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Identifying Musical Worship at The New Harvest Christian Fellowship

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ABSTRACT

Charismatic non-denominational churches draw their members from a variety of religious traditions and cultural backgrounds. Presencing self with God, and community with God, is a central devotional activity in these churches. 'Worship' is the name given to this activity and music is one of the most common mediums through which it is expressed. Marshall McCluhan famously stated that 'the medium is the message' and music, being the medium in this case, communicates and facilitates many coded messages in the communal setting of a service. However, in a multi-generational, multi-cultural, and multi-denominational setting, the messages are not the same for all people. The histories of the songs mix unevenly with the histories of the individual singers, sparking multiple circuits of meaning amongst the people. The music both foments disagreements over what kind of music should be used to express the various aspects of worship, and unites the community in ecstatic encounters with the divine. Only by closely investigating the histories that constitute the conscious identities of the participant worshippers can one illuminate more clearly the similarities and differences in musical meaning systems that individuals contribute to identifying their community's worship.

The New Harvest Christian Fellowship (NHCF) is a non-denominational church that was established in October 2000 in a fast-developing western suburb of Johannesburg. The church has drawn in people from Methodist, Anglican, Dutch Reformed, Catholic, African Pentecostal, Vineyard, and other independent churches. As these people have gathered together in a warehouse, and later a school hall, to hold their services, many of them have been exposed to new worship sounds and spaces that are gradually redefining their worship experiences. What constitutes a worship experience? How are worship identities forged and then redefined? How does music feature in both of these questions? These are some of the issues this study explores in order to understand better the role of music in the culturally complex Christian communities that are emerging throughout South Africa.

DECLARATION

I declare that this Research Report is my own, unaided work. It is being submitted for the degree of Master of Music by dissertation in the Wits School of Arts, faculty of Humanities, University of the Witwatersrand, Johannesburg. It has not been submitted for any degree or examination in any other University.

_____

15th day of February 2005

For my parents
- true blessings

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THEORY AND METHODOLOGY

Whatever else it may be, music is a product of human minds.

(Wayne D. Bowman 1998, 69)

There is no God and therefore no ultimate truth to give definition to meaning: this is the basis of Jean-Pierre Sartre's existentialist philosophy and Richard Rorty's book, *Contingency, Irony and Solidarity* (1989). So how do human beings construct meaning in an essentially meaningless world? For Rorty, truth is constructed in linguistic terms, in our 'statements of truth', and thus apart from language truth does not exist. Therefore, since language is a human construct, so is truth. The notion of a Creator from which all existence derives its meaning is thus substituted with many human creators, the most successful creators, according to Rorty, being those who are able to attribute new meaning to the world by invoking novel metaphorical conceptual links that give new definition to aspects of the world.

One does not need to prove or disprove the existence of God to see the value in investigating language as a source of meaning. Looking at a deeply spiritual experience, situated in a Christian context, it might seem paradoxical to use theories that are essentially atheistic to analyse data. However, although the data may refer to spiritual experiences, it is still communicated in linguistic form. The Christian faith is also heavily reliant on texts for conveying 'truth'; these include the Bible, sermons preached at church, the testimonies of other Christians, and songs. [1]

[1] While these texts are seen as sources of 'truth', they are not considered by all Christians to be the only means by which 'truth' is communicated. Throughout the Bible, 'truth' is divinely revealed in various forms. These may be dreams and visions (see the books of Genesis, Daniel, Matthew, and Acts); gifts of knowledge (suddenly knowing facts about a person or event with which the 'knower' has had no prior

According to the Bible, God *spoke* creation into being:

> In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning. Through him all things were made; without him nothing was made that has been made. In him was life, and that life was the light of men. The light shines in the darkness, but the darkness has not understood it. (John 1:1-5)[2]

One could argue that 'Word' is personified here because it comes from God and therefore is God.[3] Similarly, Rorty would seem to suggest that our words come from us and therefore are us – they create us in the act of defining our world and our place in it. For example, this passage situates the author and the reader in one of two worlds: the 'light' world, inhabited by those who recognize God as the source of all life, and the 'dark' world, inhabited by those who do not. Whatever one's beliefs, one is compelled to situate oneself in one of these realities. How one goes about defining these two worlds after that is another study in itself.[4]

Rorty sees poets, novelists and ironist philosophers who refuse to give in to metaphysical debates as achieving the highest degrees of success in the drive to attain autonomy over their own creation. Proust and Derrida are considered to be two of the most exemplary authors of their own vocabulary and therefore their own being:

---

contact – many of the prophets, such as Samuel and Elisha, had this gift); or, a 'sense' within themselves that something is 'true' (the basis on which many Christians make a decision to live a life based on the notion that their faith is rooted in an unseen reality).

[2] The Bible consists of books by a variety of authors. Each book is broken down into chapters and verses (the latter is usually the length of a sentence) for ease of reference. All quotes from the Bible in this study are listed in order of book title, chapter number, and verse numbers. There are a number of translations of the Bible available for different readerships. Most of the quotes will be taken from the *New International Version*, which is most commonly used in the services, and by members, at The New Harvest Christian Fellowship. A few quotes are from *The Amplified Bible* which attempts 'together with the single English word equivalent to each key Hebrew and Greek word' to present some of the cultural understandings of the terms that might have been present amongst the original Hebrew and Greek authors and listeners (see Preface and Introduction to the 1987 edition). Any amplification appears in brackets within the body of the principal Biblical text. Unless otherwise indicated, however, the quotes are from the *New International Version*.

[3] This study is situated in a Christian context and thus all references to the Christian God, both proper nouns and pronouns, will capitalise the first letter, as is practised in The Amplified Bible. God is referred to in masculine forms at NHCF and capitalisation thus aids in distinguishing God from male respondents in the analysis of quotes.

[4] For example, atheists (those who do not believe in any god) might argue that those who believe in God are blinded to reality and thus living in darkness, or a fake 'light' at best. Thus inhabitants of both worlds see each other as being 'in the dark', unless a choice is made to convert to the other world, in which case, you have 'seen the light'.

> I am claiming that Derrida, in "Envois," has written a kind of book which nobody had ever thought of before. He has done for the history of philosophy what Proust did for his own life story: He has played all the authority figures, and all the descriptions of himself which these figures might be imagined as giving, off against each other, with the result that the very notion of "authority" loses application in reference to his work. He has achieved autonomy in the same way that Proust achieved autonomy: neither *Remembrance of Things Past* nor "Envois" fits within any conceptual scheme previously used to evaluate novels or philosophical treatises. He has avoided Heideggerian nostalgia in the same way that Proust avoided sentimental nostalgia – by incessantly recontextualizing whatever memory brings back. Both he and Proust have extended the bounds of possibility' (Rorty 1989, 137).

Since Derrida based most of his early work on Heidegger's writings, he followed Heidegger's lead in searching for words that could get beyond metaphysics – 'words which have force apart from us and display their own contingencies' (Rorty 1989, 123).[5] However, in his later works, Derrida 'stops relying on word magic and relies instead on a way of writing – on creating a style rather than on inventing neologisms' (1989, 124). Metaphysicians presuppose that there is a fixed vocabulary within which projects such as examining conditions of possibility can be carried out. However, according to Rorty, the 'realm of possibility expands whenever a new vocabulary is invented'. Therefore, 'to find "conditions of possibility" would require us to envisage all such inventions before their occurrence' (1989, 125). A metavocabulary would give us what Rorty terms a 'logical space' in which to place anything that anybody will ever say – an impossibility in his view.

By comparison, God is considered by Christians to be omnipotent, omni-present, and eternal. He is, therefore, the only Being who could ever possess such a metavocabulary and since no man is God, no man can ever fully possess that vocabulary, only smaller facets of it. Also, according to scripture, 'all things are possible with God' (Matthew 19:26).[6] From a Biblical viewpoint, there are ultimately no bounds to possibility either. Thus theories like Rorty's remain a viable basis for proceeding with this study.

[5] Rodolphe Gasché (1986, 4) also notes that Derrida attempted in his early works to formulate a system of infrastructures that existed beyond Being.
[6] See also Mark 9:23, 14:36, and Luke 18:27

CONSTRUCTING THE BOUNDS OF POSSIBILITY

Extending the bounds of possibility requires understanding those bounds as they presently exist within the social order one is investigating, and then formulating means of pushing beyond them. In South Africa, where attempts are being made to forge a new, integrated society, the bounds of possibility have been widened politically to allow races to mix freely. However, the bounds of the human understanding seem to lie in different places for different people. This is evident on multiple levels of social interaction, not only between culturally different groups. In many sectors of South African society different age groups, for instance, are struggling to relate to one another due to the rapid and wide-reaching changes in technology and politics that have contributed to the fast-paced change in the country: 'The older generations are frustrated because the young don't seem to listen to their advice or follow their footsteps. The young are frustrated because they see no guiding light or words of wisdom applicable to the path they're on' (Codrington 2001, 4). Codrington (1999) attributes the widening rift between generations to the different worlds that parents and children inhabit in western consumer society, even if they have not moved very far from each other geographically. The resulting different worldviews are what leave older and younger generations struggling to communicate.[7]

In a religious community where different age groups are expected to mix meaningfully, it is necessary to understand how each group views the world. This is particularly the case in multi-generational church worship, where meaningful interaction is complicated by the fact that music carries symbolic associations that are peculiar to individuals, cultures, religious traditions, and periods of history. The New Harvest Christian Fellowship is an independent multi-generational church that is also increasingly becoming multi-denominational and multi-cultural.[8] In this sense it is not unique as there are numerous suburban churches throughout South Africa that could be defined in a similar manner. Involvement in the music ministries at these churches poses a significant challenge to

[7] Codrington's thesis will be investigated in detail in Chapter Four.

[8] This church has its roots in Methodism and is currently associated with the Association of Vineyard Churches. However, it is not officially under any denominational covering at this stage and is thus attracting members from a range of different Christian traditions.

anyone aiming to attempt a meaningful integration of such diverse groups. The New Harvest Christian Fellowship has been selected as the subject for this study because it is the church I attend and where I direct the music.

Working with amateur musicians of various levels of proficiency (some have no prior musical training) to facilitate spiritual encounters between the congregation and God requires linking the expectations of the congregation with the abilities of the musicians and what one believes God is trying to communicate to the church. It is therefore helpful to begin an investigation into this complex situation by establishing a framework of terms that refer to the faculties utilized by the human consciousness to structure the world.

THE HUMAN CONSCIOUSNESS

There are many theories of consciousness that have been developed in the field of Philosophy and, more recently, Psychology. Some of these theories will be discussed in what follows, but it is Jean-Paul Sartre's theories that will form the basis on which this study proceeds to investigate the role of music in the conscious activity of worship in the multi-generational and multi-cultural community of The New Harvest Christian Fellowship.[9]

Jean-Paul Sartre

Jean-Paul Sartre (1905-1980) was a highly influential French philosopher, novelist, playwright and political activist. Sartre produced many of his most influential philosophical works between 1936 and 1943, including *The Transcendence of the Ego* (1936), *Sketch for a Theory of the Emotions* (1939), *The Psychology of Imagination* (1940) and *Being and Nothingness* (1943).[10] Much of the theoretical framework for this study will be drawn from these books.

[9] 'The New Harvest Christian Fellowship' is abbreviated 'NHCF' in the remainder of the study.
[10] Two of these titles are referred to extensively in the material that follows and will henceforth by abbreviated as STE (*Sketch for a Theory of the Emotions*) and BN (*Being and Nothingness*).

Gregory McCulloch (1994) defines Sartre as a 'continental' philosopher and himself as an 'analytical' philosopher. One of the central differences between the two lies in how they conceive of and locate the mind – as a pre-existing essence inside the head (analytical), or as a thing created from interactions with the world that exists outside of the head (continental). Drawing from the phenomenological approach of Husserl (1859-1938) and the existential hermeneutics of Heidegger (1889-1976), Sartre argued that Descartes (1596-1650) mistook the conscious subject for an object when he came up with the dictum that many point to as the root of modern (analytical) philosophy: 'I think, therefore I am.' Descartes thereby deduced selfhood from consciousness. Sartre, on the other hand, argued that consciousness is 'No-Thing' apart from the cognitive, evaluative and active ways a human being is related to the world.[11] It is the world and the situations we encounter in it that are the real objects of consciousness, and only when we begin contemplating our own thought processes regarding our interaction with the world do we give ourselves a meaning - an ego. Descartes' subject was removed from the immediate experience of being situated in and directly related to the world. By deconstructing the Cartesian subject, Sartre dissolved the dualism that this philosophy had cast man into in relation to nature.

Existentialism

The term given to Sartre's philosophy is 'existentialism'; a term he coined, but that is difficult to define as it is often identified more as a shared mood than a philosophy. In his essay "Existentialism is a Humanism" (1946), he defined an existentialist as someone who believes and acts upon the proposition that 'existence precedes essence' (1957, 13).[12] Sartre suggests that both animals and tools have an essence that precedes their existence. He validates this by pointing out that a necessary function often precedes and initiates the invention of a tool, and animals display particular natures or instincts. In the field of Philosophy, Nietzsche's pronouncement that 'God is dead' brought an end to the notion that human beings existed in God's mind prior to God's creation and therefore had a pre-existing essence. Sartre believed that if God did not exist, human nature could not

[11] See BN 1974, 3 – 45.

[12] Sartre defines 'essence' as 'the ensemble of both the production routines and the properties which enable [an object] to be both produced and defined' (1957, 13). The essence of an object is thus located in its nature and/or function.

either. This leaves individual human beings 'abandoned'[13] and 'free'[14] to create and re-create their essences in every choice of action.

Despite the fact that Sartre's theories are based on the notion that God does not exist, Sartre included nineteenth century thinkers from a variety of religious and political standpoints in his list of proto-existentialists. For example, Sartre considered S?ren Kierkegaard (1813-1855), the Danish theologian, Jaspers and Gabriel Marcel, both Catholics, Friedrich Nietzsche (1844-1900), a self-proclaimed atheist, Franz Kafka (1883-1924), who was Jewish, and Fydor Dostoevsky (1821-1881), a Russian Orthodox, all to be existentialists. Sartre was able to do this because his theories are not in fact theologically bound but, rather, serve to explain how human consciousness operates when man is considered to have free will to determine his actions and the meaning of his life.[15]

Consciousness of the World and Self

Human consciousness, Sartre argued, is not an object but is rather a continuous process of mental activities such as evaluating situations, categorizing objects and initiating actions. Since human beings have no essence to start with, in Sartre's view, they form their identity in relation to the world in the process of their interactions with the world: 'Man is nothing else but what he makes of himself' (1957,15). Human beings interact with the world in a way that does not require them to be aware of themselves. In other words, they can do things without thinking about themselves doing those things. They can evaluate situations without considering their own place in that situation. Sartre gives an example of being absorbed in reading a book:

> [E]very unreflected consciousness, being non-thetic (i.e. unposited or implicit) leaves a non-thetic memory that one can consult … For example I

[13] 'Abandonment' was Sartre's term for the condition of metaphysical isolation that people experience as a result of individuation. This realization of isolation causes each individual to have to fall back on his or her own resources in their interaction with the world.

[14] Sartre views a 'free' action as one for which necessary and sufficient conditions do not exist in the events preceding it. The 'free' action is a result of a decision among genuine alternatives.

[15] According to David F. Ford, Rudolf Bultmann (1884-1976), a highly influential theologian and biblical scholar, 'found that existentialist philosophy offered a description which was in line with the deepest diagnosis of human existence found in the New Testament' (1999, 25). Bultmann used existentialism to identify what he believed to lie at the heart of the Gospel when the worldviews of Biblical authors are removed. Thus he sought to 'separate out their continuing message from what is "mythological" or peculiar to their worldview' (ibid.).

> was absorbed just now in my reading … while I was reading there was consciousness of the book, of the heroes of the novel, but the *I* was not inhabiting this consciousness …
> … (Now) I am going to try and remember the circumstances of my reading, my attitude to the lines that I was reading. I am thus going to revive not only these external details but a certain depth of unreflected (or implicit) consciousness, since the objects could only have been perceived *by* that consciousness and since they remain relative to it. (TE 1962, 46-7)

The fact that he can look back on the activity of reading the book as an actual event rather than a fictitious one shows that he was consciously present, albeit it non-reflectively, throughout the process of reading the book.

It is only when people stop to consider the way in which they interact with the world that they reflect on the nature of their interaction with the world. Sartre proposed that 'every positional consciousness of an object is at the same time a non-positional consciousness of itself' (BN 1974, liii). However, he also argued that it is not possible to objectively consider our own consciousness since the consciousness doing the reflecting is the same consciousness that is being reflected upon. The subject and object are therefore the same thing – they mirror each other:

> Actually the consciousness reflected on is not present … as something outside reflection – that is to say a being on which one can "take a point of view," in relation to which one can realize a withdrawal, increase or diminish the distance which separates one from it …
> It does not then detach itself completely from the reflection and it can not grasp the reflected-on "from a point of view." Its knowledge is a totality, it is a lightning intuition without relief, without point of departure and without point of arrival. Everything is given at once in a sort of absolute proximity…. (a) reflection which delivers the reflected-on to us, not as a given but as the being which we have to be, in indistinction without a point of view…' (BN 1956, 155)

According to Simon Glynn (1987), Sartre proves here that knowledge of the self does not occur in the same dualistic form that knowledge of objects does. Knowing an object requires distancing ourselves from it in order to take up a point of perspective on it. In contrast to this practice, consciousness has an immanent reflective awareness of itself that does not require a dualistic separation of knower and known. Thus both the regressive and reificatory consequences of considering our own consciousness as an object apart from ourselves is avoided. According to Sartre, there is no new consciousness directed on

the being-for-itself.[16] Becoming aware of ones own conscious activities is rather 'an intra-structural modification,' (BN 1956, 153) by which 'consciousness knows itself as absolute inwardness' (TE 1962, 41) – as subject rather than as object.

Taking this view, Sartre challenged some of the determinist theories of people like S. Freud (1856-1939) and B.F. Skinner (1904-1990). The determinist's philosophies portray a continuity of causality between the past, present and the future. For example, Freud suggested that events from a person's childhood are locked into the unconscious memory and affect her behaviour as an adult.[17] Similarly, Skinner believed our present acts are the effect of past conditioning.[18] In contrast to these ideas, Sartre suggested that 'nothingness' can exist within being. This nothingness is defined as a hole in being, a space of 'non-existence' that allows for possibilities to emerge from which freedom can choose. Nothingness often presents itself most clearly when what was expected does not present itself and one has to choose a path of action to compensate for the void of expected activity. The expected things that occur in reality are also causes for action, but it is the 'nothingnesses' in reality that reveal the discontinuities in causality that make all free action evident and possible. Without these discontinuities, determinism would exist and action would only be a series of reflexes and effects rather than choices (which Sartre calls 'true action').

When faced with choices, individuals will choose an object for their consciousness to focus on. In phenomenology there is a distinction in this focus between the 'figure' and the 'ground'. The 'Figure' is that feature in the field of perception on which a person focuses his or her attention. The 'Ground' is the backdrop or foreground (the context) to the 'figure':

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[16] Sartre distinguished between two types of reality: being-in-itself and being-for-itself. Being-in-itself is defined as the non-human reality of objects or inanimate matter that is present prior to human intervention in it. Sartre recognized that there are aspects of being-in-itself that are fixed and he termed this feature of reality that resists freedom's desires to transform a reality into a possibility 'facticity'. Being-for-itself is Sartre's definition for human existence – an open-ended form of consciousness in relation to the past, present and future. It is a form of consciousness that has free will and entertains itself as a possibility rather than as a facticity.

[17] Put broadly, the term 'unconscious' was used by Freud to refer to the desires, impulses and intentions that motivate an individual but are unknown to and misunderstood by the individual. See Freud 1938 and 1952.

[18] See Skinner 1938 and 1978.

> In the case of Perception for example, we perceive an object, event or process etc. as a *figure* standing out or over against a *background* that it, (the figure), isn't. The two faces of the Gestalt picture stand out against the background "vase," and the "vase" stands out against the background of the "two faces." The perception of the one is, momentarily, at least, the negation of the other. Perception is, in a word, diacritical, the figure emerging as it *is* as a negation of the ground that it *is not*.' (Glynn 1987, xxxi – emphasis Glynn's).



Ground is therefore that which is nihilated in favour of the object that is figured. Furthermore, the capacity to perceive a thing at all presupposes a perspective beyond, or outside, what is perceived. The figure is therefore distinguished both from its surrounding ground and from the person perceiving it.

Imaginative awareness is another factor that becomes apparent when one notices, for example, that a room is 'light' and not 'dark'. A person needs to be able to imagine a 'dark' room in order to come to the conclusion that the room is 'light'. Therefore imaginative ground is also possible. Similarly in evaluating a situation, one needs to be able to imagine it as other than it is by positing an alternative. Furthermore, action requires conceiving of a goal that is not yet, and then acting to physically surpass the given situation in favour of what is not yet. For Sartre, consciousness is a process of surpassing or negating what is, in favour of what is not, which he classifies as a 'nothingness'. Over time, various patterns tend to emerge in what individuals choose to figure and what they choose to ground, but the free choice to change the pattern is always present because of ever-present 'nothingness'.

Sartre's view of consciousness as an active process of nihilation allows him to bypass the 'nature/nurture' debates of genetic and/or environmental determinism based on reified or

hypostatised conceptions of consciousness. Physical bodies are genetically determined, but for Sartre, consciousness as No-thing has no predetermined essence. If 'existence precedes essence' (BN 1956, 568), then I am constantly encountering myself at the level of a self-surpassing process before I define myself by the substantive project or end that I choose. Furthermore, the freedom to change fundamental projects and thus redefine myself cannot be escaped and brings with it the responsibility of making choices. Glynn explains:

> In no way an ego or reified thing, but on the contrary Nothing, a process of self-surpassing negation of what is in favour of what is not yet, I define myself at any moment by a choice; a choice from within a situation which I have also chosen, which is in turn dependent on a preceding choice etc., etc., and finally upon an original choice of Being for which, *qua* original choice, there can be no reason. Such is the absurdity of my existence, an absurdity which is the price of my freedom!' (1987: xxxv)

Sartre thus did not agree with the determinists that our past experiences or conditioned behaviours cause our present actions, but he did recognise that individuals make a fundamental choice of 'being-in-the-world'[19] that is repeated in every action they perform. He called this original choice of how one relates oneself to the world the 'fundamental project'. According to Sartre, a human is 'a being which is originally a project … which is defined by its end' (BN 1956, 453). This statement might sound like a contradiction to Sartre's existentialist standpoint on humanity. However, since he claims that an individual is identified essentially with her consciousness, she literally 'is' the activity with which her consciousness is presently active. Glynn points out that

> while there is a sense in which "I" may wish to say that "I" do indeed become different with each act "I" perform, or project "I" undertake, there is also a sense in which "I" have an experience of an enduring continuity, a sense of personal identity that transcends these individual projects which I quite literally *am*. (Glynn 1987: xxvi)

Sartre claims that this sense of personal identity or continuity is, in fact, the end or 'fundamental project' towards which all the different acts "I" perform are aimed. He concludes that the choices we make therefore determine our identity, rather than vice versa. In Sartre's words, 'I am nothing save this concrete project … this project … as the totality of my being, expresses my original choice … it is nothing other than the choice of

[19] Sartre defines 'being-in-the-world' as the choice people make to see themselves as real beings, manifested in their actions, thoughts, aspirations and the meanings they attach to the world.

myself' (BN 1956, 564). Sartre further distanced himself from the determinists by suggesting that everyone possesses the ever-present option of rejecting their fundamental project for a different form of being-in-the-world. This shift is not an easy one as it requires choosing between the old and new fundamental project in a number of interactions with the world. Sartre thus terms its occurrence a 'radical conversion'.

Sartre concluded that the transcendent I, that is, any egological conception of consciousness as a thing that exists independently of the capacities thus far described, possessing or causing them, must fall before his phenomenological reduction.[20] The unity, continuity and identity that this 'I' has been used to account for by philosophers throughout history, does not exist in Sartre's view. Rather, humans are able to recognise 'explicit or reflectively given re-cognitions and re-presentations as genuine memories, and to differentiate them from constructions of a fictitious past', necessarily implying 'an immediately given pre-reflective or non-thetic "retention" of the past, with which they may be compared' (Glynn 1987, xxiv). This non-thetic memory makes unity and continuity possible in consciousness. One act of consciousness is immediately, non-positionally and non-thetically pre-reflectively aware of other acts of the same consciousness.

Sartre concluded that every historical moment is a product of, and contains evidence of, all the moments leading up to it. The term Sartre gave to this feature of history is 'totalization'. Totalization makes it possible to view events in terms of their relationship to the preceding events and processes involved in them. This process requires 'transcendence' – projecting the consciousness of 'being-for-itself' beyond itself. Sartre also believed that 'universals', which he posited have no existence of their own, could only be manifested in particular events. This manifestation of universals in events he referred to as 'incarnation'.[21]

[20] 'The distinguishing characteristic of consciousness … is that it is … impossible to define … as coincidence with itself' (BN 1956, 74). Consciousness is in fact a 'double nihilation of the being which it is and of the being in the midst of which it is' (BN 1956, 486).

[21] This study does not aim to refute the existence of universals. If God does exist and there are universal truths attached to His reality, Sartre's notion of incarnation could be applied to these universals as readily as if they were imagined. For example, since Christians believe that God is Spirit and that He is able to dwell inside of them, his presence among men is indicated by his influence on the way Christians think and live their lives. An incarnation of his presence thus takes place through them. If God is fictitious, the nature

Sartre takes as his starting point the primary structure of consciousness. Humans are always conscious *of* something in a transitive sense, such as in memory, desire, hope, belief, anger and love. The objects of these mental states are the things with which consciousness concerns itself. The first procedure of philosophy is to expel the object from consciousness and relate it to its place in the world. The notion of opacity states that a table, for example, is not 'in' consciousness, it is in space. The world's transcendence is thus restored and consciousness is revealed as always being necessarily empty. Everything is 'outside' of consciousness and situated in the world – even ourselves.

Degrees of Consciousness

Sartre identifies various degrees of consciousness. There is consciousness of an object and inherent consciousness of consciousness; that is, one is aware of one's state, but not aware of thinking about why one feels, reacts, and attributes meaning in the way that one does. There is also consciousness of consciousness of consciousness. This *is* thinking about the way one thinks and attributes meaning. It is a process of looking for patterns in thought and behaviour, and predicting ways one will react. Remembering that action is based on the fundamental choice of project, Sartre concludes that consciousness is not determined by anything but what we assign to it because it is merely a continuous activity of 'monstrous sponteneity'. Our ego results from this second process and the 'I' becomes the artificial centre of the consciousness.

In reducing consciousness to its capacities, Sartre concludes that an egological conception of consciousness is inexperiencable in principle. Furthermore, it is unnecessary in practice to account for the unity, continuity and identity of consciousness. Consciousness is not an ego or a thing, but is, rather, a process or collection of activities. For Sartre, 'human reality is action', and therefore 'being is reduced to doing' (BN 1956, 476). Husserl similarly concludes that 'the experiencing ego is still nothing that might be taken for itself and made into an object of inquiry on its own account. Apart from its "ways of being related" or "ways of behaving" it is completely empty of essential components' (1962, 214).

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of the imagined deity is still incarnated in the manner in which those who 'create' Him live and react to His 'presence'.

The Body and Emotions

Sartre asserts that what we do with our bodies and emotions reflects a great deal about our fundamental projects. The body does not only situate us passively to experience the world through our five senses, but is, in addition, the 'instrument of our actions' (BN 1956, 320). Our practical relations to the world reveal that 'rationalising thought reconstitutes the instrument that I am from the standpoint of the indications which are given by the instruments that I utilise' (BN 1956, 324). In other words, my consciousness utilizes my body to wield various instruments to achieve certain ends. The materials I use to achieve these ends reveal certain things about my body and my intentions – my physical and conscious relation to the world. Emotions are another indicator of the nature of how one situates oneself in events. According to Sartre, '[Emotion] is not a physiological tempest; it is a reply adapted to the situation' (BN 1956, 445). Feelings therefore derive from how an individual views situations in relation to his/her fundamental project.

Sartre concludes that our theoretical knowledge of the world is grounded in our active practical participation in it, which, furthermore, reflects the fundamental project that guides that action. Since we are ultimately our own fundamental projects and formulate our world as 'situations' in relation to our fundamental projects, it is therefore in the situations of our lived world, that we perceive our purest reflection.

