the congregation adds to the feeling of a spontaneous relaxed event. Many of the messages include a theme that each person is acceptable to God and the Church as he or she is, but the overall thrust of the sermons is for positive change to live a more successful Christian life. For young people who may feel alienated from parents or other authority figures, and possibly from their peers, this message is attractive. Backed as it is by music with which they identify, young people are placed at ease, and begin to identify with CCC as a church to which they can belong, and in which they will feel comfortable and will be accepted.

A further explanation for the value of lyrics which have a focus on thanksgiving and praise, is that, as the congregation participate in the songs, the lyrical focus on thanksgiving and praise can have a didactic effect. As the people join together, singing words which thank God for His blessings and praise God for His awesome power, the words begin to take on
meaning, and as the people sing the scriptural texts, clapping, and moving in a relaxed fashion, they are also learning them. That learning process is assisted by the repetition of the song lyrics.

For the mainstream churches to stop the outflow of young people, there needs to be a re-assessment of the place of music generally, and of contemporary popular music styles in particular. Other churches have begun to experiment with upgrading to contemporary culture, but much more movement towards contemporary culture is needed if they are to ensure that they have a meaningful tomorrow.

Music and The Growth of CCC

From its inception in 1980, CCC has grown in membership until by 2006 it had 5,000 members. There has been an average increase of seventy percent per year, with the membership currently growing at a net rate of five hundred new members per year. Of those people forty-nine percent are aged twenty-five years or less.

CCC has clothed its Christian message in contemporary culture, using contemporary popular music styles and contemporary rhythms, with associated drama and dance. It was founded in 1980 by two rock musicians at a time when rock music was already acceptable to most young and middle aged people. They had a vision to bring the Christian Gospel message to those who had not heard it in Sydney, especially young people.

CCC can be said to have been advantaged by adopting contemporary culture at its
inception. Its leaders were offering a new and untried (at least in Australia) medium of Christian music, and they have had to continually reassess current musical culture, and make adjustments accordingly, at the same time ensuring that the substance of their message has been transmitted in a culturally appropriate way. Perhaps the greatest risk for the mainstream churches is for them to attempt to retain their traditional music, which their existing congregation, although much reduced, loves. But this course will lead to ever declining relevance and, ultimately, to internal collapse as parishes cease to be viable.

By the year 2004, CCC had established one hundred and thirty new branch churches within Australia and overseas and CCC had become registered as a denomination. The focus of CCC has been to reach young people, and contemporary popular music is part of that outreach. Compared to the continuing decline in mainstream churches, the growth of CCC since 1980 has been phenomenal. It is significant that similar megachurches employ contemporary Christian music in their services.

Music plays a vitally important part of most young people’s lives, as is evident from the volume of sales of compact discs, digital video discs, and music videos. Furthermore the NCLS Surveys confirm that contemporary music is important to people when choosing a church. The evidence surveyed in this thesis confirms that the role played by popular contemporary music at CCC is significant, and it has been vital to its growth and stability.

Young people are mostly brought to CCC by their friends, who are not embarrassed to encourage their friends to come when they know that the music will be acceptable to them.
New attenders, who see their friends enjoying the worship service, joining in, and having fun, and are encouraged to take part. On average, thirty people a week accept an invitation to join CCC. Although praise can be spoken, and indeed it often is in mainstream churches, at CCC it is much easier to sing songs of praise to God. The songs help members to remember the scriptures on which the songs are based, and the messages they convey. The people are likely to go away humming the tunes enabling them to meditate on the message in an enjoyable way.

The video recordings of the CCC albums examined, and of additional church services which I have observed, reveal that the environment of the service and the music conform closely to secular popular music venues. This helps to remove any barriers in communication to young people, reducing any codal interference, as young people feel comfortable with the environment.

The music of CCC is innovative and, as noted by Tamlyn in another context, but appropriate to quote here, it will encourage and assist memory institution to become sources and stimulators of creativity not just cemeteries and temples (Tamlyn, 2003)

Comparison of the Music of Traditional Mainstream Churches and that of CCC
A comparison of the traditional hymn songs used by the mainstream churches with that of the music of CCC has shown that, whilst traditional hymns were themselves once contemporary music, their rhythm, melody, and lyrics are no longer meaningful to young people. Given the importance of music in the lives of young people, if the music played
to them is not music with which they identify, it will have little impact upon them.

The music created by CCC has progressively reflected the vision and aims of the church. In each album recorded, the musical styles have compared favourably with those of contemporary music in the market place, employing contemporary electronic instruments and sound equipment. The lyrics of the songs have been projected onto large screens so that they are easy to read, and the distractions of trying to find and follow a hymn in a hymn book is avoided. The songs are short, with the intention that the congregation will join in, and accept the message being transmitted.

With over two hundred people in its music team at CCC, there are many opportunities for people to participate in a deeper way than merely by attending services. The CCC School of Creative Arts has provided opportunities for young people to develop skills in all areas of musical performance, both as they relate to the church and in the music industry. Many of these people may not have had the qualifications to attend a university, but they are able to develop their skills so as to be able to play and sing as part of a band. This School provides the music ministry team with a continuing supply of training musicians. Many traditional mainstream churches have difficulty finding musicians to help in services especially if an organ is the instrument to be used, because only the highly skilled can play it.

The Need for Further Research

As Eero Tarasti has noted “music constantly must be reborn: for every generation it must
become an aesthetic contemporaneity” (2002, p. 20). The NCLS studies have statistically proved that young people prefer contemporary music styles in worship services, and that the attendance of young people in mainstream churches is continuing to decline. Given these facts, further in-depth research in relation to the continuing need to re-assess current church culture to ensure that church music remains relevant to, and meets the needs of modern day congregations would seem appropriate.

The case study has confirmed that the music of CCC provides an artistic, educative, healing, and nurturing connection to the young, mediating between the values of the world, and providing an open gateway to the benefits of church membership. The video evidence reveals that the whole membership of the congregation, including the forty nine percent who are under twenty-five years enjoys themselves as they sing their songs of thanksgiving and praise. The growing membership of CCC, and its high level of congregational participation, establish that it is a church where today’s song is helping to build tomorrow’s church.

Although there has been a slow infiltration of contemporary popular music (with Christian lyrics) into many mainstream churches in Sydney, the gap is still wide and consequentially a generation of young people, and their descendants, has virtually been lost from the mainstream church. Further research needs to be carried out to assess the possibility of including courses on leading a congregation in worship in Theological Colleges. Such courses should provide student and clergy with an understanding of contemporary music, including its technical facets, and an understanding of the paramusical aspects of music.
which will help to communicate the Christian message to young people effectively. It should give them an understanding of the importance of music with which young people identify.

CCC have jumped right into the contemporary music river and managed to flow along with it and gather other streams of interest to youth as it has continued to develop. However, like a river that will die if it remains stagnant so too will any church that rests on its reputation and thinks it has solved all the problems. Continued research will be necessary to monitor cultural trends whether they be popular music or some other influence so that those influences can be assessed and adapted to drive the unchanging basic Christian message across any cultural change before a gap occurs.

CCC recognised that contemporary popular music would be influential in conveying the Christian message to young people, and unashamedly plunged in, flowing with changes in contemporary styles of music as they occurred. It has reaped the benefits of that choice. The answers to the research questions stated in Chapter One are affirmative. Musical style has been shown to be a factor in young people’s choice of church, and there is a culture gap which exists between the mainstream churches and youth in the wider society in which they are placed. Contemporary popular styles of worship music, with lyrics that focus on thanksgiving and praise, do assist in communicating the Christian message, and as young people participate in singing songs of praise to God, they are likely to experience an increased awareness of the presence of God, and develop their Christian identity.
When songs of praise in contemporary popular styles of music are used in worship as they are at CCC, young people participate willingly, feel they belong, and gradually develop a deeper relationship with the church. Because CCC is able to retain young people, they remain to teach the next generation, helping to create today’s song for tomorrow’s church.


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River SGCD021 Praise and Worship Seam of Gold International (1994)

Video Recordings
Christian City Church Oxford Falls Sydney
Stand Live SCGV 003 JTV and Seam of Gold Sydney 1990
War Live SGV 004 JTV and Seam of Gold Sydney (1991)
Now Breakthrough Praise & Worship SGV 005 JTV and Seam of Gold Sydney (1993)
River Live SGV 006 JTV and Seam of Gold Sydney (1994)

Digital Video Disc Recordings
Christian City Church Oxford Falls Sydney
Prophesy and Higher SGDVD 032 Live Praise and Worship CCTV and Seam of Gold
Sydney (2002)

**Song Books**


Publications

Book of Common Praise Oxford University Press Melbourne: 1964


**Christian City Church Song Books**

Stand Live Songbook SBSB02 Brookvale Seam of Gold 1990

War Live The Song Book SGSB 03 Dee Why Seam of Gold 1991

Now Breakthrough The Song Book SGSB 04 Sydney Seam of Gold 1993

River Praise and Worship SGSB 021 Sydney Seam of Gold 1994

Prophesy Live Praise and Worship SGSB 029 Seam of Gold 2000

Higher Live Praise and Worship SGSB 032 Sydney Seam of Gold 2002

Lift Live Praise and Worship SGSB 036 Sydney Seam of Gold 2003
TODAY’S SONG FOR TOMORROW’S CHURCH

THE ROLE PLAYED BY CONTEMPORARY
POPULAR MUSIC
IN ATTRACTING YOUNG PEOPLE TO CHURCH

Margaret A. Hall B.Bus; M.Tax; CPA

A dissertation submitted in fulfilment of the requirements of the degree of
Doctor of Philosophy

2006

VOLUME TWO
TABLE OF CONTENTS

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Supplementary Material

Volume 2

Digital Video Disc of the CCC Album “Lift” Inside Back Cover
APPENDIX A

ALBUM DATA
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### 8. Performance & Participation

#### Congregation

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#### Band

| 8.5 Body movements of musicians mirror secular pop/rock bands. | Y | Y | Y | Y | Y | Y | Y | Y | Y | 10 |    |    |    |    |    | 10 |
| 8.6 Are electronic sounds and instruments used? | Y | Y | Y | Y | Y | Y | Y | Y | Y | 10 |    |    |    |    |    | 10 |
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8. Performance & Participation by Congregation

| 8.1 Singing | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 13    |
| 8.2 Dancing or swaying | Y | Y | Y | Y | Y | Y | Y |   |   |   |   |   |   | 8     |
| 8.3 Clapping | Y | Y | Y | Y | Y | Y | Y |   |   |   |   |   |   | 10    |
| 8.4 Raising their hands | Y | Y | Y |   | Y | Y | Y | Y | Y | Y | Y | Y | Y | 11    |

Band
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# PROPHESY

## 2000

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| 6.1 Binary | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y |    |    | 8    |
| 6.2 Ternary | Y | Y | Y | Y |   | Y |   |   |   |   |   |   |    |    | 5    |
| 6.3 Other |   |   |   |   |   |   |   |   |   |   |   |   |    |    |      |

7. **Communication And Lyric Communication**

| 7.1 Message in the Lyrics | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 13 |
| 7.2 Giving Thanks | Y |   |   | Y | Y |   |   |   |   |   |   |   |    |    | 2   |
| 7.3 Praising | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 13 |
| 7.4 Celebration | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 13 |

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8. Performance And Participation

**Congregation**

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**Band**

<p>| 8.5 Body movements of musicians mirror secular pop/rock bands? | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 13 |</p>
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| **4. Tonality** |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |   |
| 4.1 Major | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 13 |
| 4.2 Minor |   | Y | Y |   |   |   |   |   |   |    |    |    |    |    |    |   |
| 4.3 Mode | Y | Y |   |   |   |   |   |   |   |    |    |    |    |    |    |   |
| 4.4 Blues |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |   |

| **5. Harmony** |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |   |
| 5.1 I-IV-V | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 13 |
| 5.2 Chromatic Chords. | Y | Y | Y |   |   |   |   |   |   |    |    |    |    |    |    |   |
| 5.3 Add 2 or Add 9 Chords. | Y |   |   |   |   |   |   |   |   |    |    |    |    |    |    |   |
| 5.5 9th Chords | Y |   |   |   |   |   |   |   |   |    |    |    |    |    |    | Y |

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### 6. Formal Structure

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### 7. Communication And Lyric Communication

7.1 Message in the Lyrics

|  | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 15 | |

7.2 Giving Thanks

|  | 0 |

7.3 Praising

|  | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 15 | |

7.4 Celebration

|  | Y | Y | Y | N | Y | Y | Y | Y | Y | Y | Y | Y | Y | 15 | |

7.5 Encouraging Commitment

|  | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 15 | |

7.6 Statement of Belief

|  | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | Y | 11 | |

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OVERALL ALBUM DATA
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6 Formal Structure.

| 6.1 Verse/Chorus            | 4     | 12  | 10  | 11    | 8        | 11     | 6    | 62     | 68 |
| 6.2 Ternary                 | 6     | 1   | 1   | 1     | 5        | 1      | 2    | 17     | 18 |
| 6.3 Other                   | 2     | 1   |     | 1     |          | 1      | 7    | 11     | 12 |

7 Communication and Lyric Communication.

| 7.1 Message in the Lyrics   | 10    | 13  | 13  | 13    | 13       | 13     | 15   | 90     | 100|
| 7.2 Praising                | 10    | 11  | 13  | 12    | 13       | 13     | 15   | 87     | 96 |
| 7.3 Celebration             | 7     | 4   | 6   | 6     | 13       | 13     | 15   | 64     | 71 |
| 7.4 Encouraging Commitment  | 10    | 7   | 7   | 5     | 13       | 13     | 15   | 70     | 77 |
| 7.5 Statement of Belief     | 10    | 6   | 6   | 5     | 8        | 10     | 11   | 56     | 62 |
|------------|----------------------------------|----------|
|            | Congregation                     | Band.    |
|            | 8.1 Singing                      | 8.2. Body movements of musicians mirror secular pop rock bands. |
|            | 8.2 Dancing or swaying           |          |
|            | 8.3 Clapping                     | 8.6 Are electronic sound and instruments used? |
|            | 8.4 Raising their hands          |          |
|            |                                  |          |
| Stand      | War                               | Now      |
| River      | River                             | Prophecy |
| Higher     | Lift                              | Totals   | % |
| 9          | 13                                | 13       | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 85 | 96 | 87 | 96 | 100 | 100 |
| 10         | 10                                | 13       | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 100 | 100 |
| 11         | 9                                 | 13       | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 100 | 100 |
| 13         | 13                                | 13       | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 100 | 100 |
### TABLE B 2  
**SUMMARY ALBUM DATA**

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LYRICAL DATA
CATEGORIES OF CONCEPTS
INDICATING COMMUNICATIVE ABILITY OF THE SONG TO TRANSMIT THE CHRISTIAN MESSAGE

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| Acts of the Past                      |       |     |     |       |        |          |      |       |
|Marvels                                |       |     |     |       |        |          |      | 0     |
|Miracles                               |       |     |     |       |        |          |      |       |
|Healing                                |       |     |     |       |        |          |      |       |
|Raise from the dead                    |       |     |     |       |        |          |      |       |
|Provision                              |       |     |     |       |        |          |      | 1     |
|Direction                              |       |     |     |       |        |          |      | 0     |
|Protection                             | 1     | 1   | 1   | 1     |        |          |      | 3     |
|Atonement - took the punishment for believers | 1 | 3 | 4 | | | | | | |

<p>| What God does in a Believer’s Life    |       |     |     |       |        |          |      |       |
|Forgives all sin                       | 1     | 2   | 1   | 1     | 1      |          |      | 5     |
|Liberates                              | 1     | 4   | 3   | 3     | 2      | 1        |      | 14    |
|Removes Guilt                          |       |     |     |       |        |          | 1   | 2     |
|Provides victory                       | 1     | 2   | 1   |       | 2      |          |      | 6     |
|Transforms believers into a new person | 1     |     |     |       |        |          |      | 2     |
|Provides healing                       | 1     | 1   | 1   | 2     | 1      |          |      | 6     |</p>
<table>
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Believer’s Relationship to God

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<th>Now</th>
<th>River</th>
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</tbody>
</table>
APPENDIX D1

STAND
SONG 1 - WE HAVE A VISION

Year Written: 1990

Musicians
Music Director: Chris Falson
Song Writer: Chris Falson
Lead Vocal: Jacky Jensen
Lead Vocals: Chris Falson, Christine Pringle, Stephen Bennett, Jacky Jensen, Robin McAnally, Glen Feehan

Backings Vocals: Judith Allan, Glenn Feehan, Jacky Jensen, Robyn McAnally, Chris Falson, Stephen Bennett

Instruments
Guitar: Chris Falson/David Holmes
Keys: And vocal effect - Glen Miller
Bass: Neville L’Green
Percussion: Matt Markonina, Richard Fowler, Ty Kerehi, John Waller
Drums: Ty Karehi
Saxophone: Bruce Allan
Tambourine: Mark n Steve

Suggested Style: “Energetic Praise Song”

Message: Our vision is to bring the people of the nation to Christ - we are asking God to draw the people to worship

Musical Description
Tempo:

MM Crotchet = 120
Notation suggests boogie shuffle
The piano backing adds to the boogie feel

Texture:

Begins with one voice, the lead vocal, singing through the first section, which is then repeated adding backing vocals joining in. The range is narrow, ranging from B below middle C to the E above soprano C (although in the recording the top E of the song is not sung by the singer, but replaced by the previous note (B ) being repeated. The texture is homophonic - that is a melody supported by the accompaniment.

Tone Colour:

The song begins with a bright middle to high range male vocalist. The timbre of the voice is similar to popular song singers. The
instruments support the tone colour of the song, bright piano.

Tonality:

The song is in E major with no modulations within the song.

Melody:

The contour of the song is mostly conjunct but a sense of a series of statements, with a pause at the end of each one for very quick reflection. The first melodic motif is found in bars one to seven. (See the example below).

The second melodic motif is found in bars sixteen to twenty-eight.
Harmony:

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<thead>
<tr>
<th>Bar</th>
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<td>E-A</td>
<td>F#m</td>
<td>B</td>
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<tr>
<td>I</td>
<td>IV</td>
<td>I-IV</td>
<td>I-IV</td>
<td>I-IV</td>
<td>I-IV</td>
<td>I-IV</td>
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<tr>
<td></td>
<td>E-A</td>
<td>E-A</td>
<td>E-A</td>
<td>A-E</td>
<td>F#m- E</td>
<td>A</td>
<td>E</td>
<td>E</td>
</tr>
<tr>
<td>I - IV</td>
<td>I - IV</td>
<td>I - IV</td>
<td>IV - I</td>
<td>ii - I</td>
<td>IV</td>
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<tr>
<td></td>
<td>C</td>
<td>C</td>
<td>B</td>
<td>E</td>
<td>C</td>
<td>B</td>
<td>F#m-A</td>
<td>B</td>
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<td>VI</td>
<td>VI</td>
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<tbody>
<tr>
<td></td>
<td>C</td>
<td>A-C</td>
<td>C</td>
<td>B</td>
<td>F#m - E</td>
<td>B</td>
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<tr>
<td>VI</td>
<td>IV - VI</td>
<td>VI</td>
<td>V</td>
<td>ii - I</td>
<td>IV</td>
<td>I</td>
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</tbody>
</table>

Rhythm:

Piano in the accompaniment creates the “boogie” shuffle feel with a long short triplet pattern. Syncopation with rests, doted notes. The rhythm supports the lyrics, with a seeming series of statements and then rest to ponder over the statement in the A section. In the B section the song becomes more deliberate, and almost worshipful and more legato before returning to the party in the A section again. The main rhythmic motifs are found in bars one to two, and six to seven, these can be seen in the example with the Melody.

Performance Media:

A male lead vocal, medium high range of voice, popular song style. There are both male and female backing vocals. The piano in the accompaniment creates a boogie feel.

Lyrics are supported by the harmonies and the rhythm. The use of the supertonic with a minor 9th gives a feel of pathos and tension on the word 'land', the end of the phrase ‘we share a dream for this land’ this is repeated in the 22nd bar, supporting the word ‘Lord’. The boogie shuffle rhythm and the pace of the song create a sense of excitement, ‘we have a vision’.
Dynamics:

The song begins with a strong positive sound, the lead vocal encourages the congregation to take part in the excitement by calling out to them his message ‘We have a Vision’. The glassanda on the piano is quite percussive, and the brass riffs add interest. The written music gives very little dynamic instruction. A crescendo is noted in bar 16, leading to Part B which is noted as ff.

Formal Structure:

The song is short 32 bars. Typical of many popular songs. The structure is verse/chorus form.
SONG 2 - ALL THINGS

Year Written  1989

Musicians
Music Director: Chris Falson
Song Writer: Chris Falson
Lead Vocal: Jacky Jensen

Instruments
Guitar  Chris Falson/David Holmes
Keys  And vocal effect - Glen Miller
Bass  Neville L’Green
Percussion  Matt Markonina, Richard Fowler, Ty Kerehi, John Waller
Drums  Ty Kerehi
Saxophone  Bruce Allan
Tambourine  Mark n Steve

Suggested Style  “Energetic Praise Song”

Message: With God, anything can be changed and turned around for your benefit.

Musical Description

Tempo:  MM  Crotchet = 144
Notation suggests Bright Rock, but at the B section the notation suggests slowing to a half time feel.
The metre is 4 crotchet beats to the bar.

Texture:  Fluid, with piano, drums, opening, then joined by one voice thickening as backing vocals are added, with synth string pad.
The range is narrow (one octave) and placed easily in the middle of the medium to high voice from D to D.

Tone Colour:  Bright rock sound, no vibrato in the voice, flowing easily.

Tonality:  The song is basically in D major. There are no modulations

Melody:  The melody is generally conjunct. The first phrase contains a short theme which is repeated with the same words, then this
phrase is repeated again forming Part A. The melody changes in the B section which contains two phrases that are virtually the same but with different words. The short simple movement of the melody and the narrow range would make the song easy for non-singers (many of the congregation) to join in, possibly even before the song has ended. The song begins and ends on the Tonic D. The two melodic motifs are found in bars one to three and the second in bars seventeen to twenty-three, as shown below.

Harmony:
Primary Chords D (I), G (IV), A (V)
Secondary Chords Bm (vi),
Rhythm: Crotchet and quaver derived, syncopated as a result of rests and tied notes. The main rhythmic motif is found in bars one to two, as seen in the melodic example of bars one to two.

Performance Media: Lead female voice with a warm tone, middle voice. Male and female backing.
Lyrics: Are supported by the accompaniment. Positive message, assisted by the music putting stress on poignant words (for example “moved”, “victory”, “healed”) by the notes matching those words held for longer than the other words.

Dynamics: Almost no dynamic notation in the written music book that accompanies the CD of the recording. The 31\textsuperscript{st} bar contains a crescendo indication.

Formal Structure: The song is in verse/chorus form.
SONG 3 - COME AND BE STILL

Year Written: 1989

Musicians
Song Writer: Kim Nance
Lead Vocal: Glen Feehan, with a fairly equal blend with the backing vocals
Lead Vocals: Chris Falson, Christine Pringle, Stephen Bennett, Jacky Jensen, Robin McAnally, Glen Feehan
Backing Vocals: Judith Allan, Glenn Feehan, Jacky Jensen, Robyn McAnally, Chris Falson, Stephen Bennett

Instruments:
Guitar: Chris Falson/David Holmes
Keys: And vocal effect - Glen Miller
Bass: Neville L’Green
Percussion: Matt Markonina, Richard Fowler, Ty Karehi, John Waller
Drums: Ty Karehi
Saxophone: Bruce Allan
Tambourine: Mark n Steve

Suggested Style: “Easy Paced Worship Song”

Message: Honour our Lord and King, and be still before Him in His Sanctuary.

Musical Description

Tempo:
MM Crotchet = 90
Notation suggests Moderato
4 crotchet beats to the bar

Texture:
Begin thin with a male and female vocal lead accompanied by piano, but thickens as it builds in volume and intensity as the A section is repeated, and then more so as the B section begins. The drums and the brass become noticeable adding more substance to the sound.

Tone Colour:
The male and female unison singing creates a warm timbre.
The accompaniment has an calm electronic tone

Tonality:
The song is in D major, with no modulations. It begins and ends on the tonic chord.

Melody:

Mostly conjunct movement in the melody with long slow held notes at the end of each phrase. The feel is worshipful. There are three melodic motifs, the first in bars one to four, the second at bars nine to twelve, and the third at bars twenty-four to twenty-seven.

The first melodic motif is shown below.

Harmony:

Primary Chords \( \text{D (I), G (IV), A (V)} \)

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<thead>
<tr>
<th>Bar</th>
<th>1</th>
<th>2</th>
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<tr>
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<td>A</td>
<td>G</td>
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<td>I</td>
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<td>I</td>
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<td>I</td>
<td>vi</td>
<td>vi</td>
<td>vi</td>
<td>I</td>
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<tr>
<td></td>
<td>Bm</td>
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<td>D</td>
<td>D</td>
<td>Bm</td>
<td>Bm</td>
<td>D</td>
<td>D</td>
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</tbody>
</table>
Rhythm:
Rhythm created by a combination of minims with crotchets and quavers before a long held sound, the movement is a lilt. No syncopation. The first rhythmic motif is found in bar one, and the second in bars nine to ten. The second rhythmic motif is shown below.

Performance Media:
Lead is a duet of male and female lead singers. Backing vocalists are both male and female. The diction is good, the words are easy to hear.

Instruments are primarily piano, keyboard, then drums and brass. Lyrics do not communicate a message but are an invitation to the congregation to join in worship with reverence.

Dynamics:
The recording dynamics do not match the written music. The recording begins very quietly, and peacefully, then builds in intensity as the song is repeated. The backing vocals are added and instruments and percussion are added with the repetitions, then as the last section is performed, the intensity dies away to match the intensity of the beginning.

Formal Structure:
Verse/chorus form. The song is a 32 bar song with the first 8 bars, Section A, made up of two 4 bar motives to create a phrase. This is then repeated. AA

The B Section also contains 8 bars of two 4 bar motives which is then repeated with different words BB. In the B Section the melody begins at a higher pitch and remains higher until the ending where it returns to the tonic.
**SONG 4 - STAND IN AWE**

<table>
<thead>
<tr>
<th>Year Written</th>
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<tbody>
<tr>
<td><strong>Musicians:</strong></td>
<td></td>
</tr>
<tr>
<td>Music Director:</td>
<td>Chris Falson</td>
</tr>
<tr>
<td>Song Writer:</td>
<td>Phil Pringle</td>
</tr>
<tr>
<td>Lead Vocal</td>
<td>Chris Pringle</td>
</tr>
<tr>
<td><strong>Instruments</strong></td>
<td></td>
</tr>
<tr>
<td>Electric Lead Guitar</td>
<td></td>
</tr>
<tr>
<td>Electric Rhythm Guitar</td>
<td></td>
</tr>
<tr>
<td>Acoustic Guitar</td>
<td></td>
</tr>
<tr>
<td>Piano</td>
<td></td>
</tr>
<tr>
<td>Drums</td>
<td></td>
</tr>
<tr>
<td><strong>Suggested Style</strong></td>
<td>“Strong Emotive Worship Song”</td>
</tr>
<tr>
<td><strong>Message:</strong></td>
<td>“God is a big God”¹</td>
</tr>
</tbody>
</table>

**Musical Description**

**Tempo:**

- MM Crotchet = No noted speed but CD records is around 80
- Notation suggests Strong Rock

**Texture:**

- Thin. Range - Narrow, ceiling not B, Floor note E, Depth of intervals 6th E to B

**Tone Colour:**

- Soft vocal female voice ,

**Tonality:**

- G Major, modulating to A minor Aeolian Mode² at the 18th Bar where the B section begins. However, in the last bar after the repeat the music modulates to finish on the major chord.

**Melody:**

- Oscillates around G. There are three melodic motifs, the first in bars one to eight, as below. The second in Bars nineteen to twenty-two and the third in bars twenty-five to thirty.

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¹ From page 28 of the Stand Live Song Book.

² A minor Aeolian Mode is the same scale as A minor but with the 7th note lowered a semitone.
Harmony:
Predominantly primary chords

<table>
<thead>
<tr>
<th>Bar</th>
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<tbody>
<tr>
<td></td>
<td>G</td>
<td>D</td>
<td>C-G</td>
<td>D</td>
<td>Am</td>
<td>Am</td>
<td>G</td>
<td>D</td>
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<tr>
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<td>V</td>
<td>IV-I</td>
<td>V</td>
<td>ii</td>
<td>ii</td>
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<td>VI-VII</td>
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<td>VI-VII</td>
<td>i</td>
<td>VI-VII</td>
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</tbody>
</table>
Rhythm: Syncopated, quaver and crotchet derived, 4 beats to the bar, starting on the second beat, tied notes and dotted notes. The rhythm is established in bars one to six as in the previous example.

Performance Media:
- Praise - Meditative
- Accompaniment - the rhythm, and harmony support the melody of the vocal line.
- Lyrics - Important words are stressed by long notes.
- Climactic ending of high praise with huge trumpets and timpani and thousands of voices belting out.  

Dynamics: Beginning softly and building to much louder to finish.

Formal Structure: Verse/chorus form.

---

3 See the description of the Song Writer, Pastor Phil Pringle, Senior Minister, CCC, Page 28 of the Song Book.
**SONG 5 - COME TO THE WATERS**

**Year Written** 1990

**Musicians**
- **Music Director:** Chris Falson
- **Song Writer:** Chris Falson
- **Lead Vocal:** Robyn McAnally

**Instruments**
- **Guitar:** Chris Falson/ David Holmes
- **Bass:** Neville L’Green
- **Percussion:** Matt Markonina, Richard Fowler, Ty Kerehi, Hohn Waller
- **Drums:** Ty Karehi
- **Saxophone:** Bruce Allan

**Suggested Style** “Easy paced worship song”

**Message** All you who are thirsty, come.4

**Musical Description**

**Tempo:**
- MM Crotchet = 55
- Notation suggests Peaceful
- 4 crotchet beats to the bar

**Texture:**
- Begins thin. The range is within an octave, and the depth created by the intervals between notes is mostly narrow except there is an octave between the last note of bar 2 and the next note of bar 3. The texture thickens after the song is sung once. Backing vocals join adding harmony with the lead vocalist on the second time, along with drums , , , synth and piano.

**Tone Colour:**
- Female popular song high voice. Electric tone of the synthesiser, bright sound of the piano. Drums are not strong.

---

4 From page 18 of the Stand Live Song Book
Tonality: The song is in D major. Starting and ending on the Tonic.

Melody: The melody is in an easy stepping pattern, Part A has two motifs almost identically running down the scale, but in the second motif, the melody turns back up, could be creating a wave pattern.

HARMONY

Almost a 12 bar blues pattern, except it is only 8 bars, but on the recording is repeated many times. There is a dominance of primary triads throughout giving strength as the song attempts to entice the listeners to take a drink, but to these primary triads are added 7th chords which give interest and brightness to the harmony.

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
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<tbody>
<tr>
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<td>D</td>
<td>D-Em7</td>
<td>D -Em7</td>
<td>Em7- F#m7</td>
<td>G</td>
<td>Bm7- G</td>
<td></td>
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<td></td>
<td>I-ii 7</td>
<td>I</td>
<td>I-ii 7</td>
<td>I - ii 7</td>
<td>ii 7- iii7</td>
<td>IV</td>
<td>vi7 - IV</td>
<td>I</td>
</tr>
</tbody>
</table>

Rhythm: Syncopated. Crotchet and semi-quaver derived.

Performance Media:

Vocal
Riffs on piano
Accompaniment supports the vocal and backing vocals.
Purpose Evangelistic
Lyrics inspired by Scripture

Dynamics: There are no dynamics noted on the printed music, however on the recording, the song is sung through very peacefully, and then on repeats of the song it the volume and passion builds in strength almost to a crescendo and then reduces peacefully.

Formal Structure: The structure is 8 bars in verse/chorus form.
SONG 6 - WHO IS HE

Year Written 1990

Musicians
Music Director: Chris Falson
Song Writer: Christine Pringle
Lead Vocal: Christine Pringle

Instruments
Guitar Chris Falson/ David Holmes
Bass Guitar Neville L’Green
Keyboard Glen Miller
Drums Ty Karehi
Saxophone Bruce Allan

Suggested Style “Energetic praise song”

Message: There is nothing that God cannot do

Musical Description

Tempo: MM Crotchet = 123
Notation suggests a Stirring Rock
4/4 4 Crotchet beats to the bar

Texture:
Begins thin - vocal and instrument
Range Narrow floor note E, ceiling note B
Width narrow, interval only 3rd.

Tone Colour:
No vibrato, popular singing voice.

Tonality:
E minor, no modulations. However, there is a very strong E Aeolian mode leaning because of the prevalence of the D½ note creating D and G chords.