In order to understand emotions, Sartre looks to their signification. Since emotions serve a function, Sartre believes that it is possible to speak of a finality of emotion. This finality can be grasped by objectively examining emotional behaviour, which is in fact a synthetic organisation of various behaviours. The Psychoanalysts posit that conscious facts are related to what they signify, 'as a thing which is the *effect* of a certain event is related to that event' (S.T.E. 1962, 51). In this view, the relation is one of causality and the effect is passive in relation to its cause. Consciousness is here similarly viewed as a secondary and passive phenomenon. However, for Sartre, signification is not conferred from outside the consciousness but rather is contained within the structure of consciousness along with what is signified: 'it is the consciousness which *makes itself*

conscious, moved by the inner need for an inner signification' (S.T.E. 1962, 55). Consciousness must therefore be examined from within to locate the signification.

The Other

When absorbed in an activity, one is not always explicitly self-conscious. However, when one finds oneself being observed by another person, one recognises that one has become an object that the other person is evaluating. In Sartre's words, 'I see myself because somebody sees me' (BN 1956, 260), and seeing myself reflected in the 'look of the Other', I become explicitly self-conscious. Instead of only having to deal with my own reflective consciousness, I am presented with the person that I am as an object in the view of the Other.

Sartre initially believed that objects could not mirror other objects. Thus the fact that I see myself reflected as an object in the 'look of the Other' implies that I see the Other as a *subject* rather than an object (see BN 1956, 261). Also, 'While I attempt to free myself from the hold of the Other, the Other is trying to free himself from mine; while I seek to enslave the Other, the Other seeks to enslave me' (BN 1956, 364).

In Glynn's view, Sartre posited that the state of 'being-with-others' in 'community' is only possible 'in so far as "we" either observe or are observed by a third party or parties and therefore in so far as we mutually either share third parties as objects or are mutually objects for them.' It is on the basis of our mutual alienation from such third parties that 'we recognise our communality as subjects or objects vis-à-vis these third parties.' (Glynn 1987, xxi). For example, Christians are generally and very broadly defined as those people who believe in Jesus Christ as the Son of God who died for the salvation of mankind. Within Christianity there are different theologies regarding how one goes about achieving, or receiving, salvation and living a Christian life. These different approaches are based on particular views of God and interpretations of Scripture. Christians are thus divided into various denominations and sects that have split off from these denominations. Denominations are broken down into particular churches, and churches into smaller groups that do particular things within a church, etcetera. People define

themselves by the groups they belong to, or, as Sartre posits, by the groups they do *not* belong to and how they believe these groups view them.

'Conflict,' according to Sartre, 'is the original meaning of being-for-others' (BN 1956, 364). However, in a later work entitled *The Idiot of the Family*, Sartre depicted non-alienated relationships between aunt and nephew, and mother and child. The genuine responsiveness of the mother to the child's demands mirrored the child to itself as a genuinely free subject - an initiator of, rather than a responder to, events. Subsequent to this work, in two late interviews, Sartre seems to have reviewed his earlier position on community proposing the possibility of genuinely communal and fraternal relations based on the possibility of 'non-reification' or 'pure mirroring'.[22]

Sartre's Value to this Study

Glynn divides the activities of consciousness into three categories: cognition (which includes 'input' such as experiencing, perceiving, and remembering); evaluation (discriminative activities, such as meaning giving, valuing, choosing, and judging); and initiation of activity (practical 'output', such as performing and guiding physical activities and communicating). This study is concerned with how the second category links the first and the last, or, more specifically, how music (experienced, perceived, and remembered) is evaluated (chosen, interpreted, and judged), thus influencing the activity of worship.

It appears that change is the unchanging characteristic of consciousness and attempting 'to formulate such a process reality in an essentially reificatory language tends to place the language user firmly outside the process … making of him or her the impurely reflecting spectator of, rather than the purely reflecting participator in, the process s/he

[22] "L'Espoir maintenant…" interviews with Benny Lévy (a.k.a. Pierre Victor) first published in *Le Nouvel Observateur*, 10, 17 and 24 March 1980 and "La Cauche, Le Désespoir, et L'Espoir", interview with Catherine Clément in *Le Matin* (supplement), no. 893, 10-11 Nov. 1979. This seems to be similar in concept to the two greatest commands of Christ: '"Love the Lord your God with all your heart and with all your soul and with all your mind." This is the first and greatest commandment. And the second is like it: "Love your neighbour as yourself."' (Matthew 22:37-9) These are the basis of the Christian life and are meant to form the basis of a Christian community. If interpreted in Sartre's terms, this would lead to a pure reflection of God in the individual believer, followed by pure reflections of the members of the community. However, since 'all have sinned and fall short of the glory of God' (Romans 3:23), this ideal is striven for, but never fully attained. Thus forgiveness from God and one another is constantly necessary if Christian community is to be maintained.

seeks to describe; a process which is in consequence reified' (Glynn 1987: xxxiii).[23] Even if one cannot capture the process, it seems worth reifying moments of it in order to understand it better. All interview material is reified in the process of recording it. Analysis is another process that is reified in setting it down on paper. However, it is also part of a process that stimulates thought in the reader – a process that is not reified until reflected upon. All these reified processes inform current processes and are thus worth engaging in. However, it must be noted that all material analysed in the pages that follow, and indeed the analysis itself, are but moments captured in an ongoing process that is glimpsed more clearly now in its reified state, but can never be seen in its entirety and is constantly shifting.

Sartre's insights on how the human consciousness apprehends the world are useful in understanding the processes at work in the responses of the participants in this study (and also those of the researcher). While the Christian notion of 'free will' does not do away with the idea of an essence (spirit or soul) in a person, it does suggest that humans are formed by the choices they make.[24] Sartre clearly does not consider a spiritual dimension in his discussions; neither does this study aim to prove, or disprove, the existence of a spiritual dimension. However, it must be stressed that what is being discussed in the interviews is essentially a marriage of an imagined reality and an empirical one: spirituality and music.[25] While Sartre's philosophy may go a long way towards revealing the workings of the human mind, it is helpful to add to his insights the different ways that people perceive spiritual forces engaging with the empirical world if one is better to understand what informs the differences that will emerge between responses in the chapters that follow.

[23] Reification could be defined as the process of description that turns other processes (such as patterns of thought or events) into objects. As soon as a process is described, it is reified in the words used to describe it.

[24] The concept of 'free will' is dealt with throughout the Bible but is first addressed in the story of Creation, when original sin entered the world through Adam and Eve because they *chose* to disobey God, and in so doing placed themselves in separation from God (Genesis 3).

[25] Even if the spiritual dimension is real, it has to be imagined because it cannot be seen.

SYMBOLISM

Sartre notes that 'consciousness *constitutes itself* by symbolisation. In that case there is nothing behind it, and the relation between symbol, symbolised and symbolisation is an intra-structural bond of consciousness' (S.T.E. 1962, 54). Both music and spirituality, due to their intangibility, necessarily tend to be represented symbolically and deciphered metaphorically. Deciphering what 'God' and 'music' mean to individuals is crucial to this study if a lucid representation of the relationship between worship and music is to be constructed.

Much of our conceptual interaction with the world relies heavily on comparisons in one form or another. These occur largely without us even realizing that we are engaging in them, but a careful study of language devices used in everyday speech reveals that tropes are an integral part of the way in which people conceptualize and interact with their world. It is this process of attributing comparative meanings to the world around us that has led many (post)modern thinkers to conclude that we, in fact, structure our world through the similarities we perceive: 'It is this network of relationships that constitutes the fabric of our cognitive system, that makes our world "thinkable"' (Lee 1992, 66).

The process of description requires the application of particular terms to specific persons, relations, and events. Words serve to give meaning to a context. However, in being linked to a specific context, that context paradoxically constructs the meaning of the terms attributed to it. David Lee provides a helpful example of the many uses we have for the term 'give'. It is possible to give someone a book, advice, a hearing test, an opportunity, or a dirty look. All of these actions involve a transfer of some kind from an agent to a patient and we can therefore say that this is the central meaning of the term 'give'. However, we cannot determine whether or not this is a transfer of a concrete possession, the administering of a procedure, the supply of some type of abstract provision, or the transmission of a personal emotion. Lee suggests that the problem of locating an intuitive relationship between single terms used in varying contexts can be largely dealt with by viewing language as a classificatory instrument in which metaphor plays an important role 'in constituting the strands that bind the members of a category together' (1992, 69).

Patterns of meaning distribution thus help to establish which groups of people share similar views on the world and reveal the meanings of items of vocabulary.

The perception of 'likeness' allows us to adapt both conceptually and linguistically to new situations. However, although the transfer of terms to new contexts often involves a semantic extension initially, paradoxically these terms often take on a specialized meaning in their repeated use within a new context. For example, a number of everyday words have been transferred to the context of the computer revolution. Terms such as 'crash', 'surf', 'write', and 'save' now refer to specific computer operations. This is not to say that the terms lose their connection with their previous context. Rather, one domain of experience serves to structure another.

Lakoff and Johnson (1980) have identified various ideologies of their culture by investigating a variety of metaphorical practices within discourse. The metaphor of 'argument as war', for example, is revealed in many conventional ways of talking about argument: your claims are indefensible; she attacked every weak point in my argument; his criticisms were right on target. This convention is so widespread that as new means of warfare become available they seem to be naturally applied to the domain of argument: I'm afraid Jo's proposal went down in flames; Alan's missiles just didn't home in. The metaphor is therefore highly productive but not arbitrarily so. Its viability is derived from similarities between argument and battle. For example there are different 'sides' to an argument involving issues that need to be 'fought out' and 'decided' towards 'mutually incompatible goals' (Lakoff and Johnson 1980, 4).

This is an example of a manifestation of a more general process of the reification of abstract concepts or, in other words, the construction of relatively abstract domains in terms of more concrete ones. For example, love is often portrayed as a substance (I have very little love left for her), the mind as a machine (his mind was racing; she's really rusty), and so on.[26]

[26] Lee suggests that the reason for 'the grounding of abstract domains in terms of the basic domains of physical action and physical space is perhaps a reflex of the fact that our general cognitive system develops from our initial interactions with the physical world as infants (the basis of our conceptual system being

This is not to say that conventional linguistic practices prescribe only one way of structuring particular domains – conventions often overlap. Arguments can also be spoken of as if they were buildings (that statement undermined his position; this information supports my claim), or even as games (we didn't score many points with that argument; she's really on form in this debate). Aspects of war can also be described using building terminology or referring to particular games – and vice versa. Therefore, metaphors need not necessarily be viewed as culture-specific. Some metaphors are less conventional than others are, but that does not mean they are any less valid:

> It is extremely difficult to envisage any absolute constraints on this process of constructing one domain in terms of another, providing that there is some kind of basis or motivation. Metaphor is quite clearly a major source of creativity in the everyday use of language.' (Lee 1992, 75)

This said, according to Whorf (1971), our perceptions of the relationships between certain phenomena are directly influenced by the structure of our native language. It is not clear exactly how language operates on the ways in which we order and categorize our world experiences, only that speakers of other languages do not necessarily link together the same phenomena that we do. Looking at language usage rather than language structure more easily solves the problem.

Instead of taking the view that language structures perception, Lee states that 'patterns of language usage follow from the prior foundation of cognitive structures.' Conventional ways of speaking within a community must have strong influences on a child's developing conceptualizations of experiences. Due to the infinitely varied nature of our experience of the world, we need to establish categories of experience and pervasive metaphors that are generally particular to a language, and culture plays a large role in socializing children as they develop their modes of perception. The system of word and language structure that Saussure investigated so carefully cannot cope with this complexity that requires continual processes of association and transformation – which is why Lee looks to the tools of language usage instead, such as metaphor.[27]

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what Piaget calls "sensori-motor knowledge")' (1992, 73). This could explain, for example, why argument is structured in terms of battle rather than vice versa.

[27] Saussure looked for the meaning of language in its function as a system. His aim was to uncover the infrastructure of language common to all people at a particular time (as opposed to how language has

According to Lakoff and Johnson (1980, 11-13), communication is often conceptualized as transport. Meanings are seen as object-like entities in people's minds that are 'inserted' into language in the form of speech and writing. It is the listener's job to extract this meaning from the text. Language is therefore viewed as a vehicle for the transfer of a meaning, which essentially has the same form in the mind of the speaker and the listener. However, this whole process generally requires both speaker and listener to tap into the same knowledge base and when various bits of knowledge are absent, the meaning becomes obscured. For example, in an amateur band situation where the musicians are of mixed ability, the leader might state, 'There is a key-change problem between these two songs.' Those in the band without knowledge of music theory might be aware that there is some kind of problem with shifting from the 'lower' sounding song to the 'higher' one. Those with music theory knowledge might be more aware of the relationship between keys and modulatory processes that are traditionally used to get from one key to another. They would also be aware that some keys are more distantly related to each other and less easy to move between. Object-like meanings are therefore not really possible because varying knowledge bases will affect the idea in the individual's mind of the concept being discussed. Furthermore, since most utterances greatly underspecify the situations on which they report, a vast range of conceptual structures can be evoked by a single utterance in different listeners. These meanings escape the control of the speaker's intentions because it is impossible to make someone's whole knowledge base explicit at all times. In conclusion, no unitary 'object' exists that can be referred to as 'the meaning of the text'.

These points considered, metaphor becomes a crucial means by which we navigate our world. Even the most basic words are absorbed in metaphorical processes revealing a type of semantic flexibility that operates on the basis of our perceptions of similarity. Our knowledge of the concrete world – it's objects and spatial relationships – forms a basis for the structuring of a huge variety of experiential domains. Metaphor is therefore a system of classification, but it is a complex system because metaphors provide a range of ways of structuring particular domains. Lee concludes from this that metaphorical perspectives are heterogeneous rather than homogeneous. They are open-ended, shifting

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evolved over time). He did this by analysing the rules and conventions that govern social (collective) uses of grammar, rather than those which govern the speech of an individual. See Saussure 1959.

as our world changes, and thereby allowing the somewhat finite phenomenon of language to adapt to an ever-changing world.

Lakoff and Johnson have observed that metaphor is not merely a matter of words but is closely tied to thought and action. People utilize metaphors on a number of levels. Political propaganda is often (though not necessarily always) the conscious use of metaphor by government officials to promote particular ideologies to the public to make military policies and activities acceptable.[28] By contrast, in general everyday linguistic interactions, metaphors potentially reveal patterns of thought that are tied to underlying conceptions of the world that are prevalent in a society.

Metaphor necessarily involves some degree of abstraction away from the core meaning of whatever item it is describing. However, it also marries two concepts in a manner that sometimes produces a new conceptualization of an object so that it is encountered in a new way, from a different vantage point. Metaphors are thus not only descriptive, but also sometimes prescriptive of an experience.

Religious Symbols

Symbolism is particularly evident in the religious world. According to John Suggit '[w]henever we begin to speak about God we have to use symbols to express what is really inexpressible' (Suggit 2003, 4). For example, symbols and stories are often used to portray the significance of Jesus to and in particular communities. Jesus himself used parables and metaphors that were relevant to his listeners and allowed them to associate with his stories.[29] The symbols chosen are an attempt to allow the listener access to the 'truth' that the storyteller is sharing.

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[28] Chilton (1985), for example, suggests that the naming of nuclear weapons (as opposed to simply referring to them by their code numbers) is part of an attempt to promote their acceptance in our everyday understanding of the world. By naming them after Greek gods (such as *Titan, Zeus* and *Atlas*), hand-held weapons (*Lance, Mace, Harpoon* and *Tomahawk*) and even obscure references to presidents (*Little Boy* and *Fat Man* appear to have been references to Truman and Churchill), they are somewhat legitimated by describing them in terms of past and cultural heritages.

[29] See, for example, what is commonly referred to as Jesus' "Sermon on the Mount" in Matthew: 5-7.

Suggit distinguishes between different kinds of symbols. There are those with a relatively straightforward, single meaning (like traffic signs), and then there are those with multiple meanings that may be interpreted differently by different people. Signs generally point away from themselves towards what they are signifying, whereas symbols contain a meaning within themselves, as Moltmann clarifies:

> Through the movement of their "meaning more", symbols do not establish facts; they release experiences. Symbols do not define; they "give us something to think about", and invite us to new discoveries. (Moltmann 1985, 297)

Suggit suggests that all religious language is really symbolic. Descriptions of God allow us to discover him through earthly equivalents. For example, addressing God as 'Father' encourages people to discover in Him the attributes of a loving earthly father. However, referring to God as 'Almighty Father' or 'Heavenly Father' qualifies the 'Father' symbol in a manner that does not correspond to an earthly father.

Symbols therefore evoke ideas and themes that are interpreted differently 'from person to person and from age to age' (Suggit 2003, 5). Although some symbols, like 'light' and 'darknesss', can retain their basic meaning in different contexts, in many cases our interpretation of symbols depends upon a shared background and context, which can also be referred to as our 'culture' or 'symbolic universe'.

Symbols are expressed in various forms in religious contexts, such as art, worship, actions, images and costumes, literature, and music. One needs to understand the 'symbolic universe' one is entering when one enters into a religious service if one is to draw any connection between what is presented there and one's own world. Everyone brings with them their own 'symbolic universe', and this study therefore aims to enter into not only the community's universe, but also the individual's in order to understand how music functions symbolically in both. Those who grow up immersed in Christian narratives, not only transfer religious symbolism to the secular world, but also from one doctrinal setting (denomination) to another.[30]

[30] See James W. Fowler's *Faithful Change: The Personal and Public Challenges of Postmodern Life* (1996) for an in depth discussion of this.

EMPIRICAL-SPIRITUAL WORLDVIEWS

Routley defines theology as 'speech about God and his ways'. Based on this assumption he concludes that 'theology cannot be irrelevant to any consideration of music designed to assist in the worship of God' (1978, 3). This study has likewise taken careful consideration of various understandings of God and the use of music in relating to God - from reformation theologians, to John Wimber's theology, to NHCF's documents on worship, to the understandings of individual interviewees. These theologies form the context for investigating the personal worship experiences of those who have agreed to participate in this study as I seek to understand the role music plays in individual worship encounters at NHCF.

Even within a religious tradition that is thousands of years old and has developed a vocabulary unique to its beliefs, this vocabulary is reinterpreted by each new generation, culture, and, in fact, individual, that is introduced to it. Christians maintain that there is a metavocabulary that is held by God, who knows all things and is eternal. This vocabulary is revealed to Christians by fellow believers, the Bible, and the Holy Spirit (God Himself). However, according to Wimber, the meaning of various passages of scripture only emerges after certain experiences have taken place in the life of an individual. Translated into Rorty's terms, Wimber is saying that experience widens an individual's vocabulary to incorporate the possibilities of meaning in the Scriptures. Furthermore, individuals maintain a certain worldview, which they use as the basis for allocating various things to the realm of the real or the imaginary. Like Rorty, Wimber points out that we expect certain things to happen and other things not to happen according to what we perceive as being possible within our definition of reality: 'We see according to our expectations. Many times our expectations come from conditioning: we are taught to expect certain things in the Christian life, and we miss what God is doing if he acts outside our expectations' (Wimber 1985, 92).

According to Wimber, our assumptions about the nature of reality also affect communication, 'especially our ability to understand language. Sometimes only slight deviations in how we perceive the world make great differences' (1985, 93). Wimber

cites as an example Jesus' response to the Jewish leaders' plea for a sign that he was the Messiah. When Jesus told them, 'Destroy this temple, and I will raise it again in three days' (John 2:19), the people thought Jesus was speaking of the Jewish temple in Jerusalem. However, only after the crucifixion and resurrection were his disciples able to understand that Jesus had been talking of his own human body.[31] In the words of Wimber, 'correct interpretation was influenced by an experience – a *future* experience at the cross in this instance' (1985, 94).

While experiences often significantly shift an individual's theology, the criteria we use to judge our experiences makes a difference too. Those belonging to the evangelical strand of Christianity generally believe that experience should not determine theology, but that experience must always be subordinated to scripture. Wimber's background is closely tied to the Evangelicals and he therefore qualifies that, while he agrees with them, he believes 'there is a sense in which our experience legitimately adds to the interpretation process by altering assumptions' (Wimber 1985, 94). Experience and scripture thus decode one another. Although this would seem to indicate that as people continue to experience Christian living and God their thinking would become more and more scriptural, Wimber points out that Christians often develop secularised worldviews through which they filter experience, 'separating out anything that contradicts modern materialism' (1985, 94). Christians' worldviews therefore affect their theology.

Worldviews incorporate particular understandings and theories of cause and effect. Dr Paul Hiebert (a missionary to India and later a professor at the Fuller Seminary School of World Mission) developed this three-tiered model to demonstrate differences between western and eastern worldviews:[32]

[31] The apostle Paul similarly refers to the physical body of a Christian as 'the temple of the Holy Spirit' (1 Corinthians 6:19).
[32] This table appears in Wimber 1985, 86.

TRANSCENDENT WORLD BEYOND OURS: *Includes:* • Hells, heavens, other times i.e. eternity • High god (African); Vishnu, Shiva (Hindu) • Cosmic forces; karma • Jehovah, angels, demons, spirits of worlds	RELIGION Faith Sacred Miracles Other-worldly problems
SUPERNATURAL FORCES ON THIS EARTH: *Includes:* • Spirits, ghosts, ancestors, demons • Earthly gods and goddesses who live within trees, rivers, hills, villages • Supernatural forces: manna, planetary influences, evil eyes, power of magic, sorcery, witchcraft • Holy Spirit, angels, demons, *Signs and Wonders*[33], gifts of the Spirit	EXCLUDED MIDDLE by Westerners

EMPIRICAL WORLD OF OUR SENSES:
Includes:
• Folk sciences to explain how things occur
• Explanations based on empirical observations
  • Person shoots an arrow into a deer – he attributes the death to arrow
  • One cooks a meal – attributes 'cooked meal' to fire under pot
• Theories about natural world
  • How to build a house; plant crops; sail canoe
• Theories about human relationships
  How to raise children; treat spouse, etc.
	SCIENCE
	Sight and
	experience
	Natural order
	Secular
	This-worldly
	problems

[33] Wimber italicises this because his book largely deals with 'Signs and Wonders' – mostly in the form of miracles of supernatural healing.

Animism (the belief that all material objects are inhabited by souls or spirits) skips the second tier and obliterates the barrier between the transcendent and empirical tiers, thus confusing the spiritual and material worlds. The result is that spiritual causes are frequently ascribed to physical problems that have physical roots. For example, based on the Western scientific assumption of material cause and effect, the smallpox virus was assumed to have a physical cause. Through scientific research, doctors developed a smallpox vaccine, which they used to largely eradicate smallpox. However, in many animist cultures, where the cause of smallpox was believed to be evil spirits, smallpox vaccinations were rejected, resulting in many deaths.

By contrast, many Westerners (including Christians) have excluded the second tier and placed a firm barrier between the first and third tier. The supernatural and natural are believed to exist, but there is a sharp separation between them. Modern atheists deny that the first and second tier exist.

A third worldview (which Wimber calls the 'biblical worldview') opens but does not completely remove the barrier between the lower and upper tiers. Complete removal results in pantheism (equating God with creation). By contrast, the Christian worldview allows for mystery in the relationship between the spiritual and material worlds. For example, some illness may be seen as being caused by demons and other illness may be the result of physical causes: 'Instead of being forced to the extremes of empiricism or animism, Christians see the *possibility though not the necessity* for supernatural intervention in all earthly experience' (Wimber 1985, 87 – emphasis Wimber's). Wimber believes that many Christians exclude God's power from their theology and practice by unconsciously consigning the supernatural to an impenetrable upper tier – except for 'the resurrection, early church miracles and transcendent moral standards' (Wimber 1985, 88). As a result, he believes they miss out on doing Christ's miraculous works today because they resist that which they cannot fully control or understand. This is not to say that God is confined to waiting for human permission for Him to work. Rather, our human paradigm either allows or prevents us from seeing His miraculous works and allowing them to impact on our lives.

Although postmodern theories, like feminism and multiculturalism, reveal that individuals develop unique worldviews according to their circumstances, this table allows the reader to locate individual worldviews within the dominant ones outlined here. Having established a framework in which to locate the theological views of the participants in this research, a framework for their musical experiences now follows.

MUSICAL MEANING

Thus far human consciousness and language have been investigated to understand how meaning is evolved. Music enters into the discussion as another form of text, a different portrait of reality revealing contours and connections yet unseen by the very nature of its composition. According to Jacques Attali, music reflects 'a fluid reality' because it 'runs parallel to human society, is structured like it, and changes when it does. It does not evolve in a linear fashion, but is caught up in the complexity and circularity of the movements of history' (1985, 9-10).

Situated in the context of western music history, Attali's ideas are radical. Jean Philippe Rameau is the founder of tonal harmonic theory traditionally used to account for and define the music of the eighteenth and nineteenth century. Rameau reworked Descartes' *Cogito* manifesto and sought to build a musical system based on science and reason, hailing the triad as the basis of music. Thereafter European musicians were trained to perceived music as sequences of chords, making his formulations appear self-evident according to Susan McClary.[34] Scientific procedures of this nature, aimed at uncovering the meaning of music within the musical text itself and apart from its context, persisted well into the twentieth century. For example, Heinrich Schenker's theoretical system,

[34] 'Now to be sure, the major triad can be generated from very simple mathematical principles, and its pitches occur in the overtone series. It appears thus to be inscribed in nature (not invented arbitrarily by culture), and its music seems to be therefore the music dictated by the very laws of physics. Yet the triad is inert. Breaking a piece of music down into a series of its smallest atomic units destroys whatever illusion of motion it might have had. It yields a chain of freeze-frame stills, all of which turn out to be instances of triads. Mathematical certainty and the acoustical seal of approval are bought at the price of silence and death, for text, continuity, colour, inflection, expression, and social function are no longer relevant issues. The piece is paralyzed, laid out like a cadaver, dismembered, and cast aside.' (McClary, postlude to Attali 1985, 151)

which was based on an application of Hegelian ideas to a metaphysical search for transcendental meaning in music,[35] was stripped of its ideology and turned into another scientific method of analysis in Ernst Oster's 1979 (New York: Longman) translation of the text.[36]

This 'scientific' approach to music enhanced the value of some types of music in the academy, leading to idealized canons, while other forms of music were regarded as useful for 'lower' pleasures but not for meaningful aesthetic contemplation. Commenting on twentieth century art music in 1985, for example, Mclary notes:

> A curious reversal has occurred: the relentless serial noise of Schoenberg's protest against the complacent bourgeoisie has become the seat of institutionalized order, while attempts by younger composers to communicate, to become expressive, are dismissed as noise – the noise of human emotion and social response. (McClary, postlude to Attali 1985, 153)

Scientific views of music identified 'form' as music's essential centre, to which everything else was a response or a context within which real meaning-making took place. This view disregarded any involvement of 'extramusical' factors in the creation of musical meaning. As new approaches (like feminism and multiculturalism) entered into the discursive field of musicology towards the end of the twentieth century, they helped to identify the notion of a dualistic tension between extramusical and internal structural forces as one of modernity's 'pernicious oppositional fantasies', where truth is presumed to be purely objective and subjective influences are seen as defiling (Bowman 1998, 403). By placing form at the centre of meaning, extramusical forces were deconstructed, and by deconstructing form, the dualistic relationship between extra- and 'intermusical' forces is deconstructed. Wayne Bowman deduces that the logical conclusion of this process is that '[c]ontingency and situatedness, partiality and fallibility, are not contaminants, but basic conditions of all human experience and understanding' (1998, 403). Theorists like Theodor Adorno, Jacques Attalie, Susan McClary, and many others propose that the history of music can no longer be viewed as 'a flat, autonomous

[35] See Heinrich Schenker's *Der freie Satz [Free Composition]* (1935).
[36] Oster moved sections of Schenker's work involving mysticism and German supremacy to an appendix, thereby silencing Schenker's metaphysical quest in McClary's view.

chronological record, an insistence of understanding musical culture of the past as a way of grasping social practices of the present and future' (McClary postlude in Attali 1985, 153).