Melody:
Conjunct movement but oscillating around G.
Harmony:
Mostly primary triads. \(\text{Em (i)}\)

Chromatic \(\frac{1}{2}D\ (\frac{1}{2}VII)\)

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
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<tbody>
<tr>
<td></td>
<td>Em</td>
<td>Em</td>
<td>C - (\frac{1}{2})D</td>
<td>Em</td>
<td>Em</td>
<td>Em</td>
<td>C - (\frac{1}{2})D</td>
<td>Em</td>
</tr>
<tr>
<td>i</td>
<td>i</td>
<td>i</td>
<td>VI - (\frac{1}{2})VII</td>
<td>i</td>
<td>i</td>
<td>i</td>
<td>VI - (\frac{1}{2})VII</td>
<td>i</td>
</tr>
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</table>

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<tr>
<th>Bar</th>
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<th>10</th>
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<th>16</th>
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<tbody>
<tr>
<td></td>
<td>G</td>
<td>Am -G</td>
<td>Am</td>
<td>Em</td>
<td>G</td>
<td>Am - G</td>
<td>Am</td>
<td>Em</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>iv -III</td>
<td>iv</td>
<td>i</td>
<td>III</td>
<td>iv -III</td>
<td>iv</td>
<td>i</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>17</th>
<th>18</th>
<th>19</th>
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<th>22</th>
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<th>24</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Em</td>
<td>Em</td>
<td>C - (\frac{1}{2})D</td>
<td>Em</td>
<td>Em</td>
<td>Em</td>
<td>C - (\frac{1}{2})D</td>
<td>Em</td>
</tr>
<tr>
<td>i</td>
<td>i</td>
<td>i</td>
<td>VI - (\frac{1}{2})VII</td>
<td>i</td>
<td>i</td>
<td>i</td>
<td>VI - (\frac{1}{2})VII</td>
<td>i</td>
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<tr>
<td></td>
<td>25</td>
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</tr>
<tr>
<td>G</td>
<td>Am - G</td>
<td>Am</td>
<td>Em</td>
<td>G</td>
<td>Am - G</td>
<td>Am</td>
<td>Em - B</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>iv-III</td>
<td>iv</td>
<td>i</td>
<td>III</td>
<td>iv-III</td>
<td>iv</td>
<td>i-V</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>33</th>
<th>34</th>
<th>35</th>
<th>36</th>
<th>37</th>
<th>38</th>
<th>39</th>
<th>40</th>
</tr>
</thead>
<tbody>
<tr>
<td>Em</td>
<td>§D</td>
<td>Em</td>
<td>Em</td>
<td>Em</td>
<td>Em</td>
<td>Em - B</td>
<td>Em</td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>§VII</td>
<td>i</td>
<td>i</td>
<td>i</td>
<td>i</td>
<td>i-V</td>
<td>i</td>
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</tbody>
</table>

**Rhythm:**
Syncopated, beginning on 2nd beat. Made up of quavers and crotchets. Feels like a riding horse.

**Performance Media:**
Vocals, backing vocals, instruments, riffs - by backing vocals.
Lyrics - Stress on important words to help with communication.

**Formal Structure:**
Verse/chorus form.
**SONG 7 - DANCE DANCE**

<table>
<thead>
<tr>
<th><strong>Year Written</strong></th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musicians</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Song Writers:</strong></td>
<td>Dennis and Nigel Compton</td>
</tr>
<tr>
<td><strong>Lead Vocal:</strong></td>
<td>Dennis Compton</td>
</tr>
<tr>
<td><strong>Instruments</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Guitars</strong></td>
<td>Chris Falson/ David Holmes</td>
</tr>
<tr>
<td><strong>Keys</strong></td>
<td>Glen Miller</td>
</tr>
<tr>
<td><strong>Saxophone</strong></td>
<td>Bruce Allan</td>
</tr>
<tr>
<td><strong>Bass</strong></td>
<td>Neville L'Green</td>
</tr>
<tr>
<td><strong>Drums</strong></td>
<td>Ty Karehi</td>
</tr>
<tr>
<td><strong>Suggested Style</strong></td>
<td>Funky Rap Praise</td>
</tr>
</tbody>
</table>

**Message:**
Be free to worship as the Holy Spirit moves you.

**Musical Description**

<table>
<thead>
<tr>
<th><strong>Tempo:</strong></th>
<th>MM Crotchet = 103</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Notation suggests a funky rap</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Texture:</strong></th>
<th>Thin the lyrics are spoken to the rhythm of the music. The backing vocals sing a melody.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Tone Colour:</strong></th>
<th>Spoken rap voice</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Tonality:</strong></th>
<th>The song is written in B minor.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Melody:</strong></th>
<th>The melody is spoken in a Rap style. The backing vocals have a conjunct movement, but almost speech.</th>
</tr>
</thead>
</table>
Example of only Melody in the Rap Style Song  Bars 7 to 9

Harmony:
The Primary Chords  Bm (i)
Secondary Chord  G (VI)
Chromatic Chord  $\frac{4}{3}$ A ($\frac{4}{3}$ VII)

<table>
<thead>
<tr>
<th>Bar</th>
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<tbody>
<tr>
<td></td>
<td>G-A</td>
<td>Bm</td>
<td>G-A</td>
<td>Bm</td>
<td>G-A</td>
<td>Bm</td>
<td>G-A</td>
</tr>
<tr>
<td>6-7</td>
<td>VI-7 VII</td>
<td>i</td>
<td>VI-7 VII</td>
<td>i</td>
<td>VI-7 VII</td>
<td>I</td>
<td>VI-7 VII</td>
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<tr>
<th>Bar</th>
<th>8</th>
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<tbody>
<tr>
<td></td>
<td>Bm-A</td>
<td>G7-A</td>
<td>Bm</td>
<td>G-A</td>
<td>Bm</td>
<td>G-A</td>
<td>Bm</td>
</tr>
<tr>
<td>6-7</td>
<td>VII-i</td>
<td>VI-7 VII</td>
<td>i</td>
<td>VI-7 VII</td>
<td>i</td>
<td>VI-7 VII</td>
<td>i</td>
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<thead>
<tr>
<th>Bar</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
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<th>21</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>G-A</td>
<td>Bm</td>
<td>G 7-A</td>
<td>Bm-A</td>
<td>Bm</td>
<td>G 7-A</td>
<td>Bm</td>
</tr>
<tr>
<td>6-7</td>
<td>VII-i</td>
<td>VI-7 VII</td>
<td>i</td>
<td>VI-7 VII</td>
<td>i-7 VII-i</td>
<td>VI-7 VII</td>
<td>i</td>
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<tr>
<th>Bar</th>
<th>22</th>
<th>23</th>
<th>24</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Bm-A</td>
<td>G 7-Bm-A</td>
<td>Bm</td>
</tr>
<tr>
<td>6-7</td>
<td>VII-i</td>
<td>VI-7 VII</td>
<td>i</td>
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</tbody>
</table>
Rhythm: The funk Rock style has the semi-quaver as its main rhythmic element. The basic rhythm uses semi-quavers on the hi hat, the bass guitar and bass drum create a simple dance feel.

Performance Media: The style is a rap, that is the lyrics are spoken to the rhythm of the piece.

Dynamics: There is little change in the dynamics, as the song is spoken.

Formal Structure: The form is verse/chorus form.
SONG 8 - PEACE OF GOD

Year Written 1990

Musicians
Song Writer Chris Falson
Lead Vocal Chris Falson

Instruments
Guitars Chris Falson/David Holmes
Bass Neville L’Green
Keys Glen Miller
Drum Kit Ty Darehi
Saxophone Bruce Allan

Suggested Style “Easy paced worship song”

Message The Peace of God can be a permanent part of your life

Musical Description

Tempo: MM Crotchet = 78
Notation suggests Flowing Ballad
4/4 Four crotchet beats to the bar

Texture: Thin to begin but thickens as the song reaches the C section.
Backing vocals join in singing in harmony. Electronic sound is thin.
Range is shallow and the width is narrow.
Synth, piano

Tone Colour: Lead singer is a male, with an upper male voice colour. No
vibrato added but a breathy sound.

Tonality: D Major - no modulations

Melody: The melody made up of quavers, crotchets and minimis, is
basically conjunct in rippling motion. An example of the two
main melodic themes is below.
Example of First Melodic Motif “Peace of God”

Example of Second Melodic Motif “Peace of God”
Harmony:

Use of 9th Chords add attention invoking strength. Basically the chords are primary chords I, IV and V. The stability of these chords make the feeling comfortable.

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Em 9-A</td>
<td>Em9-A</td>
<td>Dm9-G</td>
<td>D</td>
<td>Em9-A</td>
<td>Em9-A</td>
<td>Dm9-G</td>
</tr>
<tr>
<td></td>
<td>ii9 - V</td>
<td>ii9-V</td>
<td>i9-IV</td>
<td>1</td>
<td>ii9-V</td>
<td>ii9-V</td>
<td>i9- IV</td>
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<thead>
<tr>
<th>Bar</th>
<th>8</th>
<th>9</th>
<th>10</th>
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<th>12</th>
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<th>14</th>
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<tbody>
<tr>
<td></td>
<td>D</td>
<td>G-A</td>
<td>G-A</td>
<td>A-B</td>
<td>Em7-D-G-G#</td>
<td>G</td>
<td>Em9-A</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>IV-V</td>
<td>IV-V</td>
<td>V-vi</td>
<td>ii7-I-IV-V-V-#V</td>
<td>IV</td>
<td>ii9-V</td>
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<tr>
<th>Bar</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
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<tbody>
<tr>
<td></td>
<td>Em9-A</td>
<td>Dm9-G</td>
<td>D</td>
<td>Em9-A</td>
<td>Em9-A</td>
<td>Dm9-G</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>ii9-V</td>
<td>i9-IV</td>
<td>1</td>
<td>ii9-V</td>
<td>ii9-V</td>
<td>i9 -IV</td>
<td>1</td>
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</tbody>
</table>

Rhythm:

Syncopated by rests and tied notes over beats. The rhythm pattern is found in the first four bars of song. Note the example one in the section headed “Melody”.

Performance Media:

Vocals with breathy sound deliberate
Backing vocals strong
Lyrics inspired by John 15:27

Dynamics:

Crescendo marked at Bar 11, with dim at the 4th beat of the 12th bar. However, the recording performance develops a strong crescendo in the final section which is repeated several times, until the final time when the sound dims.

Formal Structure:

Ternary AABCC
SONG 9 - ALL HONOUR

Year Written: 1990

Musicians
Music Director: Chris Falson
Song Writer: Chris Falson
Lead Vocal: Jacky Jensen
Lead Vocals: Chris Falson, Christine Pringle, Stephen Bennett, Jacky Jensen, Robin McAnally, Glen Feehan
Backings Vocals: Judith Allan, Glenn Feehan, Jacky Jensen, Robyn McAnally, Chris Falson, Stephen Bennett

Instruments
Guitar: Chris Falson/David Holmes
Keys: And vocal effect - Glen Miller
Bass: Neville L’Green
Percussion: Matt Markonina, Richard Fowler, Ty Kerehi, John Waller
Drums: Ty Karehi
Saxophone: Bruce Allan
Tambourine: Mark n Steve

Suggested Style: Strong Emotional Worship Song

Message: All honour belongs to God, not to ourselves.

Musical Description

Tempo: MM Crotchet = 65
Notation suggests Strong Worship Half Time Feel

Texture: Begins thin, but thickens as the vocal line becomes stronger, and further as the backing vocals join in when the coda begins (bar 20), and then continues to increase as the song is repeated from the beginning. The volume, the added instruments and the drums increase the texture.

The ceiling note is Soprano C, and the floor note is Middle C, a range of one octave.
Tone Colour: Breathy middle range female voice

Tonality: D minor but a suggestion of D Aeolian Mode because of the absence of the leading C#s.

Melody: The melody is based around the D minor triad, see the example below of the first melodic theme from bars one to five, and the second melodic theme which is an extension of the first and built through sequence. The melody begins by singing the root chord from the dominant down to the tonic oscillating around the mediant of the tonic chord in the first two melodic motifs making up the A Section. In the B section the melody moves a little more freely with oscillations around G. All the important words in the song have long notes.

Harmony:
There is a predominance of basic chords, the tonic (i), subdominant (iv) and dominant .

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
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<th>6</th>
<th>7</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Dm</td>
<td>Dm</td>
<td>Bb 7</td>
<td>Gm 9</td>
<td>Dm- C</td>
<td>Dm</td>
<td>Bb 7</td>
</tr>
<tr>
<td></td>
<td>i</td>
<td>i</td>
<td>VI 7</td>
<td>iv 9</td>
<td>i - vii</td>
<td>i</td>
<td>VI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bar</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Gm 9</td>
<td>Dm</td>
<td>C</td>
<td>Dm</td>
<td>C</td>
<td>F - A</td>
<td>Bb</td>
</tr>
<tr>
<td></td>
<td>iv 9</td>
<td>i</td>
<td>vii</td>
<td>i</td>
<td>vii</td>
<td>III - V</td>
<td>VI</td>
</tr>
</tbody>
</table>
The main rhythmic motifs are in Bars one to three, and Bars nine to eleven.
Begins on an anacrusis and begins with crotchets and minims then from B section moves to quavers, crotchets, and minims, with a back beat.

Performance Media:
Piano Riff
Vocal with backing vocals
piano, synth, drums,

Dynamics:
Crescendo at Bar 17, Bar 18 has a notation indicating ‘Stronger’ and bar 20 indicates ‘With Full Strength’. Bar 23 notes dim.

Formal Structure:
The song is in verse/chorus form.
**SONG 10 - GREAT IS THE LORD**

<table>
<thead>
<tr>
<th><strong>Year Written</strong></th>
<th>1989</th>
</tr>
</thead>
</table>

**Musicians**

<table>
<thead>
<tr>
<th><strong>Music Director:</strong></th>
<th>Chris Falson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Song Writer:</strong></td>
<td>Alison Nash</td>
</tr>
<tr>
<td><strong>Lead Vocals:</strong></td>
<td>Chris Falson, Christine Pringle, Stephen Bennett, Jacky Jensen, Robin McAnally, Glen Feehan</td>
</tr>
<tr>
<td><strong>Backing Vocals</strong></td>
<td>Judith Allan, Glenn Feehan, Jacky Jensen, Robyn McAnally, Chris Falson, Stephen Bennett</td>
</tr>
</tbody>
</table>

**Instruments**

<table>
<thead>
<tr>
<th><strong>Guitars</strong></th>
<th>Chris Falson/David Holmes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Keys</strong></td>
<td>And vocal effect - Glen Miller</td>
</tr>
<tr>
<td><strong>Bass</strong></td>
<td>Neville L’Green</td>
</tr>
<tr>
<td><strong>Percussion</strong></td>
<td>Matt Markonina, Richard Fowler, Ty Kerehi, John Waller</td>
</tr>
<tr>
<td><strong>Drums</strong></td>
<td>Ty Kerehi</td>
</tr>
<tr>
<td><strong>Saxophone</strong></td>
<td>Bruce Allan</td>
</tr>
<tr>
<td><strong>Tambourine</strong></td>
<td>Mark n Steve</td>
</tr>
</tbody>
</table>

**Suggested Style**

“Strong Emotive Worship Song”

**Message:**

No Matter What  God is Great!  Gather in this City and Praise Him and feel his power.

**Musical Description**

**Tempo:**

<table>
<thead>
<tr>
<th>MM</th>
<th>80</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crotchet =</td>
<td>4/4</td>
</tr>
</tbody>
</table>

Notation suggests  Strong and Flowing

4/4  Four crotchet beats to the bar

**Texture:**

Medium thick, with male vocal solo for only one bar, then backing vocals join in harmony, with piano, keyboard, and bass and snare drum. Texture thickens as the volume increases.

Ceiling note is Soprano C, and floor note is Middle C.
The intervals between the notes are at times fairly wide, one octave, but descending.

**Tone Colour:**

Male voice timbre in the medium high male vocal range. No vibrato in any vocals. Percussive tone of the piano and drums, but electronic tone of the keyboard.
Tonality: F Major - no modulation.

Melody: A pattern of rising 3rds and falling 3rds and falling octaves.

Example of First Melodic Motif of the song “Great is the Lord”
Example of Second Melodic Motif “Great is the Lord”

Harmony:
Primary chords F (I), Bb (IV), C (V)
Secondary Chords Gm 7 (ii 7), D (vi)

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
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<th>7</th>
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<tbody>
<tr>
<td></td>
<td>F</td>
<td>Bb</td>
<td>F</td>
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Rhythm: Syncopated, back beat

Performance Media: Lyrics: Inspired by scripture

Dynamics: There are no dynamic markings on the sheet music however, the recording shows the song is performed medium to loud throughout.

Formal Structure: Verse/chorus.
APPENDIX D 2

W A R
### SONG 1 - LET THE WIND BLOW

<table>
<thead>
<tr>
<th><strong>Year Written</strong></th>
<th>1990</th>
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</table>

**Musicians**
- **Music Director**: Chris Falson
- **Song Writer**: Phil Pringle
- **Lead Vocal**: Stephen Bennett
- **Backing Vocals**: Jacky Jensen, Christine Moussa

**Instruments**
- **Guitars**: Chris Falson, David Holmes
- **Bass**: Neville L'Green
- **Trumpet**: Ralph Pyl
- **Saxophones**: Bruce Allan, Colin Laidlaw
- **Keys**: Greg Miller, Jeff Crabtree

**Suggested Style**: “Strong emotive worship song”

**Message**: Gather together to prepare to go to War

**Tempo**:
- MM Crotchet = 72
- 4/4

**Texture**: Medium texture, narrow range and some wide intervals, dynamically constant.

**Tone Colour**: Electronic percussive tone colour, electric guitar, and acoustic guitar, male vocal colour.

**Tonality**: The key is G Major.

**Melody**: The pitch contour of the melody moves in a straight line for a whole bar, then steps down where the pitch is held for

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1 As categorised on page 5 of the War Live Song Book
another bar, then the pitch moves in an upward V shape rising suddenly and then falling a 5th. The rhythmic quality of the melody is semiquavers quavers and minims. The phrasing feels staccato, exciting the listener to movement.

Example of the First Melodic Motif from “Let the Wind Blow”

Harmony:
Primary Chords G (I), C (IV)
Secondary Chords Am (II), Em (vi)
Chromatic Chords F (∼ VII), A (II)

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<td>G</td>
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<td>C</td>
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<td>Am</td>
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<td>F-Em</td>
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<td></td>
<td>I</td>
<td>∼ VII</td>
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<td>ii</td>
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<td>F - G</td>
<td>Am</td>
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<td>ii</td>
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<td>vi</td>
<td>∼ VII-vi</td>
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| Bar | 15 | 16 | 17 | 18 |
|-----|----|----|----|
| Chord | F-G | Am | F - G | A |
|   | ∼ VII-I | ii | ∼ VII-I | II |

Rhythm: The rhythm is quaver derived, is syncopated, with a back beat. Stress on the second and 4th beats of the bar, instead of on the 1st and 3rd beats, is what creates the rock rhythm
Performance Media: The musicians and singers are enjoying the work. The lead vocal is calling the people to participate in the song and the message of the song.

Dynamics: Moderately loud to loud.

Formal Structure: The song is in verse/chorus form with a verse and a chorus.
SONG 2 - PRAY

**Year Written**  
1991

**Musicians**  
Music Director: Chris Falson  
Song Writer: Stephen Bennett  
Lead Vocal: Stephen Bennett  
Backing Vocals: Jacky Jensen, Stephen Bennett, Christine Moussa

**Instruments**  
Guitars: Chris Falson, David Holmes  
Bass: Neville L’Green  
Keyboards: Greg Miller, Jeff Crabtree  
Trumpet: Ralph Pyl  
Saxophones: Bruce Allan, Colin Laidlaw  
Drums: Ty Kerehi

**Suggested Style:**  
“Funky shuffle praise”

**Message:**  
When you pray, you can have confidence

**Tempo:**  
MM Crotchet = 120  
4/4

**Texture:**  
Medium texture.

**Tone Colour:**  
Brassy, electric tone colour with electric rhythm guitar, and  
electric keyboard.

**Tonality:**  
A Aeolian Mode

**Melody:**  

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2 As categorised in the War Live Song Book page 6

3 As described on page 30 of the War Live Song Book
The melody of the verse has a wavy pitch contour. The Reggae rhythm is derived from dotted quavers and semi quavers. There is syncopation. A declamatory character, drawing the listeners attention to the ‘message’.

Example from Bars one to three, first melodic motif. “Pray”

Harmony:
Primary Chords Am7 (i7), Em 7 (v7), Dm 7 (iv 7)
Secondary Chords F M 7 (VI), G (VII)

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<tr>
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<td>Am 7</td>
<td>Am 7</td>
<td>Am 7</td>
<td>G</td>
<td>Fm7-Em7-Dm7-G</td>
<td>Am7</td>
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<td></td>
<td>i 7</td>
<td>i 7</td>
<td>i 7</td>
<td>VII</td>
<td>VI-v7-VII</td>
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<tr>
<td>Chord</td>
<td>G</td>
<td>Fm7-Em7-Dm7-G</td>
<td>Dm7-Em7</td>
<td>Fm 7-Em7</td>
<td>Am 7</td>
<td>FM7-Em7</td>
<td>Dm7-Em7</td>
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<td>VII</td>
<td>VI-v7-VII</td>
<td>iv 7-v7</td>
<td>VI-v7</td>
<td>i7</td>
<td>VI-v7</td>
<td>iv 7-v7</td>
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<td>VI- v 7</td>
<td>i 7</td>
<td>VI7-7</td>
<td>iv7-v7</td>
<td>VI7-VII</td>
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Rhythm: The rhythm consists of moderately paced Reggae dance movement with dotted quavers and semiquavers. Basically a quaver derived rhythm with syncopation, not dense, and stable up to the 10th Bar where the melody draws out, with the rhythm supporting the lyrics, adding importance to the words ‘pray’, pray, pray’.

Dynamics: Moderately loud to very loud

Formal Structure: The song is in verse/chorus form with a Verse Bars 1 to 11 and a chorus Bars 12 to 19.
SONG 3 - THE POWER

Year Written: 1991

Musicians
Music Director: Chris Falson
Song Writers: Dennis Compton and Jeff Crabtree
Lead Vocal: Christine Moussa
Backing Vocals: Chris Falson, Jacky Jensen, Stephen Bennett

Instruments
Guitars: Chris Falson, David Holmes
Bass: Neville L’Green
Keys: Greg Miller, Jeff Crabtree
Trumpet: Ralph Pyl
Saxophone: Bruce Allan
Drum: Ty Kerehi

Suggested Style: “Energetic praise song”

Message: We have power to fight the enemy.

Musical Description

Tempo:
MM Crotchet = 132
4/4

Texture:
Moderate to thick texture due to the unrelenting dynamic level. A steady driving meter, full quality of sound from the instruments, and the backing vocals singing in parallel 4ths.

Tone Colour:
Electric/Rock tone colour, distorted power chords on the guitar.

Tonality:
The key is D Minor, D Aeolian (No raised 7th note)

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As categorised on page 6 of the “War Live Song Book”

93
Melody:
The contour of the melody begins moving in a centric motion around the tonic with a staccato pulse, the rhythmic contour is derived from an 8\textsuperscript{th} note beat. The chorus (Bars 13 to 20) the pitch contour spreads out to an oscillatory movement but with the same staccato pulse, and driving rhythm. The melody with its brisk pace, and rising leaps of 5ths, with staccato articulation give a sense of strength.

Harmony:
Primary Chords
Dm (i), Dm 7 (i 7), Asus 4 (V sus 4)
Secondary Chords
Bb (VI), C (VII), F (III)
Chromatic Chords
A7 #5 (V 7 # 5), G (IV), Bb7 (VI 7)

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<td>Dm-G-F</td>
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<td>Dm-C</td>
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<td>i</td>
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<td>i-IV-III</td>
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<td>i 7-VII</td>
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<td>Bb - A7#5</td>
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<td>i 7- VII</td>
<td>VII- IV</td>
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<td>VI - V7#5</td>
<td>VI - V7 #5</td>
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Rhythm: The rhythm is an 8 beat, quaver pulse. Syncopated, with a back beat. The rhythm of the words is reflected in the rhythmic melody.

Performance Media: The song is performed like a song at a rock concert, with a lot of energy, and excitement. The distorted tone of the guitar combined with the reverb creates excitement and gives the listener a feeling of power. The diction of the lead vocal is clear, so it is easy to distinguish the lyrical text, and she gives the impression of wanting to convey the message of the text.

Dynamics: The song is consistently loud and building to very loud.

Formal Structure: The song is in verse/chorus form with two sections a verse and a chorus, but a coda added at the end.
SONG 4 (Medley Pt 1) - RISE UP

Year Written: Not Available

Musicians:
- Music Director: Chris Falson
- Song Writer: Phil Pringle
- Lead Vocal: Christine Moussa and Stephen Bennett
- Backing Vocals: Chris Falson, Jacky Jensen, Stephen Bennett

Instruments:
- Guitars: Chris Falson, David Holmes
- Bass: Neville L’Green
- Keys: Greg Miller, Jeff Crabtree
- Trumpet: Ralph Pyl
- Saxophone: Bruce Allan
- Drum: Ty Kerehi
- Percussion

Suggested Style: Not available

Message: Rise up and start fighting, we have already won.

Musical Description:

Tempo:
- MM Crotchet = 148
- 4/4

Texture:
- Moderate, narrow range, but falling 5th intervals.

Tone Colour:
- Electric / Rock tone colour, vibrant female vocal tone and medium male vocal tone.

Tonality:
- The key is E Minor.

Melody:
- The pitch contour of the melody in the verse (A section) is V shaped, beginning with a fall by a 5th and then rising
straight back up. The pitch contour and the rhythm of the melody combine to sound as though an order is being given. The articulation is almost staccato despite the beginning long notes and the held notes at the end of the phrases. But this staccato articulation gives a sense of strength.

First Melodic Motif of the song “Rise Up”

Harmony:
Primary Chords Em (i), B (V), B7 (V 7), Bsus 4 (V sus 4)
Secondary Chords C (VI), D (VII)

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<td>C</td>
<td>Em - D</td>
<td>C</td>
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<td>V sus 4</td>
<td>V</td>
<td>VI</td>
<td>i - VII</td>
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Rhythm: The rhythm is derived from quavers (8th beat) with a back beat and syncopation. The rhythm is stable throughout, and supports the melody and the natural rhythm of the words.

Performance Media: The song is led by a powerful energetic lead singer who inspires the listeners to come with her in the mission she is singing about.

Dynamics: The song is loud building to very loud.

Formal Structure: Verse/chorus form.
SONG 4-2 GOD DIDN’T GIVE ME A SPIRIT OF FEAR

**Year Written**
Not Available

**Musicians**
Music Director: Chris Falson
Song Writer: Chris Falson
Lead Vocal Christine Moussa

**Instruments**
Guitars Chris Falson, David Holmes
Bass Neville L’Green
Keys Greg Miller, Jeff Crabtree
Trumpet Ralph Pyl
Saxophone Bruce Allan
Drum Ty Kerehi
Percussion Richard Fowler

**Suggested Style:**
Not available

**Message:**
Fear Not because God has given a Spirit of Power

**Musical Description**

**Tempo:**
MM Crotchet = 135
4/4

**Texture:**
Moderate to thick, fairly constant dynamic levels and layers of interlocking melodic rhythm/riff lines.

**Tone Colour:**
Electric/ rock tone colour.

**Tonality:**
The key is E Major.
E Blues.
Melody:
The pitch contour of the verse begins as a terraced falling shape, then a rising leap of a 4th and a fall again, the melody is derived from quavers, and moves along quickly without stopping until the end of the first phrase, which is then repeated.

Recitation  Metric rather than rubato. A reciting tone then that tone is used to set the syllables of the phrase, with a cadence formula. A declamatory character, drawing the listeners attention to the ‘message’.

Harmony:
Primary Chords  E (I), A (IV),  B (V),  B7 (V7)
Chromatic Chords  G (Ⅲ),  D (Ⅶ)

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Rhythm: The rhythm is derived from a 8th beat quaver beat. There is syncopation, and a back beat, it is stable driving onwards. The constant driving tone supports the theme of don’t fear, but have confidence.

Performance Media: The lead singer gives strength and vitality to the song, encouraging the listeners to join in and take part in the message that is being transmitted.

Dynamics: The song begins very loud, and dies away to quiet then build back up to very loud.

Formal Structure: Ternery Form with a Verse, Chorus, then a repeat of the Verse.
SONG 4-3 BINDING THE STRONG MAN

**Year Written**
Not available

**Musicians**
- **Music Director:** Chris Falson
- **Song Writer:** Phil Pringle
- **Lead Vocal:** Stephen Bennett
- **Backing Vocals:** Chris Falson, Jacky Jensen, Christine Moussa

**Instruments**
- **Guitars:** Chris Falson, David Holmes
- **Bass:** Neville L’Green
- **Keys:** Greg Miller, Jeff Crabtree
- **Trumpet:** Ralph Pyl
- **Saxophone:** Bruce Allan
- **Drum:** Ty Kerehi
- **Percussion:** Richard Fowler

**Suggested Style:** Not Available

**Message:** We can bind the enemy and be set free

**Musical Description**

**Tempo:**
- MM Crotchet = 135
- 4/4

**Texture:**
Moderate relatively simple and uncluttered formal structure of the song, but constant full on dynamic intensity.

**Tone Colour:**
Electronic/ rock tone colour.

**Tonality:**
The key is D Major.

**Melody:**
The pitch contour is wavy, rising then falling. The supporting rhythm is quaver derived. There is a staccato
feel because of the rests after the first phrase.

**BINDING THE STRONG MAN**

Triumphant and Rocky \( \text{\textcopyright} = 135 \)

Phil Pringle

We're binding the strong man

We're loosing the captives

First Melodic Motif in Bars one to three - “Binding the Strong Man”

**HARMONY**

Primary Chords: D (I), G(IV), A (V)

Secondary Chords: Bm (vi)

Chromatic Chords: E (II), F# 7 (III)

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**Rhythm:**

The beat is quaver derived, is syncopated, has a back beat.

**Dynamics:**
The song as part of the Medley is fast and loud throughout.

Formal Structure:
Verse/chorus form.
SONG 4 -4 BLESSED BE THE LORD MY ROCK

Year Written: Not available

Musicians
Music Director: Chris Falson
Song Writer: Alison Nash
Lead Vocal: Christina Moussa
Backing Vocals: Jacky Jensen, Stephen Bennett, Chris Falson

Instruments
Guitars: Chris Falson, David Holmes
Bass: Neville L’Green
Keys: Greg Miller, Jeff Crabtree
Trumpet: Ralph Pyl
Saxophone: Bruce Allan
Drum: Ty Kerehi
Percussion: Richard Fowler

Suggested Style: Not available

Message: The Lord has prepared and trained us for war.

Musical Description

Tempo:
MM Crotchet = 160
4/4

Texture: Moderate to thick. Driving straight rock tempo, and constant dynamic level, busy activity from all the musicians.

Tone Colour: Electronic / rock tone colour matching the other songs in the medley.

Tonality: The key is D Minor.
Melody:
The pitch contour is wavy, starting on the 5th and waving down to the tonic at the end of the first melodic phrase. This motive is then repeated. The rhythmic contour is quaver derived. The chorus continues with the same rhythmic contour, but the pitch contour is varied by four crotchets in a declaratory fashion and then a rising 4th and then falling to the third of the scale. This is then almost repeated to the end of the chorus at bar 19. There is then a repeat of the first four bars of the chorus, then a declaratory statement ending on a long high note on the tonic. Experientially, the melody is a combination of supermusic, with a driving pace, rising leaps of a fourth, and of a declaratory character with cadence formulas drawing the listeners attention to the message.

Harmony:
Primary Chords  Dm (i), A (V),  A 7 (V 7)
Secondary Chords  Bb (VI), F (III), C (VII)

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Rhythm: The rhythm is quaver derived a driving rock back beat, syncopated.

Dynamics: Basically very loud throughout.

Formal Structure: Verse/chorus form.
SONG 5 - HOLY AND RIGHTEOUS

**Year Written:** 1991

**Musicians:**
- **Song Writer:** Chris Falson
- **Lead Vocal:** Chris Falson and Jacky Jensen
- **Backing Vocals:** Jacky Jensen, Stephen Bennett, Christine Moussa.

**Instruments**
- **Guitars:** Chris Falson, David Holmes, Ty Kerehi
- **Drums:** Ty Kerehi
- **Keyboards:** Greg Miller, Jeff Crabtree
- **Percussion:** Richard Fowler
- **Bass:** Neville L’Green
- **Saxophone:** Bruce Allan

**Suggested Style:** “Easy paced worship song”

**Message:** The Bible calls us a Holy people and the Lord makes our righteousness shine like the noonday sun.

**Tempo:**

- MM Crotchet = 112
- 4/4

**Texture:** Light to moderate texture as a result of the gentle dynamic levels.

**Tone Colour:** Resonant tone colour. Resonant timbre of the vocal and string synthesiser chords.

---

5 As categorised on page 5 of the “War Live Song Book”
Tonality: The key is G Major.

Melody: The pitch contour is wavy, the supporting rhythm is syncopated, quaver derived, and although the melody is syncopated, there is a legato feel, as the melody waves on.

![Melody and Harmony Chart](image)

Melodic motif Bars one to six - “Holy and Righteous”

Harmony:
Primary Chords G (I), C add 2 (IV add 2), D add 2 (V add 2), Dsus4 (V sus 4), D (V)
Secondary Chords Bm 7 (iii 7), BM 7+5 (iii 7 + 5), Am7 (ii7), Em7 (vi 7)
Chromatic Chords C# dim (#iv o)

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<td>G-Bm7- Cadd 2</td>
<td>D sus4-D</td>
<td>G-Bm7- Cadd 2</td>
<td>Am7sus4</td>
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<td>I-iii7-IV add 2</td>
<td>Vadd 2</td>
<td>I-iii7-IV add 2</td>
<td>Vsus 4- V</td>
<td>I-iii7-IV add 2</td>
<td>ii7sus4</td>
<td>V sus 4</td>
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<td>Chord</td>
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<td>Am7- Bm7+5</td>
<td>Bm7+5</td>
<td>C add 2- D sus 4</td>
<td>D sus 4</td>
<td>Em7- C#dim</td>
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<td>V</td>
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<td>ii7-iii7+5</td>
<td>iii 7+ 5</td>
<td>IV add 2- Vsus 4</td>
<td>V sus 4</td>
<td>vi7-#iv o</td>
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</table>
Rhythm: A quaver derived, syncopated, back beat described by the notes to the songs as an easy paced worship song. 6

Dynamics: The song begins softly and gradually builds to loud.

Formal Structure: Verse/chorus form.