In an article on the 'New Musicology', Gary Ansdell (1997) reveals how the propositions of particular musical values inherent in all musics have given way to diverse values relative to each music style in the writings of leading musicologists since the 1990s. Music is now viewed as a process (rather than a structure) that is intimately tied to human affect, culture, and context.[37] This is because music is 'participatory and inherently social', and is also 'personal, embodied and deeply human' (1997, 37). Furthermore, performed, improvised and live musics are being recognized alongside notated and reproduced musics. Lawrence Kramer writes,

> The emergence of postmodernist musicologies will depend upon our willingness and ability to read as inscribed within the immediacy-effects of music itself the kind of mediating structures usually positioned outside music under the rubric of context …. [T]he differences between text and context, the aesthetic and the political or social, the "inside" and the "outside" of the musical moment … would be (re)constituted as provisional and permeable boundaries destined to disappear in and through the heteroglot weaving of musicological discourse. (Kramer 1995, 18)[38]

[37] Multiculturalism diverges from postmodernism in this regard in that it continues to uphold a unitary centred order within each musical practice. The concept of music is relativized but the effects of that 'relativization' are contained within specific ethnic or cultural practices alongside the assumption that the culture's music is fully comprehended by those within the culture: 'It replaces one musical hierarchy with many: a single, centered "music" with multiple, centred "musics".' (Bowman, 1998,400)

[38] Modernism is generally seen to have had its origins in the Renaissance, and is characterized by the notion of a 'difficult, but eventually victorious struggle of Reason against emotions or animal instincts, science against religion and magic, truth against prejudice, correct knowledge against superstition, reflection against uncritical existence, rationality against affectivity and the rule of custom' (Bauman 1993, 129). During the course of the twentieth century, disillusionment with modernist ideals led to what have been termed 'post-modern' sentiments, which viewed discourses about truth, knowledge, justice, and beauty as imperial ideologies that aided a particular hierarchical social order in imposing its own cultural values on practices and ideas different from its own. The belief that reason is a neutral means of accessing absolute truths has therefore been widely rejected in the latter half of the twentieth century. Cultural constructions and conventions have replaced the notion of an objective, autonomous truth. Meanings within cultural discourses are seen as unstable, subjective human fabrications that fluctuate according to their function: '[T]here is not one world, but rather many worlds all being lived at different speeds, according to different rhythms, producing contradictory histories… [I]t releases a number of worlds which, strictly speaking, simply cannot be understood in the languages and discourse of the imperialist central power' (Docherty 1993, 445). Postmodern discourses therefore refuse to presume to speak for everyone in every time and place but rather strive to remain local and temporary, dynamically in tune with plurality and change.

Meaning construction is now viewed by many as open-ended and infinite, rather than event- and context-bound, so that human response and musical form are seen to be temporary limits in an ongoing process.

Music as a Social Symbol

John Shepherd (1991) claims that the meaning of music lies in its function as a social symbol. This proposition is based on two assumptions: the collective reality of any society is mutually constructed by its members, rather than externally given; and, secondly, the form the reality of a particular society takes is largely influenced by the medium of communication utilized within that society. Within socially constructed symbol systems, personal musical experiences are individually interpreted and communicated.

Shepherd defines communication as 'the creation and exchange of symbols' (1991, 13). As has been seen in the discussions on consciousness, tropes, and symbolism above, people create symbols to cope with the variety of situations they are faced with. It would appear that the situation determines the symbols, but in retrospect, once a symbol, or set of symbols, have been created in response to a situation, they colour the memory of that situation. These symbols are later applied to new situations, carrying with them the memory of the previous situation(s) that they were applied to. However, the new situation also shifts the symbol's symbolism by bringing about a new understanding of the symbol itself, and thereby possibly a re-interpretation of the past events it was applied to.

According to Lawrence Kramer (1995), through deconstructing belief systems surrounding the nature of music, a musical meaning that is more human-centred can be constructed, in that it is socially situated, temporal and recognized in power relations. This is a complex procedure because '(w)hen human behavior is the data, a tolerance for ambiguity, multiplicity, contradiction, and instability is essential' (Wolf 1992, 129). In a religious setting there are various relationships that need to be considered. For example, according to Bowman, '[i]n musical ritual, participants physically enact the subordination of individuality to the greater whole, events that worked powerfully to crystallize collective social organization' (1998, 352). This seems to be the case in many religious

contexts, including Christian ones. However, twenty years prior to this statement, Erik Routley noted in relation to the Christian publishing trade that since 'participation,' 'communication,' and 'democracy' have become primary values in the western church, public opinion has come to determine 'both what will prove practical in a church and what will bring a publisher a good return on his outlay' (1978, 2-3). The impact of these values on church music is similarly apparent. A proliferation of new songs and songbooks are released annually for use in churches. Some of these are related to specific networks of churches, like the **Hillsongs** and **Vineyard Music** labels, which are related to Hillsong Church (formerly Hills Christian Life Centre), Australia, and the Association of Vineyard Churches respectively, and others try to cater for the global church, such as **Integrity**.[39] This material is released in public bookshops, Christian bookshops, specialised and general music shops, and on the Internet in MP3 format, as chord charts, and sometimes as sheet music.[40] Members of a congregation can construct their own home worship song repertoires in styles they prefer, and introduce their favourite songs to the music team at church if they so desire. Furthermore, particularly in independent churches, there is an increasing emphasis on personal worship experiences, which potentially leads to instances where individuals can influence the group rather than simply subordinate themselves to it.[41]

In protestant theology, a dualistic tension exists between expressing one's individuality in a personal relationship with God, and subordinating that individuality to the Church. Similarly, Jeff Titon suggests that '[t]he experience of music making is … an experience of becoming a knowing self in the presence of other becoming, knowing selves. This is a profoundly communal experience' (Titon 1997, 99). Since members of non-denominational churches often come from a variety of religious traditions, many microcosmic musical worship worlds exist in non-denominational churches that potentially have a say in the nature of the group worship. If identity is emergent and tied

[39] Following Codrington (1999), all recording and publishing labels are printed in bold, thus distinguishing them from song titles (printed in double quotation marks), quotes (presented in single quotation marks), and book titles (written in italics).
[40] At www.google.com one can access these options by typing in the name of the required song and initiating a 'search'.
[41] The theology and practices that have led to such viewpoints will be more closely examined in Chapter Two.

to reciprocity, as Sartre and Titon suggests, then the social significance of the music exchanged and participated in could be a key factor in investigating how individual and communal religious identities can be creatively stitched together. The process is not a neat one and when it involves trying to join people from religious and cultural groups previously estranged from one another, the process is further complicated. This is because the groups have developed ways of being-in-the-world that are very different from one another in order to maintain the cultural and historical distinctions that once defined who belonged where.[42]

Interpreting Musical Style

As has already been demonstrated, particular musics are often closely associated with particular societies, both culturally and historically. People often identify different musics by 'styles':

> Style is the medium by virtue of which we experience music, and without which we could have no music at all. No piece of music is ever stylistically autonomous. Whether particular individuals hear all music in terms of either the pop or the classical styles alone, or whether they make finer distinctions between late Haydn and early Beethoven, Tamla Motown and Disco, whether such activity is self-conscious or intuitive, it cannot be avoided. (Lucy Green 2000, 156)

According to Green, musical delineations divide styles of music into categories with related listeners, who must have some knowledge of the style of a piece of music in order to experience meanings inherent in the music as distinct from non-musically meaningful sounds. Such knowledge is learnt through repeated experiences of music. For example, a dominant seventh in the western classical tradition points to a tonic resolution. However, in blues, a piece could end on a dominant seventh because it does not only have tonic implications. The greater the familiarity with a style, the more easily one is able to use the normative stylistic terms of reference of that style to distinguish disturbance from normality and resolution from disturbance in a piece of music:

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[42] Using the trope of the 'seam', Leon de Kock suggests that in South Africa following colonisation, a 'crisis' of inscription has produced a 'site of joining together that also bears the mark of the suture' (2001, 276). Paradoxically, 'suturing the incommensurate [in] an attempt to close the gap that defines it as incommensurate … unavoidably bears the marks of its own crisis, the seam' (2001, 276). The seam becomes evidence of an attempt to achieve identity through trying to *renounce* social and cultural conjunction' (2001, 276). De Kock's trope reveals the paradoxical nature of representing relationships and suggests a model for reading individual tactics of representation.

> We can therefore refer back and forth in time, and assimilate foreground events in terms of larger processes, which themselves develop into coherent shapes and become forms on higher levels …. [W]ithout negation, disturbance, difference, at whatever level, no inherent musical meaning could arise, and only through these and through our understanding of them do we relate meaningfully to music. (Green 2000, 157-8)

In this way, even a negation (the apprehension of a surprise element arising in a piece of music within a given style) presents itself as an affirmation of one's knowledge of that style.

People experience music that they are unfamiliar with as a negation: they are usually able to categorize the music broadly as coming from a particular culture or style (for example, pop, African ethnic, or classical music) but when they are excluded from the knowledge surrounding that style they struggle to fathom its processes.[43] Nevertheless, from these basic delineations of style, further delineations arise as the music asks the listener for an evaluation. The response of the listener might be based on their sympathies, or disregard, for the social group associated with the style, or simply on his or her own experience of the music in question. The music is thus described in such terms as exotic, inspiring, boring, incoherent and random, or irritating. According to Green, the delineated meaning of music automatically poses such questions, even if listeners do not have the answers. These questions are not always overtly evident to the consciousness, but are always present in music. Listeners feel positively or negatively (or anywhere in between these two poles) towards music's delineations in as many ways as the inherent meanings affirm or aggravate them.

A style often has loose boundaries in the knowledge of the listener that causes it to merge into one or more other styles. Nevertheless, each one is defined by how it differs from other styles – in other words, by what it is not. These definitions take place on two levels: in terms of inherent musical material passing through time, and in the social relations delineated by the music that exist outside the inherent musical materials. Style presents

[43] According to Green, '[style] remains an abstract, transcendent category, for style is only ever materially expressed in the inherent meanings of particular pieces of music, which together form a stylistic body. The idioms of these pieces – their norms, disturbances and resolutions, their internal structure and the relations between their parts – form a musical language in which they communicate.' (Green 2000, 159)

the dual musical experience of inherent and delineated meanings to the consciousness in a manner that makes these meanings appear as an apparently inseparable whole. From this experience the listener determines stylistic boundaries for the piece.

Further, music comes to be understood as a symbol for a cluster of values held by a particular (sub)cultural group, including rules of authenticity of style and meaning.[44] As will be seen in Chapters Two and Five, church musicians and the congregation operate within musical styles that represent particular cultures and theological ideologies. Musicians, by association with the music styles they perform in, become a form of public representation of the congregation that people identify or disagree with, often based on such associations.[45]

The Relationship between Music and Text

According to Robert Webber,

> The content of worship, which is the story of God's redeeming work in Jesus Christ, is absolutely nonnegotiable …. But the style of worship – traditional, contemporary, convergence, Black, Spanish, or some other style – is totally dependent on the cultural heritage and preference of the worshiping community. (Webber 1997, 32)

This statement begs the question of the influence of the musical medium on the worship content. Music and lyrics are two of the central physical features of worship. Lawrence Kramer points out that in art songs, texts are often said to lose their own identity to the music: 'the song does not so much express the text as express itself through the text' (Kramer 2000, 173). However, there are some texts that he believes are less prone to such assimilation. Texts that are famous, difficult to understand, or are written by a well-known author retain their own life within the body of the music. At other times, the music does not subsume the text but rather presents its relationship to the text: '[t]he music appropriates the poem by contending with it, phonetically, dramatically, and semantically, and this contest is what most drives and shapes the song' (Kramer 2000, 173).

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[44] See Blackman 1995, 42-4 for a more detailed discussion.

[45] Church-goers often present their opinions in this regard by stating what they deem is 'appropriate' or 'inappropriate' music in the church.

Music is able to create an imaginative space that the text on its own is otherwise not able to occupy – 'a dimension of emotion or meaning that the text may imply but cannot quite embody' (Kramer 2000, 173). For this to be achieved, the music has to address not only the words of the song, but also the listener's probable interpretation of them as defined by 'often tacit conventions of understanding through which the text may come to appear as a self-authorizing, self-interpreting whole' (Kramer 2000, 173). Lesser-known texts are more open to various interpretations than culturally important texts, which are already invested with prescripted meanings, associations, and interpretive procedures. Better known texts can 'colonize' the music but if the words are well-interpreted by the composer, the music can present a new interpretation for the text, thus 'possessing' the text and becoming a new point of reference for meaning the text.

Music and text share various formal features, such as sectionalization, repetition, differentiation and association of material, and closure. The text's autonomy can be challenged by substituting its form, and the effects thereof, with a musical form. The music will present new repetitions, accentuations, divisions of the text into sections, climaxes and resolutions, thematic associations, and so forth. In so doing structural dissonance can arise as the music presents an altered interpretation of the text.[46]

It is not uncommon to find that the same passage of scripture has inspired songwriters at different times and in different geographical locations. Combining the views of Green and Kramer, it becomes evident that changing the musical setting of a text would mean presenting a new interpretation of the text that will elicit either an affirmative or an aggravated response from listeners. A whole new setting is not necessary – perhaps only one or two elements of the music may be changed to make it fit another style – however, whatever changes are made potentially make the new song acceptable to one group of listeners and aggravating to others.

[46] Shepherd and Giles-Davis (2000) point out that in popular music, there are often four textual channels of meaning: sound, words, images, and movement. The implicated intentionalities of these channels may be contradictory in relation to a given piece of music. The consumption of some channels may be reproductive while the consumptions of others may not, making the negotiation of meaning complex in an intertextual sense.

Shepherd and Giles-Davis speak of the existence of 'powerful iconicities between meaning and musical texts' (Shepherd and Giles-Davis 2000, 218). Meaning is always the result of 'an intense dialectical interaction between text, other adjacent texts (lyrics, images, movement) and social, cultural, and biographical contexts' (Shepherd and Giles-Davis 2000, 218). There is no privileged point of meaning in approaching this dialectic because the different participants in the musical product are themselves a complex conjuncture of particular social, cultural, and biographical processes and approach the product with different intentions.

Every piece of music also has its own biography so that it can have one meaning for a person at one point in time and another meaning at another point in time. Cultural realities are formed and reproduced in relation to larger social structures and the interplay between these realities and structures is negotiated within individual biographical processes, which are in themselves intensely social. Bourdieu theorizes this interplay between structures, cultures and biographies in his concept of the 'habitus'. The habitus is:

> [t]he strategy-generating principle enabling agents to cope with unforeseen and ever-changing situations … a system of lasting, transposable dispositions which, integrating past experiences, functions at every moment as a matrix of perceptions, appreciations and actions and makes possible the achievement of infinitely diversified tasks, thanks to the analogical transfer of schemes permitting the solution of similarly shaped problems. (Bourdieu 1977, 72)

The habitus operates according to a logic derived from the internalization of social conditions through successive processes of socialization.

Merging points made by Kramer, Green, Shepherd and Giles-Davis it becomes apparent that contextual, intertextual, and textual processes combine to reveal that the meaning of music is simultaneously located extrinsically and intrinsically to the musical object. Using Bourdieu's theory of the habitus, Shepherd and Giles-Davis suggest that the processes of textuality and subjectivity are similarly related.

METHODOLOGY

In the academy, the postmodern and feminist approaches have brought about a greater freedom in research techniques as a result of shifts in views regarding the necessity for (or even the possibility of) objective research in the humanities.[47] However, with this recognition has come an important debate regarding issues of authority and representation. As Clifford points out, people need 'to form complex concrete images of one another, as well as of the relationships of knowledge and power that connect them; but no sovereign scientific method or ethical stance can guarantee the truth of such images. They are constituted … in specific historical relations of dominance and dialogue' (1988, 23).

One of the results of these arguments is that insider research has become increasingly acceptable. John Aguilar defines insider research as the study of one's own society. The insider has 'member knowledge – existential participation in a society's covert culture of implicit rules and ineffable sentiments and orientations' (1981, 133-49). Self-evaluative and local studies, such as Regier's (1993) and Codrington's (1999), are taking place with increasing frequency and providing a valuable glimpse into the worlds and views of individual researchers as well as offering new research methods for investigating human beings and their social practices.

I grew up in Weltevreden Methodist Church and currently direct the music at The New Harvest Christian Fellowship (NHCF). My father (Rev. Mervyn Smith) was the minister at the first church and is currently the senior pastor at the latter. My mother, Mary Smith, began the music ministry at Weltevreden Methodist and continues to function as one of six worship leaders at NHCF. Although I am an 'insider', this research is not a self-reflective investigation but a study of the worship experiences of the congregation. I argue that my insider status resulted in a certain level of trust amongst my informants that ethnographers generally take considerable time to earn. For instance, my personal acquaintance with many of the church members has provided me inside information on the history of their participation in the development of the church. I share a common

[47] See, for example, Margery Wolf (1992) and James Clifford (1986 and 1988).

vocabulary with the congregation members, which has allowed me to converse with them easily and helped to make them comfortable in articulating their experiences quite freely in the interview setting. However, this vocabulary has had to be interrogated so that references and phrases taken for granted in the church environment are adequately explained in the analysis. My acquaintance with the congregation also encouraged substantial numbers of responses to the questionnaires. Further, since I lead the worship team meetings, I was able to structure these meetings for small group discussions around themes as desired. My own views and acquaintance with the individual respondents are likely to influence the findings, but this is the case with most ethnographic and other qualitative forms of research. The themes examined here have emerged out of the data collected, so that what is finally presented is the result of a dialogue between my own interpretations and the responses of participants.[48]

Content analysis is a method of studying the content of messages and how it is handled. The advantage of using it in observing people's communication is that it allows the researcher to study the communicator's message after the communication occurs, thus minimising interference in the communicative process. According to Sonja Verwey, content analysis 'depends on the assumption that the analysis of messages will also provide insight into the communicator's intentions and the receiver's interpretation of the

[48] My insider participant role in the community might present a narrow worldview, but this has been broadened by attending Catholic services for thirteen years while I was at a convent, and a Messianic church (for Jewish Christians) for several months after leaving The Ontological Shift Café in 2001. Other Methodist churches that I have visited include those in Richard's Bay, Port Alfred, Grahamstown, Edgemede (Cape Town), and Sinoville (Pretoria). In Johannesburg, I have attended Methodist services at various churches on the West Rand, including ecumenical meetings that have brought together Methodist congregations from mixed cultural backgrounds. I have also visited and participated in worship at other denominations, including Anglican (Florida and Weltevreden Park, Johannesburg), Church of England (central London), Church of Scotland (Edinburgh), Holy Trinity Brompton (London), Catholic (Assissi, Italy), New Covenant (Johannesburg, Durban, and a British-Nigerian church in London), Church of the Nations (Johannesburg), Union (Rosebank, Northcliff, and Randpark Ridge United, Johannesburg), Assemblies of God (Roodepoort), Nederduitse Gereformeerde Kerk (Weltevreden Park), Baptist (Florida and Weltevreden Park, Johannesburg, and a Baptist summer camp in Pittsfield, Massachusetts), Vineyard (three in Johannesburg, one in the Indian suburb of Chatsworth in Durban, and Sutton Vineyard in London), Living Word (North Riding), and The Barn. When experimentation was done with establishing post-modern churches to cater for the needs of Generation X towards the end of the 1990s, I belonged to The Ontological Shift Café and visited Mad House (associated with Liberty), and Rock Zone (associated with Valley Vineyard). These experiences provide a basis for some of the broader generalizations made in the course of the study.

message' (2003, 160).[49] It is possible to conduct either qualitative or quantitative content analysis and Verwey suggests using a combination of the two. Thus, where quantitative information aids in the analysis of data, it is provided in the form of figures and tables. However, this is predominantly a qualitative investigation and thus focuses on 'the content as a reflection of underlying phenomena', relying heavily on inductive reasoning (Verwey 2003, 162). Being positioned as an inside participant is thus helpful in the analysis process as the researcher shares a common knowledge base with the informants:

> The success of content analysis is determined to a large extent by analysers' knowledge and the construction of their reality, because it is in this context that inferences are made based on the data. The objective of any content analysis is to make valid and trustworthy inferences from the data to aspects of the analyser's context. (Verwey 2003, 168)

Investigating the ways people talk about music in church through descriptions of their worship experiences is the method that I selected to probe the meaning of music in worship. Data has been collected through questionnaires sent out to the congregation and the team involved in facilitating worship,[50] small and large group discussions surrounding various themes in the research, one-on-one interviews, and informal conversations. The theological and musical content present in this data has been analyzed using content analysis and categorized according to the hypothesis that the various South African cultures, and generations within suburban cultures, worship differently. Latent coding allows the researcher to arrange the data according to themes in the underlying symbolic meanings of the texts analysed.[51] Thus within the broad categories, which form the outline of Chapters Four, Five, and Six, the data and findings have been arranged according to the latent themes arising out of individual responses. Feedback from various people on earlier drafts has produced what Clifford Geertz refers to as a 'dialogical' construction of the final narrative, whereby the findings of the researcher are affirmed, 'corrected', or modified by various individuals from the community studied.[52] In this way it is hoped that combining the narratives of various respondents will help fabricate an illustration of the multiple spiritual and musical pathways they journey in the context of communal worship at NHCF.

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[49] Since the researcher is the receiver in this instance, attention will be focussed on the intentions of the communicator, except where self-reflective commentary appears to aid the study.
[50] See Appendix A.
[51] See Verwey 2003, 166.
[52] See Geertz 1983.

The history of Weltevreden Methodist (the parent church of NHCF) and The New Harvest Christian Fellowship has been constructed from various documents. The history of the church from 1977 to 1992 is taken predominantly from the history that was drafted by Rev. Smith and his wife for the service celebrating the completion of the Weltevreden Methodist Church sanctuary in 1992.[53] Further details were provided in eight interviews that were conducted between November 2003 and March 2004 with longstanding members of the congregation. Mary Smith is in the process of recording the history of NHCF and was able to provide documentation of the events of the first two years of the church.[54] Information on the youth worship and The Ontological Shift Café is derived from my honours paper *Music and Identit(ies): Worship at The Ontological Shift Café* (Smith 2002) and my personal recollections. The Smiths shared their recollections of events in personal communications throughout the course of the study.

It is clearly impossible for a fully comprehensive definition of the metaphors and symbols investigated in what follows to emerge that is valid for all people and all times – or even for these participants at this time. Worship is mixed up in a process of attributing meaning to events that shifts with each new experience in an individual's life. However, delving into the meaning of the symbolic universe that music is used to create and maintain, can go some way towards describing possible reasons for the manner in which this music is approached, understood, and used in Christian contexts today. In Chapter Two, therefore, the religious symbolic universe from which NHCF and its songs are principally derived will be presented in the form of a concise history of church music, focussing on Reformation traditions. In Chapter Three the history of Weltevreden Methodist Church and NHCF will be presented, along with an analysis of some of the documents and songs that have formed the basis of their worship.

[53] Rev. Smith is the pastor of The New Harvest Christian Fellowship and Mary Smith is wife. They are my parents. Aside from those individuals whose interviews are examined in depth, following Wolf (1992) all other participants in the study are referred to by gender and their age at the time of filling in the questionnaires. Thus F53 refers to a female aged fifty-three and M27 would be a twenty-seven-year-old male. Where there is more than one person of the same gender and age, this is indicated by adding i, ii, or iii: for example, F53i. This method is beneficial when comparing different generations.

[54] Mary Smith, *The History of The New Harvest Christian Fellowship.* Unpublished document.

From these general discussions, Chapter Four moves into accounts of worship in the lives of individual members of the congregation. If life experiences alter the way we attribute meaning to objects and events, then worship cannot have a static definition. This chapter therefore reveals multiple stages in attributing meaning to worship during the course of a person's life. However, individuals attribute meaning in particular ways and it therefore becomes necessary to make choices about how to divide the congregation into comparative segments for the purpose of uncovering different types of musical effects on, and affects in, individual worship experiences.

One of the principal difficulties presented to NHCF when they moved into a warehouse for services was how to make worship meaningful for a variety of age groups that had previously sung their songs in separate locations in the manner that each group deemed most appropriate. Faced with a single venue and limited musical equipment and musicians, the church began to experiment with multi-generational worship. NHCF is now four years old and is continuing to try to meld the generations into a cohesive community through worship.[55] Graham Codrington, in his thesis on *Multi-Generational Ministries in the Context of a Local Church* (1999), investigates the characteristics of the different generations simultaneously inhabiting South African churches today. There are a number of musical implications present in the different worldviews he presents for each generation. Taking his general findings and applying them to the data from NHCF, Chapter Five analyzes the worship at this church from the perspective of four generations. Wolf claims that 'the truths of cultural descriptions are meaningful to specific interpretive communities in limiting historical circumstances' (1988, 112). Nevertheless, investigated in this manner, a diachronic chain of perceptions emerges from the synchronic sample, creating a fuller image of the variables at work in meaning worship.

To gain a better understanding of the current complexities present in NHCF it is necessary to investigate the worship from yet another perspective: that of the cultural

[55] The teenagers leave the service after worship for a lesson constructed to present Biblical values in a manner that broadens their knowledge and understanding of the Christian life within the daily contexts they find themselves in. Children in primary school worship separately on most Sundays but do sing with the adults once or twice during the course of the term and during the school holidays.

differences that exist between African and European Christian religious traditions. In Chapter Six interviews with three individuals from different cultural and church backgrounds are examined in order to uncover some of the principal differences that exist between their understandings and experiences of worship. Musical traditions are very much a part of these histories as the interviewees are all musicians who have been deeply involved in church music for a number of years.

Chapter Seven will draw together the contents of the preceding chapters. Themes will be compared to reveal trends that may aid in presenting possible processes of integrating different social groups into multi-generational, multi-cultural, and multi-denominational church communities in South Africa. While the prefix 'multi' emphasises diversity it is hoped that overlapping meanings will also emerge from the groups studied, providing connections through which alternative meanings can be shared and appreciated by the congregation as a whole. Worship is only one aspect of the life of a church but as Hugo Cole (1978) points out, the music of different churches often reveals a great deal about the communities themselves.

2

CHURCH MUSIC IN HISTORY

> *The Lion was pacing to and fro about that empty land and singing his new song. It was softer and more lilting than the song by which he had called up the stars and the sun; a gentle, rippling music. And as he walked and sang, the valley grew green with grass …*
> *… Polly was finding the song more and more interesting because she thought she was beginning to see the connection between the music and the things that were happening. When a line of dark firs sprang up on a ridge about a hundred yards away she felt that they were connected with a series of deep, prolonged notes which the Lion had sung a second before. And when he burst into a rapid series of lighter notes she was not surprised to see primroses suddenly appearing in every direction. Thus, with an unspeakable thrill, she felt quite certain that all the things were coming (as she said) "out of the Lion's head". When you listened to his song you heard the things he was making up: when you looked around you, you saw them.*
>
> (C. S. Lewis. *The Magician's Nephew*. p.64-5)

Music has long been associated with the mythical and the supernatural. According to Leonard and House (1972), the *Iliad* and the *Odyssey* provide the earliest written evidence of musical activity, where it seems to have had the primarily utilitarian function of uplifting and restoring the spirits of men. There are, however, hints at earlier times when music was used to propitiate the gods, and was integrated into medicine, magic and dance. Music as an art was perceived as specialized, the gods having gifted some people with song and not others. Leonard and House conclude that as far as it is possible to conjecture about the lives of early societies with the limited evidence available, it appears that music functioned as an 'accessible agent of tribal tradition, aesthetic meaning, and personal expression' in which all partook, whether ritually, at work, or simply for play (1972, 46).

Many people throughout the ages have, however, believed that there are universal meanings attached to music. In the extract above C. S. Lewis naturalizes the relationship between types of music and aspects of nature by using song as the medium through which Aslan, the Lion (and the metaphorical representation of Christ), creates the world of Narnia. The little girl, Polly, who magically enters Aslan's realm just moments before this scene unfolds, sees a connection between what the Lion sings and the landscape emerging around her. She understands that the aesthetic meaning of the music is ingrained in the world from its origin. There is some connection between herself and the Lion because, even before she sees a thing being created, she strangely knows what will appear by listening to the music. She is able to interpret a concrete meaning for his song despite her never having heard this music before.

Lewis' passage is apparently based on the notion that music is a universal language: that the meaning of music is the same no matter which world you come from by virtue of the fact that God is the source of all things known (and, as yet, unknown) to man. Most contemporary musicologists who have investigated the relationship between music and the context in which it is created, performed, and consumed suggest that the meanings that *people* attribute to music develop through prolonged participation in social interactions and cultural activities.[56] Sounds become associated with, and thus take on meaning in relation to, people, events, activities, and places. Perhaps if Polly had come from Africa, Aslan would have pounded out creation on various drums.