6 As categorised on page 5 of the “War Praise and Worship Song Book”
SONG 6 - BLESSED IS HE

Year Written: 1990

Musicians:
- Song Writer: Chris Falson
- Lead Vocal: Jacky Jensen

Instruments
- Guitars: Chris Falson, David Holmes, Ty Kerehi
- Drums: Ty Kerehi
- Keyboards: Greg Miller, Jeff Crabtree
- Percussion: Richard Fowler
- Bass: Neville L’Green
- Trumpet: Ralph Pyl
- Saxophone: Bruce Allan

Suggested Style: “Energetic Praise Song”

Message: By trusting in the Lord you can be successful and prosper

Musical Description

Tempo:
- MM Crotchet = 138
- 4/4

Texture:
- Moderate to full texture

Tone Colour:
- A Blues tone colour by nature of the use of the I-IV chord progression in the verses; the Honky Tonk piano sounds; Brass Riff interjection and a cymbal unrelenting.

---

7 As categorised on page 6 of the “War Live Song Book”
Tonality:  
The key is E Major.

Melody:  
The pitch contour of the first melodic motif begins in the verse with a declaratory statement of quavers ending on a long note emphasising the statement. The next phrase virtually walks down to the fifth in a terraced motion again with a rhythmic cadence emphasising the lyrics. The feel of the melody is staccato because of the long rests between phrases. Experientially the melody and rhythm is as recitation, with a declamatory character, drawing the listeners attention to the ‘message’.

First Melodic Motif Bars one to four - “Blessed is He”

Primary Chords  
E (I), A (IV), B(V)

Secondary Chords  
C#m7 (vi 7)

Chromatic Chords  
E7 (I7)

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Rhythm:  
Driving quaver beat syncopated.

Dynamics:  
The song is dynamically loud to start and ending very loud.

Formal Structure:  
Verse/chorus form.
SONG 7 - GET READY

Year Written: 1990

Musicians:
Song Writer Laurie Saler
Lead Vocal Jacky Jensen
Backing Vocals Chris Falson, Jacky Jensen, Stephen Bennett, Christine Moussa.

Instruments
Guitars Chris Falson, David Holmes,
Drums Ty Kerehi
Keyboards Greg Miller, Jeff Crabtree
Percussion Richard Fowler
Bass Neville L’Green
Trumpet Ralph Pyl
Saxophone Bruce Allan

Suggested Style: No style given

Message: A blessing only comes when you put in effort, so Get Ready.

Musical Description

Tempo:
MM Crotchet = 76
4/4

Texture: Moderate to full texture, extensive use of the musicians, moderate to slow rate of harmonic change, steady unhurried tempo.

Tone Colour: Rhythm and Blues tone colour, warm lead vocal tone, string tone colour on the keyboard.
Tonality:
The key is E Minor
The E Aeolian

Melody:
The pitch contour is oscillatory with reasonably large movements, derived from quavers. The phrases are long, and steadily moving. The articulation is inclined to be legato, supporting the lyrics and the melody.

Harmony:
Primary Chords Em (i), B 7 (V 7)
Secondary Chords C (VI), D(VII), G (III)
Chromatic Chords A (IV)

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</table>

Rhythm: The rhythm is quaver derived, syncopated,

Performance Media: Female lead vocalist with a warm strong voice. The song writer suggests that the song should be supported by simple chords on the keyboard, and the synthesiser keyboard playing a string choir sound with a chorus pedal for the guitar. These instructions are as the song was presented.

Dynamics: The song begins loud and develops to very loud and then dies away to moderately loud.

Formal Structure: Verse/chorus form.
SONG 8 - SONG FROM HEAVEN

**Year Written:** 1991

**Musicians:**
- **Song Writer:** Chris Falson
- **Lead Vocal:** Chris Falson
- **Backing Vocals:** Jacky Jensen, Stephen Bennett, Christine Moussa.

**Instruments**
- **Guitars:** Chris Falson, David Holmes, Ty Kerehi
- **Drums:** Ty Kerehi
- **Keyboards:** Greg Miller, Jeff Crabtree
- **Percussion:** Richard Fowler
- **Bass:** Neville L’Green
- **Trumpet:** Ralph Pyl
- **Saxophone:** Bruce Allan

**Suggested Style:** “Easy paced worship song”

**Message:** The angels in heaven sing ‘worthy is the Lamb that was slain’.

**Musical Description**

**Tempo:**
- MM Crotchet = 76
- 4/4

**Texture:**
- Light texture. A slow and steady tempo, slow rate of harmonic change, uncluttered homophonic texture, a narrow range.

**Tone Colour:**
- Rich and resonant tone colour because of extended chords (minor 9ths), and sustained harmonies from the synthesiser,

---

8 As categorised on page 5 of the “War Live Song Book”
backing vocalists and guitar and percussion backing.

**Tonality:**

The key is F Major.

**Melody:**

The first melodic motif is found in bars 1 to 3 where the pitch contour of the melody moves in a somewhat wavy contour, with an unexpected rise of a 5th in the middle of the phrase. The motif ends on the dominant with a rhythmic cadence. This pattern is then repeated in the next 4 bars. Although the rhythm is syncopated, the articulation is more legato than staccato. Experientially the melody rhythm and lyrics suggests a declamatory character, drawing the listeners attention to the ‘message’

**Harmony:**

Primary Chords F add2 (I add 2), C (V), F (I)

Secondary Chords Dm9 (vi 9), Gm9 (ii 9)

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<td>G m9</td>
<td>C</td>
<td>F add 2</td>
<td>D m9</td>
<td>G m9</td>
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<tr>
<td>I add 2</td>
<td>vi 9</td>
<td>ii 9</td>
<td>V</td>
<td>I add 2</td>
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<tr>
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<td>C</td>
<td>Gm9</td>
<td>D m9</td>
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<td>C</td>
<td>F - C</td>
<td>F add 2</td>
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<td>V</td>
<td>ii 9</td>
<td>vi 9</td>
<td>ii 9</td>
<td>V</td>
<td>I - V</td>
<td>I add 2</td>
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</tbody>
</table>
Rhythm: The rhythm is derived from a 16 beat. Syncopated,

Performance Media: The tonality of the written music is in F Major, however on the recording on the third repeat of the verse, there is a modulation to G Major.

Dynamics: The song begins softly and builds to moderately loud and then dies away again to soft.

Formal Structure: Verse/chorus form.
SONG 9 - FOR THE REST OF MY DAYS

Year Written: 1991

Musicians:
Song Writer: Chris Falson
Lead Vocal Jacky Jensen

Backing Vocals Chris Falson. Stephen Bennett, Christine Moussa.

Instruments
Guitars Chris Falson, David Holmes,
Drums Ty Kerehi
Keyboards Greg Miller, Jeff Crabtree
Percussion Richard Fowler
Bass Neville L’Green
Trumpet Ralph Pyl
Saxophone Bruce Allan

Suggested Style: “Strong emotive worship song”

Message: The Lord cares for me and protects me.

Musical Description

Tempo:

MM Crotchet = 96
4/4

Texture: Moderate texture, slow tempo, slow rate of harmonic change, steady dynamic level.

Tone Colour: Rich/ resonant tone colour.

9 As categorised on page 5 of the “War Live Song Book”

120
Tonality: The key is F Major.

Melody: The first melodic motif is in Bars 1 to 4. The pitch contour oscillates rising then falling then rising again throughout the phrase. It moves in a pattern of two quavers then a crotchet, and the phrase finishes on a long note, a rhythmic cadence. That pattern is then repeated. The Chorus, the second melodic motif begins at Bar 9 then to Bar 22, it uses the same rhythmic contour, but the pitch contour is more a straight line then a terraced fall.

Harmony: 
Primary Chords F (I), C (V), Bb (IV), Bb M 7 (IV 7) 
Secondary Chords Dm (vi) 
Chromatic Chords Eb (BVII), A7 (III 7) 

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<td>Dm</td>
<td>Bb-F</td>
<td>Gm7-C</td>
<td>C</td>
<td>Dm</td>
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<td>2</td>
<td>I-V</td>
<td>vi</td>
<td>IV-I</td>
<td>II 7- V</td>
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<td>Csus 4</td>
<td>Eb-Bb</td>
<td>F</td>
<td>Eb-Bb-F</td>
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<td>V sus 4</td>
<td>bVII-IV</td>
<td>I</td>
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First melodic motif bars one to four - “For the Rest of My Days”
<table>
<thead>
<tr>
<th>Chord</th>
<th>Dm-Bb</th>
<th>C</th>
<th>Eb-Bb-F</th>
<th>F</th>
<th>Eb-Bb-F</th>
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<th>Eb-Bb-F</th>
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<tbody>
<tr>
<td>vi - IV</td>
<td>V</td>
<td>bVII-IV-I</td>
<td>I</td>
<td>bVII-IV-I</td>
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<tr>
<td>Chord</td>
<td>A 7</td>
<td>Dm-BbM7</td>
<td>C</td>
<td>Dm-BbM7</td>
<td>C</td>
<td>Dm-BbM7</td>
<td>C</td>
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<tr>
<td>III 7</td>
<td>vi-IV 7</td>
<td>V</td>
<td>vi-IV 7</td>
<td>V</td>
<td>vi - IV 7</td>
<td>V</td>
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</table>

Rhythm:  
A syncopated, quaver derived, back beat, reflecting the rhythm of the words.

Dynamics:  
The song begins softly, then builds to loud and then dies away to very soft.

Formal Structure:  
Verse/chorus form.
SONG 10 - I WALK BY FAITH

Year Written: 1990

Musicians:
Song Writer: Chris Falson
Lead Vocal: Chris Falson
Backing Vocals: Jacky Jensen, Stephen Bennett, Christine Moussa.

Instruments
Guitars: Chris Falson, David Holmes,
Drums: Ty Kerehi
Keyboards: Greg Miller, Jeff Crabtree
Percussion: Richard Fowler
Bass: Neville L’Green
Trumpet: Ralph Pyl
Saxophone: Bruce Allan

Suggested Style: “Energetic praise song”\(^{10}\)

Message: Trust Jesus, then walk by faith

Musical Description

Tempo:
MM Crotchet = 152
4/4

Texture:
Moderate Texture as a result of little melodic/rhythmic
variety between the sections. Consistent dynamic range,
slow rate of harmonic change.

Tone Colour:
Blues tone colour, brass riff, call and answer between lead
male vocalist and female vocalist. Honky tonk piano lines,
walking blues bass line.

\(^{10}\) As categorised on page 6 of the “War Live Song Book”
Tonality:

The key is A Major.

Melody:

The verse in Bars 1 to 9, walks down in a terraced pattern. The steps are for a crotchet, but the rhythm is quaver derived. The chorus melody moves in a oscillatory pattern, in crotchet and quaver pattern. The articulation is staccato with short statements, then a pause before the next statement.

Harmony:

Primary Chords    A (I),    D (IV),    E (V)
Secondary Chords  Bm (ii),    C#m (iii),    Bm 7, (ii7)
Chromatic Chords  G (Ⅶ/VII)

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<tbody>
<tr>
<td>Chord</td>
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<td>A</td>
<td>A</td>
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<tr>
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<td>Bm</td>
<td>C#m</td>
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<td>Chord</td>
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<tr>
<td>Chord</td>
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**Rhythm:**

The rhythm is quaver derived, syncopated, reflecting and supporting the rhythmic message of the words, creating a walking pace.

**Dynamics:**

The song begins loud, diminishes to moderately soft, and then builds back up to loud.

**Formal Structure:**

Verse/chorus form.
APPENDIX D 3

NOW
SONG 1 - WE SING THE SONGS

Year Written: 1993

Musicians:
Song Writer Glenn Feehan
Lead Vocal Glen Feehan
Backing Vocals Robyn McAnally, Judith Allan, Glenn Feehan, Jacky Jensen

Instruments
Guitar David Holmes, Steve Henderson
Bass Neville L’Green
Keys Jeff Crabtree
Drums John Waller, Ty Kerehi
Percussion Richard Fowler
Trumpet Ralph Pyl, Phil Jagger
Saxophone Peter Dorich, Colin Laidlaw, Bruce Allan

Suggested Style: Bright Rock

Message: There’s a lot to sing about, the benefits of knowing God; victory, liberty, freedom, power, deliverance.

Musical Description

Tempo:
MM Crotchet = 145
4/4

Texture:
Moderate texture due to the relatively slow rate of harmonic change; steady tempo; uncluttered individual lines within the performance media; dynamics fairly steady throughout.

Tone Colour:
Brassy/electronic tone colour as a result of the prominent feature of the electric guitars (and their distorted power chords) and for a lesser extent the horns.

As categorised on page 11 of the “Now Song Book”.

129
Tonality:
The key is G Major.
The CD recording and the sheet music are in the same key.

Melody:
Where the verse begins at bars 1 to 3 the melody oscillates around the tonic then a third step down and another step down to the dominant. The next melodic idea is in Bars 34 to 36 where the melody has three quavers on the tonic then step up to the third a bar of no melody then a dotted crotchet on the third and turn down and round back to the third and down to the tonic.

Harmony:
The chords are simple, primary and secondary chords, with no chromatic chords.
Primary Chords  G (I),  C (IV),  D (V),  Dsus 4 (V sus 4)
Secondary Chords  Em 7  (vi 7),  Am (ii)

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<td>C</td>
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<td>C</td>
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<td>IV</td>
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<td>V sus 4- V</td>
<td>V sus 4- D</td>
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| Chord | C    | Em 7| C  | G  | C  | Em 7| C  | Dsus 4-
|       |      |    |    |    |    |    |    | D  |
|       | IV   | vi 7| IV | I  | IV | vi 7| IV | Vsus 4-
|       |      |    |    |    |    |    |    | V  |

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<td>V sus 4-V</td>
<td>vi 7</td>
<td>IV</td>
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<td>Am -G</td>
<td>C</td>
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<td>C</td>
<td>Am -G</td>
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<td>ii -I</td>
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<td>I</td>
<td>IV</td>
<td>ii -I</td>
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<td>V sus 4</td>
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<td>Chord</td>
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Rhythm: The rhythmic pattern in the bass of four groups of two quavers constantly through bars 1 to 3. The second pattern is in bars 34 to 35. (See the example of the rhythm in bars one to three in the bass line on page 211 above).
Dynamics: The song begins moderately softly to loud back to moderately loud and finishing loud.

Formal Structure: The structure is in verse/chorus form.
SONG 2 - ENTER IN

Year Written: 1993

Musicians
Song Writers: David Holmes and Glenn Feehan
Lead Vocal Glenn Feehan
Backing Vocals Robyn McAnally, Judith Allan, Jacky Jensen

Instruments
Electric Guitar David Holmes
Bass Neville L’Green
Drum John Waller, Ty Kerehi
Alto and Tenor Saxophone Peter Dorich, Colin Laidlaw
Trumpet Ralph Pyl, Phil Jagger
Keys Jeff Crabtree

Suggested Style: Skipped 16th Feel The song works well with a good dance style groove.²

Message: We need to focus on God when we come to pray and worship.

Musical Description

Tempo: MM Crotchet = 95

Texture: Moderate texture due to the steady and comparatively slow tempo, moderate dynamic levels.

Tone Colour: Percussive/Funky Guitar dominated the tone colour because of the electric guitar and the percussion.

Tonality: The key is E Major.

The CD recording and the music score are the same key.

² As suggested by David Holmes on page 15 of the “Now Song Book”
Melody:

The pitch contour of the melody is wavy, waving around the tonic chord.
Two significant melodic motifs. Bars 1 to 2a conjunctive movement with a syncopated dotted rhythm. Bars 10 and 11.

```
[Image of musical notation]
```

Example of first melodic motif bars one and two - “Enter In”

Harmony:

Primary Chords E (I), Esus 4 (I sus 4), A (IV), B (V)
Secondary Chords F #m 7 (ii 7), C#m 7 (vi 7)
Chromatic Chords F# (II), A>7 (iv o), G (♭ VII), A add 9 (IV add 9)

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<td>E -E sus 4</td>
<td>E - B</td>
<td>A - B</td>
<td>C#m 7 - F#m 7</td>
<td>A dim7 - C#m7</td>
<td>F# - A add 9</td>
<td>E- E Sus 4</td>
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<td>2</td>
<td>I - Isus 4</td>
<td>I - V</td>
<td>IV - V</td>
<td>vi 7 - ii</td>
<td>A&gt;7- vi7</td>
<td>ii - IV add 9</td>
<td>I - Isus 4</td>
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Verse

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<td>9</td>
<td>A - B</td>
<td>C#m 7</td>
<td>F#</td>
<td>C#m7</td>
<td>F# - A</td>
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<td>IV - V</td>
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Chorus

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</table>
Rhythm: Significant rhythmic use is made of the pattern supporting the first melody in the verse, and in bars 10 and 11 supporting the second melody.

Dynamics: The song is moderately loud building to loud throughout.

Formal Structure: Verse/chorus form with a verse, chorus, pattern repeated several times, with added bass guitar solo, plus a coda.
SONG 3 - LIKE A MIGHTY ARMY

Year Written: 1993

Musicians:
Song Writer: Phil Pringle
Lead Vocal: Chris Moussa
Backing Vocals: Jacky Jensen, Judith Allan, Robyn McAnally

Instruments
Guitar: David Holmes
Bass: Neville L’Green
Alto and Tenor Saxophone: Peter Dorich, Colin Laidlaw
Trumpet: Ralph Pyl, Phil Jagger
Drum: John Waller, Ty Kerehi
Percussion: Richard Fowler
Keys: Jeff Crabtree

Suggested Style: Medium Rock

Message: The Church (The body of believers) is like a mighty army, strong, victorious.

Musical Description

Tempo:

MM Crotchet = 138
4/4

Texture:
Moderate to increasingly thicker texture due to a greater sense of interplay between several different layers of musical activity; consistent moderately loud/loud dynamic level, and repetitive harmonic progressions.

Tone Colour:
Electric/rock tone colour from the electric guitars, electronic effects tone, distortion.

3 As categorised on page 18 of the “Now Song Book”
Tonality: The key is G Major. Also G Blues.

Melody: Bars 5 to 7 contain the first melodic motif which oscillates from the 3rd then down to the tonic and back up in a stepwise motion. Bars 13 to 16 contain the second melodic motif, again the melody oscillates around the tonic, in a conjunct motion.

Harmony: Primary Chords G (I), C (IV), D (V), D7 (V7)
Secondary Chords Am 7 (ii 7), Em (vi)
Chromatic Chords F (♭ VII), Bb (♭ III)

<table>
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<tr>
<th>Introduction</th>
<th>Verse</th>
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<tbody>
<tr>
<td><strong>Bar</strong></td>
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<td><strong>I</strong></td>
<td>♭ VII</td>
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<p>| <strong>Bar</strong> | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| <strong>Chord</strong> | G | F - C | G | G | Am7 | Em | Am7 | G |
| <strong>I</strong> | ♭ VII - IV | I | I | ii 7 | vi | ii 7 | I |</p>
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<tr>
<th>Bar</th>
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<td>vi</td>
<td>ii 7</td>
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Rhythm:  
The rhythmic content is contained within the two melody motifs.

Dynamics:  
The song begins loud and builds to very loud.

Formal Structure:  
Verse/chorus form with a verse and chorus repeated preceded by an introduction and ending with a coda.
### SONG 4 - CALLING JESUS

**Year Written**  
1992

**Musicians**
- **Song Writer:** Chris Falson  
- **Lead Vocal:** Christine Pringle  
- **Backing Vocals:** Glenn Feehan, Jacky Jensen, Robyn McAnally, Judith Allan

**Instruments**
- **Guitar:** David Holmes  
- **Bass:** Neville L’Green  
- **Drum:** John Waller, Ty Kerehi  
- **Percussion:** Richard Fowler  
- **Alto and Tenor Saxophone:** Peter Dorich, Colin Laidlay, Bruce Allan  
- **Trumpet:** Ralph Pyl, Phil Jagger

**Suggested Style:** Rolling Blues

**Message:**  
God will meet us wherever we are  
You can talk to Jesus,  
He wants to hear from you.

**Musical Description**

**Tempo:**  
MM Crotchet = 152  
4/4

**Texture:**  
Moderate texture as a result of the very clear and well defined structure inherent in a 12 Bar Blues; consistently moderate dynamic level and slow rate of harmonic change.

**Tone Colour:**  

---

As categorised on page 22 of the “Now Song Book”
**Tonality:**

The key is E Major and E Blues.

**Melody:**

Bars 4 to 6 an oscillating melody around the tonic. Bars 18 to 19, is like a plagal cadence from the sub-dominant down a step and then a bar on the tonic.

**Harmony:**

Primary Chords B 7 (V 7), A (IV)
Secondary Chords F#m 7 (ii 7), G#m 7 (iii 7), C#m (vi)
Chromatic Chords E 7 (I 7), A 7 (IV 7)

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**Chorus**

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Melodic motif bars three to six - “Calling Jesus”
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<tr>
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<th>F#m7</th>
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<td>F#m7-G#m7</td>
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<td>V7</td>
<td>IV7</td>
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Rhythm: The rhythm is syncopated by tied notes and dotted notes and notes held over the beat. There is a back beat A riff begins the song in bars 1 and 2. Bars 4 to 6 contain four beats of a dotted quaver and a semi-quaver each. Bars 18 to 19 rhythm contains 4 even crotchet beats, then the rhythm reverts back to the first pattern.

Performance Media: The lead singer encourages the congregation and the musicians to join with her to fully participate in the message of the song.
Dynamics: The songs dynamics move from moderately loud to loud to very loud.

Formal Structure: Modified Rondo form beginning with the instrumental introduction of the rhythm instruments then part A verse, Part B the Chorus, then A 1 verse, then C a verse extension, then B1 Chorus, then A2 verse, C2 verse extension, then another instrumental followed by B2 Chorus and finishing with a Coda.
SONG 5 - PRAISE THE LORD

Year Written: 1993

Musicians
Song Writers: Wendy and Owen Kessell
Lead Vocal: Chris Moussa
Backing Vocals: Jacky Jensen, Judith Allan, Robyn McAnally

Instruments
Guitar: David Holmes
Bass: Neville L'Green
Keys: Glenn Feehan, Jeff Crabtree
Drum: John Waller, Ty Kerehi

Suggested Style: Not Available

Message:

When we praise the Lord in song, the house of the Lord will be filled with a cloud of the glory of the Lord.

God alone is worthy to be praised because He is the only one who is holy (perfect).

Musical Description

Tempo:

MM Dotted Crotchet = 90
6/8

Texture:

Thin Texture - starting initially with just keyboard accompanying the lead vocalist, then a gradual build up with more of the instruments and backing vocals, although a gentle tempo and slow rate of harmonic change. The range of the song is narrow from A below middle C to soprano C.

Tone Colour:

A gentle female vocal tone colour supported by the easy lilting 6/8 meter making a soft smooth tone colour.
Tonality: The key is A Major.

Melody: The melody supports the lyrics by long notes on important words, eg the opening note of the verse a minim tied to a quaver for the word ‘Praise’, repeated in the next bar, then in bar 8 an interval rising a 6th to stress the word ‘holy’. The melody moves around the tonic.

Harmony: Primary Chords A (I), D (IV), E (V)
Secondary Chords Bm 7 (ii 7), Em 7 (v7)
Chromatic Chords F (½ VI), G (½ VII), A7 (I 7 sus 4), C # dim 7 (vii dim 7)

Verse

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<tr>
<th>Bar</th>
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<td>Bm 7</td>
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<td>A7sus 4</td>
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<td>F</td>
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<td>A</td>
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<tr>
<td>Chord</td>
<td>vii 7</td>
<td>ii 7</td>
<td>v 7</td>
<td>17sus 4</td>
<td>1</td>
<td>½ VI</td>
<td>½ VII</td>
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</table>
Rhythm: The rhythm moves gently in a steady two beats of three quavers each, sometimes a dotted crotchet, sometimes a crotchet followed by a quaver. There is syncopation with notes held over the beat, and tied notes.

Performance Media: The whole of the musicians as well as the lead vocals seem to have an attitude of singing and playing before the Throne of God.

Dynamics: The song begins very softly, then builds to moderately loud, and dies away again to very soft.

Formal Structure: The song is in verse/chorus form with an introduction, a verse, a bridge and a chorus ending with a coda.
SONG 6 - HOLY SPIRIT

Year Written: 1993

Musicians:
Song Writer: Jeff Crabtree and Chris Moussa
Lead Vocal Chris Moussa
Backing Vocals Jacky Jensen, Judith Allan, Robyn McAnally, Glenn Feehan

Instruments:
Guitar David Holmes
Soprano Saxophone Peter Dorich
Bass Neville L’Green
Keys Glenn Feehan, Jeff Crabtree
Drum John Waller, Ty Kerehi

Suggested Style: To be performed “With Feeling” (Song Book page 31)

Message: This song is essentially a prayer; ‘give me the hands and eyes of Jesus, so I can touch the world, so I can be whole.

Musical Description

Tempo: MM Crotchet = 104 4/4

Texture: Thin light texture because of the slow and gentle lilting tempo; the slow rate of harmonic change and sustained pedal-point in the bass guitar line. The range is narrow, from A below middle C to D above soprano C. The widest interval is a 6th occurring only in the chorus.

Tone Colour: A mellow tone of the soprano Saxophone, and a gentle colour of the acoustic guitar, and the mellow tone colour of the lead singer’s voice.

Tonality: The key is D Major.
Melody: Basically a stepwise movement in the verses, moving around the tonic, the verse ending on the sub-dominant. The second melodic motif in the chorus begins moving from the tonic jumping to the dominant and holding that position, then oscillating around the tonic and again moving to the dominant supporting and adding stress to the words.

Harmony:
Primary Chords D (I); A (V); G 7 (IV 7); A sus 4 (V sus 4); G add 9 (IV add 9); G6 (IV 6); A 6 (V 6)
Secondary Chords Bm 7 (vi 7), F#m 7 (iii 7), Em 7 (ii 7).
Chromatic Chords G# dim 7 (# iv dim 7); C (VII).

Verse

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<tr>
<th>Bar</th>
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<td>D - A</td>
<td>Bm7 - A</td>
<td>Bm 7 - A</td>
<td>D - A</td>
<td>D - A</td>
<td>Bm7 - A</td>
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<td>I - V</td>
<td>vi 7 - V</td>
<td>vi 7 - V</td>
<td>I - V</td>
<td>I - V</td>
<td>vi 7 - V</td>
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Chorus

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<td>F# m 7</td>
<td>Em 7</td>
<td>Bm 7</td>
<td>Asus4 A</td>
<td>Bm7-G7</td>
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<td></td>
<td>vi 7 - V</td>
<td>iii 7</td>
<td>ii 7</td>
<td>vi 7</td>
<td>Vsus4 V</td>
<td>vi7 IV 7</td>
<td>Vsus4 V</td>
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Example of main melody - “Holy Spirit” bars five to ten

5 This chord does not appear on the sheet music, but is part of the recording.
Rhythm: A simple 4/4 rock ballad rhythm, with three quavers then a dotted crotchet tied over the beat, with a slight variation in the next bar then a repeat of the first pattern, the bass line plays that pattern all the way. There is syncopation by notes tied and notes carried over the beat.

Dynamics: The song begins very softly then builds to moderately loud and dies away to very soft.

Formal Structure: An introduction then a verse followed by another verse, then followed by a chorus and then another chorus.
SONG 7 - LET THE HOLY GHOST FALL

Year Written: 1993

Musicians:
Song Writer: Phil Pringle
Lead Vocal Don Meers
Backing Vocals Glenn Feehan, Jacky Jensen, Judith Allan, Robyn McAnally

Instruments:
Guitar David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Alto /Tenor Saxophone Bruce Allan, Colin Laidlaw, Peter Dorich
Trumpet Ralph Pyl, Phil Jagger

Suggested Style: To be performed “Animated” as noted on page 34 of the “Now Song Book”

Message: The Holy Spirit is a lot more fun than you think.

Musical Description

Tempo:
MM Crotchet = 132
2/2

Texture: Moderate texture, slow harmonic change, constant dynamics, narrow range of only one octave, and no big intervals.

Tone Colour: Funky electric guitar tone colour, and bass guitar, with brassy riffs and steady drum patterns.

Tonality: The key is F Major, and in F Blues.
Melody:

The melody begins on the second half of the first beat with two quavers, then steps up one tone then a third, remaining on the third over the beat and falling down one tone. This pattern is repeated in the first bar, and then the next two bars, there are two minim notes stepping down to the tonic. The verse and the chorus have similar with repeated four quavers on the same note then moving by step to crotchet within the F Blues Scale.

Example of melody bars one to eight - “Let the Holy Ghost Fall”

Harmony:

Primary Chords  F (I); Bb (IV); C (V); C7 (V 7)
Chromatic Chords  F 7 (I 7); G 7   (II 7); Ab (bIII)

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<tr>
<th>Verse</th>
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A table of chords and bars is shown:

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<th>Bar</th>
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<td>b III</td>
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</table>

Rhythm:
The rhythm is characterised by two beats of four quavers each. There is some syncopation with notes held over the beat and tied notes.

Dynamics:
Moderately loud to loud.

Formal Structure:
Verse/chorus form.
SONG 8 - SHINE A LITTLE LIGHT

Year Written: 1993

Musicians:
Song Writer: Jeff Crabtree
Lead Vocal: Jeff Crabtree
Backing Vocals: Glenn Feehan, Jacky Jensen, Judith Allan, Robyn McAnally

Instruments:
Guitars: David Holmes
Bass: Neville L’Green
Keys: Jeff Crabtree
Trumpet: Ralph Pyl, Phil Jagger
Saxophone: Colin Laidlaw, Bruce Allan, Peter Dorich
Drums: John Waller, Ty Kerehi
Percussion: Richard Fowler

Suggested Style: Shuffle as noted on page 37 of the Now Song Book

Message: Let your light shine, so that the Father in Heaven is glorified.

Musical Description

Tempo:
MM Crotchet = 140
12/8 Four groups of three quaver beats in the bar.
Compound Quadruple Time.

Texture:
Moderate texture. Relatively slow harmonic change, slow and steady tempo, moderate dynamic levels. Although the range is within one octave, the song has some quite high notes for an average member of the congregation to sing. The width of the intervals is not difficult.

Tone Colour:
A Blues, Gospel Rock tone colour with a slight raspy
quality, Brass, and blues honky tonk piano solo.

**Tonality:**

The key is G Major, and G Blues.

**Melody:**

The melody is formed by the compound rhythm with short and long notes for five notes then short and held notes down a third to the tonic. The melody moves back to the tonic for each phrase.

![Example of melody, bars eight to fourteen - “Shine a Little Light”](image)

**Harmony:**

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<tbody>
<tr>
<td>Secondary Chords</td>
<td>Am 7 (ii 7)</td>
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<tr>
<td>Chromatic Chords</td>
<td>G 7 (I 7), C 9 ( IV 9), Bb dim (b iiiidim), Eb 9 (bVI 9), F 9 ( b VII 9), F (b VII) , Bb (b III)</td>
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<td>G7</td>
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<td>D9</td>
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<td>G7</td>
<td>G7  Am7 Bb dim G7</td>
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<td>I7</td>
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<td>V9</td>
<td>b VI 9-b VII 9</td>
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<td>I7 ii 7 biii dim I7</td>
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<td>Chord</td>
<td>D9</td>
<td>Eb 9 - F 9</td>
<td>G7</td>
<td>G7 - D7</td>
<td>G7 - F-G7</td>
<td>F - G7</td>
<td>G7 - F-G7</td>
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<td></td>
<td>V9</td>
<td>b VI 9-b VII 9</td>
<td>I7</td>
<td>I7 - V 7</td>
<td>I7 - bVII-17</td>
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<td>Chord</td>
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<td>C9-Bb-C7</td>
<td>Bb -C 7</td>
<td>G7-F-G7</td>
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<td>Eb 9-F 9</td>
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<td>Bvii-I 7</td>
<td>IV9-biii-IV7</td>
<td>biii - IV 7</td>
<td>I7-bVII-I7</td>
<td>b VII-17</td>
<td>V9</td>
<td>b VI 9-bVII</td>
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</table>
Rhythm: A 12/8 shuffle, all the rhythmic patterns are derived from either a crotchet and quaver, three quavers, dotted crotchet.

Dynamics: Moderately loud to loud.

Formal Structure: Verse/chorus form with verse and chorus repeated and a coda to finish.
SONG 9 - BREAKTHROUGH

Year Written: 1993

Musicians:
Song Writer: Phil Pringle
Lead Vocal Chris Moussa
Backing Vocals Jacky Jensen, Judith Allan, Robyn McAnally

Instruments:
Guitars David Holmes
Bass Neville L’Green
Keys Glenn Feehan
Drums John Waller, Ty Kerehi
Percussion Richard Fowler

Suggested Style: Fast Rock suggested on page 41 of the Now Song Book

Message: The tide has turned, the Breakthrough is Here. God has strengthened us, and nothing will stop us. We will praise Him till He comes.

Musical Description

Tempo:

MM Crotchet = 140
4/4

Texture:
Moderate, but with distorted electric guitar and sizeable choral parts. Moderate because of the repetitive nature of the chord progressions.

Tone Colour:
Significant rock tone colour with an underlying pulsing bass guitar tone. Distortion/overdrive of the electric rhythm guitar, warm strong vocal tone of the lead singer.

Tonality:
The key is F Major.
Melody:
The contour of the pitch is wavy, falling down, pause, then rising up pause and then falling down again. There are staccato like bursts of melody with pauses, the first motif ending on a plagal cadence then pause ready for the next jumping movement.

The melody is characteristic of Supermusic⁶ with movement that is almost staccato, and rising leaps of a 6⁰. The Chorus is characteristic of Recitation with a tone then the melody moves in a wavy movement close to the tone, giving emphasis to the words being sung. A declaring of the message.

Harmony:
Primary Chords F (I); Bb (IV); C (V)
Chromatic Chords Eb (b VII); Db add 9 (b VI add 9); G (II); Bb 7 (IV 7); G 7 (II 7)

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<td>Db add 9</td>
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<td>Eb-Bb</td>
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<td>b VII</td>
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<td>b VI add 9</td>
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⁶ See Page 580 of Continuum
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<td>b VII</td>
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<td>Bb - Db add 9</td>
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<td>IV</td>
<td>b VI add 9</td>
<td>IV -b VI add 9</td>
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**Rhythm:**

A pulsating bass guitar pattern with the rest of the parts floating over the top. Syncopated, with three quavers running down to a crotchet then rest pattern, and with a rock back beat.

**Dynamics:**

Moderately loud to loud then back to moderately loud.

**Formal Structure:**

Verse/chorus form with a verse and chorus plus a bridge and coda, all repeated several times.

158
SONG 10 - I SEE THE LORD

Year Written: 1993

Musicians:
Song Writer: Chris Falson
Lead Vocal Jacky Jensen
Backing Vocals Judith Allan, Robyn McAnally

Instruments:
Guitars David Holmes
Bass Neville L’Green
Keys Glenn Feehan, Jeff Crabtree
Drums John Waller, Ty Kerehi
Percussion Richard Fowler

Suggested Style: Not available

Message: God is Holy, perfect, He is the King.

Musical Description:

Tempo:
MM Crotchet = 76
4/4

Texture: Thin to moderate texture due to the slow gentle meter of the music. A comparatively slow rate of harmonic change; gentle dynamic levels throughout; as well as pedal point.

Tone Colour: Mellow -resonant tone colour due to the full-bodied vocal sound assisted by the choir and gentle piano lines.

Tonality: The written music is in F major.
Melody:

The verse melodic pitch contour (bars 1 to 2) begins with a statement style rhythm with a step up, and then an interval of a rising fifth, and then a terraced fall down. This pattern is then partly repeated, except instead of the fall there is a rising 6th with the note held for two bars.

**Rhythmic Profile**

Related to body movements - skipping or jumping to flowing legato.
The melody is supported by the statement like rhythm
The unexpected rising leap of a 6th and of a 5th add strength to the words and to the song.

Harmony:

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<td>Gm</td>
<td>Bb</td>
<td>C7sus4 - C7</td>
<td>F - C</td>
<td>Gm - F</td>
<td>Bb</td>
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<td>Chord</td>
<td>I</td>
<td>ii</td>
<td>IV</td>
<td>V7sus4 - V7</td>
<td>I - V</td>
<td>ii - I</td>
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<td>Dm</td>
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<td>Chord</td>
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<td>Bb</td>
<td>C7sus 4</td>
<td>F</td>
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<tr>
<td></td>
<td>I</td>
<td>IV</td>
<td>V7sus 4</td>
<td>I</td>
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</tbody>
</table>

Rhythm: The rhythm is syncopated by displaced beats, with tied and dotted notes.

Dynamics: The song begins moderately softly, then builds to moderately loud and dies away to moderately soft.

Formal Structure: Binary with a verse and a chorus repeated
SONG 11 - HOLY ONE OF GOD

Year Written: 1993

Musicians:
Song Writer: Glen Feehan
Lead Vocal: Glen Feehan
Backing Vocals: Jacky Jensen, Judith Allan, Robyn McAnally

Instruments:
Guitars: David Holmes
Bass: Neville L’Green
Keys: Jeff Crabtree
Percussion: Richard Fowler
Saxophone: Peter Dorich

Suggested Style: Gently Flowing as noted on page 49 of the ‘Now Song Book’

Message: Draw near to God and Praise Him - Lift up His name - Honour Jesus as the Holy one of God.

Musical Description

Tempo:

MM Crotchet = 88
4/4

Texture:
Moderate texture due to the slow tempo as well as the slow rate of harmonic change; the extended pedal point in the introduction, verse and coda. The range is within an octave, although the intervals include falling 6th’s, then jumping up to a 6th, all creating a medium texture.

Tone Colour:
Mellow and gentle tone colour, with the soprano saxophone, string synth pad, the four part harmonisation of the choir, long sustained notes on the Bass Guitar. Towards the end of the song the tone colour becomes a little more distorted.

162
Tonality: The key is A Major.

Melody: The contour of the pitch at the beginning of the melody (Bars 1 and 2) in the verse, is as a tumbling shape. The melody rises quickly and then falls, it then in bars 3 to 6 becomes a wavy shape. In the chorus the melody becomes almost oscillatory hovering around the tonic. The rhythmic profile gives a sense of flowing up and then sliding back throughout.

Harmony: Primary Chords A add 9 (I add 9); E (V); A (I), D (iv)
Secondary Chords Bm 7 (ii7)
Chromatic Chords G add 9 (ⅢⅦ add 9)

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<td>8</td>
<td>A add 9 - A - D</td>
<td>Bm7</td>
<td>G add 9 - Bm7</td>
<td>A add9 - E</td>
<td>A add 9 - A</td>
<td>Bm7 - A</td>
<td>G add 9 - Bm7</td>
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<tr>
<td></td>
<td>I add 9 - I - IV</td>
<td>ii 7</td>
<td>ⅢⅦ add9 -ii7</td>
<td>I add9- V</td>
<td>I add 9 -I</td>
<td>ii 7 -I</td>
<td>ⅢⅦ add9 - ii7</td>
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<td>15</td>
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Rhythm: A strong sense of syncopation derived from ties, rests, triplets.

Dynamics: The song begins very quietly, and builds to moderately loud then dying away to moderately soft.
Formal Structure: Verse/chorus form with verse and chorus repeated
SONG 12 - STANDING ON THE ROCK

Year Written: 1992

Musicians:
Song Writer: Chris Falson
Lead Vocal: Chris Moussa
Backing Vocals: Jacky Jensen, Judith Allan, Robyn McAnally, Glenn Feehan

Instruments:
Guitar: David Holmes
Bass: Neville L’Green
Keys: Jeff Crabtree
Drums: John Waller, Ty Kerehi
Percussion: Richard Fowler
Trumpet: Ralph Pyl, Phil Jagger
Saxophones: Bruce Allan, Colin Laidlaw, Peter Dorich

Suggested Style: Straight Rock as noted on page 52 of the ‘Now Song Book’

Message: Proclaiming the power of the Gospel and the magnificent nature of Jesus.

Musical Description:

Tempo: MM Crotchet = 144
4/4

Texture: Thick texture because of the full on dynamic level, hard driving drumming, with cymbals, distortion and overdrive guitar sounds, brisk rate of harmonic change. Narrow range within an octave.

Tone Colour: Electric percussive tone colour - the distortion/overdrive of the electric guitar, rock drumming.
Tonality: The key is G Major.

Melody: The opening two bars move in a stepwise pattern around the tonic, making a declarative statement, then moves to a tumbling strain pattern.

Pitch Contour
The verse has some Centric and some Oscillatory features, with syncopation.
The chorus is declaratory, with almost movement by step, and ending each phrase with a rhythmic cadence, the last note being longer than the others in the phrase.
The movement is staccato with syncopation because of the rests.

Harmony:

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<th>Bar</th>
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<tr>
<td>Chord</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>F</td>
<td>F</td>
<td>C</td>
<td>C</td>
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<td></td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>Ⅶ</td>
<td>Ⅶ</td>
<td>IV</td>
<td>IV</td>
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</tbody>
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<tr>
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<td>G</td>
<td>G</td>
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<td>I</td>
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<td>I</td>
<td>I</td>
<td>Ⅶ</td>
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<tbody>
<tr>
<td>Chord</td>
<td>C</td>
<td>G</td>
<td>G</td>
<td>Eb</td>
<td>F add 2</td>
<td>G</td>
<td>G</td>
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<td></td>
<td>IV</td>
<td>I</td>
<td>I</td>
<td>b VI</td>
<td>Ⅶ add 2</td>
<td>I</td>
<td>I</td>
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<tr>
<th>Bar</th>
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<th>24</th>
<th>25</th>
<th>26</th>
<th>27</th>
<th>28</th>
</tr>
</thead>
</table>
Rhythm:
The rhythm is syncopated with displaced beats, tied notes, dotted notes and rests, and there is a back beat.

Performance Media:
Although the written music from the Song Book contains only 48 bars, in fact the video performance and CD recording includes a Drum introduction, the chorus repeated several times, instrumental solos, and a Coda.

Dynamics:
The song begins moderately loudly and develops to very loud.

Formal Structure:
Verse /chorus form
SONG 13 - NO EYE HAS SEEN

Year Written: 1992

Musicians:
Song Writer: Chris Falson
Lead Vocal: Jacky Jensen
Backing Vocals: Judith Allan, Robyn McAnally

Instruments:
Guitar: David Holmes
Bass: Neville L’Green
Drum: John Waller, Ty Kerehi
Saxophone: Peter Dorich
Percussion: Richard Fowler

Suggested Style: Not available

Message:
We can’t comprehend You, but be Lord of my life.
“We are privileged to serve and worship a God that continuously opens the Heavens about our lives and works miracles in and around us”.

Musical Description

Tempo:
MM Crotchet = 76
4/4

Texture:
Light to moderate texture. The first verse of the song is a solo by the lead singer, then the texture thickens as the acoustic guitar and saxophone lead in the rest of the instruments and singers. The range of the song is from B below middle C to D above Soprano C.

Tone Colour:
A rich tone colour, the lead singer’s voice has a warm rich tone.

Tonality:
The key is G Major.
Melody:
The pitch contour of the melody of the verse, Bars 1 to 2 is a stepwise upward movement, which is repeated in bars 3 to 4, then in bars 5 to 8 the contour is a rising terrace shape, followed by a falling terrace shape in bars 9 to 16. The chorus bars 17 to 28 is in an oscillatory shape returning to the tonic at the end of each phrase.

Although there is some syncopation, there is almost a legato movement as the accompaniment flows gently along under the vocal line. This adds strength to the lyrical message.

Harmony:

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<th>7</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>G-Am</td>
<td>D</td>
<td>G-Am</td>
<td>D</td>
<td>G-Am</td>
<td>G-C</td>
<td>E7 sus4</td>
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<tr>
<td></td>
<td>I- ii</td>
<td>V</td>
<td>I-ii</td>
<td>V</td>
<td>I- ii</td>
<td>I-IV</td>
<td>VI 7 sus 4</td>
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</tbody>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>E7</td>
<td>Am-G-C</td>
<td>C</td>
<td>Am-G</td>
<td>D</td>
<td>Am-G-C</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>VI 7</td>
<td>ii-I-IV</td>
<td>IV-V</td>
<td>ii-I</td>
<td>V</td>
<td>ii-I-IV</td>
<td>II</td>
</tr>
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<tr>
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<th>15</th>
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<tbody>
<tr>
<td>Chord</td>
<td>D sus 4</td>
<td>D</td>
<td>Dsus 4-D</td>
<td>F</td>
<td>G</td>
<td>F</td>
<td>G</td>
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<tr>
<td></td>
<td>V sus 4</td>
<td>V</td>
<td>Vsus 4-V</td>
<td>Ⅶ VII</td>
<td>I</td>
<td>Ⅶ VII</td>
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<tbody>
<tr>
<td>Chord</td>
<td>F</td>
<td>G</td>
<td>Am7-G</td>
<td>C</td>
<td>Am7-G</td>
<td>C-D</td>
<td>G</td>
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<tr>
<td></td>
<td>Ⅶ VII</td>
<td>I</td>
<td>ii7-I</td>
<td>IV-V</td>
<td>ii7-I</td>
<td>IV-V</td>
<td>I</td>
</tr>
</tbody>
</table>
Rhythm:
Although the rhythm is syncopated by tied notes and rests and there is a back beat, there is a flowing rather than jumping movement. The pattern is derived from a crotchet rest followed by two quavers, then a crotchet and two quavers.

Performance Media:
Although the sheet music does not include any introduction, the actual performance includes 4 bars of introduction, followed by the verse for 16 bars, then the chorus, followed by a repeat of the verse and another repeat of the chorus and ending with a Coda.

Dynamics:
The song begins very softly and builds to loud.

Formal Structure:
The structure of the music is verse/chorus form with a Verse section and a Chorus.
APPENDIX D 4

RIVER
SONG 1 - WE’RE GOING TO WORSHIP

Year Written
1994

Musicians
Song Writer: Phil Pringle
Lead Vocal Chris Moussa

Backing Vocals Jacky Jensen, Glenn Feehan, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
Guitars David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Trumpet Ashley Sewell
Saxophone Spike Mason, Richard Maegraith, Peter Dorich
Trombone Michael Everett
Drums Ty Kerehi

Suggested Style: Medium Rock as noted on page 10 of the ‘River Song Book’

Message: You are invited to a party to worship.

Musical Description

Tempo:
MM Crotchet = 104
4/4

Texture:
Moderate texture because of the relatively slow rate of harmonic change, moderate dynamic levels, limited performing media. A narrow range of less than one octave.

Tone Colour:
Warm but vibrant timbre of the lead vocal, but the tone colour becoming brassy as the song progresses.
Tonality: The key is E Major. Four sharps, F#, C#, G#, D#.

Melody: The pitch contour of the song begins with the first section (verse) by starting on the dominant and falling down to the tonic, then starting back up again to fall again. The pitch contour of the chorus section is close to a narrow wavy movement, up till the last two bars where the hook is repeated ready to begin the verse again. There is a staccato punch with syncopation would be suited to a funky theme or party.

Example of Melodic motif in Bars Four to Eleven “We’re Going to Worship”

Harmony: Primary Chords A (IV), B7 (V7)
Chromatic Chords G (Ⅲ), D (Ⅶ), E7 (I 7)

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<tr>
<td>Chord</td>
<td>E7</td>
<td>E7</td>
<td>E7</td>
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<tr>
<td>Chord</td>
<td>A7</td>
<td>B7</td>
<td>B7</td>
<td>E7</td>
<td>E7</td>
<td>E7</td>
<td>A-G</td>
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<td></td>
<td>IV 7</td>
<td>V 7</td>
<td>V 7</td>
<td>I 7</td>
<td>I 7</td>
<td>I 7</td>
<td>IV-V</td>
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</tbody>
</table>

174
Rhythm: The rhythm is quaver derived with syncopation created by tied notes. Rock and Roll Back beat with the strong beats on the 2nd and 4th beats. An eighth note quaver feel. The rhythm supports the melody and reflects the rhythm of the words.

Dynamics: The song begins quite loud, then quietens down to moderately loud and then builds again to very loud.

Formal Structure: Verse/chorus form.
SONG 2 - HIDING PLACE

Year Written: 1995

Musicians
Song Writer: Glen Feehan
Lead Vocal Glen Feehan
Backing Vocals Jacky Jensen, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
Guitars David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Trumpet Ashley Sewell
Saxophone Spike Mason, Richard Maegraith, Peter Dorich
Trombone Michael Everett
Drums Ty Kerehi

Suggested Style: Not available

Message: Abiding in the Lord is a position of strength, not weak retreat.

Musical Description

Tempo:
MM Crotchet = 120
4/4

Texture:
Moderate texture due to the slow rate of harmonic change. A fairly constant dynamic range. A narrow range.

Tone Colour:
A bright and full voiced tone colour.

Tonality:
The key is C Major. And C Blues.
Melody:

The pitch contour of the melody is as a tumbling strain in the first melodic phrase, (bars four and five) (See the example below). Blues-related styles show a predilection for the tumbling strain. A staccato punch with syncopation suggesting a funky theme.

Melodic example “Hiding Place”

Harmony:

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<tr>
<td>Chord</td>
<td>G7</td>
<td>G7</td>
<td>G7</td>
<td>G7</td>
<td>G7</td>
<td>G7</td>
<td>D7</td>
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<tr>
<td>Chord</td>
<td>V7</td>
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<td>Chord</td>
<td>D7</td>
<td>G7</td>
<td>G7</td>
<td>G7</td>
<td>D7</td>
<td>C9</td>
<td>G7</td>
</tr>
<tr>
<td>Chord</td>
<td>II7</td>
<td>V7</td>
<td>V7</td>
<td>V7</td>
<td>II7</td>
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<td>V7</td>
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<td>Chord</td>
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<td>G7</td>
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<td>D7</td>
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<tr>
<td>Chord</td>
<td>19</td>
<td>V7</td>
<td>19</td>
<td>V7</td>
<td>II7</td>
</tr>
</tbody>
</table>

Rhythm:

The rhythm is quaver and semi quaver derived. There is syncopation - notes sounded before the beat, tied notes. The accompaniment is reasonably dense and the rhythm fits the natural rhythm of the words.

Funk Underlying feel is a semi quaver pattern combined with syncopated figures. Brass and guitar riffs add more interest to the rhythm. An example of the rhythmic riff is
shown below from bars one to four, and repeated at bar sixteen.

Example of Riff, Bars one to four “Hiding Place”

Dynamics: The song is essentially loud throughout.

Formal Structure: Verse/chorus form.
SONG 3 - THERE’S A PLACE TO GO

Year Written: 1994

Musicians:
Song Writer: Glen Feehan
Lead Vocal Chris Moussa
Backings Vocals Glenn Feehan, Jacky Jensen, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
Guitars David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Trumpet Ashley Sewell
Saxophone Spike Mason, Richard Maegraith, Peter Dorich
Trombone Michael Everett
Drums Ty Kerehi
Percussion Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

Suggested Style: Soul Feel as noted on page 14 of the ‘River Song Book’

Message: The house of God is full of wonder and a glorious kingdom.

Musical Description
Tempo:

MM Crotchet = 82
4/4

Texture: Moderate Texture due to the clear uncluttered structure of the song. The range is fairly narrow, from B below middle C to Soprano C.

Tone Colour: Resonant tone colour - sustained synthesiser chords, middle register voice.
Tonality: The key is E Minor, and E Aeolian Mode.

Melody: An oscillating melody, derived from a syncopated rhythm of dotted quavers, quavers and semi-quavers. The melody is strengthened by the brisk pace and the rising leaps. An example of the melodic motif is shown below from bars four to six.

![Example of melody Bars four to six “There’s a Place to Go”](image)

Harmony: Primary Chords Em (i), Bm 7 (v7), Am 7 (iv 7), Em 7 (i7)  Secondary Chords C7 (VI 7), C (VI), D (VII), G (III), Dsus (VII sus),

<table>
<thead>
<tr>
<th>Bar</th>
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<th>Chord</th>
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<tbody>
<tr>
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<td>7</td>
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<td>C7</td>
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<tr>
<td>8</td>
<td>D</td>
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<tr>
<td>9</td>
<td>Am7</td>
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<td>10</td>
<td>Em7</td>
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<td>11</td>
<td>D</td>
<td>G-D</td>
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<td>12</td>
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<td>13</td>
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<tr>
<td>14</td>
<td>VII</td>
<td>VII</td>
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<tr>
<td>15</td>
<td>Em-D-Em7-G</td>
<td>C-Dsus D</td>
</tr>
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<td>16</td>
<td>Em-D-Em7-G</td>
<td>C-Dsus D</td>
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<td>C-Dsus D</td>
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<td>Em-D-Em7-G</td>
<td>C-Dsus D</td>
</tr>
<tr>
<td>21</td>
<td>Em-D-Em7-G</td>
<td>C-Dsus D</td>
</tr>
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</table>

180
Rhythm:  
There is a syncopated, back beat, slow but funky, dotted quaver and semiquaver derived. The rhythm of the words are reflected.

Dynamics:  
The song begins moderately loudly and builds to loud.

Formal Structure:  
Verse/chorus form.
### SONG 4 - THANK YOU LORD

<table>
<thead>
<tr>
<th>Year Written</th>
<th>1995</th>
</tr>
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</table>

#### Musicians:
- **Song Writer:** David Holmes
- **Lead Vocal:** Christine Moussa
- **Backing Vocals:** Jacky Jensen, Glenn Feehan, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

#### Instruments
- **Guitars:** David Holmes
- **Bass:** Neville L’Green
- **Keys:** Jeff Crabtree
- **Trumpet:** Ashley Sewell
- **Saxophone:** Spike Mason, Richard Maegraith, Peter Dorich
- **Trombone:** Michael Everett
- **Drums:** Ty Kerehi
- **Percussion:** Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

#### Suggested Style: Not available

#### Message:
We sure have a lot to thank Him for.

#### Musical Description

<table>
<thead>
<tr>
<th>Tempo:</th>
<th>MM Crotchet = 200</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>4/4</td>
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</table>

<table>
<thead>
<tr>
<th>Texture:</th>
<th>Moderate texture, clear and uncluttered structure.</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Tone Colour:</th>
<th>An electronic colour, and percussive tone, with a rich vocal tone by the lead singer.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Tonality:</th>
<th>The key is C Major.</th>
</tr>
</thead>
</table>
Melody:

The melody has a pitch contour in the verse and the bridge of a centric, almost conjunct movement, hovering around the tonic most of the time. The melody is syncopated and contains quavers and semi-quavers a funky sound. A reciting tone then that tone is used to set the syllables of the phrase, with a rhythmic cadence formula where the last note of the phrase is longer than the preceding notes, this creates a declamatory character to the lyrics, drawing the listeners attention to the ‘message’.

Example of Melodic Pattern “Thank You Lord”

Harmony:

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<th>2</th>
<th>3</th>
<th>4</th>
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<tbody>
<tr>
<td>Chord</td>
<td>C</td>
<td>F</td>
<td>Bb - F</td>
<td>C</td>
<td>C</td>
<td>F - C</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>IV</td>
<td>b VII - IV</td>
<td>I</td>
<td>I</td>
<td>IV - I</td>
<td>I</td>
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<tbody>
<tr>
<td>Chord</td>
<td>F - C</td>
<td>C</td>
<td>F - C</td>
<td>C</td>
<td>F-G-C</td>
<td>Dm7</td>
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<td></td>
<td>IV - I</td>
<td>I</td>
<td>IV - I</td>
<td>I</td>
<td>IV-V-I</td>
<td>ii7</td>
<td>IV-V</td>
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<td>F-G-C</td>
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<td>Dm7-C</td>
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<td>F-C</td>
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<td>IV-V-I</td>
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<td>ii7-I</td>
<td>IV-I</td>
<td>ii7-I</td>
<td>IV-V</td>
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<tr>
<td>Chord</td>
<td>Dm7-C</td>
<td>F-G</td>
<td>C</td>
<td>F -G</td>
<td>C</td>
<td></td>
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<tr>
<td>ii7-I</td>
<td>IV-V</td>
<td>I</td>
<td>IV-V</td>
<td>I</td>
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Rhythm:
The rhythm is derived from quavers and semi quavers, but most phrases ending with a longer note, syncopation - notes sounded before the beat - created by tied notes. The rhythm is stable throughout the verse section, then changes at the chorus where the derivation is basically from crotchets and then a longer note at the end of the phrase. The movement of the rhythm is indicative of the words.

Dynamics:
Essentially the song is moderately loud throughout.

Formal Structure:
Ternary Form (Sometimes called Song Form) 3 Sections. A-B-A The final section is a repeat of the first. The first A section will close in the tonic (unlike the Binary). The B section is a strong contrast, with each section having a shape of its own.
SONG 5 - THE PEACE OF GOD

Year Written: 1994

Musicians:
Song Writer: David Holmes
Lead Vocal Jacky Jensen
Backing Vocals Glenn Feehan, Chris Moussa, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
Guitars David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Trumpet Ashley Sewell
Saxophone Spike Mason, Richard Maegraith, Peter Dorich
Trombone Michael Everett
Drums Ty Kerehi
Percussion Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

Suggested Style: Gentle and Flowing Rock as noted on page 18 of the ‘River Song Book’

Message: The Lord’s peace is our source of strength.

Musical Description

Tempo:
MM Crotchet = 102
4/4

Texture: Thin to moderate texture, the tempo is fairly laid back, the dynamics are low, not much intertwining of the melodic lines, warm timbre of the lead vocal.

Tone Colour: Warm tone colour.
Tonality:

The key is F Major.

Melody:

The Pitch Contour of the melody of the verse is syncopated and oscillating, the rhythmic shape derived from quavers (Bars one to twelve). The melody of the chorus provides a contrast, with rising 6th intervals, give a dreamy sense to the melody. Below is an example of the first melodic motif from bars five to eight.

Harmony:

Primary Chords: F (I), Bb (IV), C7 (V7), C7 sus (V 7 sus) C (V)
Secondary Chords: Gm 11 (ii 11), Dm7 (vi 7), Am7(iii7)
Chromatic Chords: Eb (Bvii), Cm7 (v7), Ab 9/6 (bIII 9/6)

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<tr>
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<tr>
<td>Chord</td>
<td>F</td>
<td>Eb Bb</td>
<td>F</td>
<td>Eb-Bb</td>
<td>F</td>
<td>Eb-Bb</td>
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<td>bVII IV</td>
<td>I</td>
<td>bVII-IV</td>
<td>I</td>
<td>bVII-IV</td>
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<tbody>
<tr>
<td>Chord</td>
<td>Eb-Bb</td>
<td>F</td>
<td>Eb-Bb</td>
<td>Cm7-Bb</td>
<td>A9/6</td>
<td>C 7sus</td>
<td>C7</td>
</tr>
<tr>
<td></td>
<td>bVII-IV</td>
<td>I</td>
<td>bVII-IV</td>
<td>v7-IV</td>
<td>Biii 9/6</td>
<td>V7 sus</td>
<td>V7</td>
</tr>
</tbody>
</table>

Example melody from bars five to eight - “The Peace of God”
Rhythm:

The rhythm is derived from quavers, syncopated by tied notes over the beat. There is a rhythmic cadence at the end of each of the phrases in the verse with the last note of each phrase longer than the preceding notes. Throughout the verse and the chorus the rhythm is flowing and stable, then alters to slow down and draw out at the end at bars 23 to 30. The rhythm supports the melody and the lyrics. Although the rhythm is gentle and flowing, the song has a rock and roll back beat, with an 8th note quaver feel.

Dynamics:

The song begins moderately softly then builds to loud and dies away to soft.

Formal Structure:

Verse/chorus form.
SONG 6 - I BELIEVE

Year Written: 1994

Musicians:
Song Writer: Jeff Crabtree
Lead Vocal Christine Pringle
Backings Vocals: Jacky Jensen, Glenn Feehan, Chris Moussa, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
Guitars David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Trumpet Ashley Sewell
Saxophone Spike Mason, Richard Maegraith, Peter Dorich
Trombone Michael Everett
Drums Ty Kerehi
Percussion Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

Suggested Style: Funk as noted on page 20 of the ‘River Song Book’

Message: Nothing is impossible with God

Musical Description

Tempo: MM Crotchet = 106
4/4

Texture: Thin to moderate texture due to the restricted performance media, moderate dynamic range, and narrow range of notes.

Tone Colour: The tone colour was dominated by the Electric Keyboard.
Tonality:

The key is C Major

Melody:

The verse melody is a wavy contour in the verse, bars 1 to 8, the next three bars are a repeat of the first three bars, then a slight variation in the 12th bar. The first section (A) begins in the tonic and by the end of that section has moved to the dominant. The chorus begins in the dominant. The melody is derived from semi quavers and quavers, and the syncopation gives the Funk feel.

A declamatory character, drawing the listeners attention to the ‘message’. An example of the melody in bar one is below.

Harmony:

Primary Chords
- C (I), F (IV), F add 2 (IV add 2), F 7 (IV 7), G(V), G7(V7) G7sus (V7 sus)

Secondary Chords
- Am 7 (vi 7), Dm9 (ii 9), Dm 7 (ii7)

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<th>Bar</th>
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<tr>
<td>Chord</td>
<td>C-Am7</td>
<td>Fadd2-F-G</td>
<td>C- Am7</td>
<td>Fadd2-F-G</td>
<td>C-Am7</td>
<td>F-</td>
<td>Dm9-Fadd 2</td>
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<tr>
<td></td>
<td>I- vi7</td>
<td>IV add 2-IV-V</td>
<td>I-vi 7</td>
<td>IVadd2-IV-V</td>
<td>I-vi7</td>
<td>IV</td>
<td>ii9-IVadd 2</td>
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Example of Melody Bar one - “I Believe”
### Chord Progressions

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<th>14</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>F - G</td>
<td>C - Am7</td>
<td>Fadd 2 - F-G</td>
<td>C-Am7</td>
<td>Fadd 2-F-G</td>
<td>C - Am7</td>
<td>F-</td>
</tr>
<tr>
<td>IV - V</td>
<td>I - vi 7</td>
<td>IV add 2 - IV - V</td>
<td>I-vi 7</td>
<td>IVadd2-IV-V</td>
<td>I-vi 7</td>
<td>IV</td>
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<tr>
<td>Chord</td>
<td>Dm9</td>
<td>F - G</td>
<td>G-F-G</td>
<td>C-Dm7-C</td>
<td>G—F-G</td>
<td>F-C</td>
<td>G-F-G</td>
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<tr>
<td>ii9</td>
<td>IV - V</td>
<td>V-IV-V</td>
<td>I-ii7-I</td>
<td>V-IV-V</td>
<td>IV-I</td>
<td>V-IV-V</td>
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<th>26</th>
<th>27</th>
<th>28</th>
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<tbody>
<tr>
<td>Chord</td>
<td>C-Dm-C</td>
<td>Dm9-F7</td>
<td>G7sus-G7</td>
<td>Dm7- F7</td>
<td>G7sus - G7</td>
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<td>I-vi7-I</td>
<td>vi9- IV7</td>
<td>V7sus - V7</td>
<td>vi 7 -IV7</td>
<td>V7sus-V7</td>
<td>ii9- IV add 2</td>
<td>IV - V</td>
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</table>

**Rhythm:**
The rhythm for the first 13 bars is derived from semi quavers and quavers, is syncopated by notes sounded before the beat. The rhythmic movement reflects the words, and supports the funky melody. There is a change in bars 14 to 16 with a staccato effect created by dotted quavers and semi quavers.

**Dynamics:**
The song is moderately loud throughout.

**Formal Structure:**
Verse/chorus form.
SONG 7 - GOOD GOOD MORNING LORD

Year Written: 1994

Musicians:
Song Writer: Glen Feehan
Lead Vocal Jacky Jensen

Backing Vocals Jacky Jensen, Glenn Feehan. Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
Guitars David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Trumpet Ashley Sewell
Saxophone Spike Mason, Richard Maegraith, Peter Dorich
Trombone Michael Everett
Drums Ty Kerehi
Percussion Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

Suggested Style: Not available

Message: Experience more of the joy of God. Shout and sing Praise to our mighty God.

Musical Description

Tempo: MM Crotchet = 132
4/4

Texture: Moderate texture due to the relatively restrictive number of instruments used and the slow rate of harmonic change. A narrow range.

Tone Colour: The opening riff by the Brass establishes a brassy tone colour, and the throaty voice of the lead vocal adds a
strident tone.

Tonality:

Although there appears to be no key signature on the sheet music, suggesting the song is in C major, the extensive accidents suggest the song is in E Major, with touches of E Blues.

The key is E Major and E Blues.

Melody:

The contour of the pitch in the verse begins as a V shape. The melody is derived by quavers and semi quavers with syncopation. The chorus melody spreads out for two bars using minims then dotted minim and semiquavers. Below is an example of the melody from bars four and five.

Harmony:

Primary Chord B 9 (V 9)
Chromatic Chords A 7 (IV 7), E 7 (I 7)

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<tr>
<th>Bar</th>
<th>1</th>
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<tbody>
<tr>
<td>Chord</td>
<td>E 7</td>
<td>E 7</td>
<td>E 7</td>
<td>E 7</td>
<td>E 7</td>
<td>E 7</td>
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<tbody>
<tr>
<td>Chord</td>
<td>E 7</td>
<td>E 7</td>
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<td>A 7</td>
<td>E 7</td>
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<td>IV 7</td>
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<td>IV 7</td>
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</tbody>
</table>
Rhythm:

The rhythm is derived from quavers and semiquavers begins with an eight note riff and has a back beat with the strong beats on the 2\textsuperscript{nd} and 4\textsuperscript{th} beats. The syncopation is established by dotted notes, and notes sounded before the beat. The rhythm supports the melody and there are Agodic variations in tempo with some disjunct progressions by interval rather than step, which corresponds with skipping or fun.

Performance Media:

Although there are only 20 bars of sheet music, in fact the performance of the song lasts for around 90 bars with repeated verses and choruses, as well as guitar and brass interludes and riffs, plus a finishing 5 extra bars of coda.

Dynamics:

The song progresses from moderately softly to very loud.

Formal Structure:

Verse/chorus form.
SONG 8 - HE’S GOOD FOR ME

Year Written: 1995

Musicians:
Song Writer: Jeff Crabtree
Lead Vocal: Jeff Crabtree
Backing Vocals: Jacky Jensen, Chris Moussa, Glenn Feehan, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments:
Guitars: David Holmes
Bass: Neville L’Green
Keys: Jeff Crabtree and Luke Dwelley
Trumpet: Ashley Sewell
Saxophone: Spike Mason, Richard Maegraith, Peter Dorich
Trombone: Michael Everett
Drums: Ty Kerehi
Percussion: Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

Suggested Style: Shuffle Feel as noted on page 24 of the ‘River Song Book’

Message: Enjoy the fact that Jesus is good for me (and you and everyone else).

Musical Description

Tempo:

MM Crotchet = 90
4/4

Texture: Moderate texture with a simple “Shuffle” Gospel/Blues chord progression, as well as not all the instruments playing.
Tone Colour: Throaky tone colour in the lead vocal with a raspy airy sound, a honky tonk piano colour, and electric guitar accompaniment.

Tonality: G Major and G Blues is implied by the music, but there is no key signature. The key is G Major. Then G Blues.

Melody: The contour of the pitch is as a tumbling strain suggesting a blues related style. Below is an example of the first melodic motif from bars five to eight.

Harmony: Primary Chords D 7 (V 7)
Chromatic Chords C 7 (IV 7), G 7 (I 7), E 7 (VI 7), A 7 (II 7), F 7 (VII 7), G 9 (I 9), Ab 9 (b II 9)

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<td>G 7</td>
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<td>G 7</td>
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<td>G 7</td>
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<tr>
<td>Chord</td>
<td>F7-C7</td>
<td>G7</td>
<td>F 7-C7</td>
<td>G7</td>
<td>F 7</td>
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<td>C 7</td>
<td>G 7</td>
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<td>C 7</td>
<td>D7-G7</td>
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<td>G 9</td>
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</table>

Rhythm: Every crotchet beat in the bar should be subdivided in you head into a triplet (3 quavers, not two). A Boogie Shuffle movement.