In Narnia it is the Creator who sings and the human interprets the song. In churches, conversely, humans make music that the Creator is expected to interpret. Very often, worshippers who grow up in a particular religious tradition assume normative views on particular kinds of music (and instruments), assuming that what they are familiar with is 'obviously right' for church because it 'always' accompanies or portrays certain rites of religious adoration and devotion. Thus it is, in fact, the people who are creating and interpreting the meaning of their sounds.

[56] This is particularly the trend in most ethnographic, feminist, and post-modern musicological writing. See, for example, the work of Lara Allen (1993), Susan McClary (1999 and 2000), John Shepherd (1991 and 2000), Michael Titlestad (2003), and Lawrence Kramer (1995).

Proponents of the absence of a metanarrative, or universal truth, by which all humanity can be explained have come to question the value of interpreting the influence of history on present events. However, if one is to look at the process by which certain relations came to be considered 'natural', it is necessary to look at both synchronic and diachronic events. Much of diachronic history is considered to be static because it is past. Historians have passed judgment on it, compartmentalizing the events into dates, categories, and so forth. We, in turn, have taken this information and judged history according to our own worldviews. Haydn White, however, points out that there are potentially many new histories on the horizon:

> History today has an opportunity to avail itself of the new perspectives on the world which a dynamic science and an equally dynamic art offer. Both science and art have transcended the older, stable conceptions of the world which require that they render a literal copy of a presumably static reality. And both have discovered the essentially *provisional* character of the metaphorical constructions which they use to comprehend a dynamic universe.' (1978, 50)

Even histories we view as static events have dynamic repercussions in the present they effect. Since we are not born into a world devoid of meaning, it is beneficial to make some effort to understand the systems of meaning with which people construct their worlds. We are the progenies of the marriages of many histories and the manner in which we re-text inherited ideas effects a new, personal view of history (similar to the different relationship each child in a family has with his/her parents. This is true of religious views as much as it is the case with musical styles. What follows, therefore, is a diachronic presentation of the history of the song styles, and the Christian traditions from which they emerged, that form the ancestral lineage of The New Harvest Christian Fellowship. Many of the members of this congregation might not be aware of the history behind their songs, but this history nevertheless is living in lyrics, music styles, and worship performance practices. The information in this chapter will be applied to the synchronic investigation of NHCF in the chapters that follow.

NHCF was birthed from a Methodist church, a movement founded by John and Charles Wesley in England during the Reformation. The history presented here will therefore trace the developments of church music from its early roots in Hebrew traditions (as revealed in the Old Testament of the Bible), through the early Jewish, Greek, and Roman

churches, whose influence spread across Europe during the Middle Ages, to the Reformation in Europe and America, up to current trends in Protestant churches. The musical instruments that have come down to modern churches through these movements will then be briefly investigated. To help with situating the study in its South African context, the history of Christianity in South Africa will follow. The final section of this chapter deals with the Vineyard movement, a charismatic development out of a Quaker church in California that has had a significant influence on the worship practices at the church under investigation.

A HISTORY OF CHURCH SONGS

Early Judeo-Christian Roots

Music is represented as having played both functional and spiritual roles in the Old Testament. It featured in everyday social contexts, such as accompaniment to physical labour, feasts, and romantic courting.[57] It was used for didactic purposes (particularly by Moses and King David) and, under King David and King Solomon, became a significant element in liturgy when the temple was completed. Sacred songs were also used as a vehicle for expressing deep human thoughts and experiences, not only by the psalmists, but also by the prophets and the people, whether they triumphed in battle, or were in exile in Babylon and Assyria.

While in today's parlance, and in the rest of this dissertation, the term 'hymn' refers to music with a very specific set of musical characteristics, the word has an ancient and much broader meaning in the history of Christian worship. For instance, King David, to whom most of the Psalms are attributed, calls on his people to sing 'a hymn of praise to our God' (Psalm 40:3). The night before the crucifixion, Jesus and his disciples went out to the Mount of Olives after they had 'sung a hymn' (Matthew 26:30 and Mark 14:26). The apostle Paul exhorts the early Christians in Corinth, Ephasus and Colossia to sing hymns in their gatherings both to encourage one another and in thanksgiving to the

[57] See, for example, the books of Psalms, Song of Songs, and Amos.

Lord.[58] Cross and Livingstone (1974) describe hymns as a type of sacred poetry set to music, expressing doctrine or personal devotion. The early hymns of the Jewish-Christian Church seem to have consisted mainly of psalms set to music. The apostle Paul differentiates between psalms and hymns but provides no further information to elucidate what precisely characterised these types of songs.[59]

The Middle Ages

By the fourth century, the Christian faith had spread over large parts of Europe and Asia minor, largely via the efficient transportation and communication structures of the Roman Empire. Hymns came into more general use in the church masses in both the East and the West during this century. They were also employed as a central means of promoting or refuting various heresies that crept into Christian thinking.[60] St Augustine (354-430) viewed music as a catalyst for moral education. In *De musica libri sex* he wrote,

> [M]usic has to be converted into moral power. We receive its sounds and forms, but they remain meaningless unless we include them in our own mental activity and use their fermenting quality to turn our souls towards everything noble, superhuman and ideal. It is our mind that brings about this conversion; music is but a catalytic agent to this end. (Quoted in Hindemith 1953, 4)

Greek hymns were characterized by their 'dogmatic emphasis and faculty of sustained praise, often offset by monotony of thought and repetition of diction' (Cross and Livingstone 1974, 682). Latin hymns seem to have emerged later than Greek, largely through the efforts of St Ambrose (339-97). Although very few of these 'simple, devotional and direct' early hymns can be ascribed to him with certainty, they established similar characteristics in the Latin hymnody that followed (Cross and Livingstone 1974, 682). Through his influence, hymns became a recognized and integral aspect of public worship in the Western Church. Hymns were not admitted to the Roman liturgy until the thirteenth century, however, but they continued to develop as a sequence of songs

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[58] See 1 Corinthians 14:26, Ephesians 5:19, and Colossians 3:16.

[59] For example, he charges: '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 hearts to God' (Colossians 3:16).
'Speak to one another with psalms, hymns and spiritual songs' (Ephesians 5:19a).

[60] For example, Synesius' (d. 414) introduced Neoplatonist ideas into Christian hymns (see Cross and Livingstone 1974, 1332).

expressing not the feelings of individual worshippers, but, rather, the meaning of the feasts and Offices celebrated throughout the Church year.[61]

In the fifth century, a belief arose in some quarters that only words directly from Scripture should be permitted in the liturgy. In 563 the Council of Braga forbade the singing of non-Biblical poetic compositions in Church, a decision only reversed in the fourth Council of Toledo in 633. However, this idea was to resurface many times during the course of the history that followed.

By the seventh century, early church music had seen:

> a blending of Hebrew, Greek, and other musical elements passed through the unifying influence of the Latin tongue just at the period when the great change was being made from learned classical metre to popular accentuated rhythm … (Douglas 1962, 27)[62]

As the Middle Ages progressed, music existed in the church mainly in the form of songs and chants performed by the clergy. Hymns were only written for, and sung at, special occasions held outside the sanctuary, such as processions, pilgrimages, and some major festivals. Hymns written in the vernacular (largely by individuals outside the main religious stream) were not admitted to the Mass. According to Harrison (1985), the clergy songs were generally sung from memory because the lighting was insufficient to read by and texts were frequently unavailable. The use of instruments in the liturgy was forbidden in most churches until the ninth century. Williams and Owen attribute this to two main causes: first, the liturgy's origins in the Jewish synagogue; and second, a 'patristic resistance to anything of profane or luxurious association' (2001, 584).

The carol (an essentially English development) emerged during the late Middle Ages, the first printed collection being released by Wynkyn de Worde in 1521.[63] Carols flourished

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[61] During the Counter-Reformation, a number of these hymns were revived and remodeled. New ones were also composed, but in seventeenth century diction and classical metres.

[62] Classical metre appears to refer to the rhythmic qualities of Latin chant. For a more detailed discussion of this, see Douglas 1962, 21-24.

[63] According to Percy Dearmer, the word 'carol' once meant to dance in a ring: 'it may go back, through the old French *caroler* and the Latin *choraula*, to the Greek *choraules*, a flute-player for chorus dancing, and ultimately to the *choros* which was originally a circling dance and the origin of the Attic drama' (Dearmer 1983, v). English carols emerged in the fourteenth century, encouraged by the rise of humanist philosophies: 'Carols … were always modern, expressing the manner in which the ordinary man …

in England until the rise of the Puritans in the Elizabethan era, who demanded 'express Scriptural warrant for all the details of public worship, believing that all other forms were popish, superstitious, idolatrous, and anti-Christian' (Cross and Livingstone 1974, 1146). Carols survived in provincial broadsheets and in oral tradition until the nineteenth century, when a revived interest in them brought about their publication in a number of collections.

The Reformation

Despite a long history of hymn singing, the hymns sung in churches today are largely the progeny of the Reformation that swept Europe during the sixteenth century. During the Middle Ages, various forms of corruption seeped into the church, particularly in the form of taxes on people to fund the lavish expenses of the pope, bishops, and some of the clergy. The sale of indulgences as a form of penance for sins to escape the torments of purgatory is often portrayed as one of the principal offences of the church at this time.[64] Originally intended to fund the building of St Peter's in Rome, there were many who put the funds to other uses. One of the most notable exploitations of these sales was that of Archbishop Albert of Mainz and Magdeburg, who used money gained from the sale of indulgences to pay off personal debts to bankers, who had funded the dispensations he needed from Rome to hold the combination of high offices he possessed. Within the diocese of Magdeburg lay Wittenberg, where Martin Luther was a professor of Holy Scripture at the University of Wittenberg. He was greatly opposed to the sale of indulgences but after seeing a copy of the Archbishop's instructions to Tetzel (a Dominican monk renowned for his sales techniques) was so distressed that on All Saints' Eve, 31 October 1517, he fastened his famous *Ninety-five Theses upon Indulgences* to the door of the castle church at Wittenberg. This marked the beginning of his public rebellion against the state of the church.

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understood the ideas of his age, and bringing traditional conservative religion up to date' (Dearmer 1983, vi).

[64] Owen Chadwick outlines the doctrine presented in support of the sale of indulgences as follows: 'In practice the ignorant could not help thinking that they were "buying" forgiveness for themselves or their beloved in the hereafter, or at least that by their generosity they were doing a good work which the Pope declared to be effective towards forgiveness in the hereafter. "The moment the money tinkles in the collecting box, a soul flies out of purgatory" – there is no doubt that this proverb was preached' (1968, 42).

The figures most commonly held to have spearheaded the Reformation movement are Desiderius Erasmus (1466-1536) in Holland, Martin Luther (1484-1546) in Germany, John Calvin (1509-1564) in Holland, France and Geneva, and Henry VIII (1491-1547) in England. The Reformation brought about a new participation of the lay people in the church through the production of sermons, songs and the Bible in the vernacular. Don Cusic points out that of the early reformers, Martin Luther perhaps had the greatest impact on music, as he was a trained singer who had studied music theory and composition at the University of Erfurt and played flute and lute. In his *Encomion Musices* (1538), Luther justified the use of instrumental music in church with the fact that the church fathers had used instruments in their sacred songs.[65] His time at the convent of the Austin Friars also left him educated in the liturgy and in plainchant.

At this point it is helpful to look at some of the Reformation hymn writers in greater detail to better understand the various new Protestant approaches to theology and the affects of these on musical practice. Starting with a more careful study of Martin Luther, whose influence has already been noted above, Isaac Watts (a Calvinist) and the Wesley brothers (who founded Methodism) will then be studied to gain a fuller perspective in these regards.

Martin Luther (1483 – 1546)

According to Chadwick, 'Luther was no humanist … . Humanism was European, international, an intellectual aristocracy; Luther was a German, national, a man of the people' (1968, 44). Luther believed that people could communicate with God individually without the aid of the church hierarchy. He therefore translated the Latin Vulgate into German. In his translation, Luther gave careful attention to language in his desire to communicate in a manner all could understand and Catherine Winkworth

[65] Luther's arguments were taken up by Michael Praetorius in his *Syntagma Musicum* (1614-15). Praetorius included a history of choral and instrumental music in Jewish, Egyptian, Asiatic, Greek, and Latin churches in order to justify the ritual and musical practices of the Lutheran church. According to Harrison, 'Praetorius's opinions on ritual and its history supported the Lutheran position that all available musical means were meant by God to be used to praise Him and expound the gospel. John Calvin's deductions from the same historical facts were quite the opposite. To him the use of elaborate and instrumental music in the rituals described in the Old Testament made them a part of the Old Dispensation, whose ceremonies were designed for less developed minds. In the New Dispensation of the Christian church, instruments of various kinds were appropriate only for civil pomp (*legalis ceremonia*) and for teaching the young (*legalis paedagogia*).' (Harrison 1985, 309)

considers his work to have contributed significantly to the basis of the modern high German language.[66]

Luther's approach to language carried over into his songwriting. His hymns were written in simple, straightforward language. He himself stated, 'I intend to make … spiritual songs so that the Word of God even by means of song may live among the people' (quoted in Cusic 2002, 24).[67] It became customary during Luther's time to adapt secular songs for religious use and to adapt Catholic texts to fit Protestant ideas. Who composed the melody mattered less than whether or not it fulfilled the function it was needed for and it appears, therefore, that Luther's intent for the songs was utilitarian rather than to create lasting art. Among the songs he produced for use in the new services are twelve translations of Latin hymns, four songs derived from German folk songs and at least five original hymns composed by Luther himself. He believed that the proper use for music was 'to the glorification of God and edification of man' (quoted in Cusic 2002, 25). Luther wrote his verse to match the patterns and style of medieval secular music so that they would be more accessible to the public at large – a vernacular style of music to complement the vernacular language. He wrote numerous essays, biblical commentaries, treatises, sermons, and produced the first German Bible, but it is through his thirty-seven songs that his words and thoughts have been carried down to the majority of Protestants for over five centuries. By putting congregational music back into the church service (as it had been during the very early life of the church), Luther shifted the role of the congregation from that of passive onlookers to active participants.

As the Reformation progressed, two basic songs song forms arose – the chorale, associated with Lutherans and Moravians,[68] and the psalm tune, developed by Calvinists

[66] See Winkworth, Catherine. 1856. *Lyra Germanica*. New York: Thomas N. Stanford.

[67] Telford summarises Luther's contribution to the German church as follows: 'He gave the people the Bible, through which God spoke to their hearts; he gave them the hymn-book, by which they poured out their hearts to God' (Telford 1906, 33).

[68] According to Appleby (1965) and Grieg (2003), the Moravians were a group of dissenting Bohemian Christians who were in existence from the early sixteenth century but notably gathered together under Count Zinzendorf in the early eighteenth century. They were renowned for their pious lifestyle and for sending out missionaries (many of whom were martyred) around the world. Count Zinzendorf later moved to Pennsylvania in North America, where, amidst Puritan objections to the use of hymnody in churches, he established a thriving vocal and instrumental tradition in the Moravian Church of Bethlehem. Appleby

(who only believed in singing words directly from Scripture). The French and the English sang psalms paraphrased in meter, sometimes with other lyric passages from scripture added. The Lutherans sang 'God's word' but also welcomed devotional poems written by individuals. The Lutherans and Moravians used the organ and orchestral instruments in worship, whereas the Calvinists and English dissenters (like the Puritans) sang unaccompanied metrical poems in unison. In America, since most of the early settlers were Puritans, psalms were sung and it was a long time before hymns became acceptable and musical instruments were permitted at religious gatherings.

Isaac Watts (1674 – 1748)

Isaac Watts, a prolific English hymn writer, was a devoted Calvinist and this theology comes through strongly in his hymns. However, Watts also broke from the Calvinistic code that insisted songs could only be taken directly from Scripture. As a youth his father taught him Latin, Greek, French and Hebrew and he later became a man of considerable learning, writing numerous books on grammar, pedagogy, ethics, psychology, three volumes of sermons, and twenty-nine treatises on theology in addition to his poetry, which was set to commonly known melodies for use in church.

Although he wasn't the first to write English hymns, Watts is often titled the 'Father of English Hymnology' because he was the first hymn writer to develop a theory of congregational praise, and provide a substantial, well-rounded body of musical material to be used in the church. According to Cusic, Watts' theory was as follows: first, religious songs are human offerings of praise to God and the words should therefore be personal; second, sung Psalms should be Christianized and modernized, thereby removing the Jewish roots of those who had crucified Christ. Watts said this of his *The Psalm of David Imitated in the Language of the New Testament, and Apply'd to the Christian State and Worship*, published in 1719:

> Tis not a translation of David that I pretend, but an imitation of him, so nearly in Christian hymns that the Jewish Psalmist may plainly appear, and yet leave Judaism behind. (Quoted in Cusic 2002, 48)

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notes '[t]here is probably no Protestant group which has demonstrated a longer history of continued important musical activity than the Moravians' (1965, 128).

Watts therefore used his own interpretation of scripture when writing songs, which were composed in simple meter so that they could be lined out by the clerk (that is, read out a line at a time for the congregation to sing) and put to well-known melodies. His intentions were 'to write down to the Level of Vulgar Capacities, and to furnish Hymns for the meanest of Christians.' He maintained that the poetry should be 'simple, sensuous and passionate' (Cusic 2002, 48). His images are drawn from the Bible, nature, and everyday occurrences and experiences. Due to the Calvinistic concept of predestination, no appeal is made to convert lost souls because Watts believed that sinners could not alter that which was foreordained for them before the creation of the world.[69]

Watts' education allowed him to express his passionate faith skillfully so that his hymns remain popular to this day. Two of his most famous hymns are "When I Survey the Wondrous Cross" and "Joy to the World! The Lord is Come". The former is a complete surrender to the crucified Christ in which the speaker studies the crucifixion, contemplating the meaning of this awesome sacrifice. "Joy to the World!" was written based on Psalm 98:4, which reads as follows: 'Shout for joy to the Lord, all the earth, burst into jubilant song with music'. Ironically, given this hymn's popular use today, Calvinists believed Christmas to be a pagan tradition and the song only became associated with Christmas during the twentieth century.[70]

The Wesleys

According to John Wesley (1703–91), the founder of Methodism, his holiness movement 'was born in song' (in Attwell, p.17). The main difference between the Wesleys and Watts, was that the Wesleys wrote songs for evangelistic outreach. They also ministered amongst the poor, whereas Watts had remained amongst the wealthy. The Wesleys addressed social problems through religion, believing that the Spirit of God changes the hearts of men, freeing them from sin and allowing them to rise to the dignity that the Wesleys believed all men deserve.

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[69] Calvinists believed that Christ's death and resurrection afforded redemption only to those privileged few God had chosen for heaven. Every believer hoped for election with fear and trembling.

[70] Watts did not only write songs for adults. According to John Telford, hymnody for children began with the Reformation but 'Dr Watts was the first great hymn-writer for the young' (Telford 1906, 33). His *Divine and Moral Songs for Children* was published in numerous editions for more than a century. Other hymn writers who contributed to hymnody for children include Charles Wesley and Jane and Ann Taylor.

John Wesley was famous for his sermons and a few songs, but it was his younger brother, Charles Wesley (1707–88), who was the prolific hymn writer. He wrote his first hymn the day after his conversion, "Where Shall My Wandering Soul Begin" and by the time of his death, he had composed more than 5500 hymns based on scripture texts that revealed the many phases of Christian experience and Methodist theology. Erik Routley summarizes what he believes to be the three central purposes present in Charles Wesley's hymn writing:

> (1) to provide a body of Christian teaching as found both in the Bible and in the *Book of Common Prayer*; (2) to provide material for public praise; and (3) to objectify his rich personal faith. (in Cusic 2002, 57)

John Wesley edited, organized and published a number of Charles' hymns along with some he himself had written or translated from German into English. In 1780, after many years of publishing hymn tracts in small collections, the hymnal *A Collection of Hymns for the Use of the People Called Methodists* was released. It became a powerful evangelizing tool as it was also intended to be a manual for religious education.[71] John Wesley believed that 'the sure hope of a better age is a better man' and the hymns therefore focused a great deal on moral transformation. Like Luther, John Wesley also insisted on high literary and theological standards for the Methodist hymns, stating of them, 'Here are no words without meaning. Here are purity, the strength, and the elegance of the English language; and, at the same time, the utmost simplicity and plainness, suited to every capacity' (in Cusic 2002, 56).

The Wesleys followed the theology of the Dutch theologian, Arminius (1560-1609), who held that man is free to decide for himself if he will be saved or damned. Christ died for all and people are therefore subject to persuasion in this regard. The primary function of the Christian's life is to endeavour to bring individuals to such a decision.[72] The idea of 'God as love' was another concept emphasized in the Wesley theology through hymns

[71] 'Early Methodism learned much of its theology by singing it!' (Attwell undated, 17)

[72] In "O For a Thousand Tongues to Sing", originally written with eighteen stanzas to commemorate the anniversary of Charles Wesley's conversion, this theology of free will is revealed in the lines, 'He sets the prisoner free / His blood can make the foulest clean' (hymn 1 in *The Methodist Hymn Book With Tunes*, 1933).

like "Love Divine, All Loves Excelling", published in 1747 in *Hymns for Those That Seek and Those That Have Redemption in the Blood of Christ*.[73]

Over the years many different tunes have been applied to the Wesley poetry. For instance, the melody most popular for "Love Divine, All Loves Excelling" today was composed by John Zundel, organist at Plymouth Church, Brooklyn. The contemporary melody for "Jesus, Lover of My Soul", first published in 1740 in *Hymns and Sacred Poems*, was written by Simeon B. Marsh (1798-1875) from upstate New York. The words of the Wesley's hymns have also been adjusted on numerous occasions since their publication. "Hark! The Herald Angels Sing" was most notably edited by the eighteenth century evangelist, George Whitefield (1714–70). The melody used today for this hymn is from Felix Mendelssohn-Bartholdy's "Festgesang". A number of the Wesley hymns have become canonized in the church calendar. For example, "Christ the Lord is Risen Today" (hymn 204 in *The Methodist Hymn Book With Tunes* 1933, but first published in 1739 in *Hymns and Sacred Poems*) is used in many churches today as an Easter hymn celebrating the resurrection.

According to Douglas (1962) and Appleby (1965) the Methodist hymns were written in keeping with the trend set by Luther - in the vernacular with a didactic function. The rhyme scheme was usually iambic pentameter, or another easily identifiable pattern, that could be sung to well-known folk and theatre tunes. The songs generally took the form of several verses, all sung to the same tune but sometimes with a chorus added in between the verses. The language was meant to be fairly simple so that most people could understand and remember the words easily. The melodies were well-known and simple with few large intervallic leaps, melismas or any other musical devices that might obscure the words or make the song difficult to sing for the musically untrained congregation. Rhythms were generally in a steady common time beat with a pause at the end of each phrase (either to allow for the lining out of the hymn by the clerk, or for breathing purposes). As churches were built to house the congregations, organs became the principal instrument for accompanying these songs.[74] Hymns were notated in four-

[73] Hymn 431 in *The Methodist Hymn Book With Tunes*, 1933.
[74] The use of organs in churches will be discussed in section 2.3 below.

part harmony as choir schools became increasingly popular in England and America during the nineteenth century. Today, however, most churches generally sing the soprano line in unison, unless a choir is performing the song.

Despite the misgivings of orthodox church authorities, the Methodist style of hymn-singing was soon adopted by and spread among the Evangelical party of the Church of England. The hymns of the Evangelical school were subjective and emotional, evidenced in hymnbooks such as the *Olney Hymns* published in 1779 by John Newton (who wrote "Amazing Grace") and William Cowper. Resistance to the use of hymns in the non-evangelical sectors of the Church of England had faded by the middle of the nineteenth century.[75] In Germany (and later England) hymns of the ancient and medieval Church were revived, translated, and added to the modern hymn collections in an effort to emphasize the history and universality of the Church.[76]

The nineteenth and twentieth centuries saw an increase in the use of a variety of musical instruments in churches. In the nineteenth century, singing schools emerged in England and America to train church choirs, and new song texts were written and set to folk tunes, ballad opera songs, and other popular melodies.[77] The music was seen as functional for the worship of the congregation, and its creators were therefore viewed as unimportant. Songs were distributed orally until songbooks printed with melody-lines emerged later in the century.

Appleby comments that 'as plainchant in the early history of Roman Catholicism spread through Europe, the hymn has become a universal rather than local or national musical expression of Protestantism' (1965, 161). This would appear to be evidenced by Harvey

[75] The immense popularity of evangelistic open-air preachers, like the Wesleys and George Whitefield caused a split in the Church of England into the evangelical and non-evangelical supporters.

[76] Harrison notes that the 16th century was the first period of collecting and editing earlier texts and interpretations of Christian liturgy: 'would-be reformers of the medieval rites, both Catholic and Protestant, wanted to know about the earlier Christian liturgical practices' (1985, 309). The work of Luther and Praetorius have already been mentioned, but in 1568 the first large compilation was made by the anti-Protestant, Melchior Hittorp of Cologne, whose aim was 'refuting the heretics of our time who calumniate the rites and ministries of the Catholic Church' (in Harrison 1985, 309).

[77] For many American pioneers and early settlers '[l]iving conditions tended to keep the practical problems of everyday living in the forefront and any development of music as an art out of the question' (Appleby 1965, 133). The singing schools were therefore intended to aid in improving the poor state of music in the churches at this time.

Marks' observation that by 1931 the hymn "A Mighty Fortress is Our God" by Martin Luther (hymn 2 in *Sacred Songs & Solos*, undated) had been translated into 171 languages and "Rock of Ages" by R. Redhead (hymn 498 in *The Methodist Hymn Book With Tunes*, 1933) had been translated into 130 languages (1938, 44). However, as will be seen in what follows, local musical expressions of Protestantism have also arisen and new Christian movements have been birthed out of Protestant ideals with unique musical traditions that have impacted the global church significantly.

American Church Songs

Emigrants to America took with them the music and theologies of Europe and Britain. In the sixteenth century the early Spanish colonizers brought with them the conservative *stile antico* of the Roman Catholic Church and in the seventeenth, the English Puritans brought Calvinist psalm singing. As the Reformation spread across Europe, many, fleeing persecution, made their way to America. Thus the Christianity that formed there was based largely on Reformation ideals. While the Puritans were the most influential group, it was the German and Swedish immigrants who first introduced polyphonic chorale singing and organ accompaniments to America.[78] Nevertheless, with the oral transmission of songs and the Puritan rejection of hymnody in favour of psalmody, Ellinwood notes that, generally speaking, '[c]ongregations of 1720 were able to sing far fewer tunes than those of 1620' (1953, 18). Most churches did not have instruments, so a deacon would 'line' out a psalm, intoning the words at a suitable pitch for the congregation to echo. As instruments became more common, this practice gradually died out.

The American Revolution (1775-1783) brought the concept of 'Freedom', which had been raging in the colonies, to a head and people concerned themselves with the practical and political problems of the period. According to Cusic, for religion this meant that there was not only a demand for freedom of religions, but also freedom from religion. A revival followed the Revolutionary War but it was not highly organized, making it

[78] See Appleby 1965, 107-8.

difficult to trace it in a sequential manner.[79] Furthermore, as the pioneers pushed westward, revivals sprang up in various parts of the country over several generations, offending members of established organized religion. The early American leaders (such as George Washington, Thomas Jefferson, and Benjamin Franklin) were generally deistic, promoting a more distant and rational God than that of the emotional Puritans. However, revival preachers paid no heed to denominational lines, preaching wherever a crowd could be gathered. The differing theologies that emerged at this time can be explained to some degree with reference to the geographical location, living conditions, and education of various groups of Christians:

> In the urban areas, the rationalism that fueled the French Revolution and provided new breakthroughs in science and philosophy caught hold. However, in the untamed parts of the country … the settlers had neither the time nor inclination to ponder intellectual enlightenment. These people needed a faith that was vibrant and alive, full of emotion and comfort, which helped them relate to the lonely, danger-filled wilderness and a life steeped heavily in individualism. Thus, it was a 'free' religion that took hold. (Cusic 2002, 77)

Folk religion is defined here as rural in location, emotional, and a source of strength to the lonely, hardy settlers. Although there were no organizational guidelines, one basic tenet followed was that any institutional mediacy between man and God was rejected because every individual was seen to have access to God. On the western frontiers, 'camp meetings' became a rural form of church. Dry roads and trails made travelling easy enough for people to cover considerable distances to gather for several days, camping in their wagons. Favourable climatic-geographic conditions allowed camp meetings to continue for prolonged periods of time, accommodating large numbers of people. The preachers had little formal education but were able to excite the crowds, and the Gaels (Irish, Scots-Irish, Scottish, and Welsh) were renowned for being very emotional people. All of these factors helped facilitate revivals and the virtual absence of religious and civil authorities meant there was little resistance to those that grew out of these meetings (such as the Kentucky Revival of 1800).