Example of rhythm from bars one to three - “He’s Good for Me”

Performance Media: Although the sheet music has only 41 bars, in fact the performance (CD) includes 131 bars taking into account the
repeats and instrumental solos and interludes.

Dynamics:
There song is moderately loud throughout.

Formal Structure:
Verse/chorus form.
SONG 9 - LORD POUR OUT

Year Written: 1994

Musicians:
Song Writer: David Holmes
Lead Vocal Chris Moussa

Backing Vocals: Jacky Jensen, Glenn Feehan, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
Guitars David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Trumpet Ashley Sewell
Saxophone Spike Mason, Richard Maegraith, Peter Dorich
Trombone Michael Everett
Drums Ty Kerehi
Percussion Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

Suggested Style: Not available

Message: The Church is to rise in victory as the Lord pours out His Holy Spirit.

Musical Description

Tempo:

MM Crotchet = 132
4/4

Texture:
Moderate to thick texture due to the rhythm section, and constantly intense dynamic level.

Tone Colour:
Electronic tone colour due to the ‘rock’ style of sound, plus the guitar distortion.
Tonality: Although the sheet music appears to be in C major, in fact the key is A major.

Melody: The melody of the verse begins in a wavy contour motion with syncopation, long notes followed by shorter notes. Then in Bar 9 a pulling back of the notes to make the statement ‘we’ll see revival take this land’.

Harmony: Primary Chords A (I), D (IV) Chromatic Chords G (ⅤⅦ), C (ⅢⅢ), Em (v)

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<tbody>
<tr>
<td>Chord</td>
<td>A</td>
<td>G-D</td>
<td>A</td>
<td>G-D</td>
<td>A</td>
<td>A</td>
<td>G</td>
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<tr>
<td>Chord</td>
<td>I</td>
<td>ⅤⅦ-IV</td>
<td>I</td>
<td>ⅤⅦ -IV</td>
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<tr>
<td>Chord</td>
<td>D</td>
<td>A</td>
<td>G</td>
<td>D</td>
<td>D</td>
<td>A</td>
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<td>Chord</td>
<td>IV</td>
<td>I</td>
<td>ⅤⅦ</td>
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<tr>
<td>Chord</td>
<td>G</td>
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<td>C</td>
<td>D</td>
<td>A</td>
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<td>Em</td>
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</table>
Rhythm: Driving 8 beat, syncopated pounding rhythm derived from quavers. The rhythm reflects the rhythm of the words, e.g. spir- it. Rock and Roll Back beat with the strong beats on the 2nd and 4th beats. An eighth note quaver feel.

Performance Media: Although there are only 28 bars of the sheet music of the song, in fact the recording with repeats and added instrumental interludes and a coda provide for 144 bars.

Dynamics: The song is loud to very loud throughout.

Formal Structure: Verse/chorus form.
SONG 10 - LORD I APPROACH

Year Written: 1994

Musicians:
Song Writer: Glen Feehan
Lead Vocal Jacky Jensen
Back up Vocals Chris Moussa, Glen Feehan, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
Guitars David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Trumpet Ashley Sewell
Saxophone Spike Mason, Richard Maegraith, Peter Dorich
Trombone Michael Everett
Drums Ty Kerehi
Percussion Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

Suggested Style: Ballad as noted on page 29 of the ‘River Song Book’

Message: Capture the awesome sense of yielding your life to God.

Musical Description

Tempo:
MM Crotchet = 60
4/4

Texture:
The texture is thin because of the slow tempo, small number of instruments, slow rate of harmonic change, airy voice quality of the lead vocal.

Tone Colour:
Mellow, smooth tone colour, long held synth chords, and gentle guitar.
Tonality: The key is C Major.

Melody: The pitch contour of the verse is wavy, with a sudden rising interval of a fourth and is derived from dotted crotchets and semiquavers. The same rising fourth interval is consistent throughout the chorus as well. This intervalic movement assist the meaning of the lyrics, the rising interval is associated with words to be stressed. For example, the word ‘life’ in My Life no longer my own. The slow movement, waved pitch profile with long phrases and unexpected intervals create a dreamy, perhaps heavenly feel.

Example of melody from bars five to eight - “Lord I Approach”

Harmony: Primary Chords C (I), F (IV), F add2 (IV add 2), G (V)

Secondary Chords Am7 (vi 7)

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<tr>
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<tbody>
<tr>
<td>Chord</td>
<td>C - F</td>
<td>C-F-C</td>
<td>Am7-F</td>
<td>F</td>
<td>C- F</td>
<td>C-F-C</td>
<td>Am7</td>
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<td></td>
<td>I- IV</td>
<td>I-IV-I</td>
<td>vi 7-IV</td>
<td>IV</td>
<td>I-IV</td>
<td>I-IV-I</td>
<td>vi 7</td>
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<tbody>
<tr>
<td>Chord</td>
<td>G</td>
<td>C- F</td>
<td>C-F-C</td>
<td>Am7-Fadd 2</td>
<td>F</td>
<td>Am7 - F</td>
<td>C-Fadd2</td>
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<td></td>
<td>V</td>
<td>I - IV</td>
<td>I-IV-I</td>
<td>vi7-IV add 2</td>
<td>IV</td>
<td>vi7 -IV</td>
<td>I-IVadd2</td>
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<tr>
<td>Chord</td>
<td>Am7- Fadd 2</td>
<td>F</td>
<td>Am7-F</td>
<td>C-Fadd2</td>
<td>Am7- Fadd2</td>
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<tr>
<td>vi7-IV add 2</td>
<td>IV</td>
<td>vi7-IV</td>
<td>I-IVadd2</td>
<td>vi7-IV add 2</td>
<td>IV-V</td>
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Rhythm: The rhythm is derived from dotted crotchets and semiquavers, is syncopated by the dotted notes and notes held over the beat. The rhythm is not dense, and is fairly stable throughout. The rhythm supports the melody and the rhythm of the words.

Performance Media: Because of repeats of the verses and chorus as well as solo instrumental interludes, the song has 42 bars in the recorded version, whereas the sheet music has only 20 bars.

Dynamics: The dynamics are limited, with the song beginning very softly and only rising to moderately soft.

Formal Structure: Verse/chorus form.
SONG 11 - WE’RE GONNA TAKE THIS TIME

Year Written: 1994

Musicians:
Song Writer: Glen Feehan
Lead Vocal Glen Feehan
Back ing Vocals Jacky Jensen, Chris Moussa, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
Guitars David Holmes
Bass Neville L’Green
Keys Jeff Crabtree
Trumpet Ashley Sewell
Saxophone Spike Mason, Richard Maegraith, Peter Dorich
Trombone Michael Everett
Drums Ty Kerehi
Percussion Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

Suggested Style: Worshipful as noted on page 31 of the ‘River Song Book’

Message: Don’t trust in yourself, but trust in God’s righteousness.

Musical Description

Tempo: MM Crotchet = 78
4/4

Texture: Thin to moderate texture due to the slow tempo; clear instrumental writing; vocal singing and minimal instruments.

Tone Colour: A rich full tone colour has been achieved through the homophonic singing by the backing vocals. Sustained string synth chords and relatively slow moving Bass line.
Tonality: The key is G Major.

Melody: The melody has a wavy pitch contour, derived by quavers and dotted minims. The melody of the verse includes long phrases moving at a slow pace, giving a sense of peace, which could suggest a pastoral theme, so worshipful.

Example of melody bars one to four - “We’re Gonna Take This Time”

Harmony:

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<td></td>
<td>Primary Chords</td>
<td>G (I), C (IV), D(V), Dadd2 (V add 2)</td>
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<td></td>
<td>Secondary Chords</td>
<td>Em 7 (vi7), Am 7 (ii 7)</td>
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<td>G</td>
<td>G</td>
<td>G</td>
<td>D-Em7-G</td>
<td>C</td>
<td>D-Em7-G</td>
<td>C-D</td>
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<td>I</td>
<td>I</td>
<td>I</td>
<td>V-ii7-I</td>
<td>IV</td>
<td>V-ii7-I</td>
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<td>D-Em7-G</td>
<td>C</td>
<td>D-Em7-G</td>
<td>C-D</td>
<td>D add 2</td>
<td>D</td>
<td>C</td>
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205
Rhythm: The rhythm is quaver derived, syncopated by notes sounded before the beat. The rhythm is not dense, is stable, and reflects the rhythm of the words.

Dynamics: The song begins softly, and builds to very loud.

Formal Structure: Verse/chorus form.
**SONG 12 - NO ONE LIKE YOU**

**Year Written:** 1995

**Musicians:**
- **Song Writer:** Phil Pringle
- **Lead Vocal:** Glen Feehan and Christine Moussa
- **Backing Vocals:** Jacky Jensen, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

**Instruments**
- **Guitars:** David Holmes
- **Bass:** Neville L’Green
- **Keys:** Jeff Crabtree
- **Trumpet:** Ashley Sewell
- **Saxophone:** Spike Mason, Richard Maegraith, Peter Dorich
- **Trombone:** Michael Everett
- **Drums:** Ty Kerehi
- **Percussion:** Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

**Suggested Style:** Not available

**Message:** God is incomparable with anyone or anything else. He is the centre of our emotional, mental and spiritual worship.

**Musical Description**

**Tempo:**
- MM Crotchet = 90
- 4/4

**Texture:**
Moderate texture as a result of the limited instruments. The rhythmic, melodic, harmonic clarity and moderate dynamic range.

**Tone Colour:**
Vocal tone colour.
Tonality: The key is G Major.

Melody: The pitch contour of the first melodic motif oscillates around the tonic. The reasonably slow speed suggests a quiet confident mood. The second section, the chorus, continues with the same rhythmic movement with an 8th note tempo. The slow, longish phrases, followed by unexpected intervals, suggest a peaceful dreamy atmosphere, with a declamatory character, that draws the listeners attention to the message of the song.

Example of the melody from bars five to eight - “No One Like You”

Harmony: 

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<td>G-Em</td>
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<td>G-Em</td>
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<td>G-C</td>
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<tr>
<td>Chord</td>
<td>G - Em</td>
<td>D - G</td>
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<td>C - G</td>
<td>G - Em</td>
<td>D - G</td>
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<td></td>
<td>I - vi</td>
<td>V - I</td>
<td>I</td>
<td>IV - I</td>
<td>I - vi</td>
<td>V - I</td>
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<tr>
<td>Chord</td>
<td>C - G</td>
<td>Em7-Bm7</td>
<td>D-G</td>
<td>G</td>
<td>C - G</td>
<td>Em7-Bm7</td>
<td>D - G</td>
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<td>IV - I</td>
<td>vi 7-iii7</td>
<td>V - I</td>
<td>I</td>
<td>IV - I</td>
<td>vi7-iii7</td>
<td>V - I</td>
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</table>

Rhythm: The rhythm is derived from quavers, an 8 beat, syncopated, with a back beat and remaining stable throughout the song, the longer notes stress important words in the song.

Performance Media: A dreamy atmosphere is created by the solo male and female singers with the sustained organ like synthesiser supporting the singers. The lead vocals show a desire to communicate the message of the song.

Dynamics: There are minimal changing dynamics, the song being moderately loud throughout.

Formal Structure: The song is in verse/chorus form.
SONG 13 - A RIVER WILL FLOW

Year Written: 1994

Musicians:
- Song Writer: David Holmes
- Lead Vocal: Christine Moussa and David Holmes
- Backing Vocals: Jacky Jensen, Glenn Feehan, Richard Fowler, Judith Allan, Jenny Jarrett, Dawn Atkin, Bruce McKinnon

Instruments
- Guitars: David Holmes
- Bass: Neville L’Green
- Keys: Jeff Crabtree
- Trumpet: Ashley Sewell
- Saxophone: Spike Mason, Richard Maegraith, Peter Dorich
- Trombone: Michael Everett
- Drums: Ty Kerehi
- Percussion: Matt Markovina, Richard Fowler, Ty Kerehi, John Waller

Suggested Style: Rock Shuffle as noted on page 35 of the ‘River Song Book’

Message: The Holy Spirit cleanses us and heals us.

Musical Description

Tempo:

MM Crotchet = 172
4/4

Texture:
Thick texture with a continuous unchanging dynamic level, continuous drumming pattern, continuous electric rhythm guitar with distortion, and riff pattern.

Tone Colour:
Electronic, distortion, tone colour, driving rock sound, power chords, cymbals.
Tonality: The key is A Major, and A Blues.

Melody: The melody of the verse (Bars 5 to 18) moves in quavers in an arched shape, in short phrases, with long rests before the next phrase. The second section, the chorus is a little more declaratory in movement with slightly longer phrases enticing the listener to participate.

Example of melody from bars six to ten - “A River will Flow”

Harmony:

Primary Chords A (I), D (IV), E (V)
Secondary Chords F#m7 (vi 7), Bm7 (ii 7)
Chromatic Chords C (Ⅲ), G (Ⅶ)

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<td>Chord</td>
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<td>IV - Ⅲ</td>
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<tbody>
<tr>
<td>Chord</td>
<td>D - C</td>
<td>C</td>
<td>D</td>
<td>A</td>
<td>D - C</td>
<td>A</td>
<td>A-D-C</td>
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</table>
Rhythm:
The R & B Boogie feel gives this song a sense of urgency and powerful motion. The rhythm is quaver derived, syncopated, with a back beat where the bass drum plays a steady 4 beats to the bar, and the snare drum plays on beat 2 and 4, this stable driving rhythm, supports the theme of the lyrics of a strong river flowing with God’s love.

Performance Media:
The lead singer is obviously enjoying singing the song, with energy, creating an exciting mood, singing in a rock style with clear diction, which assists in conveying the message. Riffs add to the interest and excitement of the song.

Dynamics:
The dynamics are consistently loud to very loud.

Formal Structure:
The song is in verse/chorus form.
APPENDIX  D 5

PROPHESY
SONG 1 - WE COME TO LIFT

**Year Written:** 2000

**Musicians:**
- **Song Writer:** Chris O’Brien and David Holmes
- **Lead Vocal:** Chris O’Brien
- **Backing Vocals:** Chris Moussa, Katya Winspear, Dan Markovina, Evelyn Alyeamong

**Instruments:**
- **Electric Guitar:** Ryan Smith, Dave Holmes
- **Acoustic Guitar:** Ryan Smith, Dave Holmes
- **Bass:** Brad Fuller, Tim Herbig
- **Drums:** John Waller, Josh Bedoukian, Brad Cheney
- **Percussion:** Brad Cheney
- **Trumpet:** Ralf Pyle, Jason Sage, David Jones
- **Piano:** Chris O’Brien,
- **Keys:** Jeff Crabtree
- **Tenor Saxophone:** Gay Betts, Phil Nye
- **Alto Saxophone:** Peter Dorich, Colin Laidlaw, Andrew Morris
- **Soprano Saxophone:** Peter Dorich
- **Trombone:** Alex Hall
- **Cello:** Lucy East

**Suggested Style:** Not available

**Suggested Use:** Provide an atmosphere, presence and worship to God and to give the congregation direction for the journey the Church is embarking on (page 3 “From the Writers” ‘Prophesy Song Book’)

**Message:** We have come together to praise the Holy name of God.

**Musical Description**

**Tempo:**
- Fast. MM Crotchet = 132
- 4/4
Texture:
Medium Texture due to limited performing Media; The rate of Harmonic Change essentially one chord per bar; repetitive ostinato in Bass line creates a harmonic effect similar to that of a Harmonic Pedal; Rhythmically repetitive with limited rhythmic variety; essentially only 2 recognisable melodic ideas; constant dynamic level.

Tone Colour:
Percussive /vocal tone colour: Percussion (and percussive approach to playing other instruments ie Bass) combined with repeated “block” choral singing.

Tonality:
G Major, but with a leaning of G Aeolian (The Bb and the F# suggest Aeolian Mode) however the song ends in G Major.

Melody:
There are two main melodic ideas. The first 4 bars of the A section after the introduction where the melodic contour rises from the tonic to the 3rd, then rises another 3rd step then falls again. And the first two bars of the B Section the melodic pattern changes to a staccato like wavy motion.

Example of melodic motif bars five to eight - “We Come to Lift”

Harmony:
The harmony consists of two primary chords, that is Chord I (G5) and Chord IV (C).

Four chromatic chords, that is bIII (Bb), bVII (F), bVII (F5), and VII (F# 5).

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<tbody>
<tr>
<td>Chord</td>
<td>Bb/G</td>
<td>F/G</td>
<td>G5</td>
<td>-</td>
<td>-</td>
<td>Bb/G</td>
<td>F/G</td>
<td>G</td>
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<td>bIII/I</td>
<td>b VII</td>
<td>I</td>
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<td>Chord</td>
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<td>Bb/G</td>
<td>F/G</td>
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<td>F/G</td>
<td>G5</td>
<td>-</td>
<td>Bb/G</td>
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<td></td>
<td>b III</td>
<td>bVII/I</td>
<td>I</td>
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<tbody>
<tr>
<td>Chord</td>
<td>F/G</td>
<td>G5</td>
<td>-</td>
<td>Bb/G</td>
<td>F/G</td>
<td>G5</td>
<td>-</td>
<td>Bb/G</td>
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<tr>
<td></td>
<td>b VII/I</td>
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<td>b III/I</td>
<td>bVII/I</td>
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<tbody>
<tr>
<td>Chord</td>
<td>F/G</td>
<td>G 5</td>
<td>F F# G</td>
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<tr>
<td></td>
<td>bVII/I</td>
<td>I</td>
<td>bVII, VII/I</td>
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Rhythm:

Two significant syncopated rhythmic motifs, one at the first bar of the A Section, the other rhythmic motif at the third bar of the B section.

Performance Media:

Singers: Occasional male solo voice. Predominant feature of backing vocalists singing in harmony (with parallel thirds)

Lyrics: The composers consider that the two lines of the song, ‘We come to lift your praises higher’ and ‘We come to lift Your Holy Name’ build a great sense of atmosphere, presence and worship to God.
Dynamics:
The song dynamics are from moderately loud to loud throughout with little dynamic contrast.

Formal Structure:

<table>
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<tr>
<th>Ternary Form</th>
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<tr>
<td>Introduction</td>
<td>Bars 1 to 4</td>
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<tr>
<td>A Section</td>
<td>Bars 5 - 15</td>
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<tr>
<td>B Section</td>
<td>Bars 16 to 19</td>
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<tr>
<td>A Section</td>
<td>Bars 20 to 25</td>
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<tr>
<td>Coda</td>
<td>Bars 26 to 27</td>
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</table>
SONG 2 - PROPHESY

Year Written: 2000

Musicians:
Song Writer: Chris O’Brien
Lead Vocal: Chris O’Brien
Backings Vocals: Chris Moussa, Katya Winspear, Dan Markovina, Evelyn Alyeamong

Instruments:
Electric Guitar: Dave Holmes
Acoustic Guitar: Ryan Smith
Bass: Brad Fuller
Drums: John Waller
Percussion: Brad Cheney
Trumpet: Ralf Pyle, Jason Sage, David Jones
Keys: Jeff Crabtree
Tenor Saxophone: Gay Betts, Phil Nye
Alto Saxophone: Peter Dorich, Colin Laidlaw, Andrew Morris
Soprano Saxophone: Peter Dorich
Trombone: Alex Hall
Cello: Lucy East

Suggested Style: Noted by the song writer on page 3 of the ‘River Song Book’ that the song which was written during a conference should be sung with passion, volume and aggressive attitude.

Message: Nothing is impossible with God, even dry dead bones can be made alive.

Musical Description

Tempo:
MM Crotchet = 120
4/4

Texture: Relatively dense texture in many places as a result of busy rhythmic/percussion patterns; brass Riff lines; fairly intense
dynamic levels; a moment of textural contrast (becoming thinner) in the B Section.

**Tone Colour:**

Harsh in places as a result of electronics, percussion and dynamic level. Warmer gentler tone colour at the B Section because of a drop in dynamics, rhythmic density, choice use of instruments (sustained chords on keyboard).

**Tonality:**

G Major.

**Melody:**

There are three significant melodic ideas. The first in the first three bars of the A Section, which begins verse A. The melody oscillates around the tonic G, and consists of fast moving syncopated semi quavers followed by dotted quaver and then semiquaver and a rest, creating a jumpy sound that is attention getting.

Example of first melodic motif bars one to four, and second motif bars nine to eleven “Prophesy”
The Second melodic motive is in the first three bars of the B Section, Verse B with that same pattern repeating in the fourth and fifth bars of the B Section. The Third motif is in the first three bars of the C Section (which is the Chorus), and this motif pattern is repeated three times starting with the dominant down to the tonic and stepping up to the dominant.

Harmony:

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<tbody>
<tr>
<td>Chord</td>
<td>G</td>
<td>Bb/G</td>
<td>C/G</td>
<td>G</td>
<td>G</td>
<td>Bb/G</td>
<td>C/G</td>
<td>G</td>
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<tr>
<td></td>
<td>I</td>
<td>bIII/I</td>
<td>IV/I</td>
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<td>bIII/I</td>
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<tbody>
<tr>
<td>Chord</td>
<td>Gm</td>
<td>Gm</td>
<td>F/Bb</td>
<td>F/Bb</td>
<td>Gm</td>
<td>Gm</td>
<td>F/Bb</td>
<td>F/Bb</td>
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<td></td>
<td>i</td>
<td>i</td>
<td>bVII/bIII</td>
<td>bVII/bIII</td>
<td>i</td>
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<td>bVII/bIII</td>
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<tr>
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<td>Gm</td>
<td>F/C/E</td>
<td>Dm</td>
<td>G sus2, G</td>
<td>G sus2, G</td>
<td>Bb</td>
<td>C/D</td>
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<td></td>
<td>i</td>
<td>bVII, IV/vi</td>
<td>v</td>
<td>I, I</td>
<td>I, I</td>
<td>bIII</td>
<td>IV, V</td>
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<tr>
<td>Chord</td>
<td>G</td>
<td>G</td>
<td>C</td>
<td>Em D</td>
<td>G</td>
<td>G</td>
<td>C</td>
<td>Em D</td>
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<td></td>
<td>I</td>
<td>I</td>
<td>IV</td>
<td>vi</td>
<td>V</td>
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<tbody>
<tr>
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<td>G</td>
<td>G</td>
<td>C</td>
<td>Em D</td>
<td>G</td>
<td>G</td>
<td>C</td>
<td>Em D</td>
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1 G sus 2 would contain G, C and D
Rhythm:

The music contains four rhythmic motives each containing syncopation. The rhythm supports the lyrics, as the words are strongly stated. The syncopation adds strength to sense of a statement being made. There are many notes making the rhythm dense. The four motives are found as follows:

First At Bar 5 of the Sheet Music, this same pattern is repeated four times, giving a sense of urgency and encouraging to listen to the message.

The second is found at Bar 17 in the Second Verse, Section B where the rhythm is slowed down changing to quaver and minim derivation. The third rhythm again is syncopated by dotted notes and rests on the beat. The fourth is quaver and semi quaver derived and is syncopated by rests and tied notes over the beat.

Performance Media:

Singers, Lead Male voice supported by backing vocals/choir.
Voice and Brass Riff “Call and Answer”.

Formal Structure:

Ternary
20 Bars of introduction that are not included in the Sheet Music.
A section Bars 1 to 8
B section Bars 9 to 24
C section Bars 25 to 32
C1 Bars 33 to 36
C2 Bars 37 to 42
SONG 3 - I’M GONNA PRAISE YOUR NAME

Year Written: 2000

Musicians:
Song Writer: Chris O’Brien
Lead Vocal: Chris O’Brien
Backing Vocals: Chris Moussa, Katya Winspear, Dan Markovina, Evelyn Alyeamong

Instruments:
Electric Guitar: Dave Holmes
Acoustic Guitar: Ryan Smith
Bass: Brad Fuller
Drums: John Waller
Percussion: Brad Cheney
Trumpet: Ralf Pyle, Jason Sage, David Jones
Keys: Jeff Crabtree
Tenor Saxophone: Gay Betts, Phil Nye
Alto Saxophone: Peter Dorich, Colin Laidlaw, Andrew Morris
Soprano Saxophone: Peter Dorich
Trombone: Alex Hall
Cello: Lucy East

Suggested Style: R & B
The song writer noted on page 3 of the ‘Prophesy Song Book’ that he was wanting a song that would help the congregation to become less inhibited as they worship God, and he considered that ‘groove’ in R & B would make the people tap their feet and have fun.

Message: Come glorify God, lift up His name, and Praise Him

Musical Description

Tempo: MM Crotchet = 102
4/4
Texture: Medium Texture as a result of moderate dynamic ranges; steady tempo; clear instrumental writing; steady rate of harmonic change; rhythmic writing tends to flow from one line to the other rather than a dense polyphonic interplay of melodic/rhythmic textures.

Tone Colour: Sonorous Tone Colour as a result of vocal writing in the middle register; sustained middle register keyboard chords; prevailing tone-colours being that of Brass/Vocal/Electronic interplay.

Tonality: D Minor / D Aeolian.

Melody: The song begins with the Chorus, a four bar phrase, where the melody steps in crotchets, quavers and semi quavers from the tonic to the dominant and then back to the tonic. The second melodic is found in the first 4 bars of the Verse, bars 13 to 16, basically moving stepwise in quavers and semi-quavers.

Example of melodic motif bars five to eight “I’m Gonna Praise Your Name”
Harmony:

Primary Chords
- Dm7 (i7) (D, F, A, C), Gm7 (iv7) (G Bb D F), Dm (i) (D F A)

Secondary Chords
- Fsus4 (III sus 4) (F Bb C), F (III) (F A C)

Chromatic Chords
- Eb M7 (bII7) (Eb G Bb D), Bb13 (VI13) (Bb D F G# G)

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<td>Dm Riff</td>
<td>Dm Riff</td>
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<td>A7 alt</td>
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<td></td>
<td>i7</td>
<td>iv7</td>
<td>V7 alt</td>
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<td>Gm7</td>
<td>A alt7</td>
<td>Dm7</td>
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<td>F sus4</td>
<td>Eb/G</td>
<td>F</td>
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<td>iv7</td>
<td>V7 alt</td>
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<td>bII7</td>
<td>III sus4</td>
<td>V7 alt</td>
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<td>Bridge</td>
<td>Bridge</td>
<td>Bridge</td>
<td>Bridge</td>
<td>Bb13 A7alt</td>
<td>-</td>
<td>VI13</td>
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Bars 31 to 39 - drum solo

Bars 40 to 56 a Vocal Rave - Rap gradually moving back into the harmony and melody

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<td>Gm7</td>
<td>A7 alt</td>
<td>Dm7</td>
<td>Dm7</td>
<td>Gm7</td>
<td>A7 alt</td>
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<td></td>
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<td>i7</td>
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<td>iv7</td>
<td>V7 alt</td>
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Rhythm:
The rhythm is syncopated by rests and notes going over the beat. There are two riffs. The accompaniment supports the propulsion of the song, and the rhythm supports the melody. The rhythm is crotchet and quaver derived with a back beat.

Performance Media:
The singers include a Lead Male voice, including a Rap Rave plus a small group of backing soloists. Instruments include a Brass Section, Electronic guitars, Electronic Keyboards, Percussion, Drum Kit, Clapping.

Dynamics:
Although not notated on the written music, the performance began moderately softly and developed to quite loud.

Formal Structure:
The song is in Extended Ternary Form
An introduction of 8 bars.² Then a notated introduction which is a riff in bars 1 and 2, and repeated in bars 3 and 4.
A Section Chorus in bars 5 to 12, which are then repeated
B Section Verse in Bars 13 to 20
A and B are then repeated
C Bridge Bars 21 to 28 then these bars are repeated
This bridge then moves into a Vocal Rave (Rap) in Bars 40 to 56)

A
The Chorus is repeated in Bars 58 to 65 and repeated running into a Coda in Bars 66 to 69

² This introduction is not included on the written music.
SONG 4 - I WILL MAGNIFY YOU

Year Written: 2000

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Katya Winspear
Backings Vocals Chris Moussa, Dan Markovina, Evelyn Alyeamong

Instruments:
Electric Guitar Dave Holmes
Acoustic Guitar Ryan Smith
Bass Brad Fuller
Drums John Waller
Percussion Brad Cheney
Trumpet Ralf Pyle, Jason Sage, David Jones
Piano Chris O’Brien
Keys Jeff Crabtree
Tenor Saxophone Gay Betts, Phil Nye
Alto Saxophone Peter Dorich, Colin Laidlaw, Andrew Morris
Soprano Saxophone Peter Dorich
Trombone Alex Hall
Cello Lucy East

Style: Not available

Message to Convey: When in difficult situations remember the Lord is bigger that the problem presently presenting.

Musical Description

Tempo:
MM Crotchet = 120
4/4

Texture: Initially very thin, progressing gradually to quite a full bodied texture by the second verse to re-emerge again full bodied in the 4th Chorus leading to the Coda.
Tone Colour:

Electric Instrumental and Rich Choral Tone Colour due to the performing media being used.

Tonality:

The song is written in E Major.

Melody:

There are two significant melodic ideas. The first in bars 1 to 4, and the second at the beginning of the verse bars 17 to 20. The melody moves like a wave, staying on the top of the wave and then coming down to the tonic note. Important words have a higher pitch and are of longer duration than the movement to the notes.

![Example of first melodic motif bars one to four - “I Will Magnify You”](image)

Harmony:

The Primary Chords of E (I), B (V), and A (IV) are the basis of the Chorus, and are predominant throughout the song. The Secondary Chords C#m (vi), and F#m (ii) add colour. The Chromatic Chord bD (bVII) used only twice but with strength.

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<tbody>
<tr>
<td>Chord</td>
<td>E</td>
<td>B</td>
<td>C#m</td>
<td>A</td>
<td>E</td>
<td>B</td>
<td>A/C#</td>
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<td>vi-V</td>
<td>I</td>
<td>bVII</td>
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Rhythm: Steady rock drumming rhythm pattern. Rhythmically very simple, using crotchet, minim and quavers. The rhythm is syncopated by rests and tied notes. Most of the rhythmic material is contained in the accompaniment in bars 1 to 4. The rhythm is not dense, but assists the flow of the melody of the song.

Performance Media:

Singers - Solo Female Vocal with Choir backing, the backing singers singing either the melody in harmony, or long sustained vocalising.

Instruments - As outlined on page 1. The bass parallel’s the vocal line in harmony. Muted guitar is used, where the strings are not depressed totally giving an effective percussive colouring device.

Written Music - The tonality of the written music matches the tonality of the CD recording. However, there are 16 bars of introduction on the CD recording that is not notated in the written music.

Dynamics:

There are no noted dynamics. The records dynamics are as follows:

- A gentle and soft start that is moderately soft. Then a
gradual climax to very loud by the verse in Section 2
- At Section 3, the Chorus, the dynamics are similar to the
beginning chorus then as the Chorus is repeated it builds
back up to very loud and remains loud to the end.

Formal Structure:
There is a 16 bar introduction on the recording with Solo
female vocal, Acoustic Guitar, Piano and Hi Hat Cymbal -
this is derived from the Chord Progression of the Chorus.

The song is in Ternary Form  A  B  C
A  - Chorus Bars 1 to 16
B  - Verse Bars 17 to 33
C  - Coda   Bars 13 to 16
SONG 5 - JUST ONE TOUCH

Year Written: 2000

Musicians:
Song Writers: Chris O’Brien and Ryan Smith
Lead Vocal Chris Moussa

Backings: Chris Moussa, Katya Winspear, Dan Markovina, Evelyn Alyeamong

Instruments:
Acoustic Guitar Ryan Smith
Bass Tim Herbig
Drums Josh Bedoukian
Percussion Brad Cheney
Trumpet Ralf Pyle, Jason Sage, David Jones
Piano Chris O’Brien,
Keys Jeff Crabtree
Tenor Saxophone Gay Betts, Phil Nye
Alto Saxophone Peter Dorich, Colin Laidlaw, Andrew Morris
Soprano Saxophone Peter Dorich
Trombone Alex Hall
Cello Lucy East

Suggested Style: Not available

Message to Convey The secret to survival in life is to keep returning to the presence of God where all we need is just one touch of God’s love.

Musical Description

Tempo:
MM Crotchet = 90
6 / 8

Texture:
Moderate to light texture due to the transparent sounds of a strummed acoustic guitar; sparingly voiced choral lines and synthesiser; softer to moderate dynamic ranges; slower tempo; slow rate of harmonic change; rhythmically simple.
Tone Colour: Warm tone colour due to the sonorous choral writing and choice of instrumentation (that is sustained string synth; sustained choral backing; light percussion/ bass/guitar accompaniment).

Tonality: The song is in E major.

Melody: Conjunct movement. Crotchet and quaver movement that is simple. The first melodic theme is in the verse which is almost a recitative. The second melodic theme is in the chorus where the melody walks up three notes and then is held, supporting significant words.

Harmony: The Primary Chords E (I); A(IV); B (V) and B sus 4 (Vsus4) are predominant.

The Secondary Chords which add interest are as follows F# sus 4 (ii); C#m (vi); F# m (ii)
### Chord Progressions

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<td>I - IV</td>
<td>IV</td>
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<td>E</td>
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<td>C#m</td>
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<td>V</td>
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### Rhythm:

### Dynamics:
The song begins moderately softly building to moderately loud and dying away to moderately soft.

### Formal Structure:
Verse/chorus form.
SONG 6 - FIND ME AT THE CROSS

**Year Written:** 2000

**Musicians:**
- **Song Writer:** Chris O’Brien
- **Lead Vocal:** Chris O’Brien
- **Backing Vocals:** Chris Moussa, Katya Winspear, Dan Markovina, Evelyn Alyeamong

**Instruments:**
- **Acoustic Guitar:** Ryan Smith
- **Bass:** Tim Herbig
- **Drums:** Josh Bedoukian
- **Percussion:** Brad Cheney
- **Trumpet:** Ralf Pyle, Jason Sage, David Jones
- **Piano:** Chris O’Brien, Jeff Crabtree
- **Tenor Saxophone:** Gay Betts, Phil Nye
- **Alto Saxophone:** Peter Dorich, Colin Laidlaw, Andrew Morris
- **Soprano Saxophone:** Peter Dorich
- **Trombone:** Alex Hall
- **Cello:** Lucy East

**Style:** Not available

**Message to Convey**
Jesus took the punishment for our sins at the Cross.

**Musical Description**

**Tempo:**
- MM Crotchet = 120
- 4/4

**Texture:**
Thin Texture: (With slight variations) due to sparing use of Performing Media; Light dynamic range; steady tempo; metrically/ rhythmically uncluttered.