[79] Cusic describes it as 'a number of religious freedom fires which seemed to ignite by spontaneous combustion' (2002, 77).

These mass meetings saw the birth of songs that came to be known as revival spirituals. Between 1770 and 1830, religious songs mostly took the form of religious verses set to popular secular folk tunes because rural people were isolated from the new music composed in the established cities. Since there were no songbooks, the crowds had to sing from memory. The songs were therefore either repetitive or had repetitive passages, such as choruses, short-phrase refrains, or couplets.

Folk choruses brought over from Britain and various parts of Europe were therefore adopted most widely amongst the pioneers. It was a music that belonged to people with very little musical training, and who possessed neither songbooks nor established churches. In this way, revival songs were reminiscent of early Puritan songs in their reliance on well-known tunes, although the revivalists were much more emotional and somatic in their expressions. The nature of the revivals necessitated one major musical difference from the Puritan songs: melodies had to be altered to accommodate choruses that everyone could learn quickly. Thus the song leader would know the verses but everyone could sing the chorus or lines that repeated themselves. Some choruses proved so popular that they were interjected into other songs. Call-and-response was also popular, where the singer sang a line and the crowd responded with a line that always remained the same.

> This was democracy in action; everyone could feel a part of religion and singing. Too, the choruses spoke the feelings of the settlers. The early religious folk-singing practice took hold in the period 1780-1830, when it enjoyed its greatest vigor. Everyday folk enjoyed the most control over their private and institutional affairs; there was wide participation by the "folk" and there was an interdependence of mass-controlled religion and mass-controlled song. (Cusic 2002, 81)

After the War of Independence, American sacred music existed in four forms. The oldest, was based on the oral tradition of folk tunes from England, Ireland, Scotland, and Wales. The second was grounded on the psalm tunes from northern Europe, where Calvinism was influential. Here song words came directly from scripture and were sung in unaccompanied unison. Third were the revivalist hymns, which emerged from the Great Revival of 1780-1840.[80] Although theses songs had a connection to folk and psalm tunes,

[80] Some historians refer to this Great Revival as the 'Second Great Awakening' (the first took place in the 1730s and 1740s). It began among the Congregational Churches of New England but as it spread

the refrains were characterized by lively tempos, syncopated choral effects and a structure that consciously ascended to an emotional climax. Finally, there were the fuguing tunes, which were generally older favourite church songs put into the sacred music styles of the day by popular demand.[81]

In the latter half of the nineteenth century the folk religion faded out as the cultural environment moved into the Industrial Revolution and the American Civil War (1861-1865) between the North and the South. In the second half of the 19th century, after the Civil War, a more solemn movement arose, centred in urban areas and accompanied by the music of the hymns. Various sects developed, such as the Seventh-Day Adventists (a Protestant denomination begun in 1863), along with Protestant movements against drinking, war, slavery, the Masons, and Catholics. As the twentieth century approached, radical religious groups, such as Methodists, Baptists, Mormons, and Seventh-Day Adventists moved from the margins of society into the mainstream, becoming large denominations with members in respectable positions in society throughout the world.

In the forty years following the Civil War, blacks established their own churches and whites, by and large, developed unwritten codes and practices that effectively prohibited African-Americans from their churches. They thus evolved separate musical traditions. Pioneer folk choruses and Negro spirituals were the last Christian songs to be perpetuated solely by means of the oral tradition. The African-American songs were based largely on white music (particularly the broadside ballad traditions and European folk songs) with unique alterations to the rhythm in particular. Being more improvisatory and spontaneous in nature and use, these songs were regularly changed to fit the mood of the worshippers and the individuality of the singers and congregation. Certain lines were repeated regularly as a response to the lead singer's version of a verse. Themes of songs were also

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throughout the United States of America, it affected the Presbyterians, Methodists and Baptists. Revivals were often stimulated by intensive preaching and prayer meetings that stirred 'outbursts of mass religious fervour' (Cross and Livingstone 1974, 1183). The ministries of the Wesleys and George Whitefield (and, in the 20th century, the Salvation Army) were characterized by religious worship and practices that have since been termed 'revivalism'.

[81] According to Appleby, the American fuguing tune is similar to the English fuguing psalm tune, which involved applying contrapuntal techniques to psalm tunes. 'The typical American form … consisted of an opening homophonic section followed by a section in which a phrase of the psalm tune is successively introduced in each of the voices. This procedure in the second section is then repeated, resulting in an ABB musical form.' (1965, 135)

related to the life experiences of the singers. For example, the plight of the American slaves was equated with that of the Israelites in Egypt, as in "When Israel was in Egypt's Land" (also known as "Go Down Moses").[82] The Negro spirituals were revival songs, contributing particularly powerfully to the Second Great Awakening but they were only included in hymnbooks in the twentieth century.[83]

According to Appleby, like spirituals, white gospel songs were also born 'in the emotionally charged atmosphere of the camp meeting, the prayer meeting, and evangelistic preaching' (1965, 142). He sites Ira D. Sankey as the 'master of the gospel song' and notes that the gospel song 'is not a hymn of praise to be sung in worship with stateliness and dignity. A militant song, it was forged quickly in the heat of battle for the souls of men, and designed to produce an immediate evangelistic decision' (1965, 145).[84] In the early twentieth century, both black and white gospel, particularly in the form of the mission songs of Dwight L. Moody (d. 1899) and Ira D. Sankey (d. 1908), exerted considerable influence in both America and England.

The Pentecostal Movement

The American Pentecostal movement emerged at the beginning of the 20th century, with outpourings of the Holy Spirit manifested in North Carolina (1896), Kansas (1901), and California (1906). Although the movement grew out of the Holiness movement, it was strongly influenced by the Wesleyan doctrine of sanctification and baptism in the Holy Spirit. The Pentecostals placed a strong emphasis on the latter. According to J. Randall Guthrie, 'Pentecostalism has grown into a global force within Christendom, crossing denominational barriers in a way that few other movements have managed' (2001, 317). This has been largely due to the missionary activities of long-established Pentecostal

[82] The Puritans had also seen America as a type of Promised Land to escape to from their European persecutors. Similarly, in South Africa both the European settlers (many of whom fled religious persecution in Europe) and later the Christianized black nations identified with the slavery of Israel and either saw South Africa as their 'Promised Land' or looked forward to a time of liberation.

[83] According to Cross and Livingstone (1974), the term 'Great Awakening' was first applied to a widespread religious revival in America between the 1720s and 1750s. Emotionalism and a stress on conversion characterised the movement, which principally affected the Dutch Reformed Churches, Presbyterians, and Congregationalists (independent churches). A similar revival occurred between the 1780s and 1830s (the 'Second Great Awakening') amongst the Congregationalists, Presbyterians, Methodists, and Baptists; and then again between 1875 and 1914 (the 'Third Great Awakening').

[84] See also Sankey, Ira D. 1906. *My Life and the Story of the Gospel Hymns.* Philadelphia: The Sunday school Times.

Churches, international 'crusades' by leading evangelists (like Oral Roberts), and religious broadcasting on Christian television networks.

According to Guthrie, the Pentecostals can be divided into three main groups: classical Pentecostals belong to Churches that date back to the beginning of the twentieth century, such as the Assemblies of God, the Pentecostal Holiness Church, and the International Church of the Foursquare Gospel; the neo-Pentecostals, who accept baptism in the Holy Spirit but have chosen to remain in mainline denominations; and the Charismatics, whose faith is based on the baptism of the Holy Spirit, but whose affiliation and doctrinal beliefs lie outside of classical Pentecostalism and that of any of the main denominations.[85]

Music is highly significant in Pentecostal traditions and is often improvisatory and focused on the Holy Spirit. As with many denominations that grew out of the Reformation, the musical roots of the movement lie in the hymns of Isaac Watts and Charles Wesley. Other major influences included the Holiness movement songs, which focussed on purity of heart and the eradication of sin in favour of a closer walk with God; camp-meeting songs, which looked at earthly trials, conversion to the Christian life, and joy in the journey to heaven; and finally gospel songs – songs of personal testimony and heartfelt belief in Jesus, especially during times of trial and suffering. For Pentecostals, music is functional and must be easily accessible, reflecting the 'everyday life' of believers and allowing the community to express its needs to God. Theological beliefs and spiritual truths should also be imparted through sacred music, thereby enabling people to grow closer to the Lord. Psalms and scriptural songs are therefore promoted. The Old Testament use of various musical instruments and (within the Charismatic Movement) dance in worship has been revived.

Church Music in the Twentieth Century

White and black gospel music (both of which were birthed in the South of America) provided one of the primary roots of blues, country, modern gospel, and rock 'n roll.

[85] Pentecostals take their name from 'Pentecost' – the occasion when Jesus' disciples were first baptized in the Holy Spirit after His resurrection (see Acts 2:1-47). However, the charismatic movement is not limited to Pentecostal churches. Robert E. Webber defines it as 'a movement of the Spirit that is found in nearly all the denominations of the world' (Webber 1997, 33). Thus Charismatics are those who have set up churches outside recognized denominations but the charismatic movement is a pervasive phenomenon found across denominational lines.

Much contemporary Christian popular music and present-day church music has, in turn, embraced these styles of music, producing songs that are widely used in both charismatic and established church denominations throughout the world today. From the 1950s onwards, American bands playing in southern gospel styles produced up-tempo music that emphasized the dominant beats (one and three in common time). According to Codrington, their music was still 'solemn if not always serious' (1999, 37). With its clear beat, this music was easy to learn and easy to clap to.

In America and England, with the spiritual awakenings of the 1960s that caused many to experiment with drugs and Eastern religions, a new interest in God (particularly the person of Jesus) arose. Music played a central role in these quests, and also in political activism in the fight for Civil Rights and against the Vietnam War. A new version of Christianity arose, which Cusic describes as follows:

> The youth, who had moved away from the stern God of their parent's church, readily embraced the warm, loving God of the '60s who was concerned about peace, love, social justice, and most importantly, each individual's life. As young people rejected the values and culture of their parents, they discarded the old Christianity as well. ... In the 1940s and 1950s, Jesus was a safe, middle-class figure, comfortable in country clubs; in the '60s He had gone to the streets and become a radical. Those were the images of the two competing versions of Jesus at the beginning of the Jesus Revolution.

With this new Christianity came a renewed interest in gospel songs. Young adults gathered on university campuses and in each other's homes to study the Bible and sing love songs to Jesus. Many new choruses were written that could be accompanied by the guitar, a portable instrument that could be learned fairly easily and ideal for accompanying both solo, and small groups of, singers. Kevin Mayhew (1974) refers to the kind of songs that were prevalent in America and England in the 1960s as the church folk music movement. The Jesus movement reached its peak in the late 1960s and early 1970s but through the recording industry, Christian songwriters and singers, like Bill Gaither, Mahalia Jackson, Keith Green, Sandi Patti, and many others continued to present the church in America, the United Kingdom, Australia, and South Africa with new songs to sing at their gatherings.

The late 1980s and early 1990s saw the rise of **Integrity**, led primarily by Don Moen and Ron Kenoly. This music picked up on the popular music of the 1980s, which emphasized the off-beats (most commonly two and four) and made increasing use of syncopations on half and quarter beats (quaver and semiquaver beats in common time). The generations that grew up on southern gospel, hymns, and folk music find this music difficult to sing and play. **Hillsongs Australia** (produced by world-renowned songwriters and worship leaders, like Darlene Zschech, Russell Fragar, and Geoff Bullock) have dominated the mid-1990s and early twenty-first century, producing worship aimed mainly at middle-aged people between the ages of thirty and fifty, although it is also popular with many from younger generations.[86] Songs written in the 1990s onwards in America, England, Australia, and parts of the world heavily influenced by trends in these countries, tend to emphasize the first beat, the half-beat between two and three, and sometimes the fourth beat. While rhythms may be more complex, melodies tend to be written within smaller ranges than hymns, with many repeated notes and phrases. The general structure of the songs is based on popular songs, one of the most common being: verse, verse, chorus, verse, chorus, bridge, chorus/verse (shorter songs might just have a verse and a chorus that are repeated at the worship leader's discretion.)

Britain is a leading agent in setting many of the latest trends in contemporary praise and worship music.[87] In 1999, **Vineyard's** two U.K. albums, *Hungry* and *Winds of Worship 12: Live from London*, attributed for more than eighty percent of **Vineyard**'s total worldwide sales.[88] This music is based on acoustic rock and introduces an English folk sound in some songs with the use of folk melodies and instruments like pennywhistles. Song themes are predominantly very personal and even when the words focus on attributes of God, there is often a chorus that presents a personal response to this meditation. **Soul Survivor** and Matt Redman are two other British sources that are extremely popular. They have produced vibrant, loud, celebratory songs in modern dance-styles, as well as gentle, intimate, more acoustic sounds with simple harmonies

[86] Details on the different generations are presented in Chapter Five. Since the turn of the century, **Hillsongs** have been releasing music for teenagers under the title *Hillsongs United.*

[87] This term 'contemporary' generally applies to church music written from the late 1970s onwards. Broadly speaking, the term 'praise and worship', when applied to contemporary church songs, indicates fast and slow songs respectively.

[88] Figures from Ashley Blewitt, former employee of Vineyard Music, South Africa.

(most of Matt Redman's songs are in the keys of E and D major and use chords I, IV, V and vi, making them accessible to novice guitarists). These songs aim for a 'back to basics' sound and message (Matt Redman's song "Heart of Worship" (1998) calls people back to a place where everything is 'all about you, Jesus'). However, the off-beats (or 'soft' beats, as self-taught musicians sometimes refer to syncopations) are still the main emphasis and melodies are fairly difficult to learn, emulating contemporary rock songs rather than the folk songs, ballads, and Country and Western that church music up to the 1980s was based on. The sound of this music, combined with its emphasis on a one-on-one worship experience of God, is making this music very popular with people in their teens and twenties.[89]

The Influence of Musical Instruments on Church Music

Much of what has been written thus far reveals the enormous influence of theology on church music. Another major factor is the instrument(s) used in worship. Different views on the 'proper' uses of music have often dictated if, how, and which instruments may be used for sacred purposes. Conversely, the types of instruments used have also influenced the experiences of churchgoers and the ideas of religious policy makers.

While many different kinds of instruments were in use throughout European history, the instrument most often associated with Western churches (apart from the human voice) is the organ.[90] Organs can be traced back to the Hellenistic period, in the third century BC. From the second century onwards, the Romans used organs at the theatre, games,

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[89] Codrington, predicts that there will be an increasing resurgence of jazzier, bold, brassy praise songs. This prediction is based on projections about the nature of the upcoming Millenial generation and views of current trends in their popular music:

> It started with the Spice Girls, and the trend of music with a softer edge *and* light-hearted feel has continued with artists such as Ricky Martin, Shania Twain, Boyzone, Britney Spiers, Jennifer Lopez and the ubiquitous "Mambo number 5" in 1999. Of course, harder, edgier music still exists and sells well, but the resurgence of a fuller, jazzier, brassier sound that is fun, is characteristic of the current mainstream musical trends. (Codrington 1999, 37)

Even **Vineyard**, with its long-standing emphasis on intimate worship, has produced more dance and jazz orientated items, particularly on their Canada albums, since 1999. Codrington points out that the GIs (the generation the Millenials are supposed to be most akin to) saw similar musical trends as youth with the emergence of dance bands and Big Band jazz.

[90] Williams and Owen (2001) define an organ as an instrument consisting of one or more rows of pipes that sound as a wind-raising device releases wind from a wind-storing 'chest' using a keyboard-operated mechanism.

circuses, gladiator contests, banquets, and possibly processions. There is also reference to the use of organs at Dionysian festivals. It remained a secular instrument right into the ninth and tenth centuries in Byzantium, where it was used at courtly banquets, weddings, procession and chariot races. These organs were often highly decorated in gold, and were as much objects of visual display of royal power as aural show.

According to Williams and Owen, 'One of the great unsolved puzzles in music history is how and why the organ came to be almost exclusively a church instrument in western Europe from about 900 to about 1200' (2001, 584). By the ninth century the intellectual and liturgical style of the church had changed. This was due largely to Benedictine cultural centres where literacy, scholarship and large churches were highly conducive to the advancement of not only organ music but also sung organum. The monastic revival that took place in the late tenth century saw the organ become an object for the use of the clergy rather than the people. The organ was, however, still used mainly for extra-liturgical purposes, such as the consecration of abbeys and other important church structures, processions, and, according to Pope John VIII (872-888), 'teaching the science of music' (in Williams and Owen 2001, 586).

By the thirteenth century, the organ was the only instrument permitted in many churches throughout Spain, Italy and France and by the fourteenth and early fifteenth centuries, organs were the norm in European cathedrals rather than the exception. From the fifteenth to the eighteenth century, much was done to improve the sound of the organ and by the sixteenth century, organs were being used in the liturgy. By this stage, organs could produce a variety of tonal effects thanks to the addition of separate stops, or several keyboards, or both. The large variety of manuals on some organs inspired variations on psalm tunes and folk melodies. Perhaps because the instrument was loud and versatile in terms of the timbral colours it could produce, it proved a useful instrument in churches as well as a symbol of power and grandeur. This symbolic association became one of the motivations for the prohibition of the organ in the Reformed liturgy of many churches under the influence of people like Huss and Calvin.[91] However, if the instrument was not

[91] John Huss (1373-1415), one of the earliest reformers, had stringent views on the use of music in church and generally discouraged art (which was seen as a luxury). Instruments were forbidden in church and

destroyed, it was often put to use at organ recitals during the week.[92] As has been noted, Martin Luther disagreed with such views on instrumental music with the result that instruments were used relatively freely in Lutheran churches. For example, amongst the instruments that Paul Nettl (1948) lists in the early Lutheran church at Halle are two organs, symphonies (orchestras), a virginal, and a regal (portable reed organ). In England, where Calvinism had a strong influence through the Puritans, instrumental music in church was viewed with great suspicion. However in the 1790s, the arguments of Benjamin Keach, a Baptist minister, did much to weaken opposition to the use of instruments among nonconformist groups in England.

Commenting on the use of organs in nineteenth century Victorian England, Douglas notes:

> [T]he center of gravity for many composers during this period had passed from the choir to the organ; and in a very great number of settings, musical themes based upon impulses apart form the liturgical text led to meaningless repetitions of phrases and even of separate words. The total effect might be pleasing to the hearer but the liturgy was not adequately sung. (Douglas 1962, 73)

Douglas associates the use of the organ with the Romantic 'tendency toward the sentimental or the dramatic rather than the devotional' in English church music of this period.

From the nineteenth century onwards, organs were installed in the churches of the European colonies around the world. Large and small organs were available to suit various different needs in a church. The twentieth century saw the development of the electric organ but also the displacement of the organ by keyboards, amplification systems, and band instruments. Efforts to make mission churches culturally relevant have also led to churches in different parts of the world using the instruments and musical

organs were thus destroyed (although bells were usually retained). Polyphony was limited and the liturgy was simplified and translated into the vernacular. Appleby notes that Huss' discouragement of compartmentalizing life into sacred and secular elements resulted in 'a new kind of religious folk music, derived from Gregorian and national sources' (1965, 73).

[92] Harrison (1985) points out that while the Reformers were hotly contesting the use of instruments in church, the 16th century Roman church and reformed Anglican Church were concerned with modernizing and standardizing their liturgies. Neither took an official position on the use of musical media and they have not since tried to enforce one.

styles of the indigenous people rather than trying to impose European instruments and music on new Christians. While the organ remains a popular instrument in many Western churches, it has returned to the secular world to find an appreciative audience in performances of classical and avant-garde repertoire. Just as the organ emerged out of the secular world, so the instruments taking its place have come from folk, ethnic, western classical, and popular consumerist musics. Contemporary churches are employing these instruments in an effort to remain relevant to modern society. The organ is associated with the history of the church and its employment suggests to some that a church is stuck in the past and is out of touch with the present. Furthermore, it seldom features as anything more than a background, supporting instrument in the popular styles of the twenty-first century and is therefore not amongst the preferred timbres of contemporary generations. The long association of the organ with Church history has had a twofold consequence: in some respects it has cost it its place in the church, because it is seen as 'old-fashioned'; but in others, thanks to its extensive repertoire and symbolic link with the church, it continues to maintain its place in sacred music.

In Chapter Six, an analysis of interviews with an organist and a contemporary guitarist will be used to reveal how the instruments that they play have helped to shape their worship views and experiences. It will also be evident (in varying degrees), that as their understanding of worship has shifted, so have their performance styles and use of instrumental technology. These musical adaptations are part of a much larger trend in Christianity:

> The issue for us today is not *whether* the gospel will be inculturated in this … age, but *how*; not *whether* our social context shapes the experience of the gospel, but *how*. (Sweet 1999, 32, emphasis Sweet's)

Conclusions

A cycle of reforms in music styles is evident in the history presented here, necessitated by the need to make church music relevant to various congregations at different times, and in different geographical and cultural locations. Churches that refuse to reform their music become outdated with increasing speed as their music comes to be associated with a society that is dying out, or no longer exists. Many of the styles presented thus far have

had a significant influence on South African church music through the recording industry. For example, American white gospel music has influenced Afrikaans and English-speaking churches, while African charismatic churches have adopted African American gospel styles. American and British worship practices have also entered South Africa through missionaries, the print media, television, immigrants, and people who have traveled abroad, bringing oversees worship traditions back with them. Drawing not only from the music styles, but also the nature of their evolution, the pattern of reform in the music at NHCF that has evolved to fit its changing structure, membership, and mission since leaving the Methodist establishment will be investigated in the chapters that follow. However, it is now necessary to investigate briefly the history of South Africa's churches.

THE CHURCH IN SOUTH AFRICA

When full democracy was instated in South Africa in 1994, it became possible for races and denominations to mix more freely. The difficulties presented by such attempted unions are considerable after such a long period of segregation. There are many issues that this study will not even touch on as it is principally concerned with the musical implications of such unions. The vast majority of the members at the community under investigation in this study are still white, but there is a growing black population in the congregation and Chapter Six closely investigates the ideas surrounding, and challenges experienced within, the worship experiences of three individuals from very different traditions who are intimately involved in the music team at NHCF. The history of these traditions goes back at least three hundred years.

Christianity in South Africa arrived with the Dutch. The Dutch church, founded in 1652 in the Dutch East India Company's colony at the Cape of Good Hope, was known as the Nederduitse Gereformeerde Kerk.[93] This became the largest and most influential of the Afrikaner churches. As other nationalities, most notably the French Huguenots and the

[93] See Neil Lettinga: http://www.bethel.edu/~letnie/AfricanChristianity/SouthAfricanHomepage.html

English, came to settle in South Africa in the eighteenth century, they brought with them their own denominational practices.

According to J. du Plessis, 'mission history and Cape history have always been associated in the closest possible way' (1965, vii-viii). However, more than a century passed after the Dutch settlers arrived before any real attempt was made to establish mission settlements that would minister to the indigenous people (which included Bushmen and Hottetots around Cape Town and the Nguni tribes in the Eastern Cape).[94] The German Moravians were initially the most active missionaries (their first missionary arrived in 1737) but towards the end of the eighteenth century the Dutch Church also got involved.[95] The evangelical revival (see above) that took place in eighteenth century England led to the founding of many missionary societies. Thus the first British missionaries to South Africa were from evangelical backgrounds, as were many of the British 1820 Settlers.[96] The French Huguenots sent their first missionaries in 1829.

The Great Trek saw the emigration of a large body of Boers from the eastern Cape in the 1830s. Some of them eventually settled in Natal, but this was proclaimed a British colony in 1843. By 1856 southern Africa was a complicated collection of black and white ruled states, and although missionaries frequently tried to act as arbitrators, they were often attacked by all parties. The association between missionaries and some governments also led many black South Africans to view missionaries as agents of white imperialism, while white settlers frequently accused missionaries of trying to undermine their efforts

[94] Hinchliff notes that the 'whole weight of Reformed tradition was opposed to any missionary haste' in ministering to the tribes (1968, 4). The Reformed church in Holland (under the teaching of Calvin) strongly believed that infant baptism was 'right and proper' and that laymen could not baptize anyone. Therefore, new believers could not be baptized into the faith if there was no minister present and there was a severe shortage of clergy in the colony. Furthermore, slaves who were baptized were entitled to be treated almost as equals by the white settlers. Lettinga notes that it was therefore not uncommon for slave owners to introduce their slaves to Christianity but forbid them to get baptized.

[95] The English government, which came to administer the Cape in the early nineteenth century, encouraged the Moravian mission settlements so that, according to Hinchliff (1968) by the middle of the nineteenth century they possessed seven well-established stations with a total of 7100 members. The Brethren who ran the stations taught the Hottentots various crafts in addition to literacy and the principles of Christianity.

[96] Barnabas Shaw (who arrived in Cape Town in 1816) and particularly William Shaw (who started his ministry in Port Elizabeth in 1860) were highly active Methodist missionaries in Namaqualand and the Eastern Cape respectively. James Archbell and John Edwards ministered to the Barolongs in Natal from the 1830s.

to establish colonies. Thus there was a great deal of unrest and ill feeling between the different groups.

The conditions that the relatively uneducated Trekkers were living under, were very similar to those of the western American pioneers. However, these South Africans came from the highly conservative and dictatorial Reformation theology of John Calvin. They developed 'a type of piety which was simple, direct, based upon the most literal application of biblical texts to the business of daily life' (Hinchliff 1968, 59).

While the Dutch Reformed Church was considered the official Church of the Cape Colony until well into the nineteenth century, Moravians, Methodists, Presbyterians, and a few Anglicans were also establishing churches, first in the Cape but later throughout the whole country as the territory became colonised. The Methodists installed organs in the many churches they established and followed a Church of England type of liturgy to help Anglicans feel more at ease in their congregations (as there were very few Anglican churches in the country). Their hymns, however, were from the Methodist hymnbooks compiled by the Wesleys.

Roman Catholic missions began to be established in the middle of the nineteenth century. Bishop Ricards was highly instrumental in laying the foundations for their missionary policy. According to Hinchliff, 'Ricard's plan was to persuade African tribes to accept English law and Western civilization along with Christianity and so make it possible for integration to be effected in due course' (1968, 99). In other words, Catholics advocated the integration of black converts into the social structure of the 'white' Church and colony. Although this scheme did not have a wide impact on what actually took place, it established a pattern whereby the Catholic missions sought to raise the standard of living for their converts and cater for the whole person as opposed to only his/her religious needs. The twentieth century saw a great increase in Roman Catholic missions, particularly in Basutoland. By the 1950s, Catholics were ordaining more black clergy and bishops than any other denomination. In the following decade the Anglicans, Congregationalists, Methodists, and Presbyterians together established a Federal

Theological Seminary for training African clergy in Alice and aided in the endowing of a faculty of Theology at the University of Transkei.

Methodism proved extremely popular amongst black South Africans and many joined the Women's and Young Men's Manyanos.[97] Another large denomination that emerged was that of the Zionists, which derived from the American Pentecostal Christianity that was introduced to South Africa at the beginning of the twentieth century. Although the Pentecostal movement in South Africa did not undertake much in the form of the type of mission work described above, the growth and rapid spread of Zionism reveals a strong Pentecostal influence. Hammond-Tooke (1998) notes that today most Zionists are members of the unskilled working class who have adopted a very pietistic attitude to life, avoiding liquor, smoking, gambling, and promiscuity. [98]

The dominant white church group in South Africa remained the Dutch Reformed Church until 1994, as it was considered the church of the government. The Dutch Reformed Church (and Scottish missionaries) advocated the development of separated white and black communities, apparently to encourage 'African aspirations and an indigenous Church and ministry' (Hinchliff 1968, 101). These separatist views were promoted by the government, reaching their apex in the introduction of Apartheid by the National Party, elected into power in 1948. This political system made it virtually impossible for any non-white people to reach positions of leadership in any sphere. Under these conditions, African 'separatist sects' developed and in the 1960s they formed themselves into a body called the African Independent Churches Association. Large healing movements spread throughout both the sects and the mainline churches, often led by elitist-type groups of women who devoted themselves to lengthy times of prayer. Messianic movements gave

[97] The strand of Methodism referred to as the African Methodist Episcopal Church was started in 1787 by Richard Allen in Philadelphia, Pennsylvania to cater for the needs of 'Africans' (currently referred to as African Americans), and introduced to South Africa early in the twentieth century. It has proved to be immensely popular amongst black South Africans but its vast history (which spans three centuries and four continents) and influence in South Africa lie beyond the scope of this study as there are presently no members of the congregation from this denomination. For a more detailed discussion of Methodism and the AME in South Africa, see Gory 1987.