**Tone Colour:**
Soft/Acoustic Tone Colour determined by Acoustic Guitar and vocals with choir.
Tonality:

The song is in E Major.

Melody:

There are three significant melodic ideas, in verse 1 bars five to twelve, and in the Chorus Bars 13 to 16 and the Coda Bars 22 to the end.

Harmony:

The Primary Chords E (I); A (IV); Bsus 4 (V sus4); Esus4 (I sus 4) are used extensively.
Secondary Chords F#m (ii); and C#m (vi) add interest
Chromatic Chord E with a flattened 7th in the bass adds drama to the harmony

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<td>B sus 4</td>
<td>E / A</td>
<td>C#m - B sus4</td>
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<td>V sus 4</td>
<td>1 / IV</td>
<td>V sus 4</td>
<td>1 / IV</td>
<td>V sus 4</td>
<td>1 / IV</td>
<td>vi - Vsus 4</td>
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Example of verse melody bars five to twelve - “Find me at the Cross”
Rhythm: The rhythm is quaver/crotchet derived. Is syncopated. Has a back beat is dense, there are lots of notes to create the rhythm.

Performance Media: The tonality of the written music compared with the CD recording.

Dynamics: The dynamics from the CD recording were that the song began softly and built up to moderately loud and then became soft again.

Formal Structure: Verse/chorus form
SONG 7 - I’M IN AWE

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<td>Backing Vocals</td>
<td>Chris Moussa, Katya Winspear, Dan Markovina, Evelyn Alyeamong</td>
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<td>Instruments:</td>
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<tr>
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<tr>
<td>Suggested Style:</td>
<td>Not available</td>
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<tr>
<td>Message to Convey</td>
<td>God is with us, walking with us, all we have to do is acknowledge Him then we will sense and hear Him.</td>
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<tr>
<td>Musical Description</td>
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<tr>
<td>Tempo:</td>
<td>MM Crotchet = 90</td>
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<tr>
<td></td>
<td>4/4</td>
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<tr>
<td>Texture:</td>
<td>Very thin texture, due to minimal performance Media, Clear instrumental writing / performing technique. Softer Dynamic Range, Repetitive Harmonic progressions.</td>
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</table>
Tone Colour: Transparent and acoustic tone colour with a slightly percussive quality as a result of the strumming/picking technique of the featured acoustic/steel stringed guitar.

Tonality: A Aeolian Mode.

Melody: There is repetitive treatment of the three alternating melodic motifs. In the verse, bars 1 to 3. This is repeated with different words in bars 9 to 10 and the third is in the chorus in bars 16 to 18. Long notes are used at the end of motifs stressing the importance of the lyrics. The song would not be easy for a congregation to sing because of the range of the notes - quite high.

Example of first melody - bars one to three, repeated in bars five to seven - “I’m In Awe”

Harmony: The Primary Chord Am is used extensively.

Secondary Chords F (VI); G (VII); and C (III)
### Rhythm:
The rhythm is derived from the rhythmic content of the melodic themes. The rhythm supports the lyrics for example a statement is made ‘I’m in awe’ and the last word is sustained giving weight to the meaning. This pattern is repeated throughout. There is syncopation.

### Dynamics:
The song begins softly, builds up to moderately loud and dies away to soft at the end.

### Formal Structure:
The song is in verse/chorus form.

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SONG 8 - GOTTA GIVE HIM THE GLORY

Year Written: 2000

Musicians:
Song Writer: Chris O’Brien and Chris Moussa
Lead Vocal Chris O’Brien
Backings Vocals Chris Moussa, Katya Winspear, Dan Markovina, Evelyn Alyeamong

Instruments:
Acoustic Guitar Ryan Smith
Bass Brad Fuller,
Drums Josh Bedoukian
Percussion Brad Cheney
Trumpet Ralf Pyle, Jason Sage, David Jones
Piano Chris O’Brien,
Keys Jeff Crabtree
Tenor Saxophone Gay Betts, Phil Nye
Alto Saxophone Peter Dorich, Colin Laidlaw, Andrew Morris
Soprano Saxophone Peter Dorich
Trombone Alex Hall
Cello Lucy East

Style: Not available

Message to convey Be anointed by God, and move into a deeper level of Praise.

Musical Description

Tempo:
MM Crotchet = 124
4/4

Texture:
A thick heavy texture. Multiple vocal parts; Constant loud dynamic levels; Many instrumental parts doing many things including riff pattern in the brass; and complex interlocking rhythms.
Tone Colour:
Brass, full voiced, percussive tone colour because of the featured use of the mentioned instrumental colours.

Tonality:
The song is in E Blues scale a chromatic variant of the major scale with a flat 3rd and flat 7th.

Melody:
The melody starts with the Chorus and moves in oscillating movement around the tonic. The verse melody is moved up to the next octave oscillating more slowly around the tonic, and eventually moving in a perfect cadence to the tonic. This pattern is repeated with different words. The bridge almost remains on the tonic.

Harmony:
Primary Chords E5 (I5); A (IV); B (V); B sus 4 (V sus4); B7alt, (Vb7)
Secondary Chords F# m7 (ii7); C#m7 (vi7)
Chromatic Chord G, (♭III)
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<td>B sus 4</td>
<td>-</td>
<td>G</td>
<td>V sus 4</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>III</td>
<td></td>
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<table>
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<tr>
<th>Bar</th>
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<th>34</th>
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<tbody>
<tr>
<td>Chord</td>
<td>A</td>
<td>E</td>
<td>E</td>
<td>A</td>
<td>B7alt</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>I</td>
<td>I</td>
<td>IV</td>
<td>V7 alt</td>
</tr>
</tbody>
</table>

Rhythm: The rhythm is a funky semi quaver based movement combined with syncopated figures. The first beat is accented, but the back beat is still played. There are several rhythmic motifs. Bars 10, then 15, 16 and 17, then bars 36 and 37 of the written music.

Dynamics: The song is basically loud throughout.

Formal Structure: The structure is verse/chorus form.
SONG 9

This song was not examined as it was not a song for congregational participation. No lyrics were involved. However, the music reflected the music of the remaining songs in the album.
SONG 10 - SHOUT ALL THE EARTH

Year Written: 2000

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Chris O’Brien
Back vocals Chris Moussa, Katya Winspear, Dan Markovina, Evelyn Alyeamong

Instruments:
Electric Guitar Dave Holmes
Acoustic Guitar Ryan Smith
Bass Tim Herbig
Drums Josh Bedoukian
Percussion Brad Cheney
Trumpet Ralf Pyle, Jason Sage, David Jones
Piano Chris O’Brien,
Keys Jeff Crabtree
Tenor Saxophone Gay Betts, Phil Nye
Alto Saxophone Peter Dorich, Colin Laidlaw, Andrew Morris
Soprano Saxophone Peter Dorich
Trombone Alex Hall
Cello Lucy East

Suggested Style: Not available

Message to convey: God is powerful, He speaks and it happens.

Musical Description

Tempo:
MM Crotchet = 120
4/4

Texture:
The texture of this song is initially quite thin, building gradually towards a full bodied thicker texture towards the conclusion of the song through the gradually increased performing media, dynamics, and an increase in the rate of harmonic change.
Tone Colour: The tone colour is rich as a result of the rich harmonic choral style, complimented by the organ sound plus guitars.

Tonality: E Major modulating to G Major in the 17th Bar.

Melody: Conjunct movement, in quavers. There are significant melodic ideas. The first at the beginning of the verse, at bars 1 to 4, the second at bars 17 to 27, this is followed by a coda which is made up from the Chorus.

Harmony: There is quite an amount of use of Suspense Chords. As the writer notes on page 3 of the ‘Prophesy Song Book’ the verse of the song ‘thunders’ through the chord changes. In E Major, the primary chords used are E (I); E sus 4 (I sus 4); B sus 4 (V sus 4); and in G Major, G (I); C (IV); D (V); D sus 4 (V sus 4)

Secondary Chords in G Major section Em (vi)
Chromatic Chords In E Major Section - G (Ⅲ); C (VI);
D (Ⅶ)

In the G Major Section - A (II# 3)
## E Major

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
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<tbody>
<tr>
<td>Chord</td>
<td>Esus4-E</td>
<td>G - D</td>
<td>Esus4-E</td>
<td>G - D</td>
<td>E sus 4 - E</td>
<td>G - D</td>
<td>C</td>
<td>B sus 4</td>
</tr>
<tr>
<td>sus4-I</td>
<td>I sus 4 - I</td>
<td>Ⅲ - V</td>
<td>I sus 4 - I</td>
<td>III - VII</td>
<td>I sus 4 - I</td>
<td>II - VII</td>
<td>B sus 4</td>
<td>V sus 4</td>
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<table>
<thead>
<tr>
<th>Bar</th>
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<th>11</th>
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<th>16</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>E sus 4 - E</td>
<td>G - D</td>
<td>E sus 4 - E</td>
<td>G - D</td>
<td>E sus 4 - E</td>
<td>G - D</td>
<td>C</td>
<td>B sus 4</td>
</tr>
<tr>
<td>sus4-I</td>
<td>I sus 4 - I</td>
<td>Ⅲ - V</td>
<td>I sus 4 - I</td>
<td>III - VII</td>
<td>I sus 4 - I</td>
<td>III - VII</td>
<td>B sus 4</td>
<td>V sus 4</td>
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## G Major

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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>G - D</td>
<td>C - G</td>
<td>Em</td>
<td>D sus 4 D</td>
<td>Em-D-G</td>
<td>G - Csus2</td>
<td>Em - D</td>
<td>A sus 4</td>
</tr>
<tr>
<td></td>
<td>I - V</td>
<td>IV - I</td>
<td>vi</td>
<td>V sus 4 V</td>
<td>vi-V-I</td>
<td>I - IV sus 2</td>
<td>vi - V</td>
<td>II #3</td>
</tr>
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</table>

Rhythm: The Rhythm is characterised by dotted crotchet and quaver syncopation (see bars 3 and 21 to 22).

Dynamics: The dynamics began moderately softly, building to very loud, fading a little and ending very loud.

Formal Structure: The song is in verse/chorus form.
SONG 11 - I CAN HEAR THE HEAVENS SING

Year Written 2000

Musicians:
Song Writer: Chris O’Brien and Ryan Smith
Lead Vocal Katya Winspear

Backing Vocals Chris Moussa, Dan Markovina, Evelyn Alyeamong

Instruments:
Electric Guitar Dave Holmes
Acoustic Guitar Ryan Smith
Bass Tim Herbig
Drums Josh Bedoukian
Percussion Brad Cheney
Trumpet Ralf Pyle, Jason Sage, David Jones
Piano Chris O’Brien,
Keys Jeff Crabtree
Tenor Saxophone Gay Betts, Phil Nye
Alto Saxophone Peter Dorich, Colin Laidlaw, Andrew Morris
Soprano Saxophone Peter Dorich
Trombone Alex Hall
Cello Lucy East

Style: Not available

Message to convey: As we sing, expect to hear the heaven worshipping, and understand what God has done, you will then want to bow down and worship

Musical Description

Tempo:
MM Crotchet = 120
4/4

Texture: The texture graduates between thin to moderate due to the absence or addition of performing media; moderate dynamic ranges, repetitive structure; relatively slow rate of harmonic
Tone Colour:

There is a prominent guitar tone colour as a result of plucked electric mute guitar; strummed (sustained) acoustic guitar; 8 quaver strumming pattern by the electric rhythm guitar. Chordophone dominant tone colour.

Tonality:

E Major.

Melody:

There are three significant melodic ideas, bars 5 to 7 in the opening verse, bars 21 to 23 where the Chorus begins, and bars 28 to 32 at the Coda; as well as the opening vocal/choir riff pattern at bar 3.

Harmony:

Primary Chords E (I); A (IV); A add 2 (IV add 2); and B (V) are predominant
Secondary Chords C#m (vi); F#m (ii)

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<tr>
<th>Introduction</th>
<th>Verse</th>
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<tbody>
<tr>
<td><strong>Bar</strong></td>
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<tr>
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<td>E</td>
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<tr>
<td>Bar</td>
<td>9</td>
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<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>Chord</td>
<td>B</td>
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<tr>
<td>V</td>
<td>vi</td>
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**Chorus**

<table>
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<tr>
<th>Bar</th>
<th>17</th>
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<th>21</th>
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<tr>
<td>Chord</td>
<td>F#m</td>
<td>E</td>
<td>B</td>
<td>A - B</td>
<td>E</td>
<td>-</td>
<td>A add 2</td>
<td>-</td>
</tr>
<tr>
<td>ii</td>
<td>I</td>
<td>V</td>
<td>IV - V</td>
<td>I</td>
<td></td>
<td>IV add 2</td>
<td></td>
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**Coda**

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<tr>
<th>Bar</th>
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<th>28</th>
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<td>A add 2</td>
<td>-</td>
<td>B</td>
<td>-</td>
<td>F#m</td>
<td>-</td>
</tr>
<tr>
<td>I</td>
<td>IV add 2</td>
<td>V</td>
<td>ii</td>
<td></td>
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<table>
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<th>36</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>B</td>
<td>A - B</td>
<td>E</td>
<td>E</td>
</tr>
<tr>
<td>V</td>
<td>IV - V</td>
<td>I</td>
<td>I</td>
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</table>

**Rhythm:**

Syncopated, back beat but the first beat is also strong. The rhythm is derived by a crotchet and then four quavers followed by another crotchet, see bar 8.

**Dynamics:**

Simply starting softly and building up to loud.

**Formal Structure:**

Extended verse/chorus form.
SONG 12 - GLORY TO THE KING

Year Written: 1999

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Katya Winspear
Backings Vocals Chris Moussa, Dan Markovina, Evelyn Alyeamong

Instruments:
Electric Guitar Ryan Smith
Acoustic Guitar Dave Holmes
Bass Tim Herbig
Drums John Waller
Percussion Brad Cheney
Trumpet Ralf Pyle, Jason Sage, David Jones
Piano Chris O’Brien,
Keys Jeff Crabtree
Tenor Saxophone Gay Betts, Phil Nye
Alto Saxophone Peter Dorich, Colin Laidlaw, Andrew Morris
Soprano Saxophone Peter Dorich
Trombone Alex Hall
Cello Lucy East

Style: Not available

Message to convey Let the song take you to standing in the midst of the worshippers in heaven singing ‘Glory to the King’.

Musical Description

Tempo: MM Crotchet = 132
4/4

Texture: Moderate, even though the volume does build at times, this does not detract from the fact that the predominantly limited acoustic performance remains fairly constant.
Tone Colour: Full bodied singing and organ tone colour enhanced by the percussive tone colour of the acoustic rhythm guitar, drum kit, high hat cymbals, and hand claps.

Tonality: Bb Major.

Melody: The first melodic motif runs stepwise in quavers and then slows down as the emphasis is placed on the message where the notes are held. This pattern is slightly altered in the following three bars. The second melodic motif in bars 17 to 21 is also a stepwise movement of quavers and crotchets with a longer note on the important words. The third melodic motif is in the Chorus at bars 27 to 30 where there is a pattern of a long note on the tonic Bb jumping down to the dominant, then followed by the same pattern with the first note of the pattern being raised a tone from Bb to C adding strength and importance to the same word.

Harmony: The Primary chords used include Bb (I); Eb (IV); F (V); and F sus 4 (Vsus4)
Secondary Chords Cm7 (ii7); Gm7 (vi7)
<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
<th>2</th>
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<th>5</th>
<th>6</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>Bb</td>
<td>Eb</td>
<td>Fsus4</td>
<td>F</td>
<td>Bb</td>
<td>Eb</td>
<td>Fsus4</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>IV</td>
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<td>V</td>
<td>I</td>
<td>IV</td>
<td>Vsus4</td>
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<tr>
<td>Chord</td>
<td>Bb</td>
<td>Eb</td>
<td>Bb</td>
<td>F</td>
<td>Cm7</td>
<td>Bb</td>
<td>F</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>IV</td>
<td>I</td>
<td>V</td>
<td>ii7</td>
<td>I</td>
<td>V</td>
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**Bridge**

<table>
<thead>
<tr>
<th>Bar</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
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<th>24</th>
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<tbody>
<tr>
<td>Chord</td>
<td>Eb</td>
<td>Bb</td>
<td>Eb</td>
<td>Gm7</td>
<td>Gm7-F</td>
<td>Cm7</td>
<td>Bb</td>
<td>Eb</td>
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<tr>
<td></td>
<td>IV</td>
<td>I</td>
<td>IV</td>
<td>vi7</td>
<td>vi7-V</td>
<td>ii7</td>
<td>I</td>
<td>IV</td>
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**Chorus**

<table>
<thead>
<tr>
<th>Bar</th>
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<th>27</th>
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<tbody>
<tr>
<td>Chord</td>
<td>Fsus4</td>
<td>F</td>
<td>Bb</td>
<td>F</td>
<td>Gm7</td>
<td>Eb</td>
<td>Bb</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>Vsus4</td>
<td>V</td>
<td>I</td>
<td>V</td>
<td>vi7</td>
<td>IV</td>
<td>I</td>
<td>V</td>
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**Coda**

<table>
<thead>
<tr>
<th>Bar</th>
<th>33</th>
<th>34</th>
<th>35</th>
<th>36</th>
<th>37</th>
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<td>F</td>
<td>Gm7</td>
<td>Eb</td>
<td>Bb</td>
</tr>
<tr>
<td></td>
<td>vi7</td>
<td>IV-I-IV-</td>
<td>V</td>
<td>I</td>
<td>IV</td>
<td>vi7</td>
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<tr>
<td>Chord</td>
<td>Gm7</td>
<td>Eb</td>
</tr>
<tr>
<td></td>
<td>vi7</td>
<td>IV</td>
</tr>
</tbody>
</table>

Rhythm:  
The rhythm is syncopated by dotted notes and basically quaver and minim derived with a steady beat in the bass, as
in the first rhythmic movement Bars 5 to 6. Another rhythmic idea is in Bar 22 that is a crotchet and quaver movement.

Dynamics:

The dynamics begin moderately loud and build to loud.

Formal Structure:

Verse/chorus form. As is common in all the songs on the album, parts of the song are repeated several times, but basically after the introduction (which is not notated), there is a Verse followed by a Bridge and a Chorus.
SONG 13 - I'M BUILDING YOUR HOUSE

Year Written: 2000

Musicians:
Song Writer: Chris O’Brien
Lead Vocal: Chris O’Brien
Backing Vocals: Chris Moussa, Katya Winspear, Dan Markovina, Evelyn Alyeamong

Instruments:
Electric Guitar: Ryan Smith
Acoustic Guitar: Dave Holmes
Bass: Brad Fuller
Drums: John Waller
Percussion: Brad Cheney
Trumpet: Ralf Pyle, Jason Sage, David Jones
Piano: Chris O’Brien,
Keys: Jeff Crabtree
Tenor Saxophone: Gay Betts, Phil Nye
Alto Saxophone: Peter Dorich, Colin Laidlaw, Andrew Morris
Soprano Saxophone: Peter Dorich
Trombone: Alex Hall
Cello: Lucy East

Style: Not available

Message to convey: We are assisting to build God’s house for future generations.

Musical Description

Tempo:
MM Crotchet = 200
4/4

Texture:
Thick texture, because of the fairly constant “full-on” dynamic levels, and driving rhythmic content. The comprehensive list of instruments and singers is essentially playing constantly throughout the entire song with moments
Tone Colour:

Electronic harsh tone. The tone colour is due to the distortion and overdrive setting on the featured Guitars (a typical Rock sound); as well as the consistently hard drumming backing featuring cymbals. Vocal tone is very full voiced, approaching the vocal quality associated with Gospel and Rock performance.

Tonality:

G Major, with a suggestion of a G Blues because of the featured appearance of F♭ and B♭ in the melody line.

Melody:

There are six melodic ideas, namely: Melody 1 at bars 1 and 2, which hinges on the tonic then walks up a third and back to the tonic. The second at bars 17 to 20 oscillates around the tonic; the third melody at bars 21 to 23, the third idea at bars 33 to 36, the fourth at bars 41 to 43; the fifth at bars 41 to 43; and the sixth at bars 49 to 50.

Example melody bars one to two - “Live Praise & Worship - Prophesy” page 88

Harmony:

Primary chords are G (I); C (IV); D (V) and Cadd2 (IV
add2) 
Secondary Chords are Am (ii); Em (vi) 
Chromatic Chords F (VII); and b III 

<table>
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<tr>
<th>Verse Bar</th>
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<td>F</td>
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<td>F</td>
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<td>ℎVII</td>
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<td>ℎVII</td>
<td>I</td>
<td>ℎVII</td>
<td>I</td>
<td>ℎVII</td>
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<table>
<thead>
<tr>
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<th>9</th>
<th>10</th>
<th>11</th>
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<td>Bridge Chord</td>
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<td>F</td>
<td>G</td>
<td>F</td>
<td>Bb</td>
<td>C</td>
<td>G</td>
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<tr>
<td></td>
<td>I</td>
<td>ℎVII</td>
<td>I</td>
<td>ℎVII</td>
<td>bIII</td>
<td>IV</td>
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<table>
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<th>18</th>
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<td>I</td>
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<td>G</td>
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<td>vi</td>
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<td>I</td>
<td>ii</td>
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<td>V</td>
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<table>
<thead>
<tr>
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<th>34</th>
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### Rhythm:

There is an unrelenting Bass line of straight Quavers. This is punctuated by off-beat rhythm guitar chords. The first rhythmic pattern is in bars 1 to 2. Displaced crotchet and quaver beats are demonstrated in all the melodic motifs. Rhythmic pattern 3 in bars 53 to 56 Rhythmic Phrasing/ Cross Rhythm. The fourth rhythm is in bars 74 to 76, a closing Organ/Guitar Coda “Riff”.

### Dynamics:

The song is very loud throughout.

### Formal Structure:

Verse/chorus form.
SONG 14 - LET’S GO UP

Year Written: 2000

Musicians:
Song Writer: Dan Markovina and Chris O’Brien
Lead Vocal Chris Moussa
Back­ing Vocals Katya Winspear, Dan Markovina, Evelyn Alyeamong

In­stru­ments:
Ele­ctic Gu­itar Ryan Smith, Dave Holmes
Bass Brad Fuller
Drums John Waller
Per­cus­sion Brad Cheney
Trum­pet Ralf Pyle, Jason Sage, David Jones
Piano Chris O’Brien,
Keys Jeff Crabtree
Tenor Saxophone Gay Betts, Phil Nye
Alto Saxophone Peter Dorich, Colin Laidlaw, Andrew Morris
Sop­ra­no Saxophone Peter Dorich
Trombone Alex Hall
Cello Lucy East

Sug­gested Style: Not available

Writers message God has a plan to make church the ‘place to be’. Being a Christian is all about relationship, with God and with others.

Message in Lyrics Let us go to the House of the Lord where healing and joy and miracles are found.

Musical Description

Tempo:

MM Crotchet = 120
4/4
Texture: Thick Tone Colour: Due to the formidable Electric Guitar sound (ie Electronic Mute Guitar, Bass Guitar, Electric Lead Guitar, Electric Guitar, Rhythm Guitar). Long held organ chords, occasionally punctuated by shortened/sharper ones for contrast. Dynamic level maintains a very loud (ff) intensity throughout.

Tone Colour: Brassy Tone Colour: Due to the feature use of brass (trumpet/ saxophone/ trombone) accompaniment and riff work. Enhanced by strong electric organ accompaniment.

Tonality: C Blues.

Melody: The melodic pitch contour is wavy with a staccato movement that is brisk. It is made by patterns of quaver with two semi-quavers.

Example of melody bars five to six “Live Praise & Worship - Prophesy” page 97

Harmony: Primary Chords Only G 7 (V7) Chromatic Chords C7 (I7), D7 (II 7), D7# 9 (II7 #9), A7 (VI)
Chorus

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Horn Solo

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Rhythm

A very “funky” and highly syncopated rhythmic style. Refer to melody 1, Melody 2, and Melody 3 / Riff 1. The horn solo is developed out of Melody 3 / Riff 1.

The syncopation results from semi quaver and quaver rests, dotted notes and ties.
Rhythm 1 See bar 17
Rhythm 2 Bar 17 and 18

Dynamics:

Very loud (ff) Throughout.

Formal Structure:

Verse/chorus form.
with an Introduction at Bars 1 to 4 (repeated)
Chorus Bars 5 to 12
Verse Bars 13 to 21
The chorus and verse are repeated several times. Then a Horn Solo for 7 bars and a Coda for at least 4 bars.
APPENDIX D 6

HIGHER
SONG 1 - WE’RE LIFTING YOU HIGHER

Year Written: 2002

Musicians:
Song Writer: Phil Pringle
Lead Vocal: Chris O’Brien
Backing Vocals: Katya Winspear, Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

Instruments:
Guitars: Ryan Smith, Chris de la Motte, Steve Henderson, Craig Winspear
Bass: Brad Fuller
Drums: John Waller
Percussion: John Waller, Brad Cheney
Keys: Jeff Crabtree, Anthony Davidson, Chris O’Brien
Horns: Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

Musical Description

Tempo:
MM Crotchet = 120
4/4

Texture:
Medium Texture: Due to the use of only two chords; simple repetitive rhythms; simple repetitive melody lines
(two actually superimposed over each other); moderate dynamic range and levels.

Tone Colour:
Choral / percussive/ electric tone colour due to the sustained held chords from the electric synthesiser keyboard/organ; significant cymbal sounds; Both electric guitars (lead and rhythm) are using power chords in places enhancing their sound with electronic effects pedals (that is distortion).

Tonality:
A Major, A Blues.

Melody:
There are two significant melodic motifs; Melody 1 is in bars 1 to 3. Melody 2 in Bars 17 and 18. The melody is basically stepwise, making it comfortable to sing.

Harmony:

Primary Chords A (I)
Chromatic Chords G (G ♭ B D) (♭ VII)

Melodic motif bars one to three - “Higher Live Praise & Worship” page 8
There are two significant Rhythmic Motifs included in the melodic motifs, the first at bars 1 to 3, and the second at bars 17 and 18. The rhythm is syncopated by dotted notes and rests.

The dynamics of the song go from moderately loud (mf) To loud (f).

The song is repetitively through composed.
SONG 2 - EVERYTHING’S ALRIGHT

**Year Written**  
2002

**Musicians**

**Song Writer**  
Chris O’Brien, Charlotte Souch

**Lead Vocal**  
Chris O’Brien

**Backing Vocals**  
Katya Winspear, Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Haneyes, Craig Phillips, Joe Pringle

**Instruments:**

**Guitars**  
Ryan Smith  
Chris de la Motte  
Steve Henderson  
Craig Winspear

**Bass**  
Brad Fuller

**Drums**  
Brad Cheney

**Keys**  
Jeff Crabtree  
Anthony Davidson

**Horns**  
Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

**Suggested Style:**  
Rock

**Message**  
Everything is alright because I have Jesus in me.

**Musical Description**

**Tempo:**

MM Crotchet = 120  
4/4

**Texture:**

Moderate Texture: Due to the same chord progression (E, A, B, A) being repeated over many times; Subtle variety caused by an alternation between the full ensemble and a
smaller/ lesser group.

Tone Colour:

Percussive/ Guitar dominate tone colour due to the almost continual presence of the above performing media (ie the guitars) - with significant drums/ cangas / Percussive element. At times the tone colour is electronically distorted (due to use of effects pedal).

Tonality:

The key is E Major.

Melody:

There are four significant melodic motifs, the first in bars 1 and 2 (at the start of the verse), the same pattern is repeated in the following two bars, with the second bar up a fourth. The second melody is at bars 9 to 12 (the Bridge) where the melody oscillates around the tonic. The third melody is placed at the chorus Bars 13 to 15 which oscillates around the dominant. The fourth melodic pattern is in the Coda, Bar 21.

Harmony:

The Chord progressions are simple

Example melodic motif bars one to two “Live Praise & Worship Higher” page 10
There are only Primary Chords. A (IV), E (I), B (V)

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<td>B - A</td>
<td>E - A</td>
<td>B - A</td>
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<td>V - IV</td>
<td>I - IV</td>
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Rhythm: The rhythm is syncopated with notes held over the beat. Significant rhythmic theme at bar 5 and a second at bars 9 to 12. Back Beat and Riff

Dynamics: The song begins moderately loud (mf) builds to very loud (ff) then dies away to loud (f) and builds up again to very loud (ff).

Formal Structure: The formal structure of the song is in verse/chorus form. A verse and a chorus with a bridge in between the verse and chorus. The pattern is then repeated several times with an instrumental alto saxophone solo before the last repeat of the pattern, and then ending with a Coda.
# SONG 3 - I’M ON FIRE

**Year Written**: 2001

**Musicians:**
- **Song Writer**: Chris O’Brien
- **Lead Vocal**: Chris O’Brien, Katya Winspear, Fiona Jeffries
- **Backing Vocals**: Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

**Instruments:**
- **Guitars**: Ryan Smith, Steve Henderson, Craig Winspear
- **Bass**: Brad Fuller
- **Drums**: John Waller
- **Percussion**: John Waller, Brad Cheney
- **Keys**: Jeff Crabtree, Anthony Davidson
- **Horns**: Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields.

**Suggested Style**: Not available

**Message**: Jesus puts the Fire within me

**Musical Description**

**Tempo**:  
- **MM Crotchet** = 185  
- **4/4**

**Texture**: Moderate to Thick Texture: Due to a combination of the consistent use of almost all performance media continually; There is little dynamic variety (it is essentially loud
throughout); as well as the distorted/ electronic tone colour.

Tone Colour:

Distorted Electric tone due to the presentation of a traditional “Rock” sound as a result of electronic distortion effects pedals on guitars; complemented by Brass and a Heavy driving drum beat. Electronic slide sound from sliding a metal bar over the guitar strings.

Tonality:

The key is E Major. E Blues.

Melody:

There are four significant melodic ideas:
1 Bars 10 to 13
2 Bars 43 to 46
3 Bars 50 to 55
4 Bars 1 and 2

The fourth melodic idea is a Brass Riff encountered at both the start (introduction) and the finish (Outro), as well as several Riff interjections throughout the song.
Harmony:

The Primary Chords are E (I), A (IV), B (V), and A6 (IV6)
One Secondary Chord, F#m (ii)
Chromatic Chords A 7 (IV 7), D(Ⅶ), G (Ⅲ)

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**Verse**

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**Outro**

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274
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Rhythm: The rhythm begins with a Riff in the introduction. The rhythm is syncopated by notes held over the next beat. There is a back beat. (See rhythmic motif in Bars 3 and 4, as well as supporting the melodic motifs in Bars 11 to 13, Bars 43 to 45, and Bars 51 to 54).

Dynamics: The song is essentially very loud throughout.

Formal Structure: Ternary.
SONG 4 - SUPERNATURAL RAIN

**Year Written**: 2001

**Musicians:**
- **Song Writer**: Chris O’Brien and Mary Jane Hession
- **Lead Vocals**: Chris O’Brien, Evelyn Owusu, Dan Markovina
- **Backing Vocals**: Katya Winspear, Charlotte Souch, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

**Instruments:**
- **Guitars**: Ryan Smith, Chris de la Motte, Steve Henderson, Craig Winspear
- **Bass**: Brad Fuller
- **Drums**: John Waller
- **Percussion**: John Waller, Brad Cheney
- **Keys**: Jeff Crabtree, Paula McKenzie
- **Horns**: Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

**Suggested Style**: Not available

**Message**: Anything can happen when you believe

**Musical Description**

**Tempo**: 
- **MM Crotchet** = 109
- **4/4**

**Texture**: The texture of the sound is medium to thick. There is an alternation between lighter/thicker sections in the verse and the chorus. Fairly constant dynamic level repetitive structure of the music gives the music a sense of textural
homogeneity.

Tone Colour:
Rock / electric tone colour. Distortion effects pedals tone, prominent role of the cymbals within the drum part, and the unison Bass Guitar and Brass playing within Bridge section.

Tonality:
The key is E Major.
A sense of a subtle Blues is apparent because of the tendency of the vocal work to render G# and D# as G♭ and D♭.

Melody:
There are four significant melodic ideas
Melody 1, Bars 5 and 6
Melody 2 Bars 9 to 11
Melody 3 Bars 26 to 29
Melody 4 Bars 43 to 50

Harmony:
Primary Chords E (I), A (IV), B (V)
Chromatic Chords D (♭ VII), E7 (I)
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**Chorus**

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**Rhythm:**

The rhythmic pattern in Bars 3 and 4 underpins the whole song, and is prevalent throughout the whole song. The second rhythmic pattern is found in bars 43 to 45 within the instrumental bridge.
Dynamics: The song starts very loud (ff) and diminishes to loud (f) then builds to very loud (ff) diminishing to loud (f) again and finishes very loud (ff).

Formal Structure: The song is in verse/chorus form with a verse and chorus with an instrumental bridge and then the verse and chorus is repeated.
SONG 5 - COMING CLOSER

Year Written: 2001

Musicians:
Song Writer: Chris O’Brien and Ryan Smith
Lead Vocal Katya Winspear
Backings: Chris O’Brien, Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

Instruments:
Guitars Ryan Smith
Chris de la Motte
Steve Henderson
Craig Winspear
Bass Tim Herbig
Drums John Waller
Percussion John Waller
Josh Bedoukian
Brad Cheney
Keys Jeff Crabtree
Paula McKenzie
Horns Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

Suggested Style: Not available

Message: The love the Lord gave has saved you.

Musical Description

Tempo:

MM Crotchet = 92
Texture: Thin to moderate Texture. Due to the fairly slow overall tempo of the music, as well as the repetitive chord changes, and beginning with a solo lead singer for the first verse, before everyone joins in. Also the dynamic ranges are subtle and slight.

Tone Colour: Soothing tone colour due to the tone colour of a soprano voice, at times breathy, and the predominant guitar work throughout being underpinned by “filigree” runs on the piano.

Tonality: The key is E Major.

Melody: Three melodic ideas the first at bars 5 and 6, the second at bars 21 to 23, the third at bars 29 to 30. There is a narrow range within the song, and it tends to oscillate around the tonic E.

Harmony

Primary Chords E (I), A (IV), B (V)
Secondary Chords C#m (vi)
Chromatic Chords F# (II)
**Rhythm:**

The first rhythm in bars 1 and 2 pervades and accompanies the entire song, with rhythmic variety being achieved within the inherent melodic motifs. There is syncopation by dotted notes over the beat. Back beat.

**Dynamics:**

The song moves from soft (p) to moderately loud (mf).

**Formal Structure:**

The song is in verse/chorus form. Verse, Chorus, repeated several times with an instrumental interlude and ending with a Coda.
SONG 6 - I LIVE FOR JESUS

Year Written: 2002

Musicians:
Song Writer: Chris O’Brien
Lead Vocal: Chris O’Brien
Back Vocal: Katya Winspear, Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

Instruments:
Guitars: Ryan Smith, Chris de la Motte, Steve Henderson, Craig Winspear
Bass: Brad Fuller
Drums: Brad Cheney
Percussion: Josh Bedoukian
Keys: Jeff Crabtree, Anthony Davidson
Horns: Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

Suggested Style: Not available

Message: Living for Jesus, sets you free.

Musical Description

Tempo:

\[ \text{MM Crotchet} = 114 \]

4/4
Texture:
Thin Texture due to the restricted performing media, the slow rate of harmonic change, easily discernable parts, and a dynamic level which seldom appears to rise above moderately loud (mf).

Tone Colour:
Percussive/rhythmic tone colour (after the initial sustained tone colour of the opening chords at the start of the piece) caused by the busy rhythms of the Drum Kit, and the prevailing guitar patterns.

Tonality:
The key is D Major.

Melody:
There are three significant melodic ideas.
1 The verse at Bars 1 to 8
2 The bridge at bars 18 to 20
3 The chorus at bars 26 to 32

Melodic example bars one to eight “Live Praise & Worship Higher” page 22
Harmony:

Primary Chords (I), G (IV), A (V)
Secondary Chords Bm (vi)
Chromatic Chords C (VII)

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| Bar | 49  |
|-----|
| Chord | G   |
|      | IV  |

Rhythm:

285
The rhythm is syncopated by tied notes. There is a back beat. Rhythmic interest is sustained through the patterns played on the Drum Kit and through the 3 melody ideas.

Dynamics:

The song begins very softly and builds to moderately loud and then dies away to moderately soft and then builds back up to moderately loud.

Formal Structure:

The song is in verse/chorus form with a verse and a chorus, however these are repeated several times in the performance, with instrumental interludes in between. There is also a bridge and a Coda.
SONG 7 - PRAISE HIM

Year Written: 2001

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Chris O’Brien and Katya Winspear
Backing Vocals Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

Instruments:
Guitars Ryan Smith
Chris de la Motte
Steve Henderson
Craig Winspear
Bass Brad Fuller
Drums John Waller
Percussion John Waller
Josh Bedoukian
Brad Cheney
Keys Paula McKenzie
Horns Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

Suggested Style Not available

Message: Praising God gives you strength.

Musical Description

Tempo:
MM Crotchet = 85
4/4

Texture: Thin to moderate texture with a relaxed and slow tempo and
a steady rate of harmonic change. The use of Pedal Point enhances this harmonic effect (that is D///! ///! C/D / G.D ! ///!). Sustained and held organ (sound) chords underpin the entire song, either behind the simple intro and verse, or the busier chorus.

Tone Colour:
Resonant Tone Colour due to the omnipresent sustained electronic organ chords, and the quaver driven strumming pattern of the Acoustic Rhythm Guitar.

Tonality:
The key is D Major.

Melody:
Three significant melodic ideas
1 Bars 9 to 12 (The Chorus)
2 Bars 17 to 19 (Verse)
3 Bars 28 to 31

Harmony:
Primary Chords D (I), G (IV), A (V)
Secondary Chords Bm7 (vi 7), Em7 (ii 7)
Chromatic Chords C (VII)
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**Chorus**

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**Verse**

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**Rhythm:**

Syncopated by tied and dotted notes, and notes going over the beat. Rhythmic patterns at Bars 13 to 16, and at Bars 25 to 27.

**Dynamics:**

The song begins very softly and builds to moderately loud and then dies away to moderately soft and finishes loud.

**Formal Structure:**

The song is in verse/chorus form with a Chorus and Verse which is repeated several times.
SONG 8 - RAIN

Year Written: 2001

Musicians:
Song Writer: Jeff Crabtree
Lead Vocal Katya Winspear

Backings Vocals Chris O’Brien, Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

Instruments:
Guitars Ryan Smith
Chris de la Motte
Steve Henderson
Bass Brad Fuller
Drums Josh Bedoukian
Percussion Brad Cheney
Keys Jeff Crabtree
Chris O’Brien
Cello Lucy East
Horns Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

Suggested Style Not available

Message The blessing are falling all over each person

Musical Description

Tempo:

MM Crotchet = 87
4/4

Texture:
Transparent texture due to the limited performing media, a very gentle and soft dynamic range; a slow tempo, a slow rate of harmonic change enhanced by the use of Pedal Point.
Tone Colour:
Warm tone colour is a feature of this piece because of the choice of performing media, and the sustained way in which they are being played. There is the soft mellow tone of the cello, and the lead singer is using a breathy tone.

Tonality:
The key is G Major.
The song is preceded by 8 bars of D major chords from the previous song (Praise Him). This creates the effect of a cadential resolution into the present key of G Major.

Melody:
The first melodic idea is heard in the introduction, and then sung in the beginning of the verse (Bars 1 to 2 and then 9 to 11). A gentle stepwise quaver syncopated melody characterises the melody in the Chorus (Bars 21 to 27).
Harmony:

**Primary Chords**: G (I); C (IV); D (V); Csus 2 (IVsus 2)

**Secondary Chords**: Em (vi); A sus 4 (ii sus 4)

**Chromatic Chords**: A7 (II 7)

<table>
<thead>
<tr>
<th>Intro</th>
<th>Bar</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td></td>
<td>G</td>
<td>D</td>
<td>Em</td>
<td>D - G</td>
<td>Asus 4</td>
<td>C sus 2</td>
<td>G</td>
<td>C-D</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>IV</td>
<td>vi</td>
<td>V - I</td>
<td>ii sus 4</td>
<td>IVsus 2</td>
<td>I</td>
<td>IV-V</td>
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<table>
<thead>
<tr>
<th>Verse</th>
<th>Bar</th>
<th>9</th>
<th>10</th>
<th>11</th>
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<th>13</th>
<th>14</th>
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<th>16</th>
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<tbody>
<tr>
<td>Chord</td>
<td></td>
<td>G</td>
<td>D</td>
<td>Em</td>
<td>D-G</td>
<td>Asus 4</td>
<td>Csus2</td>
<td>G</td>
<td>C-D</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>V</td>
<td>vi</td>
<td>V-I</td>
<td>ii sus4</td>
<td>Iv sus2</td>
<td>I</td>
<td>IV-V</td>
<td></td>
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<table>
<thead>
<tr>
<th></th>
<th>Bar</th>
<th>17</th>
<th>18</th>
<th>19</th>
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<th>21</th>
<th>22</th>
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<tbody>
<tr>
<td>Chord</td>
<td></td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>Csus2-D -Em</td>
<td>Em</td>
<td>Asus4 - G-Csus2</td>
<td>-</td>
<td>Csus2-D-Em</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>IVsus2 - V-vi</td>
<td>vi</td>
<td>iiSus 4-I-IVsus2</td>
<td>IVSus2-V-vi</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Rhythm:
The rhythmic idea is developed in the introduction in bars 1 to 6. And a new rhythmic pattern is introduced at bars 20 and 2. The rhythm is syncopated, and there is a back beat.

Dynamics:
The song begins very softly (pp) and only increases to soft (p).

Formal Structure:
The song is in verse/chorus form with a verse and a chorus, these are repeated several times.
SONG 9 - HIGHER

Year Written: 2001

Musicians:
Song Writer: Chris O’Brien and Ryan Smith
Lead Vocal Dan Markovina

Backing Vocals: Chris O’Brien, Katya Winspear, Evelyn Owusu, Charlotte Souch, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

Instruments:
Guitars: Ryan Smith
Chris de la Motte
Steve Henderson
Craig Winspear

Bass: Brad Fuller

Drums: John Waller

Percussion: John Waller
Brad Cheney

Keys: Jeff Crabtree
Paula McKenzie

Horns: Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

Suggested Style: Not available

Message: Jesus will Lift you Higher

Musical Description

Tempo: MM Crotchet = 115
4/4

Texture: Moderate to thick texture due to the choice of performing media and the relatively strong dynamic levels within the
song.

Tone Colour:

Percussive / Electric tone colour because of the persistent distorted electric rhythm guitar heard at the very start of the music. Further enhanced by the strong brass interjection, and full throated singing style. (As well as the steady driving rhythm of the Drum Kit with significant cymbal colours).

Tonality:

The key is G Major.

Melody:

The melody supports the lyrics, with a long sound on significant words; falling 4ths eg Bar 5 - Jesus, Bar 7 - Higher, Bar 9 - Shining, Bar 13 Dancing, Bar 15 Heaven. The falling 4ths create an amen sound, this adds to a comfort feeling.

Three melodic ideas one in Bars 5 to 7, the second in Bars 16 to 19 and the third in Bars 21 to 23.

Harmony:

<table>
<thead>
<tr>
<th>Primary Chords</th>
<th>G (I); C (IV); D (V)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary Chords</td>
<td>Am (ii); Em (vi)</td>
</tr>
<tr>
<td>Chromatic Chords</td>
<td>F (♭ VII)</td>
</tr>
</tbody>
</table>
Chorus

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>G</td>
<td>D</td>
<td>Am</td>
<td>C</td>
<td>G</td>
<td>D</td>
<td>Am</td>
<td>C</td>
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<td></td>
<td>I</td>
<td>V</td>
<td>ii</td>
<td>IV</td>
<td>I</td>
<td>V</td>
<td>ii</td>
<td>IV</td>
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Verse

<table>
<thead>
<tr>
<th>Bar</th>
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<th>13</th>
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<th>15</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>G</td>
<td>D</td>
<td>Am</td>
<td>C</td>
<td>G</td>
<td>D</td>
<td>Am</td>
<td>C</td>
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<td></td>
<td>I</td>
<td>V</td>
<td>ii</td>
<td>IV</td>
<td>I</td>
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<td>ii</td>
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<th>Bar</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>Em</td>
<td>D</td>
<td>D</td>
<td>-</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>C</td>
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<td>vi</td>
<td>V</td>
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<table>
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<th>29</th>
<th>30</th>
<th>31</th>
<th>32</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>D</td>
<td>D</td>
<td>C-G-C</td>
<td>G-C-G</td>
<td>D</td>
<td>D</td>
<td>C</td>
<td>C</td>
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<tr>
<td></td>
<td>V</td>
<td>V</td>
<td>IV-I-IV</td>
<td>I-IV-I</td>
<td>V</td>
<td>V</td>
<td>IV</td>
<td>IV</td>
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<table>
<thead>
<tr>
<th>Bar</th>
<th>33</th>
<th>34</th>
<th>35</th>
<th>36</th>
<th>37</th>
<th>38</th>
<th>39</th>
<th>40</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>Am</td>
<td>G</td>
<td>D</td>
<td>D</td>
<td>G</td>
<td>F-C</td>
<td>G</td>
<td>F-C</td>
</tr>
<tr>
<td></td>
<td>ii</td>
<td>I</td>
<td>V</td>
<td>V</td>
<td>I</td>
<td>ⅢⅦ-IV</td>
<td>I</td>
<td>ⅢⅦ-IV</td>
</tr>
</tbody>
</table>

Rhythm: Syncopated rhythm by dotted notes and tied notes. Rhythmic ideas in the opening guitar Riff pattern (Bars 1 to 4), the Brass riff (at Bars 27 to 29), and the Tag Riff at Bars 37 to 40.

Dynamics: The song is very loud throughout.

Formal Structure: The song is in verse/chorus form.
SONG 10 - A HOUSE FOR THE HEAVENS

Year Written: 2001

Musicians:
Song Writer: Chris O’Brien
Lead Vocal: Chris O’Brien
Backing Vocals: Katya Winspear, Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

Instruments:
Guitars: Ryan Smith, Chris de la Motte, Steve Henderson, Craig Winspear
Bass: Brad Fuller
Drums: John Waller
Percussion: John Waller, Brad Cheney
Keys: Jeff Crabtree, Paula McKenzie
Horns: Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

Suggested Style: Not available

Message: Living with God helps build a heavenly house.

Musical Description:

Tempo:

MM Crotchet = 115
4/4

Texture: Moderate to thick. Due to the complex harmonic nature of
the music, and the performing media employed. As well the dynamic level is fairly high, and rhythmic complexity.

Tone Colour:

Brassy and bright tone colour due to the brass instruments along with a jazz piano colour.

Tonality:

Moves between A Major and B♭ Major.

Melody:

Melodically complex. There are four melodic motifs the first at Bars 13 to 16, the second at Bars 21 to 28, the third at Bars 30 to 33 and the fourth at Bars 37 to 38.

Harmony:

Primary Chords  A Major A (I), D (IV),
E (V), E sus 4 (IV sus 4) B♭ Major  B♭ (I),  E♭ (IV)

Secondary Chords  A Major  F#m (vi),  Bm7 (ii7)
B♭ Major  Gm7 (vi7)

Chromatic Chords  A Major  B♭ Major,  A♭ (♭ VII),  G♭°
(b vi °),  E♭ 9 (IV P)
<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
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<th>4</th>
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<th>7</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>B♭</td>
<td>E♭/B♭</td>
<td>B♭</td>
<td>E♭/B♭</td>
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<tr>
<td></td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>IV/I</td>
<td>I</td>
<td>IV/I</td>
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**Verse**

<table>
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<tr>
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<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>B♭</td>
<td>E♭/B♭</td>
<td>B♭</td>
<td>E♭/B♭</td>
<td>A</td>
<td>D/A</td>
<td>A</td>
<td>D/A</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>IV/I</td>
<td>I</td>
<td>IV/I</td>
<td>I</td>
<td>IV/I</td>
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<td>IV/I</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Bar</th>
<th>17</th>
<th>18</th>
<th>19</th>
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<th>22</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>F♯m -E</td>
<td>D</td>
<td>F♯m -E</td>
<td>D</td>
<td>BM7</td>
<td>A</td>
<td>F♯m</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>vi -V</td>
<td>IV</td>
<td>vi-V-IV</td>
<td>IV</td>
<td>ii 7</td>
<td>I</td>
<td>vi</td>
<td>V</td>
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**Chorus**

<table>
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<td>BM7</td>
<td>A</td>
<td>F♯m</td>
<td>Esus 4 E</td>
<td>E</td>
<td>B♭</td>
<td>E♭</td>
<td>B♭</td>
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<tr>
<td></td>
<td>ii 7</td>
<td>I</td>
<td>vi</td>
<td>V-Vsus 4</td>
<td>V</td>
<td>I</td>
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<th>38</th>
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<td>Gm7</td>
<td>E♭</td>
<td>G♭⁰</td>
<td>G♭⁰</td>
<td>E♭</td>
<td>B♭</td>
<td>E♭ B♭</td>
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<tr>
<td></td>
<td>IV</td>
<td>vi 7</td>
<td>IV</td>
<td>bvi ⁰</td>
<td>bvi ⁰</td>
<td>IV</td>
<td>I</td>
<td>bVII IV</td>
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<tbody>
<tr>
<td>Chord</td>
<td>A♭ Eb</td>
<td>B♭</td>
<td>E♭</td>
<td>B♭</td>
<td>E♭</td>
<td>Gm7</td>
<td>E♭</td>
<td>G♭⁰</td>
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<tr>
<td></td>
<td>bVII IV</td>
<td>I</td>
<td>IV</td>
<td>I</td>
<td>IV</td>
<td>vi 7</td>
<td>IV</td>
<td>bvi ⁰</td>
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<table>
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<th>51</th>
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<td>G♭⁰</td>
<td>G♭⁰</td>
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<td>A♭ Eb</td>
<td>E♭ B♭</td>
<td>A♭ Eb</td>
<td>E♭ B♭</td>
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<tr>
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<td>bvi ⁰</td>
<td>bvi ⁰</td>
<td>bvi ⁰</td>
<td>IV I</td>
<td>bVII IV</td>
<td>IV - I</td>
<td>bVII - IV</td>
<td>IV - I</td>
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<tr>
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<td>A♭ B♭</td>
<td>A♭ Eb</td>
<td>E♭</td>
<td>A♭ Eb</td>
<td>E♭ 9</td>
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<tr>
<td></td>
<td>bVII - IV</td>
<td>bVII - I</td>
<td>bVII - IV</td>
<td>IV</td>
<td>bVII - IV</td>
<td>IV 9</td>
<td>I</td>
</tr>
</tbody>
</table>
Rhythm: The song is very busy and intricate rhythmically. The significant rhythmic motifs are at Bars 13 to 16. Bars 21 to 24, Bars 35 to 36, Bars 39 to 40. There is a back beat, and the rhythm is syncopated by tied and dotted notes.

Dynamics: The song begins loud and builds to very loud.

Formal Structure: The song is in verse/chorus form with a verse and a chorus. There is also an Introduction, and the verse, chorus pattern is repeated, then a coda.
SONG 11 - MY DREAMS

Year Written: 2001

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Chris O’Brien
Backings Vocals Katya Winspear, Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips, Joe Pringle

Instruments:
Guitars Ryan Smith
Chris de la Motte
Steve Henderson
Bass Tim Herbig
Drums Josh Bedoukian
Percussion Brad Cheney
Keys Jeff Crabtree
Chris O’Brien
Horns Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

Suggested Style: Not available

Message: Sing out Praise to God. His is the King, and thank you God for saving us.

Musical Description:

Tempo: MM Crotchet = 80
4/4

Texture: Moderate to thick texture due to the restricted performing media, constant dynamic levels, and repetitive rate of harmonic change.

Tone Colour: Tone colour had a percussive quality due to the choice of
Tonality:
The key is A Major.

Melody:
The melody has been derived and developed above the songs repetitive chord progression.

Harmony:

Primary Chords A (I), D (IV), E (V)
Secondary Chords F#m (I), Bsus4 (ii6sus4)

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>A - D</td>
<td>E - D</td>
<td>A - D</td>
<td>E - D</td>
<td>A - D</td>
<td>E - D</td>
<td>A - D</td>
<td>F#m - E</td>
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<td>V - IV</td>
<td>I-IV</td>
<td>V - IV</td>
<td>I-IV</td>
<td>V - IV</td>
<td>I - IV</td>
<td>vi - V</td>
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<table>
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<tr>
<th>Bar</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
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<th>15</th>
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</thead>
<tbody>
<tr>
<td>Chord</td>
<td>B sus 4</td>
<td>B sus 4</td>
<td>D</td>
<td>E</td>
<td>E</td>
<td>A - D</td>
<td>F#m - E</td>
<td>A - D</td>
</tr>
</tbody>
</table>

Melodic example bars five to eight “Live Praise & Worship Higher” page 35

instruments.
### Rhythm:
The rhythm is syncopated by rests and dotted tied notes and dotted notes. A back beat, a riff played by the brass Bars 1 to 4.

### Dynamics:
The song begins very soft, swells to moderately loud, and then fades back to very soft.

### Formal Structure:
Verse/chorus form.
SONG 12 - MY KING

Year Written: 2001

Musicians:
Song Writer: John Kelsey and Chris O’Brien
Lead Vocal Joe Pringle
Backing Vocals Chris O’Brien, Katya Winspear, Evelyn Owusu, Charlotte Souch, Dan Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig Phillips

Instruments:
Guitars Ryan Smith
Chris de la Motte
Steve Henderson
Craig Winspear
Bass Tim Herbig
Drums Josh Bedoukian
Percussion Brad Cheney
Keys Jeff Crabtree
Anthony Davidson
Horns Ralph Pyl, Peter Dorich, Mike Kenny, Gareth Lewis, Gay Betts, Andrew Morris, Marty Ball, Jamie Bigson, Russell Ely, Phil Nye, Alex Hall, David Jones, Jason Sage, Martin Shields

Suggested Style: Not available

Message: Sing out Praise to God. His is the King, and thank you God for saving us.

Musical Description:

Tempo:

MM Crotchet = 118
4/4

Texture:
Moderate to thick texture. An intensely heavy sound with a driving drum along with the distortion sound by the electric guitars.
Tone Colour: Harsh tone colour because of the unrelenting striking of the Crash Cymbal, and the electronically distorted electric guitars.

Tonality: The key is G Major.

Melody: Begins with a conjunct movement, followed by a 7th interval, in the verse at Bars 5 to 7 the first melodic pattern. This pattern is then repeated, twice, and a similar movement following. The chorus introduces the next melodic motif which is syncopated and moves up a third at the start of each new move, the chorus then evolves into a coda at the end.

Harmony: A simple chord progression
Primary Chords G (I), C (IV), D (V)

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<thead>
<tr>
<th>Bar</th>
<th>1</th>
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<tbody>
<tr>
<td>Chord</td>
<td>G - C</td>
<td>D - C</td>
<td>G - C</td>
<td>D - C</td>
<td>G - C</td>
<td>D - C</td>
<td>G - C</td>
<td>D - C</td>
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<tr>
<td></td>
<td>I - IV</td>
<td>V - IV</td>
<td>I - IV</td>
<td>V - IV</td>
<td>I - IV</td>
<td>V - IV</td>
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<tr>
<td>Chord</td>
<td>G - C</td>
<td>D - C</td>
<td>G - C</td>
<td>D - C</td>
<td>G - C</td>
<td>D - C</td>
<td>G - C</td>
<td>D - C</td>
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<td>V - IV</td>
<td>I - IV</td>
<td>V - IV</td>
</tr>
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</table>

| Bar | 17   | 18   | 19   | 20   | 21   | 22   | 23   | 24   |
| Chord | G - C | D - C | G - C | -    | G - C | D - C | G - C | D - C |
|      | I - IV | V - IV | I - IV | I - IV | V - IV | I - IV | V - IV | V - IV |
| Bar | 25   | 26   | 27   | 28   | 29   | 30   | 31   | 32   |
| Chord | G - C | D - C | G - C | D - C | G - C | D - C | G - C | D - C |
Rhythm: The rhythm is syncopated by rests and dotted tied notes and dotted notes. A back beat, a riff played by the brass Bars 1 to 4.

Dynamics: The song begins very loud, dies away to moderately loud, and rises to very loud to end.

Formal Structure: The song is verse/chorus form.
SONG 13 - EVERYBODY PRAISE

Year Written: 2001

Musicians:
Song Writer: Chris O’Brien
Lead Vocal: Chris O’Brien

Backing Vocals: Katya Winspear, Evelyn Owusu, Charlotte Souch, Dan
Markovina, Hannah Warn, Fiona Jeffries, Linda Muller, Amy Buckle, Elizabeth Connolly, Brad Hanyes, Craig
Phillips, Joe Pringle

Instruments:
Guitars: Ryan Smith
Bass: Brad Fuller
Drums: Josh Bedoukian
Percussion: Josh Bedoukian
Keys: Paula McKenzie

Suggested Style: Not available

Message: Invitation to Praise the Lord - He gave His life to save
us all!

Musical Description

Tempo:
MM Crotchet = 120
4/4

Texture:
Thick Texture due to the constant dynamic level; the
multiple layers of musical activity; the electronically
distorted tone-colour of all the electric guitars; and the fairly
busy/rapid rate of harmonic change.

Tone Colour:
Electronically harsh and distorted tone, brassy and bright.

Tonality:
The key is G Major.
The previous two songs on this album have been in the same
Melody:

Four distinct melodic ideas. Bars 1 to 4, 10 to 12, 48 to 49, 78 to 80. The song starts with a conjunct run from the dominant up to pause on the third and then down to the tonic, this pattern is almost repeated in the second phrase of the melodic motif.

Harmony:

Primary Chords G (I), C(IV), D (V)
Secondary Chords E m (iv), Am (ii)
Chromatic Chords G 9 (I 9)

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</thead>
<tbody>
<tr>
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<td>G-D</td>
<td>Em C</td>
<td>G D</td>
<td>Em C</td>
<td>G D</td>
<td>Em C</td>
<td>G D</td>
<td></td>
</tr>
<tr>
<td>Chord</td>
<td>I-V</td>
<td>vi IV</td>
<td>I IV</td>
<td>vi V</td>
<td>I V</td>
<td>vi V</td>
<td>I IV</td>
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<tr>
<td>Chord</td>
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<td>G-D</td>
<td>Em C</td>
<td>G-D</td>
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<tr>
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Rhythm: 
Back beat, syncopated by rests, notes over the beat, riffs.

Dynamics: 
Very loud throughout

Formal Structure: 
Verse/chorus form.
APPENDIX D 7

L I F T
SONG 1 - LIFT PRELUDE

Year Written: 2003

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Chris O’Brien
Backings Vocals Katya Winspear, Jacky Jensen Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hynes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

Instruments:
Electric Guitars Chris de la Motte
Acoustic Guitar Ryan Smith
Bass Brad Fuller
Drums John Waller
Keys/Organ Jeff Crabtree
Piano Anthony Davidson
Trumpets Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields
Saxophones Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook
Trombones Russell Ely, Alex Hall, Gareth Lewis

Suggested Style: Not available

Message: We have come together to celebrate our God

Musical Description

Tempo:

MM Crotchet = 102
4/4

Texture: Full texture due to the unison singing of everybody present; consistently strong volume level; several layers of music all performing simultaneously; repetitive material only 4 bars
long.

Tone Colour:
Rock band/full choir tone colour. Guitars distortion, 16 beat drum pattern.

Tonality:
The key is G Major.

Melody:
One melodic motif Bars 1 to 4 repeated several times.

Harmony:
Primary Chords G (I), C(IV)
Chromatic Chords F (ⅦⅦ), G7 (I Ⅶ)

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<tr>
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<td>G7</td>
<td>G7</td>
<td>F</td>
<td>C</td>
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<td>Ⅶ</td>
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<td>Ⅶ</td>
<td>Ⅶ</td>
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<tr>
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<td>G7</td>
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<td>C</td>
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<td>G7</td>
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<td>I 7</td>
<td>VII</td>
<td>IV</td>
<td>IV</td>
<td>I 7</td>
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<td>C</td>
<td>C</td>
<td>G7</td>
<td>F</td>
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<td>VII</td>
<td>IV</td>
<td>IV</td>
<td>I 7</td>
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</table>

Rhythm: Repetitive rhythmic structure with several rhythmic layers ie voice, guitar Bass Drums (with a 16 beat pattern). Syncopation back beat.

Dynamics: Very loud throughout.

Formal Structure: No real formal structure apart from repeating the first 4 bars continually.
**SONG 2 - D A N C E**

<table>
<thead>
<tr>
<th><strong>Year Written:</strong></th>
<th>2002</th>
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<tbody>
<tr>
<td><strong>Musicians:</strong></td>
<td></td>
</tr>
<tr>
<td>Song Writer:</td>
<td>Chris O’Brien</td>
</tr>
<tr>
<td>Lead Vocal</td>
<td>Chris O’Brien</td>
</tr>
<tr>
<td>Backing Vocals</td>
<td>Katya Winspear, Jacky Jensen Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Haynes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage</td>
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<tr>
<td><strong>Instruments:</strong></td>
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</tr>
<tr>
<td>Electric Guitars</td>
<td>Chris de la Motte</td>
</tr>
<tr>
<td>Acoustic Guitar</td>
<td>Ryan Smith</td>
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<td>Mark Bowring</td>
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<tr>
<td>Bass</td>
<td>Brad Fuller</td>
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<tr>
<td>Drums</td>
<td>John Waller</td>
</tr>
<tr>
<td>Keys/Organ</td>
<td>Jeff Crabtree</td>
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<tr>
<td>Piano</td>
<td>Anthony Davidson</td>
</tr>
<tr>
<td>Trumpets</td>
<td>Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields</td>
</tr>
<tr>
<td>Saxophones</td>
<td>Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook</td>
</tr>
<tr>
<td>Trombones</td>
<td>Russell Ely, Alex Hall, Gareth Lewis</td>
</tr>
<tr>
<td><strong>Suggested Style:</strong></td>
<td>Not available</td>
</tr>
<tr>
<td><strong>Message:</strong></td>
<td>Jesus is always there for us, so let us Dance.</td>
</tr>
<tr>
<td><strong>Musical Description:</strong></td>
<td></td>
</tr>
<tr>
<td>Tempo:</td>
<td>MM Crotchet = 120</td>
</tr>
<tr>
<td></td>
<td>4/4</td>
</tr>
<tr>
<td>Texture:</td>
<td>Moderate to thick texture, with rhythmic, busy music, fairly quick rate of harmonic change, constant dynamic level, and</td>
</tr>
</tbody>
</table>
several interlocking layers of musical activity.

Tone Colour:
Festive tone colour, reminiscent of Latin/disco/dance music; due to the Brass riffs 16 beat Drum patterns.

Tonality:
The song is in A moving from A minor to A Aeolian, A minor scale has no sharps or flats, except the leading (7th) note is raised, (G#), the Aeolian has no raised 7th.

Melody:
Four significant melodic motifs. The first in Bars 1 to 4 at the Chorus, the second Bars 8 to 11 at the beginning of the verse, the third Bars 18 to 20, and the fourth at Bars 27 to 28.

Harmony:

Primary Chords  
Am (i),  Dm (iv),  Am 7 (i 7),  
E7#9 (V 7 #9),  Am /maj 7 (i maj 7)

Secondary Chords  
G (VII),  F (VI),  C (III)
Chromatic Chords  $\flat B_{13}$ ($\flat II_{13}$)

### Chorus

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<tr>
<th>Bar</th>
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<tbody>
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<td>F</td>
<td>G</td>
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<td>Am,7</td>
<td>F</td>
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<tr>
<td>i , 7</td>
<td>VI</td>
<td>VII</td>
<td>i , 7</td>
<td>i , 7</td>
<td>VI</td>
<td>VII</td>
<td>i , 7</td>
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### Verse

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<tr>
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<td>C</td>
<td>G</td>
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<td>G - C</td>
<td>C</td>
<td>Dm</td>
<td>E7#9</td>
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<td>VII - III</td>
<td>III</td>
<td>VII</td>
<td>III</td>
<td>VII - III</td>
<td>III</td>
<td>iv</td>
<td>V7#9</td>
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<thead>
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<th>18</th>
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<tbody>
<tr>
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<td>E7#9</td>
<td>F - G - Am7</td>
<td>Am7</td>
<td>F - G - Am7</td>
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<td>F G C</td>
<td>G Am Bb13</td>
<td>B $\flat B_{13}$</td>
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<tr>
<td>V7#9</td>
<td>VI - VII - i 7</td>
<td>i 7</td>
<td>VI - VII - i 7</td>
<td>i 7</td>
<td>VI VII III</td>
<td>VII i - $\flat II_{13}$</td>
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**Rhythm:**

Four significant rhythmic motifs, Bar 1, Bars 11 to 12, Bars 16 to 17, Bars 18 to 19. The rhythm is syncopated, with a back beat.

**Dynamics:**

The song dynamically moves from loud to very loud.

**Formal Structure:**

Verse/chorus form with and a bridge and coda. The verse chorus pattern is repeated almost like a Rondo.
SONG 3 - FOR YOU ALONE

Year Written: 2002

Musicians:
Song Writer: Chris O’Brien
Lead Vocal: Chris O’Brien
Backing Vocals: Katya Winspear, Jacky Jensen Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

Instruments:
Electric Guitars: Ryan Smith
Acoustic Guitar: Mark Bowring
Bass: Brad Fuller
Drums: John Waller
Keys/Organ: Jeff Crabtree
Piano: Anthony Davidson
Trumpets: Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields
Saxophones: Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook
Trombones: Russell Ely, Alex Hall, Gareth Lewis

Suggested Style: Not available

Message: With Jesus in your life, everything is alright and you feel like dancing.

Musical Description:

Tempo:

MM  Crotchet = 95
4/4

Texture: Moderate texture because of a steady tempo, slow rate of harmonic change, clearly discernable inner parts, constant dynamic level that seldom rises above moderately loud.

320
Uncluttered rhythms and melodic structures, and repetitive.

Tone Colour:

Festive Latin/Disco tone colour, with a dance/disco feel. Brass riffs, electric piano, 8 beat drum pattern.

Tonality:

The tonality is D minor and D Aeolian. D minor has one flat B♭, with the 7th note raised. D Aeolian does not have the raised 7th note.

Melody:

The first melodic pattern is in Bars 1 to 4. The first two bars are almost the same as the 3rd and 4th bars. The second pattern is in bars 10 to 12, where there is a pattern of a run up to the last note which is held making it significant, then running back to where it was. The third melody is almost an oscillating pattern around the Tonic D.

Harmony:

Primary Chords: Dm add 9 (i add 9), Gm 7 (iv 7), A7 (V7)

Secondary Chord: C (I VII)
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<thead>
<tr>
<th>Bar</th>
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Chromatic Chords  E♭ M7 (♭II7)
Rhythm: Syncopated, quaver derived back beat, staccato articulation.