[98] The activities and influences of the Zionist Christian Church are also beyond the scope of this study. For further information, see Kiernan (1990), who provides a detailed analysis of Zionist culture and spirituality.

rise to churches like Isaiah Shembe's Nazareth Movement.[99] These churches presented a black Messiah as an alternative to the 'white' Christ, arguing that since the white Christian did not appear to love the black man, neither did his God.

Disagreements, distrust, fear, and even hatred developed between churches over enforced racial segregation so that when people shifted denomination, their decision often carried political implications. Mixing between the denominations was often strained, and to compound the problem, the Native Laws Amendment Act of 1957 contained a clause that allowed the government to declare a church building out of bounds to particular racial groups. In 1968 Hinchliff noted:

> The Group Areas Act of 1950, the cornerstone of *apartheid*, provides for strict social and geographical segregation. Whole sections of the population may be moved from one part of a town to another. Churches become redundant in one area and are desperately needed in another. A clergyman may not be able to live in his parish if the people are of another race. It becomes increasingly difficult for the different races to worship together, even where this has been the tradition. (1968, 106)

Thus racial segregation was one of the major factors in the evolution of different religious traditions. Furthermore, the emphasis that the government later placed on 'mother-tongue' education (without making provision for whites to learn African languages) increased difficulties in communication.[100] Economic differences between the races meant that large numbers of black congregations did not own facilities or have instruments to worship with, and thus often chose to sing in harmony. Hymnbooks were not used as many members were illiterate, so short, repetitive songs (often in indigenous languages) were sung from memory. In contrast to this, white congregations largely worshipped with organ accompaniment, using the songs described previously. Some churches allowed other instruments into the service, particularly (but not only) the Charismatic Pentecostals. Church bands (that included both orchestral instruments and

[99] See Carol Ann Muller's study of the relationship between music and (particularly female) cultural identity within the context of the Nazarite church (1994).

[100] The Methodist church encouraged racial integration although there was often a language barrier. During the 1980s and early 1990s, on occasions when I accompanied my father to the annual mixed black and white Methodist services , very few whites present understood the African prayers and the choruses we sang, although some knew the melodies at least. Also, a translator was needed whenever my father went to give sermons in black areas, and when a black minister visited our church, we struggled to understand his accent and relate to the topics he addressed.

those used in popular music) became increasingly popular in many churches from the 1970s onwards.

According to Hammond-Tooke (1998), to date at least 75% of black South Africans have been influenced by Christianity, especially of the Protestant variety, but most retain the belief in ancestral involvement in their lives.[101] Most of those who have accepted Christianity attend mainline churches, where they conform to the beliefs and practices of their white counterparts, or Zionist churches. As has been noted already, since 1994 black and white South Africans have started to filter into each other's congregations and it is this phenomenon which is part of the focus of this study.

Having gained a glimpse of the state of Christianity in South Africa (and it must be noted that this is only a *glimpse* – there are many details which have been omitted to remain within the scope of this study) within which to locate the current study, it is necessary to look at one last church tradition that has had a major influence on the theology and worship of The New Harvest Christian Fellowship.

VINEYARD MUSIC AND THEOLOGY

Mervyn Smith, the pastor of the New Harvest Christian Fellowship, was deeply influenced by the ideas of John Wimber, who is commonly referred to as the father of the worldwide Vineyard movement, with regard to church planting (establishing new churches) and worship (offerings of praise and adoration to God).[102] Before moving to Johannesburg in 1981, Smith was given tape recordings of a seminar on worship given by John Wimber and Tom Stipe (another Vineyard pastor).[103] These tapes transformed

[101] A small percentage of black South Africans have converted to Islam and even Judaism, but most of those who have not adopted Christianity cling to traditional ancestral cults.

[102] 'Church planting' is the term used by those in the Vineyard movement to refer to the process of actively starting new churches. Those groups of people sent out to start new Vineyard churches see themselves as being planted in new areas to grow a church and bear fruit by winning, and ministering to, new converts.

[103] Attempts to track down the details of this seminar from the Gauteng Association of Vineyard Churches proved unsuccessful. From what can be gleaned from the information on the tapes themselves and Carol Wimber's accounts of her husband's trips to South Africa (see Wimber 1999), it appears that this conference was held in Soweto sometime between 1979 and 1980. John Wimber speaks on the first tape

Smith's understanding of worship and how it was to be conducted. Smith also had the opportunity to join a tour to the United States of America to visit various churches and attend lectures on church growth presented by John Wimber in 1982. Wimber's ideas not only formed the basis on which Smith modeled the new Methodist Church in Weltevreden Park, but became the foundation of the worship philosophy adopted by the church. It is therefore helpful to examine some of the background of the evolution of the Vineyard Movement.

John Wimber (1934 - 1997) and the Vineyard movement

John Wimber was a professional musician who played in show bands and jazz bands, often in Las Vegas. He was also a music arranger.[104] A member of the Yorba Linda Friends Church, a Californian Quaker church, converted Wimber to Christianity in 1963. His spiritual conversion involved a complete musical transformation, signaled by his decision to sell a number of his instruments and destroy his musical work up to that point. According to his wife, God became his sole audience:

> [T]he Holy Spirit started giving him these beautiful songs, which he'd sing, once, twice, and that was it. I used to hear him get up sometimes in the middle of the night and go to the piano and sing these beautiful, beautiful songs, sing them to the Lord, and he never wrote them down or sang them again. (Carol Wimber in Bailey, 2001)

Wimber was instrumental in converting many to Christianity, and pastored these new Christians in small groups that met weekly at his home. On being asked to fill the position of assistant pastor at Friends Church, Wimber decided to attend Fuller Theological Seminary, where, after completing his theological studies, he obtained a Doctor of Ministry in Church Growth. According to Carol Wimber (1999) in the process of his studies he visited and investigated many different churches across denominational lines and came to view the global Church as being constituted of many parts (different denominations) all fulfilling different purposes in the Kingdom of God on earth.

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and Tom Stipe on the second. References to these tapes will appear as follows: Wimber worship seminar, tape 1.

[104] Wimber put Bobby Hatfield and Bill Medley together, who became famous as The Righteous Brothers in the early sixties, singing and playing Wimber's arrangements in their early days. According to Carol Wimber, John Wimber was a versatile musician himself, able to play more than twenty-five different instruments but most notably saxophones and piano. He used these skills when leading worship at the churches he pastored.

In 1974, Wimber resigned from his position as co-pastor of Yorba Linda Friends Church to become founding head of the Department of Church Growth at the Charles E. Fuller Institute of Evangelism and Church Growth in Pasadena, California.[105] Concurrent with this move, Wimber began an adjunct professorship at the School of World Mission – Institute of Church Growth, Fuller Theological Seminary. These new posts exposed Wimber to power evangelism (sharing the Christian faith through miraculous signs and wonders) in third world countries, where dramatic church growth was recorded as a result of this form of evangelism.[106]

Various manifestations of the Spirit of God began to occur in the gatherings Wimber pastored in his home, predominantly during worship as Carol Wimber explains:

> There had been an increased hunger in us for God and for his Word, and also an increased desire to worship. In the Quaker worship, they have what they call "communion". It's a time of silence, but if someone has a song from the Lord or a word or a teaching, they are supposed to speak out then. And every once in a while someone would sing out some beautiful song or have a little short teaching or a little revelation – though they would not have called it that. So we were no strangers to a move of the Spirit – the later outpouring was merely an increase of what had been already happening. (Carol Wimber in Bailey 2001)

On another occasion Carol Wimber reported:

> All the gifts were manifest, but since we were all Quakers and knew nothing about the Charismatic world, they flowed in a sweet quiet way ... (Carol Wimber 1999: 118)

Wimber found himself increasingly at odds with the cessationist ideas of the Quaker leadership as he was exposed to, and came to accept, various Charismatic Pentecostal views.[107] He believed that central to what he and his followers were experiencing God doing in their midst, was brokenness (an attitude of deep humility and repentance) and holiness – in other words, a deep longing for, and dependency on, the Lord. However, the charismatic outpourings that were occurring (including speaking in tongues and

[105] According to Wimber (1999) and Jackson (1999) one of the most famous classes that Wimber was later to teach at Fuller Seminary School of Theology was MC 510: Signs, Wonders and Church Growth. It received worldwide attention, partly due to a number of miracles that occurred in the lectures themselves.
[106] The worldview he adopted as a result of exposure to power evangelism is outlined in Wimber's *Power Evangelism: Signs and Wonders Today* (1985). See also Chapter One of this study.
[107] Cessationists believe that the Holy Spirit only manifested Himself through the apostles and in the early church and ceased to dispense spiritual gifts after the apostolic age.

supernatural healings) coupled with Wimber's shifting assumptions about spiritual reality, resulted in the Wimber's being asked to leave the Quaker church, and he and his followers started the Calvary Chapel of Yorba Linda in May 1977.[108]

Their church grew rapidly and many miraculous healings began to take place at this time. Wimber's method of teaching was to use simple illustrations. According to his wife, the absence of a Christian upbringing meant that Wimber did not have any 'areas of settled unbelief when reading through the Bible, … He was always studying to find the way that Jesus did it and how he wanted us, the church, to go about it' (Carol Wimber 1999, 133). Wimber interpreted the Bible literally, expecting God to do through modern Christians, what Jesus and his disciples had done in the gospels and book of Acts. He taught that God was the leader of the church, and as such, He should not be perceived as limited by human traditions.

According to Jackson (1999), Chuck Smith, founder of Calvary Chapel, became increasingly uneasy with Wimber's emphasis on the Holy Spirit and his ideas on church growth.[109] He suggested that Wimber align himself with the Vineyard churches that had formed under Kenn Gulliksen's leadership. These churches were originally in partnership with Calvary and Smith expected the Vineyard churches to continue as a part of the Calvary movement but with a 'different flavor' (Jackson 1999, 86). With Wimber's training and experience however, Gulliksen felt led by the Lord to submit the Vineyard to Wimber's leadership. The group separated from Calvary in 1982, and Wimber's church became the Vineyard Christian Fellowship of Anaheim. Several Calvary Chapel pastors joined Wimber, submitting their churches to his leadership.[110]

Shortly thereafter, Wimber received a vision that he interpreted as a message from God whereby He, the Lord, would establish ten thousand churches through the Vineyard across America. A number of people were trained and sent out to 'plant' churches. In

[108] The Calvary Chapel movement was founded by Chuck Smith, who originally belonged to the Foursquare Gospel denomination that had emerged out of Aimee Semple McPherson's evangelistic ministry in Los Angeles.
[109] Although Smith was not unaccustomed to manifestations of the Spirit, he downplayed their importance, preferring to place emphasis on the sovereignty of God in the expansion of the church.
[110] Today Wimber is known as the 'father' of the Vineyard movement.

1983, Vineyard Ministries International (VMI) was established to help provide a structure for the Vineyard churches. It was designed to facilitate Wimber's international conference activities or conferences by other Vineyard pastors and associates of Wimber. Further, it could aid distribution of the Vineyard's music, teaching tapes, and printed material, as well as oversee Vineyard church planting in the United States.

By 1985 there were 139 Vineyard churches in the United States and in 1986 The Association of Vineyard Churches (AVC) was founded to further enhance the organization's abilities in church planting (including the raising and releasing of funds for this purpose), to license and ordain pastors, to provide legal covering for the expanding movement, and to oversee existing fellowships. During this period, Wimber wrote two books together with Kevin Springer that presented his theological views: *Power Evangelism: Signs and Wonders Today* (1985) and *Power Healing* (1986). These books proved extremely popular and were translated into several European languages.

Wimber believed God had given him a message for the wider church as well as the Vineyard, and he was invited to host conferences all over the world – including in South Africa – often speaking on intimacy in worship and living a life of simple faith and obedience. He did not want to set up a new denomination with delineated boundaries defined by a constitution and by-laws. Instead he established Vineyard churches on the 'centered set' model:

> Centered sets describe groups that have joined together around a common center articulated by core values. People in a centered set want to go to the same place and generally agree on how they will get there and who will lead them. There is a lot of latitude for collegial disagreement on non-core issues and flexibility in forms. (Jackson 1999, 244-5)

Wimber recognized that historically groups had to establish rules that determined the insiders from the outsiders eventually, but he hoped to keep the Vineyard a centered set movement for as long as possible. In the early 1990s a 'genetic code' was established for Vineyard churches that defined their place in the global church. Any church who ascribed to this code could be a Vineyard, while still maintaining the freedom to hold different views on what were considered to be peripheral doctrines (such as modes of baptism).

Wimber's highest value was 'to obey God within the confines of Scripture as determined by an evangelical hermeneutic' (Jackson 1999, 245).

John Wimber died of cancer in November 1997 but the Vineyard movement has continued to spread. By the time Bill Jackson released his book on the history of the Vineyard church in 1999, there were 819 Vineyards – 449 in America and the rest spread throughout parts of Canada, Europe, Africa, Asia, and Australia.

Worship in the Vineyard Movement

Whereas the songs of the Reformation grew out of the new churches being established as a result of the theological teachings of the great reformers, what is unusual about the Vineyard church is that the church and its ideals seem to have grown out of its peculiar style of worship. Alexander Venter, the Gauteng coordinator of Vineyard churches and pastor of Valley Vineyard in Boskruin, Johannesburg, reflects on the origins of the Vineyard church in 1976:

> … a group of hurting people sat and worshipped God through simple love songs, tears and guitar music. Carol Wimber refers to the experience as a raw hunger for God that was birthed in their brokenness and simple worship. If they did not have Him, experience Him, know Him, and receive His mercy, they would have nothing at all and there would be nothing to live for. Brokenness and worship were both the seed and the soil out of which the Vineyard grew. (Venter 2000, 155)

Worship remained a central priority for Wimber and his fellow Vineyard pastors when it came to establishing a genetic code for the movement:

> Worshipping God is our highest value. It is an end, not a means. We want to give God that which is due him as we are led by the Word and the Spirit. We want to worship with our whole beings through the culture-current music God has given us. We also worship him through the sacrifice of our time, energy and resources. (Jackson 1999: 105)

The use of contemporary music styles and colloquial lyrics is a key feature of Vineyard worship albums (except on *Hymns in the Vineyard: 25 Modern Arrangements of Classic Hymns* [VMD9350], where the hymn language is maintained but the music is modernized).

Intimacy has come to characterize the worship of the Vineyard, and was the key message taught in the seminars hosted by Wimber and his associates:

> … what I see God doing in the Renewal movement is essentially re-establishing intimacy between God's people and Himself by whatever means. And the means that He's chosen to give to us it seems is… worship and a particular way of worshipping. (Tom Stipes on Wimber worship seminar, tape 2.)

Aside from being intimate, Vineyard worship also strives to be 'culture-current'. In 1978, Wimber had a vision of a new form of worship. In the vision, he saw many amateur musicians who had formed bands in their garages. Wimber sensed God was telling him that He was going to raise up garage band musicians and use rock 'n roll to reach the hearts of the generation that had grown up with rock music. It is not surprising then to read this amongst the Vineyard's priorities:

> We value a **common mission to rock 'n roll culture**. The Boomers cut their teeth on rock 'n roll and grew up in denim. Our mission is to reach Boomers, Busters, and their kids by offering church life they can relate to.[111] (Jackson 1999: 107, emphasis Jackson's)

Shortly after the forming of VMI in 1983, a homemade tape of Wimber's church in worship was widely distributed. It turned out to be the precursor of the Vineyard worship tapes that were recorded and sent throughout the world under their newly-formed Mercy label not long after that.[112] Today Vineyard Music releases several worship albums every year with songs written and performed by members of Vineyard churches all over the world.[113]

In 1984 the theology, values and philosophy of Vineyard worship were formalized and worship was defined as 'time devoted to telling God that we love him' (Jackson 1999, 105). God is seen as an audience of one for whom the congregation performs. Words of songs are therefore written *to* God rather than *about* Him. The individual is expected to

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[111] 'Busters' is another term for 'Generation X'. The Millenial generation would be the Boomer's children and those of older Busters.

[112] Vineyard originally released their music and literature under their own label, **Mercy Records and Publishing**. They later formed a separate branch just for their music, **Vineyard Music Group** (VMG). That label has since been simplified to **Vineyard Music**.

[113] Two South African Vineyard CDs have been released to date, *Wonderful Mercy* (2000) and *Only You: Jesu Fela* (2002).

become intellectually and experientially intimate with God in the loving act of worship. Wimber presented five basic phases in worship:

1. The call to worship.[114]
2. Engagement: This is the act of connecting personally with God through expressions of love, adoration, praise, thanksgiving, confession, intercession and petition. These are dynamics of prayer that are integrated with worship.
3. Expression: As the progress of worship becomes more intimate, the individual is able to meditate on the wonder of God and express him/herself freely.
4. Visitation: God's response to prayer and worship is interaction with His worshippers. It comes in various forms, including the outpouring of the spiritual gifts.
5. Giving: The final phase of worship is to offer oneself as a living sacrifice to God, offering up time, energy, and resources to God as an ongoing act of worship.

Alexander Venter believes that not only is worship (an expression of the giving of an individual's love and life to God) the 'ultimate gift' a human can give the Lord, but worship draws people into God's 'ultimate reality':

> (Worship) is the only and complete connection between God and us, the fountain of fulfillment and pleasure. There are no other substitutes for this ultimate reality. The substitutes cannot satisfy – they only give false intimacy and lead to enslavement and addictions. Whom or what we worship incarnates us. When we worship, we become like Him and we fulfil the ultimate purpose for which we were created. There is nothing beyond it. It is the ultimate, because it is all about Him. That is why the opposite is so horrendous to God and hellish for human beings – the worship of any other god leads to the incarnation of evil in our bodies, in our lives, with all the death and destruction that it brings, both immediate and ultimate. Hence the first of the Ten commandments. The worship of Yahweh and the adoration of Jesus make us complete. Our deepest needs and longing are satisfied in union with God.' (Venter 2000, 156-7)

This view reveals a melding of the human spirit with the Spirit of God in the act of worship. God is placed at the head of the Church and acknowledged as the source of its life (and the life of the individual). Everything takes on meaning in relation to God instead of only in relation to the human self. Through worship, God's Spirit is released

[114] Many songs have been written specifically to summon Christians to worship. Two popular ones used at the NHCF are "Don't you know it's time to praise the Lord?" (Bruce and Judy Borneman, 1966, Fred Bock Music Company) and "Come, now is the time to worship" (Brian Doerksen, 1998, Mercy/Vineyard Pubishing).

into the church, and through the church into the world.[115] There seems to be a particular kind of worship that will achieve this, a simple, intimate worship that transforms the quality of individual lives:

> [W]orship must be regular, real, non-religious, relevant, contemporary, simple, love-song-oriented, honest, free, warm, open, personal, tender, non-manipulative, non-hyped, and above all, sincere and intimate. The key is simple love-songs to Jesus, not complicated, nor sophisticated. The intensity of our "loving God" in our Church or home group gatherings should naturally lead to a lifestyle of godly obedience and service. (Venter 2000, 157-8)

John Wimber stated: 'Worship is not a spectator sport, it is an action taken on our part, directed toward God' (Wimber worship seminar, tape 1). Intimacy comes in many forms, for example, there is intimacy between a parent and a child and there is intimacy between lovers. Throughout the Bible God is presented as Father, Son, Lover, Warrior, Saviour, King, Prince, Lion, Lamb, and so forth. Thus there are different kinds of intimacy one can experience with God, depending on one's view of Him at any given time. According to Wimber, God 'is the most ardent lover in all of eternity and He can't wait for you to turn to Him,' (Wimber worship seminar, tape 1). This view of God carries over to the approach of those called upon to facilitate worship. For example, Venter describes a good worship leader as 'a skilled and experienced lover' who is able to 'sense each moment, where the people are at and what the Spirit is doing', knowing what to do next to blend the people and the Spirit until the congregation encounter God's manifest presence:

> When we have come to the centre-point, the cathartic release, we hear His whisperings of love and we experience profound peace and rest – a kind of spiritual jetlag or the afterglow of glory! In the stillness, God's words of love (and ours to Him) come both personally and corporately. At this time, often towards the end of worship, we receive prophetic words and revelations from the Lord that affirm, encourage, heal and empower us. Then we sit and absorb God's love. Sometimes we engage in ministry to people or we rise and celebrate with joy and dance. (Venter 2000, 160)

Vineyard worship is somatic, characterised by body movements such as clapping, raising arms in the air, dancing, prostrating oneself face-down on the ground and kneeling. The

[115] '(Worship) honours and gives tangible expression to the value of Jesus' Headship over the Church, anticipating His Headship over all things. As we worship, we "build" His throne (Psalms 22:3) and He takes His rightful place and rules among us, cleansing sin, healing sickness, driving out demons and defeating His enemies. Jesus does this by the Spirit. Through worship the Administration of the Holy Spirit is respected, received and released in the Church, and through the Church into the world.' (Venter 2000, 157)

reason for this comes from an understanding that worship in the Bible is described in terms that depict physical movement.[116] Wimber notes the potential that somatic activity has for causing a spectacle and warns '… you shouldn't be there in a theatrical, spectator mode. Our call is to participation … our call is not to … viewing the activities of others' (Wimber worship seminar, tape 1). This statement emphasises Wimber's view that, in the worship context, congregation members are performers, not an audience. Yet they are also more than performers because they are actually interacting with the real audience – God. Therefore he did not punt musical excellence as a virtue of worship facilitators (musicians and worship leaders). According to Carol Wimber:

> There was always that danger that the musicians would get so into things musically that they would leave the people "outside the tent," so to speak. If there was anything that bothered John, it was that. If songs became so complicated that the ordinary guitar player in a small group or a small church wouldn't be able to learn it, he would say, "Keep it simple." … He was about simplicity in worship, and keeping it focused on Jesus.' (in Bailey 2001)

Wimber also believed that worship should not be restricted to communal worship. He considered personal worship times and small group worship vital to an ongoing relationship with God: 'To have continued revelation of God, you must be a worshipper of God. His ways are not our ways and we need to learn His ways. And we learn them via worship' (Wimber worship seminar, tape 1).

CONCLUSION

According to Bill Jackson (1999), besides healing, worship has been the Vineyard's biggest contribution to the church as a whole. In fact most new movements in the history of the Christian church have presented their own views on worship. As already stated, Vineyard churches places great emphasis on intimacy and the ministry of inner healing. The hymn writers discussed above seem to have upheld truth in worship, that is, worship

[116] 'The root meaning for the Hebrew word we translate "worship" is to prostrate [oneself] … The word "bless" literally means "to kneel," thanksgiving refers to the extension of the hand. Throughout the scriptures, we find a variety of physical positions in connection with worship: lying prostrate, standing, kneeling, lifting the hands, clapping the hands, lifting the head, bowing the head, dancing, wearing sackcloth and ashes. The point is that we are to offer God our bodies as well as the rest of our being. Worship is absolutely physical.' (Wimber worship seminar, tape 1)

needed to be theologically sound, closely tied to scripture, sincere, and simple. The medieval Roman Catholics emphasized excellence, purity, and holiness; worship had to be the very best man could give. The history presented in this chapter presents some idea of how these ideas have set in motion the processes that have produced the sounds that are today ‘naturally’ associated with the church. This dynamic universe surrounds and permeates the musical practices at NHCF, the nature and history of which are presented in the following chapter.

3

THE HISTORY OF THE NEW HARVEST CHRISTIAN FELLOWSHIP

> *Acoustic signification … orientates the social imaginary: it situates individuals through echolocation, but also integrates them into an auditory community … that registers the succession of sounds as its perceptible history. One acoustic regime … gradually replaces another and, in that transition, existing modes of being are attenuated, contradicted or reinforced. On occasion a new ontology … is inaugurated.*
>
> (Titlestad 2003, 43)

In this chapter, the history of the New Harvest Christian Fellowship and the evolution of its worship will be presented in order to lay the foundation for the investigations that follow in the proceeding chapters. Rooted in twenty-three years of events that preceded its conception, this history begins with the young mother church and follows the lines of the acoustic tributaries she has spilled into to the subject of this study.[117]

WELTEVREDEN METHODIST CHURCH

In 1977 the Methodist Circuit on the West Rand of Johannesburg noted the potential for the establishment of a Church in the emerging suburb of Weltevreden Park and started setting aside R2 400-00 a year towards this end. In 1979 it was decided that combined work would be embarked upon by the Anglicans, Presbyterians, and Methodists in the area, and the United Church of Weltevreden Park began meeting in the staff room of Panorama Primary School in Albert Street. By the end of 1980 this union had dissolved

[117] Information for this chapter has been drawn from documents on the church's history provided by Rev. and Mary Smith. Interviews and conversations with members of the congregation, the leaders of the adult band, and the Smiths provided other sources with which to validate and fill out this data. For a more detailed description of these sources, see Chapter One.

and a Methodist Society was established under the leadership of Rev. Hansie Mattheus, the minister at Maraisburg Methodist. Rev. Ron Robertson then took over in 1981 and three adjoining stands were purchased in Weltevreden Park at a cost of R27 000-00 for the new Society.[118]

At the end of 1981 Rev. Mervyn Smith was transferred from Kimberley to the Methodist church in Maraisburg, Johannesburg. The suburb of Weltevreden Park was rapidly developing, but the Methodist services that Smith was asked to take at Panorama Primary every second Sunday were only drawing a congregation of roughly ten people at this stage, providing a monthly income of R200-00. This was insufficient to support a full-time minister. Most of the leadership of the young church had either resigned to join established churches or had been transferred to different areas. The Sunday School, although staffed solely by Methodists, remained United, serving all three denominations. It consisted of about one-hundred-and-fifty children, but for the adults, there was a sense of needing to make a fresh start for their church.

Forty-five members were recorded near the end of 1982 and the potential for growth in the area was evident to the Circuit. Weltevreden Methodist was once again inaugurated as a Society in November of this year. In April 1984 Smith was transferred to Weltevreden Park to become the full-time minister of Weltevreden Methodist Church. The school staff room was made available for services every week and the membership continued to grow. Fundraising took place in earnest and building started on the stand that had been purchased. At the end of 1985 the congregation moved out of the overcrowded staff room and into the smaller of the two halls that had been built. The Sunday School moved into the larger hall and the Teen Church (which consisted of about twelve teenagers) met outside.

By 1988 the congregation had outgrown the small hall. Two morning services were initially attempted but attendance was poor at the later service, so it was decided that the

[118] In the Methodist system of churches, a single Methodist church is referred to as a "Society" and a group of Societies in a particular area are grouped together in a "Circuit". Johannesburg has a number of Circuits that are under the leadership of a Bishop, and the Bishop is part of the "Connexion" of the Methodist Church of Southern Africa, which is led by a Presiding Bishop.

adult church would swap halls with the Sunday School members, who fitted into the small hall by sitting on the carpet. The Teen Church was also growing and experienced two moves to members' homes before they were able to settle into the small hall when the sanctuary was completed in April 1991.[119] By 1992 the church had 480 members, a Youth Church of about 80, and a Sunday School of about 175 members. Fourteen fellowship groups were operating and twenty-one different ministry areas that aided the community and various charity organizations were underway.[120]

THE NEW HARVEST CHRISTIAN FELLOWSHIP

In February 2000 the Bishop of the District, concerned that Weltevreden Methodist be exposed to 'the wider Methodist ethos',[121] made the decision to move Smith to another church and to transfer an older minister, who was three years from retirement, to Weltevreden Methodist. The new minister would have had to commute from the south of Johannesburg, which would have meant a radical restructuring of church activities as most meetings took place in the evenings. The congregation was greatly displeased with the reasons offered by the bishop for this decision, and prayer and fasting were initiated to seek the will of God in the midst of the turmoil. Various members of the congregation received visions, scriptures, and prophesies that were interpreted as indications from the Lord that He was preparing the congregation to move out from under the umbrella of the Methodist structure. A decision was eventually reached by the majority of the congregation to leave the Methodist church and start a new church, in the hopes that Smith would agree to consider an invitation to pastor it. Smith agreed, and a meeting was

[119] The teenagers were given the large hall initially but the Sunday School was larger and needed the use of the classrooms behind the large hall, so they were moved back to the large hall and the teenagers took ownership of the small hall.