Dynamics: Essentially moderately loud throughout

Formal Structure: Ternary
**SONG 4 - HOLY**

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<tr>
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<td><strong>Musicians:</strong></td>
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<tr>
<td><strong>Song Writer:</strong></td>
<td>Chris O’Brien</td>
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<tr>
<td><strong>Lead Vocal</strong></td>
<td>Chris O’Brien</td>
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<tr>
<td><strong>Backing Vocals</strong></td>
<td>Katya Winspear, Jacky Jensen Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage</td>
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<td>Chris de la Motte</td>
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<tr>
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<td>Ryan Smith, Mark Bowring</td>
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<tr>
<td><strong>Bass</strong></td>
<td>Brad Fuller</td>
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<tr>
<td><strong>Drums</strong></td>
<td>John Waller</td>
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<td><strong>Keys/Organ</strong></td>
<td>Jeff Crabtree</td>
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<tr>
<td><strong>Piano</strong></td>
<td>Anthony Davidson</td>
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<td>Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields</td>
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<td>Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook</td>
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<td><strong>Trombones</strong></td>
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<td><strong>Message:</strong></td>
<td>Holy is the Lord.</td>
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**Musical Description:**

Tempo:

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Texture:

Moderate texture as a result of the unified sound of five forms of guitar, the constant and steady tempo, constant dynamic range fluctuating between moderately loud and loud.
Tone Colour: Percussive dominated tone colour.

Tonality: The key is D Major.

Melody: The pitch contour of the first melodic motif is terraced, leading back to the tonic. The next phrase is also terraced moving in a rhythmic pattern of $\frac{5}{4} \cdot q$. The Bridge pitch profile changes to a straight line of quavers then a waving motion with a rhythmic cadence leading to the Chorus which draws back in a pattern of a minim and crotchet, a rise of a 6th, the long high note emphasises the importance of the word 'holy'.

Harmony:

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Primary Chords D (I), G(IV), A(V)  
Secondary Chords Bm (vi)
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Rhythm:
The rhythm is quaver derived. There is a back beat with the emphasis on the second and fourth beats, and there is syncopation by tied notes causing notes to be played before the beat. The unit of rhythm - the pulse or beat. When and how long to play the notes. The articulation gives a staccato effect by the short phrases, and then a rest, this draws attention to the lyrics supporting the message.

Dynamics:
The song begins moderately loudly then builds to loud and dies away to moderately loud.

Formal Structure:
Verse/chorus form.
SONG 5 - BLESS THE LORD

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<tr>
<td>Keys/Organ</td>
<td>Jeff Crabtree</td>
</tr>
<tr>
<td>Trumpets</td>
<td>Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields</td>
</tr>
<tr>
<td>Saxophones</td>
<td>Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook</td>
</tr>
<tr>
<td>Trombones</td>
<td>Russell Ely, Alex Hall, Gareth Lewis</td>
</tr>
<tr>
<td><strong>Suggested Style:</strong></td>
<td>Not available</td>
</tr>
<tr>
<td><strong>Message:</strong></td>
<td>We bless the name of the Lord</td>
</tr>
</tbody>
</table>

**Musical Description**

<table>
<thead>
<tr>
<th>Tempo:</th>
<th>MM Crotchet = 102</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4/4</td>
</tr>
</tbody>
</table>

| Texture: | Moderate texture (which builds becoming gradually thicker) as the subsequent repetitions of the song unfold. The |
drumming becomes more active and the rhythm guitar more prominent as the distortion and overdrive become gradually stronger.

Tone Colour:

Percussive tone colour is present, the lead vocal colour is mellow and breathy, but the backing vocals become stronger giving a choral tone to the song.

Tonality:

The key is D Major.

Melody:

The first melodic motif begins with a long sustained note on the tonic, then an oscillatory slow movement to the dominant with a pause, then rising again to a long sustained note on the forth before returning again to the dominant (fifth) of the scale. This pattern is repeated many times. The dynamics are soft and although there are rests in between each phrase the articulation is legato giving a dreamy character to the melody.

Harmony:

Primary Chords D (I), G(IV), A(V)
### Rhythm:
The rhythm is crotchet derived, almost unaccented. Somewhat syncopated with dotted notes. The rhythm is stable varying very little and the extended notes supporting the lyrics and melody by creating importance on the words, ‘we’, ‘name’, and ‘Lord’.

### Performance Media:
The male lead singer helps create the mood of the song with a breathy voice, and by his body language helping to communicate the message of the song that we intend to bless the Lord.

### Dynamics:
The song begins softly, but as it is repeated many times it builds to finishing very loud.

### Formal Structure:
This is an 8 bar verse that is constantly repeated, other than the repeats there is no formal structure.
SONG 6 - FAITHFUL

Year Written: 2002

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Chris O’Brien

Back­ing Vocals Katya Wins­pear, Jacky Jensen Brig­stock, Linda Mul­ler, Dan Mark­ov­ina, Rebek­ka Achen­bach, Rachel An­ders­on, Erena Clark, Eliz­abeth Con­nolly, Bree Eli­ott, Fiona Jeff­ries, Brad Han­yes, Fiona Pears­all, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

Instruments:
Elec­tric Guitars Chris de la Mot­te
Acous­tic Guit­ar Ryan Smith
Mark Bow­ring
Bass Brad Fuller
Drums Brad Chen­ey
Keys/Org­an Jeff Crab­tree
Piano Anthony David­son
Cello Lucy East
Trumpets Javier Gait­an, Dav­id Jones, James May­bury, Ralph Pyl, Martin Shield­s
Sax­o­phones Marty Ball, Gay Bet­ts, Jamie Gibson, Colin Laid­law, Ivan West­brook
Trom­bones Russell Ely, Alex Hall, Gareth Lewis

Sug­gested Style: Not available

Message: God is faithful to­tal­ly to ful­fill the prom­ises He has made.

Mus­i­cal De­scrip­tion

Tempo:
MM Crotchet = 86
4/4

330
Texture:
A graduated texture which commences at a Light level and becomes progressively thicker as the song progresses with increase in dynamics, increase in the number of instruments and singers, increase in the density of the music and in the vocal/choral harmonisation.

Tone Colour:
Full voiced/rich tone colour from the large participation of instruments and singers, and the low sound of the pedal point notes played by the Bass guitar.

Tonality:
The key is G Major.

Melody:
There are three significant melodic ideas the first at the start of the verse at Bars 1 to 4, the second at the start of the chorus at Bars 17 to 20, the third, the bridge at Bars 29 to 30.

Harmony:
Primary Chords G (I), C (IV), D (V)
Secondary Chords Am (ii)

Verse

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>Am -C</td>
<td>G-D</td>
<td>Am -C</td>
<td>G-D</td>
<td>Am -C</td>
<td>G-D</td>
<td>Am -C</td>
<td>G-D</td>
</tr>
<tr>
<td></td>
<td>ii - IV</td>
<td>I - V</td>
<td>ii - IV</td>
<td>I - V</td>
<td>ii - IV</td>
<td>I - V</td>
<td>ii - IV</td>
<td>I - V</td>
</tr>
</tbody>
</table>

Bar     | 9    | 10   | 11   | 12   | 13   | 14   | 15   | 16   |
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>Am -C</td>
<td>G-D</td>
<td>Am -C</td>
<td>G-D</td>
<td>Am -C</td>
<td>G-D</td>
<td>Am -C</td>
<td>G-D</td>
</tr>
<tr>
<td></td>
<td>ii - IV</td>
<td>I - V</td>
<td>ii - IV</td>
<td>I - V</td>
<td>ii - IV</td>
<td>I - V</td>
<td>ii - IV</td>
<td>I - V</td>
</tr>
</tbody>
</table>

Chorus

<table>
<thead>
<tr>
<th>Bar</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
<th>23</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>D</td>
<td>Am</td>
<td>C</td>
<td>G-D</td>
<td>D</td>
<td>Am</td>
<td>C</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td>V</td>
<td>ii</td>
<td>IV</td>
<td>I - V</td>
<td>V</td>
<td>ii</td>
<td>IV</td>
<td>I</td>
</tr>
</tbody>
</table>

Bridge

<table>
<thead>
<tr>
<th>Bar</th>
<th>25</th>
<th>26</th>
<th>27</th>
<th>28</th>
<th>29</th>
<th>30</th>
<th>31</th>
<th>32</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>Am -C</td>
<td>G-D</td>
<td>Am - C</td>
<td>G</td>
<td>G-D</td>
<td>C -G</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>ii - IV</td>
<td>I - V</td>
<td>ii - IV</td>
<td>I</td>
<td>I - V</td>
<td>IV-I</td>
<td>V</td>
<td>V</td>
</tr>
</tbody>
</table>

Rhythm: The rhythmic content of this song exhibits a significant Rock/Shuttle rhythm in the accompaniment (See bar 1 on the sheet music), Other rhythm variations are at bars 21 to 22, and at bars 31 to 32. The music is syncopated by rests, dotted notes and notes extending over the beat. There is a back beat.

Dynamics: The song begins moderately softly and develops to very loud.

Formal Structure: This song is in verse/chorus form.
SONG 7 - HE LIVES IN ME

Year Written: 2002

Musicians:
Song Writer: Chris O’Brien
Lead Vocal: Chris O’Brien
Backing Vocals: Katya Winspear, Jacky Jensen Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

Instruments:
Electric Guitars: Ryan Smith
Acoustic Guitar: Emanuel Schmidt
Bass: Brad Fuller
Drums: Brad Cheney
Keys/Organ: Jeff Crabtree
Piano: Anthony Davidson
Trumpets: Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields
Saxophones: Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook
Trombones: Russell Ely, Alex Hall, Gareth Lewis

Suggested Style: Not available

Message: God gave his life, and as we praise His name, we join with the heavens, and know, that God the Healer, Lives in Us.

Musical Description:

Tempo:

MM Crotchet = 68
4/4

Texture:

Moderate texture as a result of the relatively slow tempo and steady rate of simple harmonic change. Range is narrow, lowest note middle C and the highest note, E above soprano C.
Tone Colour: 

Tone Colour:

The key is C Major.

Melody:

Four significant melodic features. Bars 1 to 4, Bars 8 to 10, Bars 12 to 14, Bars 21 to 22.

Harmony:

Primary Chords C (I), F(IV), G(V), Gsus 4 (V sus 4)
Secondary Chords Dm (ii), Am (vi)
<table>
<thead>
<tr>
<th>Chord</th>
<th>C</th>
<th>C</th>
<th>C</th>
<th>G sus4</th>
<th>C</th>
<th>C</th>
<th>F</th>
<th>G sus4 - G - C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>V sus 4</td>
<td>I</td>
<td>I</td>
<td>IV</td>
<td>Vsus4- V - I</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Pre Chorus</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bar</strong></td>
<td><strong>Bar</strong></td>
</tr>
<tr>
<td>9  10  11</td>
<td>14  15  16</td>
</tr>
<tr>
<td><strong>Chord</strong></td>
<td><strong>Chord</strong></td>
</tr>
<tr>
<td>F  G</td>
<td>F  G</td>
</tr>
<tr>
<td>F  Dm</td>
<td>G sus4 - G - C</td>
</tr>
<tr>
<td>G sus4 - G - C</td>
<td>G  F - G</td>
</tr>
<tr>
<td>IV  V</td>
<td>C</td>
</tr>
<tr>
<td>IV  -ii</td>
<td>G-F-G</td>
</tr>
<tr>
<td>Vsus4 - V - I</td>
<td>C</td>
</tr>
<tr>
<td>V  IV-V</td>
<td>IV  V - I</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Outro</th>
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</thead>
<tbody>
<tr>
<td><strong>Bar</strong>  17  18  19  20  21  22  23  24</td>
</tr>
<tr>
<td><strong>Chord</strong></td>
</tr>
<tr>
<td>F  - G</td>
</tr>
<tr>
<td>Am  - C</td>
</tr>
<tr>
<td>C  - G</td>
</tr>
<tr>
<td>C</td>
</tr>
<tr>
<td>F  - G</td>
</tr>
<tr>
<td>C</td>
</tr>
<tr>
<td>IV  - V</td>
</tr>
<tr>
<td>vi  - I</td>
</tr>
<tr>
<td>I-V</td>
</tr>
<tr>
<td>I</td>
</tr>
<tr>
<td>IV  - V</td>
</tr>
<tr>
<td>I</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bar  25  26  27  28</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chord</strong></td>
</tr>
<tr>
<td>F</td>
</tr>
<tr>
<td>Am  - C</td>
</tr>
<tr>
<td>C  - G</td>
</tr>
<tr>
<td>C</td>
</tr>
<tr>
<td>IV  vi  - I</td>
</tr>
<tr>
<td>I-V</td>
</tr>
<tr>
<td>I</td>
</tr>
</tbody>
</table>

**Rhythm:**
Syncopated by dotted notes, rests and tied notes. Back beat. Rhythm patterns at Bars 1 to 2, Bar 5. The pervading rhythm is in the melodic motifs.

**Dynamics:**
The song begins moderately softly and builds to very loud.

**Formal Structure:**
A three sectioned through composed formal structure. An introduction, a Pre Chorus, Chorus, and then an Outro.
SONG 8 - AMAZES ME

Year Written 2002

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Chris O’Brien
Backing Vocals Katya Winspear, Jacky Jensen Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Haynes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

Instruments:
Electric Guitars Chris de la Motte
Acoustic Guitar Ryan Smith
Emanuel Schmidt
Bass Tim Herbig
Drums Josh Bedoukian
Keys/Organ Jeff Crabtree
Piano Chris O’Brien
Trumpets Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields
Saxophones Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook
Trombones Russell Ely, Alex Hall, Gareth Lewis

Suggested Style: Not available

Message: God’s love is higher than it is possible to imagine.

Musical Description

Tempo:
MM Crotchet = 64
4/4

Texture:
Moderate texture due to the slow tempo, and slow rate of harmonic change, essentially a simply triadic harmonisation,

Tone Colour:
Choral/percussive dominated tone colour due to the continual prominence of the strumming of the acoustic
rhythm guitar, simple drum pattern, maracas shaker pattern and supportive piano accompaniment.

Tonality:

The key is A Major.

Melody:

Three melodic patterns at Bars 1 to 5, 14 to 20 and 22 to 23.

Harmony:

Primary Chords  A (I),  D(IV),  E (V)
Secondary Chords  Bm (ii),  F#m (vi)

<table>
<thead>
<tr>
<th>Bar</th>
<th>Chord</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
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<tr>
<td>Verse</td>
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<td></td>
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</tbody>
</table>

Melodic example bars one to five “Live Praise & Worship Lift” page 25
### Chord progression

<table>
<thead>
<tr>
<th>Bar</th>
<th>Chord</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>D</td>
<td>A</td>
<td>D</td>
<td>A</td>
<td>D</td>
<td>F#m</td>
<td>E</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>IV</td>
<td>IV</td>
<td>I</td>
<td>IV</td>
<td>vi</td>
<td>V</td>
<td>IV</td>
</tr>
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</table>

#### Chorus

<table>
<thead>
<tr>
<th>Bar</th>
<th>Chord</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
<th>23</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>IV</td>
<td>ii</td>
<td>I-V</td>
<td>ii</td>
<td>I-V</td>
<td>IV-V</td>
<td>I-ii-I-IV</td>
<td>ii-V</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bar</th>
<th>Chord</th>
<th>25</th>
<th>26</th>
<th>27</th>
<th>28</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>A-E</td>
<td>D</td>
<td>A</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I-V</td>
<td>IV</td>
<td>I</td>
<td>V</td>
</tr>
</tbody>
</table>

**Rhythm:**

Syncopated by rests, long notes, dotted notes. Rhythm 1 at Bars 2 and 3.

**Dynamics:**

The song begins moderately softly and builds to very loud and then dies back a little to moderately loud.

**Formal Structure:**

Verse/chorus form. With a Verse followed by a Chorus and then the pattern repeated with a Coda at the end.
SONG 9 - LIVING WITH YOU

**Year Written:** 2003

**Musicians:**
- **Song Writer:** Ryan Smith and Brad Haynes
- **Lead Vocal:** Linda Muller
- **Backing Vocals:** Chris O'Brien, Katya Winspear, Jacky Jensen, Brigstock, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

**Instruments:**
- **Electric Guitars:** Ryan Smith
- **Acoustic Guitar:** Mark Bowing
- **Bass:** Tim Herbig
- **Drums:** Brad Cheney
- **Keys/Organ:** Jeff Crabtree
- **Piano:** Anthony Davidson
- **Trumpets:** Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields
- **Saxophones:** Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook
- **Trombones:** Russell Ely, Alex Hall, Gareth Lewis

**Suggested Style:** Not available

**Message:** Jesus will give you strength and turn your life around.

**Musical Description**

**Tempo:**

\[
\text{MM Crotchet} = 132 \\
\text{4/4}
\]

**Texture:**

Quite thick. Incessant driving rhythms. Harmonic strength generated by the basic I, IV and V harmony, and slow harmonic change.
Tone Colour:

Percussive /Guitar dominated tone colour as a result of the Rock tone colours (distortion and overdrive) 16th beat drumming and much use of cymbals.

Tonality:

The key is D Major.

Melody:

The pitch contour of the first melodic motif is arched, moving stepwise in the arch shape by quavers. This pattern is repeated twice then ends the phrase hopping down to the tonic.

Harmony:

Primary Chord D (I), G (IV), A (V)
Secondary Chords Bm (vi)

<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord</td>
<td>Bm</td>
<td>A</td>
<td>G</td>
<td>G</td>
<td>Bm</td>
<td>A</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td>vi</td>
<td>V</td>
<td>IV</td>
<td>IV</td>
<td>vi</td>
<td>V</td>
<td>IV</td>
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### Chords and Bars

<table>
<thead>
<tr>
<th>Bar</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
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<td>G</td>
<td>Bm</td>
<td>A</td>
<td>G</td>
<td>G</td>
<td>Bm</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>vi</td>
<td>V</td>
<td>IV</td>
<td>IV</td>
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<table>
<thead>
<tr>
<th>Bar</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
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<tbody>
<tr>
<td>Chord</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>A-D-G</td>
<td>D</td>
<td>A-D-G</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>IV</td>
<td>IV</td>
<td>IV</td>
<td>V-I-IV</td>
<td>I</td>
<td>V-I-IV</td>
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</table>

<table>
<thead>
<tr>
<th>Bar</th>
<th>22</th>
<th>23</th>
<th>24</th>
<th>25</th>
<th>26</th>
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<tbody>
<tr>
<td>Chord</td>
<td>A-D-G</td>
<td>D</td>
<td>A-D-G</td>
<td>D</td>
<td>A-D-G</td>
<td>D</td>
<td>A-D-G</td>
</tr>
<tr>
<td></td>
<td>V-I-IV</td>
<td>I</td>
<td>V-I-IV</td>
<td>I</td>
<td>V-I-IV</td>
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<td>V-I-IV</td>
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<table>
<thead>
<tr>
<th>Bar</th>
<th>29</th>
<th>30</th>
<th>31</th>
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<th>33</th>
</tr>
</thead>
<tbody>
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<td>A-D-G</td>
<td>D</td>
<td>A-D-G</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>I</td>
<td>V-I-IV</td>
<td>I</td>
<td>V-I-IV</td>
<td>I</td>
</tr>
</tbody>
</table>

### Rhythm:
The main rhythmic patterns are in Bars 11 to 12 and 22 to 23. The rhythm is crotchet derived, is syncopated, and there is a back beat, and the rhythm is stable.

### Dynamics:
The song is very loud throughout.

### Formal Structure:
Extended Binary
SONG 10 - LOVE TO PRAISE

Year Written: 2003

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Linda Muller

Backing Vocals Chris O’Brien Katya Winspear, Jacky Jensen
Brigstock, Dan Markovina, Rebekka Achenbach, Rachel
Anderson, Erena Clark, Elizabeth Connolly, Bree
Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall,
Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

Instruments:
Acoustic Guitar Ryan Smith
Mark Bowring
Bass Brad Fuller
Drums John Waller
Keys/Organ Jeff Crabtree
Piano Anthony Davidson
Trumpets Javier Gaitan, David Jones, James Maybury, Ralph Pyl,
Martin Shields
Saxophones Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw,
Ivan Westbrook
Trombones Russell Ely, Alex Hall, Gareth Lewis

Suggested Style: Not available

Message: Living in God, there is joy and blessing.

Musical Description

Tempo:

MM Crotchet = 100
4/4

Texture:

Moderate to thick because of the constant dynamic level, a
driving and brisk tempo, with several tiers of musical
activity.
Tone Colour: Incisive tone colour, due to the D7#9 ‘Blues’ chord, strong brass riffs and the use of distortion/overdrive in the electric guitars.

Tonality: The key is D Major.

Melody: The first melodic motif (Bars 1 to 2) involves a falling pitch contour, that then walks up by step, then drops down to the tonic, and suddenly leaps a 5th for 4 semi quavers, then stepping down to the 3rd. This pattern is repeated to end the verse at Bar 17. The Chorus has a changed rhythmic structure, with the melody sustaining the first note of the beat, and then moving by quavers to the 3rd. The pitch contour then is steady for 2 bars, and then the pattern is repeated. The articulation is staccato, moving at a brisk pace, with rising leaps giving a feel of strength and fun.

Melodic example bars one to two “Live Praise & Worship Lift” page 29

Harmony: Primary Chords D (I), G(IV), A(V).
Secondary Chords Bm (vi)
Chromatic Chords E(II), D7#9 (I 7 # 9), C (VII)

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<tr>
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<td>D</td>
<td>D sus 4</td>
<td>D</td>
<td>D</td>
<td>Bm -A</td>
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343
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<td>A-G</td>
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<td>vi-V</td>
<td>ⅳ VII</td>
<td>ⅱ Ⅶ</td>
<td>ⅱ Ⅶ</td>
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<td>I</td>
<td>V-IV</td>
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<td>II</td>
<td>IV</td>
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<td>D7 #9</td>
<td>D</td>
<td>D</td>
<td>D-G</td>
<td>D</td>
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<tr>
<td>ⅰ Ⅶ</td>
<td>ⅰ Ⅶ</td>
<td>I</td>
<td>I</td>
<td>I-IV</td>
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</table>

Rhythm: Back beat syncopated, quaver derived.

Dynamics: The song begins moderately loud and quickly builds to very loud.

Formal Structure: Verse/chorus form.
SONG 11 - WONDERS OF LOVE

Year Written: 2003

Musicians: Chris O’Brien
Song Writer: Chris O’Brien
Lead Vocal Chris O’Brien
Backings Vocals Katya Winspear, Jacky Jensen Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

Instruments: Ryan Smith
Acoustic Guitar Emanuel Schmidt
Bass Brad Fuller
Drums Josh Bedoukian
Keys/Organ Jeff Crabtree
Piano Anthony Davidson
Trumpets Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields
Saxophones Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook
Trombones Russell Ely, Alex Hall, Gareth Lewis

Suggested Style: Not available

Message: God is awesome

Musical Description:

Tempo:

\[
\text{MM Crotchet } = 93 \\
\text{4/4}
\]

Texture: Moderate Texture due to the relatively slow rate of harmonic change, slower tempo, moderate dynamic range.
Tone Colour:

Resonant tone colour, clear simple acoustic rhythm guitar strumming pattern, long held bass guitar notes, sustained chords on the string synthesiser.

Tonality:

The key is G Major.

Melody:

Three melodic ideas, the first at Bars 1 to 3, the second at bars 8 to 9 and the third at bars 18 to 20, all of them similar, essentially displaying a falling melodic line, with syncopations.

Harmony:

Primary Chords
G (I), C (IV), D(V)

Secondary Chords
Am (ii), Em (vi)

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<tr>
<th>Bar</th>
<th>1</th>
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<td>C</td>
<td>C</td>
<td>D</td>
<td>G</td>
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<td>IV</td>
<td>IV</td>
<td>V</td>
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<td>IV</td>
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<td>C</td>
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<td>Em</td>
<td>D</td>
<td>G</td>
<td>D</td>
<td>Em</td>
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Melodic example bars one to three “Live Praise & Worship Lift” page 32
<table>
<thead>
<tr>
<th>Bar</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
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<td>D</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>ii</td>
<td>V</td>
<td>V</td>
<td>I</td>
<td>IV</td>
<td>V</td>
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<td>D</td>
<td>D</td>
<td>G</td>
<td>C</td>
<td>D</td>
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<tr>
<td></td>
<td>I</td>
<td>IV</td>
<td>V</td>
<td>V</td>
<td>I</td>
<td>IV</td>
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<table>
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<tbody>
<tr>
<td>Chord</td>
<td>D</td>
<td>Am</td>
<td>D</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td></td>
<td>V</td>
<td>ii</td>
<td>V</td>
<td>I</td>
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</tr>
</tbody>
</table>

Rhythm: The rhythmic material is also found with the melodic motifs, as well as at Bars 5 to 6 characterised by syncopation, and a back beat.

Dynamics: The song begins softly and builds to loud.

Formal Structure: The song does not have a formal structure, but is through composed.
**SONG 12 - YOU’RE MY GOD**

<table>
<thead>
<tr>
<th><strong>Year Written:</strong></th>
<th>2003</th>
</tr>
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<tbody>
<tr>
<td><strong>Musicians:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Song Writer:</strong></td>
<td>Jacky Jensen Brigstock</td>
</tr>
<tr>
<td><strong>Lead Vocal</strong></td>
<td>Jacky Jensen Brigstock</td>
</tr>
<tr>
<td><strong>Backing Vocals</strong></td>
<td>Chris O’Brien, Katya Winspear, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage</td>
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<tr>
<td><strong>Instruments:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Acoustic Guitar</strong></td>
<td>Ryan Smith, Emanuel Schmidt</td>
</tr>
<tr>
<td><strong>Bass</strong></td>
<td>Brad Fuller</td>
</tr>
<tr>
<td><strong>Drums</strong></td>
<td>Josh Bedoukian, Brad Cheney</td>
</tr>
<tr>
<td><strong>Keys/Organ</strong></td>
<td>Jeff Crabtree</td>
</tr>
<tr>
<td><strong>Piano</strong></td>
<td>Anthony Davidson</td>
</tr>
<tr>
<td><strong>Cello</strong></td>
<td>Lucy East</td>
</tr>
<tr>
<td><strong>Trumpets</strong></td>
<td>Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields</td>
</tr>
<tr>
<td><strong>Saxophones</strong></td>
<td>Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook</td>
</tr>
<tr>
<td><strong>Trombones</strong></td>
<td>Russell Ely, Alex Hall, Gareth Lewis</td>
</tr>
<tr>
<td><strong>Suggested Style:</strong></td>
<td>Not available</td>
</tr>
<tr>
<td><strong>Message:</strong></td>
<td>You’re my shelter from the storm, you bring comfort.</td>
</tr>
<tr>
<td><strong>Musical Description:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tempo:</strong></td>
<td>MM Crotchet = 73</td>
</tr>
<tr>
<td></td>
<td>4/4</td>
</tr>
<tr>
<td><strong>Texture:</strong></td>
<td>A light texture, building to thicker, as the soft dynamic level</td>
</tr>
</tbody>
</table>
increases in volume and more instruments join in. The range is very low for the average female singer.

**Tone Colour:**

Mellow tone colour punctuated by a more rhythmic percussive element and the sustained string synth.

**Tonality:**

The key is E Major.

**Melody:**

There are two significant melodic motifs the first at Bars 1 to 3, and the second at Bars 16 to 22. These are quite repetitive, and have subtle syncopation with arching and falling melodic pitch contours.

![Melodic example bars one to three “Live Praise & Worship Lift” page 34](image)

**Harmony:**

<table>
<thead>
<tr>
<th>Primary Chords</th>
<th>E (I), A (IV), B (V)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary Chords</td>
<td>F#m (ii), C#m (vi)</td>
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<table>
<thead>
<tr>
<th>Bar</th>
<th>1</th>
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349
Rhythm: Rhythmic content is found in the two melodic motifs, as well as at Bars 5 and 6 and Bars 31 to 34.

Dynamics: The song begins very softly, but builds to loud.

Formal Structure: Verse /chorus form.
SONG 13 - BLESSING AND HONOUR

**Year Written:** 2003

**Musicians:**
- **Song Writer:** Phil Pringle and Chris O’Brien
- **Lead Vocal:** Joe Pringle
- **Backing Vocals:** Chris O’Brien, Katya Winspear, Jacky Jensen, Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall, Craig Phillips, Charlotte Souch, Paula Sage

**Instruments:**
- **Acoustic Guitar:** Ryan Smith, Mark Bowring
- **Bass:** Tim Herbig
- **Drums:** Brad Cheney
- **Keys/Organ:** Jeff Crabtree
- **Piano:** Anthony Davidson
- **Cello:** Lucy East
- **Trumpets:** Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields
- **Saxophones:** Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook
- **Trombones:** Russell Ely, Alex Hall, Gareth Lewis

**Suggested Style:** Not available

**Message:** Blessing and Honour and Glory and Power belong to God.

**Musical Description:**

**Tempo:**

MM Dotted Crotchet = 80
6/8
Texture: A graduated texture starting thin and progressing to a fuller texture and more of the instruments and voices are included, and rhythmically becoming more complex.

Tone Colour: Breathy voice tone colour, long sustained synth chords as well as on the bass guitar.

Tonality: The key is G Major.

Melody: Three melodic motifs the first at Bars 1 to 3, the second at Bars 16 to 19, and the third at Bars 33 to 35. Each is quite similar, and have a falling pitch contour.

Harmony: Primary Chords G (I), C (IV), D (V) Secondary Chords Am (ii)

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<td>D</td>
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<td>V</td>
<td>IV</td>
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</table>

**Rhythm:**

The rhythm is derived from dotted crotchets, is syncopated.

**Dynamics:**

The song begins softly and quickly builds to very loud.

**Formal Structure:**

There is no formal structure, the song is through composed.
SONG 14 - SING ABOUT YOU

Year Written: 2002

Musicians:
Song Writer: Chris O’Brien
Lead Vocal Chris O’Brien

Backings Vocals Katya Winspear, Jacky Jensen Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

Instruments:
Electric Guitars Ryan Smith
Acoustic Guitar Emanuel Schmidt
Bass Tim Herbig
Drums Brad Cheney
Keys/Organ Jeff Crabtree
Piano Anthony Davidson
Trumpets Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields
Saxophones Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook
Trombones Russell Ely, Alex Hall, Gareth Lewis

Suggested Style: Not available

Message: We join with the angels singing songs of praise.

Musical Description:

Tempo:

MM Crotchet = 68
4/4

Texture: Moderate to thick, a degree of layered and rhythmic complexity, use of electronic synthesiser textures.

Tone Colour: Electronic synthesiser tone colour, and percussive tone.
Tonality: Although the sheet music is written without any key signature, suggesting the song is in C Major, there are F#s added throughout and the song begins and ends on a G chord, so it is assumed the key is G Major.

Melody: There are four main melodic motifs. The first at the verse Bars 1 to 8, then the second at the Pre-Chorus Bars 9 to 12, then the third at the Chorus Bars 13 to 16 and the fourth is found in the Outro Bars 21 to 24. The pitch contour is oscillatory down to the Outro where the melody moves down by step with a long note on the first note.
Harmony:

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<tr>
<th>Bar</th>
<th>1</th>
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<td>C</td>
<td>D-Em-G</td>
<td>C</td>
<td>D-Em-G</td>
<td>C</td>
<td>Em</td>
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Rhythm: The main rhythmic content is based on dotted quavers and semiquavers. There is a back beat and syncopation.

Dynamics: The song begins moderately softly and builds to loud.

Formal Structure: There is no formal structure, the song is through composed.
SONG 15 - L I F T

Year Written: 2002

Musicians:
Song Writer: Chris O'Brien
Lead Vocal Chris O'Brien
Backings Vocals Katya Winspear, Jacky Jensen Brigstock, Linda Muller, Dan Markovina, Rebekka Achenbach, Rachel Anderson, Erena Clark, Elizabeth Connolly, Bree Elliott, Fiona Jeffries, Brad Hanyes, Fiona Pearsall, Craig Phillips, Joe Pringle, Charlotte Souch, Paula Sage

Instruments:
Electric Guitars Ryan Smith
Acoustic Guitar Mark Bowring
Bass Brad Fuller
Drums Josh Bedoukian
Keys/Organ Jeff Crabtree
Piano Anthony Davidson
Trumpets Javier Gaitan, David Jones, James Maybury, Ralph Pyl, Martin Shields
Saxophones Marty Ball, Gay Betts, Jamie Gibson, Colin Laidlaw, Ivan Westbrook
Trombones Russell Ely, Alex Hall, Gareth Lewis

Suggested Style: Not available

Message: Everybody Praise the Lord.

Musical Description

Tempo:

\[
\text{MM Crotchet } = 102 \\
4/4
\]

Texture: Moderate to thickening texture as most of the instruments are used. Very energetic, set high.
Tone Colour: Percussive tone, High pitched brass, prominent percussion and drums, funky guitar style.

Tonality: The key is G Major. G Blues with Bb, C# and ½ F

Melody: Three significant melodic ideas. The first at Bars 1 and 2, the second at Bars 9 to 11, the third at Bars 26 to 27. The contour of the pitch is a recitation for the first 8 bars, then oscillates.

Harmony: Primary Chords C (IV), D9 (V9)
Secondary Chord Am (ii)
### Chromatic Chords

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<td>Bb</td>
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<td>1 7-bIII</td>
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<td>V7#9</td>
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<td>Bv 9</td>
<td>IV 9</td>
<td>IV 9</td>
<td>II 7</td>
<td>V 7#9</td>
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### Rhythm:

Differing rhythmic ideas, encountered in the melodic motifs but also in riff and band motifs built on semiquavers and quavers. Syncopated.

### Dynamics:

The song begins loud and just gets louder.
Formal Structure:

There is no real formal structure. Riff Based structures, often have very little sense of leaving ‘home’ and no strong ‘return’, with no definite closure.