[120] The congregation is divided into fellowship groups and placed under the care of fellowship group leaders. These groups consist of roughly eight to twenty-five people, who meet in someone's home during the week to share what is happening in their lives as they grow in their understanding of the Christian life. Lessons are prepared by the leader of the group based on Bible readings and books on various topics that are available for Christian home group meetings. The evening usually begins with prayer and singing songs (usually led by a guitarist, a piano player, a tape or compact disc recording, or just a singer) and closes again with a time of prayer.

[121] Letter of 13 June 2000 to the congregation of Weltevreden Methodist from Smith reporting on a meeting with the Bishop. (This authoritarian method of placing ministers departed from the more generally accepted practice of 'invitation', so the society's leadership was offended when this expected courtesy was denied them.)

called to decide upon a name for the church. The New Harvest Christian Fellowship was thus birthed and a warehouse was hired at the Hillfox Power Centre to house the new community.

Various people provided the initial financial outlay to rent the building, buy chairs and utensils for serving tea, and to set up a sound system. The sixteen fellowship groups who were making the move away from the Methodist Church each made a banner to decorate the warehouse, and volunteers cleaned the space and installed the new equipment. The congregation paid the last of the money they owed on the Weltevreden Methodist Church building in July 2000, and held the first service of The New Harvest Christian Fellowship in October 2000.[122]

In November 2002 the congregation purchased land in Honeydew Manor, a new suburb in the vicinity of Harveston and Radiokop. The municipal rezoning process proved lengthier than expected (nearly two years) so, when the lease on the warehouse expired in November 2003, the congregation, as a temporary measure, moved into the hall at Trinityhouse School, where one of the members of NHCF is the high school headmaster. Building in Honeydew Manor is due to start in February 2005.

[122] NHCF did not seek to affiliate themselves with any denomination but the Gauteng Vineyard churches offered the NHCF pastors access to their pastoral meetings and training workshops without demanding that NHCF actually become a Vineyard church. NHCF remains in association with the Vineyard movement at this stage.



Fig. 3.1
Weltevreden Methodist Church:
The nearly-completed sanctuary.
(1991/2)



Fig. 3.2
Weltevreden Methodist Church:
The back of the sanctuary.
(1992)



Fig. 3.3
Weltevreden Methodist Church:
Inside the sanctuary looking down at the front.
(1998)



Fig. 3.4
The New Harvest Christian Fellowship:
The warehouse (shop 16) at The Hillfox Power Centre.
(2003)



Fig. 3.5
The New Harvest Christian Fellowship.
Congregation worshipping at the second birthday service.
(2002)



Fig. 3.6
The New Harvest Christian Fellowship.
The adult band – musicians.
(2000)



Fig. 3.7
The New Harvest Christian Fellowship.
The adult band – singers.
(2000)



Fig. 3.8
The New Harvest Christian Fellowship.
Inside the Great Hall at Trinityhouse School.
(2005)



Fig. 3.9
The New Harvest Christian Fellowship.
A multi-generational band.
(2005)

WORSHIP HISTORY

The Worship-style Background of NHCF's Founders

Worship style is an important factor in the new church's character and the way this has developed has largely been a result of the experience of those who have shaped its growth. Before coming to Johannesburg, Smith was stationed at Wesley Methodist church in Kimberley. Mary Smith remembers that choruses were used there before the service 'as a prelude to the service, to get you in the mood … but when you started the service, you sang hymns – the serious business would involve the hymns.'[123] Choruses (songs often consisting of one verse about sixteen bars in length) were generally considered to be peripheral, pre-service, background music. In 1981, when the Smiths moved to Johannesburg to minister at Maraisburg Methodist and the church in Weltevreden Park, Mary Smith found that the worship at Maraisbug Methodist was 'pretty much the same' as that in Kimberley. At Weltevreden, however, a number of new developments took place in the worship sections of the service.

At the start of Smith's ministry at Weltevreden Methodist Church, Mary Smith led the singing for the services on a portable Yamaha keyboard. Originally the traditional Methodist service format of four hymns interspersed with prayers, readings, the collection, and the sermon was used. However, Mary Smith remembers that 'the services in the … staffroom were much less formal than the ones in the church at Maraisburg', and over time 'a pattern … of actually incorporating choruses in the service itself' was established. Factors that contributed to a departure from the Methodist order of service included low attendance, the mixed church backgrounds of the congregation, and the unorthodox venue.

The Yamaha keyboard also played a major role in altering the traditional pattern of worship. It had eight different timbres and only two of these claimed to sound like an organ. The remaining six offered various string and wind instrument sonorities – 'sounds that were not common to church', according to Smith.[124] This, together with the relaxed atmosphere of the meeting arrangements, made an ideal environment in which to

[123] Unless otherwise indicated all quotes of Mary Smith took place during an interview on 10 January 2004.
[124] Personal communication with the Smiths on 12 September 2004.

experiment with some of the teachings Smith had encountered in the Wimber Worship tapes. When the new style of worship was first introduced at Weltevreden Methodist, Smith led the worship and would spend time with his wife explaining his selection of songs and the progression of moods he wanted to create. Together they chose the keyboard timbres and tempos that might best achieve the effect Smith had planned. According to Mary Smith, the new sounds inspired different accompaniments to the songs being sung and helped to create new atmospheres in worship.[125] The small speakers on the instrument necessitated the addition of a home system of two speakers and a radio amp to amplify the sound as the number of people attending the service increased.

Aside from the venue and the instrument used, new ideas about the relationship between God and the individual emerged at this time and also played a major role in the style of worship that ultimately developed. This was partly a result of the "Church growth" tour Smith had joined shortly after arriving in Johannesburg. This tour took him to churches in, and surrounding, Johannesburg, and then on to various churches in London, Washington, and California. It also included lectures by Wimber at Fuller Seminary.[126] As has been stated previously, Wimber viewed worship as a form of lovemaking with the Lord – highly intimate and personal in its expression. He defined worship as singing love songs to Jesus, and asserted that one's lifestyle is transformed by such encounters with God and one expresses love for the Lord in constant, daily obedience to the promptings of His Spirit inside of the individual believer.[127]

In addition to Wimber's worship theology, Smith noted that a number of the churches visited on the church growth tour were using choruses instead of hymns to facilitate a more emotional form of worship.[128] He realized that he had the opportunity to develop a

[125] During the Reformation period in Europe, the large variety of manuals on some organs also inspired variations on psalm tunes and folk melodies.
[126] Fuller Seminary is a postgraduate seminary specializing in mission, located in Pasadena, USA.
[127] See Carol Wimber (1999), Jackson (1999), and Venter (2000).
[128] Personal communication with Smith 11 July 2003. Not all of these churches were aiming for intimate worship. Smith contrasts the gentle intimacy that developed at Weltevreden Methodist with accounts he heard of the highly emotional chorus singing at Pentecostal churches at this time. Exciting, up-tempo choruses that made statements about God or comments on the spiritual journey of a Christian were typical at these churches. Examples of these include "In Him We Live" by Randy Speir (1981) (song 44 in *Praise and Worship: Songbook 1*, 1987) and "Let God Arise" by John Sellers (1984) (song 51 in *Praise and Worship: Songbook 1*, 1987). These type of songs were also sung at Weltevreden Methodist but songs

style of church that could be personally significant to the congregation if it was motivated and formed by their own individual pursuit and experience of God. Flexibility was therefore permitted in the format and presentation of the service and the Smiths remember that the worship became quite emotional at times, with people being moved to quiet tears as they sang choruses, and sometimes praying spontaneously. According to Smith, 'the new thing was the introduction of intimacy [and] tenderness through the songs. This is rare in hymns.'[129] Mary Smith agreed with this, stating that her own childhood and young adult experiences of singing hymns with a pipe organ filled her with 'awe' and 'exhilarating wonder' but never with a sense of gentleness or intimacy with the Lord.[130]

One of the songs that Smith remembers particularly from this period is "I love you, Lord".[131] An examination of this song's characteristics provides a musical sense of the type of songs that were utilized to achieve intimacy with God. A brief analysis of this song reveals something of the shift in worship that was taking place at Weltevreden Methodist in this period. Consisting of only one verse, " I love you, Lord" is sixteen bars long. A second verse was added soon after the song was introduced at Weltevreden Methodist.[132] Before Mary Smith was able to obtain a printed score of the song, she heard the song and wrote it down. This means that for Weltevreden Methodist, the 'original' came from an aural, rather than a printed, source. The Smiths owns a recording of the song that matches the rhythm she notated, so it is possible that she originally notated the song from the recording.[133] When Mary Smith did obtain the score, she adapted the rhythm to fit the way the congregation now sang the song.[134] The harmonies were also confined to the key of F major, probably in accordance with the version the song was

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about God were considered to be an entry point into speaking directly to Him in the slower, quieter worship songs that followed.

[129] From Smith's notes in response to the first draft of this document– 11 September 2004.

[130] Personal communication with the Smiths on 12 September 2004.

[131] Laurie Klein. 1978. Pasadena Texas: Dawn Treader Music. See Appendix.

[132] The Smiths cannot remember where this second verse came from but it is possible that it was heard at another church. Smith remembers hearing the song at Hatfield Baptist Church in Pretoria while on the "Church Growth" tour.

[133] Maranatha Singers. 1982. *Your Favorite Praise Songs on One Great Album*. Wea Records (marked in South Africa by Revelation Records in Braamfontein). Neither of the Smiths remember where they first heard the song and the second verse does not feature on the recording.

[134] See Mary Smith's notes made on the score in Appendix B. The only addition I have made to the score is to indicate in bar twelve that the triplet figure has been changed to even quavers in performance.

notated from, but perhaps to avoid the unexpected E flat major chord on the fourth beat in bars one and nine, which punctuates the song rhythmically and harmonically in a manner out of character with the rest of the song. The harmonic movement overall is far more sustained than that of a hymn, maintaining chords for at least two beats at a time and sometimes up to eight beats. Chord changes usually accentuate the meter of hymns as they tend to take place on almost every beat because they are intended for four voice parts. This constant harmonic movement often gives hymns quite a regimented, ordered feel. Overall, "I love You, Lord" reveals a simplification of the type of musical and poetic devices used in hymns. This chorus sounds more like a popular music ballad from the late seventies than a hymn. The use of piano accompaniment rather than an organ in this rendition suggests that the Maranatha Singers also feel that the shift in mood calls for a 'gentler' instrument.

In this song the words express an offering of love, ecstasy, and devotion to the Lord in order to bring Him pleasure:

> *I love You, Lord, and I lift my voice*
> *To worship You, O my soul, rejoice.*
> *Take joy, my Kind, in what You hear.*
> *Let me be a sweet, sweet, sound in Your ear.*
>
> *I love You, Lord, and I lift my hands*
> *To worship You anytime I can.*
> *Take joy, my King, in what You see.*
> *Let it be a sweet sacrifice unto Thee.*

While it is understood that God is Spirit and cannot be seen, it is as if He is incarnated through the song in the appeals made to physical faculties such as hearing and sight: the singer communicates directly with his/her voice to the *ear* of God and the Lord *sees* the actions of the worshipper. Furthermore, the singer is communicating not only with somatic gestures but also with the 'soul'. The spiritual and physical dimensions are mixed to form a meeting place for the Spirit of God and the spirit of man. This meeting is facilitated by the context of a gentle, *andante*-paced musical performance in which the entire congregation takes part.

In the second verse, God is addressed in the contemporary informal second person as 'You' but also in the more archaic 'Thee' to help the rhyme. This 'incorrect' mixing of terms for addressing God often emerges in choruses. Many church-goers in the West have been exposed to the hymn tradition. The hymns are written in older English and are considered by many to be the established music of the church. It therefore appears that using the language of the hymns is akin to using the 'language' of the church and it can therefore be inserted randomly as needed (for rhyming) or desired because hymn language is part of what Wimber sometimes called 'Christianese'.[135]

Such then, was the earliest introduction to this new style of worship in the church. We move now to the next phase of the development of worship at Weltevreden Methodist, which came with the introduction of a band.

The Introduction of New Musicians and Different Instruments

Shortly after the congregation moved out of Panorama Primary School it was decided that they would host a Lay Witness Mission.[136] An appeal was made for anyone who owned, and could play, a musical instrument to join the music team that was being put together for the weekend. Out of this appeal a band consisting of a guitarist, a drummer and a keyboard player emerged. After the Lay Witness Mission members of this band played periodically in the Sunday morning services. Later, a few of the band members also helped out with the Sunday School music every alternate week.

When the sanctuary was completed in May 1991, two members of the congregation offered to lend the church electric organs. Initially, these were gratefully received, as the church could not afford to buy any of the organs on the market at this time, some of which offered imitations of famous pipe organs in the United Kingdom. However, congregation members who were volunteering to play the instruments were pianists, not

[135] See video footage of his funeral, 20 November 1997 (unpublished).

[136] Lay Witness Mission is an organization that draws on the laity of various churches (mostly Methodist) to visit a church which requests their presence in order to host a mission. At these missions the visiting team will present their personal testimonies of how they became Christians, and what they have experienced of God in their lives personally. Small group conversations around particular questions are facilitated by the visiting team, and opportunities are usually presented for non-Christians to commit their lives to God and, for Christians who are struggling with their faith, to be counseled and prayed for, and then to recommit their lives to God.

organists, and they struggled to make full use of the organs (particularly the pedals). The church therefore opted to purchase a Yamaha Clavinova, which had weighted keys and was structured like a small upright piano, but offered over one hundred instrumental timbres that Smith felt could be used to create a greater variety of different moods for worship than an organ. This capacity also made it more attractive for use in the emerging band.

The band appeared in church on an increasingly regular basis and encouraged several other people to get involved. This 'adult band', as it later became known by the Teen Church, introduced new songs both from other churches they had visited, or had once belonged to, and also, out of the contemporary Christian songbooks being released at that time, mostly the Hosanna Integrity series. The band developed a style of playing the songs based on their personal musical backgrounds. The bass guitarist (hereafter M51), who could also play keyboard, had played in popular music bands throughout the seventies and early eighties and was classically trained in his junior school years. He essentially led the adult band.[137] The drummer was proficient in ballroom dancing rhythms and annually plays for the Christmas circus at Gold Reef City. The guitarists played in the folk style characterised by the strumming of chords and also enjoyed the popular music of the 1960s and 1970s. The singers were mostly untrained, but M51's wife (F48), who is a primary school music teacher who trained at the Johannesburg College of Education in the early 1980s, often helped the singers learn their parts.

This band's style of playing therefore reflected a strong influence of the popular musics of the 1960s, 1970s and early 1980s. Even hymns were musically adapted to be played on guitars and punctuated by drumbeats. From 1990 onwards various people joined and left the band. It grew to consist of singers, guitarists, keyboard players and sometimes included wind instrumentalists, such as a flautist, clarinetist or trumpet player. A middle-aged classically-trained piano teacher, who was in the process of completing her music degree through the University of South Africa, joined, providing the band with a capable

[137] M51 never officially made a title of his role but I will refer to him throughout this paper as the band leader because he took care of the needs of the musicians (such as providing music for everyone) and generally coordinated the band musically specifically in terms of arranging songs. F45, the official leader, led the worship leaders and sound operators by arranging training for them and establishing a duty roster .

pianist and freeing the band leader to play the bass guitar, rather than the clavinova. People who were able to read music or had previously sung in choirs, provided vocal harmonies when a choir was coordinated for special occasions, such as the Easter or Christmas services.[138] In the weekly services there were usually four singers who led the singing. They generally sang in unison, unless a written harmony was available to be performed by someone who could read music (such as F48, or one of the pianists/organists). The band therefore comprised of a number of capable musicians, many of whom were musically literate. Those who were untrained relied on the skills of the experienced musicians.

The band instruments and contemporary music styles gave worship a modern feel, even when hymns were played, and, according to Smith, the congregation 'loved it'. By the late 1990s, Mary Smith, who continued to lead worship using only the clavinova and sometimes a few singers, was scheduled roughly once a month, with the band playing the rest of the time. The Smith's worship ideas were presented in a new way by the band, with excited, joyful songs being played in a quick, loud, beat-orientated manner, while more intimate songs were slower and quieter. Smith feels that his wife still achieved the most intimate spaces in worship with her colourful use of timbres and style in which she played the solo instrument, but felt that she was unable to achieve the excitement of the faster praise songs in the manner that the band could.

Mary Smith points out that even though contemporary music styles and worship songs were generally preferred by the congregation, the worship leaders who joined the worship team during the 1990s did not try to get rid of old music: 'We have rather tried to work on using the right song for the right place in what is trying to be accomplished in the worship experience'.[139] Roughly eight to ten songs were sung during a service, and the band usually included one or two hymns, whereas the Smiths often used several hymns.[140] The older choruses sung by popular gospel singers like songs of Ira Sankey,

[138] The "choir" was assembled from a group of volunteers for specialized services, like Easter and Christmas. Generally they only performed one or two items on these occasions, but two contemporary cantatas were prepared and performed for the congregation during the 1990s.
[139] This quote is taken from an unpublished document charting the history of The New Harvest Christian Fellowship drawn up by Mary Smith in 2004.
[140] The role of the worship leader is discussed below.

were also sometimes used by various worship leaders if appropriate. Songs that had been written throughout the twentieth century were, therefore, drawn upon. Thus two categories of worship emerged: the quieter, often more hymn-orientated worship of Mary Smith and the other pianists, which worked well with many of the pre-1960 choruses and some of the slower contemporary choruses;[141] and the more up-tempo band style, frequently drawing on choruses composed from the 1960s onwards that were written in contemporary English. Both styles of worship drew on a large variety of songs, but generally whatever songs were chosen were performed in a way that reflected the preferred music styles of the musicians leading the worship.

The church also adopted songs from the repertoire of the Teen Church band, but performed them in the adult music styles. In the adult band, the drummer largely determined the style of the song, predominantly using ballroom dance rhythms. The result was that the songs were never very slow (like the old hymns or the latest worship songs), or as fast as the popular praise songs and dance styles of the late 1980s and 1990s. The syncopations of worship songs emerging from the late 1980s onwards were generally transformed by singers and musicians to fit the rhythmically more metre-bound style that the adult band and the pianists had established. The tempos and rhythms of songs, combined with the manner in which worship was presented, became key elements involved in the increasing rift between the worship styles of the adult and youth bands. It was this rift in musical and worship styles that caused aging members of the youth group to either remain in the Teen Church or join other churches, illustrating the immense influence music can wield over the interaction between sectors of a congregation. In this case, music united similar age groups, but divided the community, eventually completely splitting the generations apart. A teenager in the 1990s, I was on the Youth side of the split and will now describe 'our' style of music.

[141] Although the Smiths advocated the use of choruses in worship, they also tried to include hymns in worship as many congregation members were still very fond of hymns, having grown up singing them in church.

Worship in the Youth Church[142]

I was fourteen when the sanctuary was completed in 1991. Our Teen Church was given a hall and, with a space of our own, we were able to establish a band. Our style of music developed through listening to, and imitating, recordings of the new praise and worship albums from the **Integrity** *Praise and Worship* series and **Hillsongs**. The band leader was a self-taught guitarist who, at the age of sixteen, moved from Florida Baptist to Weltevreden Methodist to lead the youth band. He could not read music, yet he was able to train a drummer, a sound operator, and a bass guitarist. I played the keyboard. Enough youth offered to sing for several teams of singers to be formed. New songs were either pre-rehearsed by the band leader and presented to the band at the practice, or were played on a tape recorder for us so that we could imitate the recording as closely as possible. The music styles that the youth band developed shifted as our musical capabilities improved and the sounds coming from the worship tapes and CDs changed. We were also influenced by the teenage bands that we heard when we socialized with other youth groups or when we attended youth rallies.[143]

The youth were very suspicious of what they perceived as the 'rigid' form of worship adopted by the adults, and disliked the changes that the adult band made to the songs they had adopted from the youth band. The principle offense was changing the rhythm of the songs to fit the ballroom beats rather than maintaining the original syncopations. The adult band did not listen to recordings of the originals and therefore, according to the youth, performed the songs incorrectly. The youth claimed that they could not worship with the adults because they struggled to sing the unfamiliar rhythm of the songs that the adults introduced. Furthermore, the spoken links between songs were a big distraction for the youth when they tried to participate in the adult worship. The youth were moving into a style of worship where one song was sung after another, with instrumental links between almost every song. Any talking on the part of the worship leader was

[142] Information for this, and the following, section is drawn from the honours study entitled *Music and Identit[ies]: Worship at The Ontological Shift Café* (Smith 2002). Personal recollections are also included.

[143] Youth rallies were often hosted at a church with a large hall or sanctuary so that multiple youth groups could attend. A professional band, such as Kynisa, MIC, or the Youth for Christ band would perform or lead worship. Dances, short plays, and audio-visual presentations enhanced the message of a dynamic youth preacher, who challenged the teenagers to 'make a stand for Jesus' (that is, to not be ashamed of living according to Biblical values and introducing other people to Jesus).

accompanied by a plucked guitar or a simple improvisation on the keyboard, with the result that the instrumental sonic environment was seldom broken by silences. In the Teen Church, Bible readings and spoken links were seldom pre-determined, but, rather, flowed from the mood established in worship or from what the worship leader sensed the Spirit of God was leading him to say or do at any given moment.

Furthermore, as the 1990s progressed, the musicians in the Weltevreden Methodist youth group increasingly became more capable of coping with the new songs than the adult band. The teenagers spent a lot of time listening to and playing music, as they generally had more time to devote to these activities than the adults, who had time-consuming occupations and family responsibilities. The youth also had younger voices and more varied instrumental abilities. Everyone in the youth band, except the drummer, could play more than one instrument and the younger singers who joined could all play at least one instrument.[144] They were also peer-influenced by the surrounding churches and were determined to keep up to date with the latest worship trends. All these factors produced a situation where the youth band was able to play the adult church's music (provided they had heard it played before and were not required to read it from a score) but the adult church was unable to play the youth's music (even though there were notated versions of it available). However, it seemed that neither band really wanted to play the other's music in each other's musical styles.

The rift that emerged between the adult and youth styles of worship meant that the young adults remained in the Teen Church until they were well into their twenties, so that it

[144] The differences between the musical capabilities of the youth and the adults seem to be a reflection of some of the differences between the world that the younger generation has grown up in as compared to that of their parents. English-speaking parents seem to be prioritizing music lessons more, wanting to give their children what they had missed out on growing up (or trying to keep the children busy with extra mural activities because both parents are working). One of the advantages of living in a city is that there are many trained music teachers and experienced musicians who are easily accessible. Moreover, the recording industry is much bigger now than it was thirty-five years ago, making recently-released music from anywhere in the Western World (the United States, the United Kingdom and Australia in particular) easily accessible. In 1998 Bill Price and Associates conducted The Youth and Family Census Profile, which included a survey of the top ten influences in the lives of South African teenagers. Their study revealed that 'music is huge for today's young people. Many of them spend most of their day listening to background music on CD players, walkmans, radio or music TV. No one music style dominates.' The report found that friends and music are the top two priorities, and therefore the biggest influences, in South African teenagers' lives today. (An abbreviated and free version of these findings can be accessed on www.youth.co.za/profile.)

could no longer be called a Teen Church and became referred to as the Youth Church. Other changes were also occurring. Most notably from about 1994 the young adults started to take over the leadership of the youth from the team of adults who had been leading the Youth Church sermons and classes. A small minority moved into the adult church (most significantly Calven Celliers, who is now the assistant pastor at NHCF)[145] and some looked into joining other churches who used a more contemporary style of worship. In 1998, to counter this attrition, Smith offered the small evening service to the young adults to form into a satellite church of their own, which they christened The Ontological Shift Café.[146]

The Ontological Shift Café

The members of The Ontological Shift Café (TheOSC) defined themselves as 'a community of disciples of Jesus living in a postmodern world' (Darryl Toerien in Smith 2002, 21) and were in existence from April 1998 until June 2001. TheOSC was established not only to provide a place for the young adults of Weltevreden Methodist to worship but also to reach an 'unchurched' twenty-something age group. Music seemed to be central to the identity of the youth and therefore one of the main priorities set for TheOSC was the establishment of a band that could provide high quality contemporary music for worship.[147] It was hoped that 'good music' would function as a draw card for young people, and release them to experience and worship God in a musical style they understood and identified with. Venue and ambiance were also felt to be important for the twenty-somethings, so services were held in the Weltevreden Methodist large hall with groups of people sitting around candlelit coffee tables.

The worship leader from the youth church moved over to lead TheOSC's music team, together with the bass guitarist (who could also sing) and a first year music student from

[145] Celliers' worship views will be more extensively dealt with in Chapter Four.

[146] See Smith. 2002. an investigation into the relationship between the identity of the members of this community and the music they used to express themselves in worship. The group's name was shortened to TheOSC (Thee-osc) which was found to be very close to the Greek word, 'Theos', meaning 'of God'. The word 'ontology' was defined as 'that which is real to you', and it was understood that as one grew in one's understanding of, and relationship with, God, one's view and experience of reality would shift.

[147] This has not only been a local insight. Simon Frith stated that 'the intensity of (the) relationship between taste and self-definition seems peculiar to popular music – it is "possessable" in ways that other cultural forms… are not.' (Frith, 1987,144)

the University of the Witwatersrand who could play keyboard and flute, and was an able soprano. Initially TheOSC grew rapidly and the free-flowing contemporary worship that took place in the candlelight was very popular. That people could express themselves however they pleased at the back of the hall was also enjoyed.

As the philosophies of this satelite church shifted however, so did its worship style. For example, monthly 'Reconfiguration' evenings were introduced at which no tables, tea, or sound equipment was set out, rather everyone gathered in a circle in the carpeted hall and spontaneous worship took place. The guitarist led these times of song and prayer, sometimes accompanied by a *djembe* drummer: he started whatever song seemed appropriate to what was going on, and to what he was sensing God wanted to say or do. He was able to play without music, knowing many of the songs well from having led worship for so many years, and lined out words as the song progressed if he thought people might be unfamiliar with them. There were opportunities for people to share testimonies of what God was doing in their lives, or of what they felt He wanted to share with the community. Sometimes a person would start singing a song, or suggest a song for the guitarist to lead. Bread and grapejuice were laid out in the middle of the circle so that people could participate in communion when they felt ready to do so.

When TheOSC grew too big for the hall they had been meeting in, they moved into the larger carpeted hall permanently. Many members felt that this shifted the dynamics of the worship. The hall was darker and felt less intimate because of the larger spaces between people. Darryl Toerien (the leader of the church) later believed that the congregation should be able to worship in the light, rather than hiding away in the dark. The resulting brightly-lit environment left many feeling self-conscious and the atmosphere of the worship shifted radically. Also, the band moved around, trying to find a place where they could be inconspicuous so that they would not be the focus of attention. Some people found this unhelpful because they were unable to visually identify with the worship leader and band, but those who worshipped with their eyes closed were less troubled by the moves.

The introduction of the *djembe* in 1999, shortly before the church moved into the larger hall, was welcomed by some and regarded with suspicion by others. There were fears that it was an instrument too closely tied to ancestral worship and might attract what were feared as evil spirits. Nevertheless, these views seem to have been held by the minority and the *djembe* became a regular feature of the music team.

One of the principle concerns of the TheOSC congregation was that there were no facilities for children, with the result that should the members of TheOSC start establishing families of their own, they would need to move to the Sunday morning service. However, as nothing was done to bridge the gap between the worship styles of Weltevreden Methodist (the parent church) and TheOSC (its satellite), TheOSC mothers with young babies brought their children to the evening church, and the small number of children were encouraged to worship with their parents. The children did not seem to be troubled by the music, only with long periods of prayer or repetitions of songs. Children did not attend the Reconfigurations.

The leader of TheOSC (who called himself an 'His-storian', rather than a pastor) came to believe that his church's structure and mission to the postmodern world did not fit into the organization and practices of the Methodist Church of Southern Africa and, in April 2000, TheOSC broke away to become an independent church. Its members continued to meet at Weltevreden Methodist until the bishop evicted them in September 2000. They then shared the warehouse with NHCF for a few months.

This move induced a radical change in worship style. The church had been using Weltevreden Methodist's sound equipment, and with no amplification system available people brought along home-made shakers, drums, and various makeshift instruments with which to worship. A strong rhythmic emphasis evolved: rhythms would be established that people could play along with, building an air of excitement out of which the worship leader would initiate a song. The latter was not easy because the percussive volume levels made it difficult for him to break in with his voice and guitar. Nevertheless, people were used to having him lead, and they did follow, keeping time with the music on their percussion instruments. The decision was made to split into three home churches by the

end of 2000 and each church took on its own form of worship, one praying and singing for long periods, another continuing with the guitar-led worship (the worship leader was in that home church). The third group struggled to find a way of worshipping, attempting CD-led worship, prayer, and open singing (where anyone could start a song). However, according to its members, this group never really found a way of worshipping successfully.

TheOSC disbanded in June 2001 after a disagreement between the His-storian and one of the home church leaders. Only two people returned to The New Harvest Christian Fellowship – a young woman who was invited to become the youth pastor and myself. There were also a few couples who had left TheOSC a year or two earlier to join Weltevreden Methodist when they became uncomfortable with what was happening at TheOSC or started families. No one returned to Weltevreden Methodist. Reasons offered for these moves to other churches included a deep struggle with being able to worship in the manner of the older church (apparently the preaching was not a problem, just the music and worship leading), and the fact that many of the group were still single and wanted to find marriage partners. There were very few, single people in their late teens, twenties and early thirties in either Weltevreden Methodist or NHCF congregations. Some people just wanted to establish themselves away from the context in which they had grown up. While several people were hurt by the turn of events, many still comment that they have never experienced a sense of Christian community as deeply as they had done at TheOSC, and that they have yet to find worship like that produced in the early days of this church.

Worship at The New Harvest Christian Fellowship

When NHCF first started in October 2000, there was no sound system in the Hillfox warehouse, so personal amplifiers, instruments and microphones, which people brought from home every Sunday, were used. However, a sound engineer offered to lend the congregation equipment that they could pay for when the money became available. This included a sound desk with eight channels, which allowed for three instruments and five microphones to be plugged into the main sound system. Keyboards were used initially until a piano was lent to the church by one of the members. A second-hand clavinova was

also purchased in early 2001. The band continued to function as it had at Weltevreden Methodist: F45 organized the worship leaders and sound operators according to a roster, and then the worship leader contacted the instrumentalists and singers they wanted to work with. Mary Smith continued to lead worship on the clavinonva with the aid of three male singers.

As discussed in Chapter Two, meeting in a warehouse meant that the church had to restructure its services because it did not initially have separate facilities for the Sunday School and the teenagers. In the first part of the service the whole church worshipped together, and an appeal was made for storytellers who would present short stories with biblical messages for the children during this family time. Various arrangements were made for the different age groups for the remainder of the time. The manager of the Wimpy restaurant allowed the pre-primary children to make use of his play centre and the rest of the Sunday School met in the car park after the story and worship. Several parents helped to transport teenagers to the home of one of the members who lived near the warehouse straight after the worship section of the service, where lessons, designed for their age group, were presented. Towards the end of 2001 the Hillfox Centre management agreed to loan an empty shop to the church for the Sunday School to use, until it could be rented. This facility was available for fifteen months, by which time the church was able to install dry walling at the back of the warehouse with various divisions for the Sunday School, teenagers, and mothers with babies to meet in.

The fact that different ages groups were forced to worship together highlighted issues about music identity that had previously been present, but not in such an obvious manner. Songs that would appeal to the Sunday School and teenagers were introduced into the adult service, but the adults struggled, particularly with singing Sunday School songs. Further, the adult worship leaders were unfamiliar with the type of songs that appeal to children, with the result that many of the songs chosen were either unknown to the youngsters, or too immature for the adults. A number of strategies were evolved to engage these issues.

In 2003, three men got together to form a Sunday School band similar to the one that had operated at Weltevreden Methodist, consisting of a guitarist, a keyboard player and a singer/worship leader. They played children's worship songs outside in the car park every second Sunday so that the children could enjoy singing songs written for their age group. Also in 2003, a number of teenagers were encouraged to become involved with the music ministry, and once a quarter I led worship together with M21 and M22 and all the teenagers who could play instruments.[148] The rest of the youth gathered around microphones and participated as singers. Besides this, a number of musical items were presented by the youth at various other services, such as dances to songs by popular Christian artists, and songs with movements depicting the words in the style of choral poetry.[149] The teenage musicians were also integrated into the adult band so as to enable them to gain experience by playing on a more regular basis and with experienced musicians. In 2004 M21 established a youth band with M22 co-ordinating their singers. This youth band leads worship once a quarter and their singers and musicians are also still incorporated in the adult bands on a regular basis (see fig. 3.9).

THE RESEARCHER'S PERSONAL INVOLVEMENT

I have attended the churches that my parents have led all my life. I was part of the Sunday School in Kimberley, at Maraisburg Methodist, and at Weltevreden Methodist. In Kimberley my parents sent me to a Jewish playschool for my early schooling. When we moved to Johannesburg, I was five years old and my parents selected a multiracial Catholic convent, which I attended from pre-school to Matric. From grade three onwards (roughly the age of eight to seventeen), all girls attended mass every first Friday of the month and were involved in various ways in the service.

I attended Weltevreden Methodist from the age of six (1982), and matured through the Sunday School, Youth Church and The Ontological Shift Café. During the school and

[148] The role of M21 and M22 and their views on worship are described at length in Chapter Six.
[149] Choral poetry is group-performed poetry that is presented in a similar way to the way a choir would perform (with different parts being given to soloists and small groups, and other sections being presented by the whole group). Choral poetry often includes descriptive hand actions and dramatization.

university holidays, I often attended adult services with my parents. I was a member of the Weltevreden Methodist youth band from 1991, and led the youth band from 1995-1998. From 1999 I attended The Ontological Shift Café, where our first Teen Church band leader now led the worship, but I did not feel that God was calling me to join this band. I played keyboard with them only occasionally, but did write a few songs for this church. In 2002 I wrote an honours paper on The Ontological Shift Café, tracing their three-year journey together as a community through an investigation of their music (Smith, 2002). About three months before my father was due to leave Weltevreden Methodist Church, one of the Youth Church leaders approached me and asked me to train up a new youth band before we left, as the previous members had left school and the Youth Church. None of the musicians in this new band opted to leave Weltevreden Methodist when NHCF was established choosing instead to remain and provide music for the teenagers who stayed behind.

When NHCF started in October 2000, I pastored the teenagers (mostly between ages twelve and fourteen) until a fulltime youth pastor was employed in January 2001. I continued to attend The Ontological Shift Café in the evenings. When the latter church discontinued meeting in June 2001 my peers joined various different churches but I felt the Lord was leading me to join NHCF. I was well aware of the attitudes of the youth and the young adults my age to worshipping in the manner that the adult church was familiar with. However, although I felt that I was being called to make some kind of contribution to bridging the gap between the generations, I did not feel I would be in a position to do so until I had played with the existing band for some time and had a good sense of how they worked from within.

At TheOSC I had become used to a much freer style of worship and, when I did play with the TheOSC band, working with musicians who spent long periods of their practices 'jamming'.[150] The bands at the Weltevreden Methodist Youth Church and TheOSC took great care over their arrangements, (elements such as links between songs, dynamic level,

[150] This is a term used amongst popular musicians for experimental periods of playing together where the group are not working on a particular arrangement but are free to try out musical ideas. A song might be used as the basis of a jamming session, or a chord progression, or just a fragment of a musical idea that one of the group starts and the rest take up and evolve into a group performance.

sound mix and tempos) and focused on general communication so that, should the worship leader decide to do anything unexpected, the band would be able to follow his/her lead easily. Band practices lasted from an hour-and-a-half to four hours but, because the same core group played together every week, it was easy to work together because we knew each other and communicated well, musically and personally. Much time was spent in prayer at the beginning of the practices, and interpersonal relationships were strong because we also socialized together. We worked almost entirely from lyrics with chords written over them, that is, we played by ear and created our own arrangements for everything (based on recordings if available).

In contrast to this, the adult band of NHCF that I joined in 2001 seemed to have a lot less time to practice and usually only worked together for an hour-and-a-half per week. Although the guitarists used words with chords, those who could read music (particularly the keyboard players) almost always worked from a score written in staff notation. The written score was not, however, necessarily adhered to in every detail. Rhythms that were considered challenging or potentially difficult for the congregation to sing were altered, and sometimes problematic notes in the melody (difficult intervals or pitches) were also changed. Besides deciding how many verses would be sung, or how many times the song would be repeated (usually no more than twice), roughly how fast the song should be, and possibly how loud or soft the band should play, not much musical direction was given from the worship leader regarding the arrangement of a song. During the worship part of the service there was very little communication between the worship leader and the band members.

I realized that the NHCF team would not be able to embrace free worship because most of the team were nervous to improvise or, if they did improvise, played within a rigid beat.[151] However, when M21 and M22 joined the church in 2002, we were able to start experimenting more with free worship. Even though they had used African church choruses, whereas the bands I had played with used rock-style choruses, we were finally

[151] The new drummer learned to play in a cadet band and although he is very competent and sensitive, his rhythms are all quite military-sounding in their precision and frequent use of the snare. His son (M19ii), who has taken lessons in popular drumming styles and is a very advanced drummer, joined the band in 2003 and introduced contemporary rhythms and new timbres in his more extensive use of the drum kit.

able to model a style of worship that involved less talking and allowed the words and music of the songs to be the main form of communication between the individual and God. We introduced some new songs, but tried to use songs the church was already familiar with as far as possible.

A style needed to be established that would draw elements from both the youth style of worship and the worship of older generations if the music at NHCF was going to unite the community rather than split them into age groups once again. In her document charting the history of NHCF, Mary Smith comments:

> [W]e continued to strive to keep the close relationship between the church body and our children that had, initially, been forced upon us by circumstance, recognizing that it was all too easy for a completely separated group to feel side-lined and uncared for by the parent church body. (2004, 10)

She also notes that when she was a teenager, she and her peers communicated with most adults in clichés and conversed about 'superficial facts'. In contrast to this a number of the teenagers at New Harvest have shared some of their 'deep feelings' in front of the whole church, and in conversation with her personally. She believes that subcultures develop as soon as separate structures are set up for particular groups of people. She fears that the paths of communication that have opened up between the adults and the children and teenagers of the community will be closed if they are divided into separate groups again once the new building is completed.[152]

In 2003 I undertook this present research project and offered to direct the music team, with the goal of developing a multi-generational style of worship that would reflect the tastes of the people worshipping in the community of NHCF. People of different races and church backgrounds were increasing in the church, and I realized that the musical worship would have to extend to embrace, not only multiple age groups, but also various cultural and religious traditions.

[152] Personal communication with the Smiths on 12 September 2004.

As was illustrated in Chapter One, different worldviews can have a significant effect on spiritual experiences and views of God. We therefore turn now to the ideologies that have come to underpin worship at NHCF.

THE DEFINITION OF WORSHIP AT WELTEVREDEN METHODIST

Sometime between 1994 and 1997, Rev. Smith drew up a two-page document for the worship leaders defining worship.[153] He begins by looking at the Greek word that is translated as 'worship' in English Bibles, *proskuneo*, which means 'to pay homage to or to revere someone by kissing their hand, bowing to them or prostrating oneself before them.' The word can also mean 'to serve'. The motivation to worship is 'Jesus, God incarnate, (who) has suffered indignity, torture and death as a gift of life to *me!*' Worship is a response of 'WOWship' to this realization:

> Worship is something I do to say 'thank you' to Jesus for what He's done for me. It's an action, a gesture, a word spoken with the intention of expressing appreciation, gratitude and love. It's an outward manifestation of what I'm thinking and feeling. It comes from me with the intention of blessing Him.

Three appropriate attitudes to worship are outlined. First, 'worship must be a gift that pleases Jesus'. People's musical preferences for 'loud, soft, fast, slow, hymns, choruses [are] *irrelevant*!' (italics Smith's). John 4:23, 24 is given as the motivation for this point:

> Yet a time is coming and has now come when the true worshipers will worship the Father in spirit and truth, for they are the kind of worshipers the Father seeks. God is spirit, and his worshipers must worship in spirit and in truth.

One must focus on the meaning of the words one is singing and be careful not to get distracted. Otherwise one is simply singing words that have no personal meaning and are therefore untrue in that they are not a real response to God.

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[153] Unless otherwise indicated, all quotes in this section are from Smith's unpublished document entitled "Worship". A copy of this document appears in Appendix C because it is not in the public domain elsewhere.

A person's motive for worshipping is therefore more important than their form of worship. With this understanding, the second point made is that the 'words and our gestures must coincide if we are to convey what we're feeling'. Psalm 95:1-7 is given as an example of the kind of actions that indicate particular responses to God:

> Come, let us sing for joy to the Lord; let us shout aloud to the Rock of our salvation. Let us come before him with thanksgiving and extol him with music and song. 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. Come, let us bow down in worship, let us kneel before the Lord our Maker; for he is our God and we are the people of his pasture, the flock under his care.

There are many somatic gestures here that signal particular worship attitudes. The psalm-writer sings for joy, shouts aloud in victory, and kneels or bows down in gratitude, awe, and submission. All of these are responses to who God is and what He has done. Within this narrative, there are certain links between actions, words and emotions. Different traditions within Christianity have interpreted and adopted aspects of the Hebrew somatic discourses in their own worship. Catholics make use of standing and kneeling, the more charismatic Methodists and Baptists allow clapping and raising one's hands. At The Ontological Shift Café, various people danced, jumped, shouted, lay prostrate on the ground, and generally expressed themselves however they deemed appropriate in worship.

Smith agrees that virtually any action is acceptable if it is appropriate to Jesus's stipulation of being done 'in spirit and in truth'. The important thing is that the 'focus must be on Jesus and not self'. Worshippers are there to give something to God, not to receive His blessing: 'If He blesses us in the process it is to be viewed as an undeserved bonus, not as a rightful wage.' Nothing must be more valued and honoured by the worshipper than God. Psalm 24:3-5 is the scripture given to validify this:

> Who may ascend the hill of the Lord? Who may stand in his holy place? He who has clean hands and a pure heart, who does not lift up his soul to an idol or swear by what is false.

The Hebrew Temple as a Model for Worship

Smith presents the progression through the Hebrew temple courtyards as a picture of the process of worship:

> In both Solomon's Temple and Herod's Temple there is a sense of progression from the bustle of daily life, through the outer perimeter of the temple courtyard, into the area where the sacrifice is made, and then passing by stages into the Holy of Holies, the very presence of God Himself.

Smith interprets this procedure as a means of coming apart from daily routines by acknowledging personal sinfulness in relation to God's holiness. This careful progression helped to prevent the worshiper from 'bungling into the presence of God.' The worship leader is responsible for leading the congregation through this process towards intimacy with God:

> The worship therefore needs to take the people, in stages, from acknowledgement and repentance of sin, through the courtyard of praise, into the Holy Place of worship, and finally into the intimacy of the Holy of Holies, to which we have access through the death of Jesus.

The worship leader has only succeeded in his/her task 'when the congregation is in the Holy of Holies, where they are conscious of the presence of the Lord and, in deep humility, open themselves to hear His Word.' Smith goes on to instruct worship leaders on how to choose songs based on 'words *and* tempo' (emphasis Smith's). It is suggested that confession of sins (defined as thoughts and behaviour that run contrary to God's Word and hurt other people, corrupt self, and generally dishonour God) and repentance (feeling sorry for one's sins and promising to try avoid sinning in future) be addressed in the opening prayer. Since human beings are sinful by nature, this step is always necessary. Only by Christ's sacrificial death, that provides humanity with the option of repenting of their sins and receiving forgiveness by God's grace, can anyone enter into the Holy of Holies. For the Hebrews, an animal sacrifice was made to atone for their sins. To Christians who have experienced forgiveness, praise is the next logical step and should be 'lively, expressing the joy of an anticipated encounter with the Lord.' In terms of words, these songs are usually *about* the Lord.

The next section of devotion, worship, 'needs to be quieter and with a slower tempo, expressing awe and reverence.' The words of these songs begin to address the Lord

directly. The most intimate place of worship 'is to be a place of great love, gentleness, beauty and wonder'. This is achieved through very quiet songs and prayer. Furthermore, one can expect that if God is going to communicate with the congregation, it is most likely to happen at this point:

> It is here that one anticipates the ministration of the gifts of the Spirit in terms of prophecy, tongues, interpretation of tongues, and any other gift which enables the Lord to address us directly.

Worship is concluded with a song that summarises what people have experienced and hopefully, affirms their desire to respond to the Lord.[154]

The Role of Music in Worship

A number of musical codes, generally experienced as 'natural', are at work in this outline of the worship progression. Fast, loud music is associated with feelings of joy and praise. Slower, quieter music brings one into closer proximity to the presence of God, and very quiet music, which sometimes fades away into silences, provides the most intimate space of all, where people are free to pray and listen to God. Smith assumes here that the volume and tempo of the music help to carry the worshipper through a range of expressions and experiences as they seek to encounter the Lord. Shifts in these musical elements are intended to aid, and thus signal, a shift in consciousness: as the music gets slower and softer, one should increasingly become less aware of oneself and more deeply aware of God.

Smith asserts that the congregation needs to be taken into consideration when choosing songs, since the 'whole point of using songs in worship is to enable the congregation to join together in expressing, with their minds and their hearts, their relationship with the Lord'. For example, the nearer one gets to the 'Holy of Holies', the less appropriate it is to sing a new song because this will 'jar and unsettle the congregation'. It becomes vital to choose songs that express 'the thoughts *and* feelings of the people at the *right time*'.[155]

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[154] While Smith differentiates here between praise (fast, celebratory songs) and worship (slow, intimate songs), the term 'worship' is predominantly used as a generic reference to the combined product of the two throughout this study.

[155] Smith assumes here that the congregation is unified in its experience.

Three criteria are given for choosing songs: First, the songs must fit with the overall worship theme:

> Each worship session needs to focus on a specific aspect of God, Jesus, the Holy Spirit, or the Church (e.g. God's holiness, His love, fatherhood; Jesus' compassion, suffering, salvation; the comfort, empowering, or enlightening of the Holy Spirit; Body life, etc.).

Secondly, the words of the song need to make sense. If they are difficult to understand, they should be explained before the song is sung, otherwise problematic words should be changed. Finally, the melody needs to be easy to sing. If the register is too high or low or the words don't fit the rhythm of the tune, the song should be 'doctored' or discarded.

These points take into consideration the linguistic understanding and musical ability of the congregation and are reminiscent of Luther's emphasis on clearly understood language and simple melodies in songs. Musical worship is supposed to bring people together in worship. If it brings confusion through words or music, the worship becomes pointless, if not destructive to the unity of the congregation, as people either make conflicting attempts to make the song work the way they think it should, or refrain from singing altogether - either way, they are likely to lose focus on God.

A number of suggestions are made for introducing new songs, such as singing the song before the service begins. The new song could also be sung through several times and the worship leader could point out parts of the song that may be tricky. Also clear leading needs to be given, either by a strong singer or a clear instrumental line. If the song is fairly short and simple, it is also possible to teach some of the congregation members the song ahead of time and then scatter those people throughout the congregation to carry the tune the first time the song is introduced. Finally, a recording of the song could be played the first time a song is introduced but this should not be done during the actual worship time. It becomes increasingly inappropriate to introduce new songs the closer one gets to the Holy of Holies as they have the potential of becoming 'a stumbling block and break[ing] the mood'.

Smith believes that it is also inappropriate to start worship with unfamiliar material, although he does not indicate why. Perhaps as people come together from different

contexts and experiences, it is helpful to make them feel at home by surrounding them with that which is familiar to all, before one brings something new into their midst. New songs are potentially divisive, breaking the worship mood and causing confusion if introduced inappropriately. Familiarity with songs is what enables the congregation to unite in worship and to focus on God rather than on the mechanics of words and music. Nevertheless, despite the potential hazards of introducing new material, according to Smith new songs bring 'freshness' to worship. Songs are the acoustic settings in which Christians meet with God but each one presents the worshipper with either an open or closed door into the spiritual encounter with God that it promises. Contemporary songs draw on presently popular musical styles and vernacular descriptions of relationships, experiences, and everyday Christianity. Familiar music and language makes worship accessible. Conversely, singing older songs can make worship feel stale, out of date, and therefore irrelevant to the immediate present. Music is therefore revealed as being highly influential in the accessibility and relevancy of worship to individuals in the congregation – in the form of both new songs and old.

The Worship Leader

The person who chooses the songs and decides on the order of events for a service is the worship leader. Smith was not the only one to produce a document instructing the worship leaders on how to fulfil their role. Helen Meintjes (F47) led the adult worship team from the mid- 1990s until 2002. In August 1997, Meintjes put together a document for the group of worship leaders at Weltevreden Methodist (at that stage there were also approximately six of them) describing different aspects of their role.[156]

The question of why people need to worship is answered with a single passage of scripture (probably meant as a catalyst for discussion when the document was presented):

> As the deer pants for streams of water, so my soul pants for you, O God. My soul thirsts for God, for the Living God. When can I go and meet with God? (Psalm 42:1, 2)

[156] Unless otherwise indicated, all quotes in this section are from Helen Meintjes' unpublished document entitled "Worship Leaders Seminar". A copy of this document appears in Appendix C because it is not in the public domain elsewhere.

This verse suggests that just as a deer cannot survive without water and is refreshed by drinking from a stream, so the human soul cannot survive without God. Worship is perceived as the act of meeting with God and drinking in His presence in order to revitalize the soul.

Likewise under the title of 'Definition of Worship' another single verse is offered:

> 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 hearts to God. (Colossians 3:16)

Three types of songs are spoken of here, 'psalms, hymns and spiritual songs', but nothing is offered to characterize this music.[157] Apparently appropriate lyrics advise believers on how to live their lives according to the teachings of Jesus. In this way, the 'Word of Christ' comes to dwell in the singers' thoughts and lifestyle. This scripture suggests that the appropriate personal attitude that should be adopted for worship is thankfulness towards God. However, there is no indication of the manner in which the songs should be musically performed. This allows for a very broad interpretation of worship, but Meintjes' definition is clarified somewhat in her description of the worship leader that follows.[158]

The four functions of a worship leader listed by Meintjes are similar to Smith's views above. Firstly, the worship leader is the person that the congregation looks to for 'focus and direction' in their worship. This is the person who has 'sought the Lord' and planned the worship for that morning. There is a sense of purpose: the worship is not just going to happen randomly, but will follow a particular process that will lead the congregation to a particular destination. This function is closely tied to the second task listed, namely 'to provide the best opportunity for the people to worship and draw near to God'. In order for everyone to participate, the worship leader thirdly needs to 'unite the congregation and worship team rhythmically'. This is a cryptic statement in a band situation since uniting people rhythmically is really the task of the whole band. The drummer and bass guitarist provide a clear beat and the singers should give a clear vocal lead. Since half of the

[157] Erik Routley points out that biblically and historically there is little evidence of what characterized these types of songs (1978, 15).
[158] Several of the interviewees defined worship broadly as 'a way of life' and 'prayer', as well as singing.

worship leaders (and singers) were not in fact trained musicians, giving them the task of leading the rhythm of songs sometimes proved problematic. In lesser known or more challenging songs those in the band who could read music attempted to teach the worship leaders the rhythms but altered the rhythms themselves in attempts to simplify it, resulting in some discrepancies between the musicians who could read music. One of the worship leaders desired to imitate the recordings but since he was not a musician, he usually produced renditions somewhere between that of the band and that of the recording, resulting in another new rhythm for the song. Different worship leaders also had particular ways of dealing with syncopation but a more uniform system might have resulted if the youth had not insisted on including the syncopations they copied from the recordings.

Meintjes indicates later that when it comes to actually ministering, worship leaders function alongside, but are secondary in importance to, the preacher. The preacher therefore chooses the theme for the service and the worship leader for that day should operate within that theme in order to 'allow God to complete the work He wants to do'. The final task of the leaders is therefore to 'lay the foundation for the preacher by selecting and initiating the relevant songs'. This statement was interpreted by some worship leaders as suggesting that the theme of the worship should be the same as that of the sermon. Thus between the songs and the leader's spoken interludes, the worship sometimes took on the didactic function usually assigned to the sermon. Other worship leaders aimed for a logical progression from the beginning of the worship section of the service, to the end of the sermon, after which the final song is sung, summarising the theme for the morning. In contrast to this, the Youth Church saw worship as something separate from the lesson. Worship was about encountering God and the purpose of the lesson afterwards was to learn about God. Worship was therefore emotionally, rather than intellectually, ordered, with songs progressing from excited, celebratory songs to deeply passionate expressions of love and devotion. The logic behind this procedure also seems to have been that encountering God would instill a desire to learn about Him but it removed the need for worship to teach the people anything or start them thinking about a particular theme.

Meintjes indicates that worshipping God is the principal aim of both the worship leader and the congregation and warns that the worship leader should beware of slipping into a pattern of 'serving at the expense of worshipping'. She suggests that the leader should worship themselves on a daily basis, 'submitting to the total lordship of Jesus Christ, regardless of personal [e]motions or circumstances.' Worship ultimately involves and affects the whole life of an individual – everything is secondary to Jesus Christ. In order to worship like this, the worship leader therefore needs to have 'a deep and proved spiritual walk'.

Meintjes notes that the worship leader needs to realize that their ministry is first of all 'Godward and then manward'. In other words, the principal role of the worship leader, like that of all worshippers, is to bless God. Only God can bless man and thus only once one has ministered to God, can one be in a position to minister to people. In order to achieve this Meintjes advocates that leaders 'spiritually' prepare themselves within the context of a well-established 'prayer life'. They should try to be open to hearing from God what He desires for the worship by 'seeking sensitivity to the Holy Spirit'. Praying 'in the Spirit' is suggested but is not elucidated upon and could mean either praying in accordance with the will of God or praying in tongues, thereby allowing the Holy Spirit to pray through one. She advises setting aside time for 'personal praise and worship'.

According to Meintjes the worship leader also needs to have 'a real love for God's house', not only loving the act of worship, but loving the people they are leading in worship so that they portray an 'enthusiastic, friendly, [and] warm' attitude when they lead. They should thus have a good reputation in their relationships with church members and their own families. Meintjes warns that the worship leader is in a position of leadership and as a result is well known in the congregation. They should strive to maintain 'a servant's heart' rather than a 'Prima Donna' attitude. They have the opportunity to show off their abilities but since worship is for Jesus and He is the focal point, the worship leader must be able to see his/her role as one of serving God and serving the congregation by facilitating the meeting of two. S/he should, in fact, 'strive for maximum invisibility', realizing that s/he is 'an instrument' in God's hands. While it is understood that God is meant to be figured in a worship context, not the worship

leader, strong clear musical leading is indicated as a central function of the worship leader above. One could argue that, paradoxically, sometimes maximum (audible) visibility allows for maximum invisibility as the congregation are set at ease by the capability of the leader to lead them, whereas attempting to be 'invisible' would cause the congregation to figure the leader. Meintjes would appear to agree that worship leaders should be 'musically inclined to an acceptable level' but she gives no indication of what 'an acceptable level' might be. Worship leaders at Weltevreden Methodist have ranged from having no formal musical training or performance experience, to people with many years of training and experience of playing in popular music bands and singing in choirs.

When it comes to the performance aspect of worship, leaders should 'be natural' in front of the congregation because they have discovered who they are in God's sight 'and are satisfied to be that before His people'. Their role is to 'guide the congregation' clearly according to what they have prepared and in line with 'the prompting of the Spirit' as they sense Him communicating with them. Being well prepared also includes doing 'extra reading for source material' that might emphasise the theme of the service. These readings and prayers can be spoken by the worship leader or delegated to other people, thereby allowing others to play a role in the leading of worship. The offering is also seen as an act of worship and needs to be incorporated into the events overseen by the worship leader. Finally, when all has been prepared the worship leader should 'avoid hurrying before the service' as this often indicates that s/he is not ready, or in the right frame of mind to worship.

Meintjes notes that there are a number of potential pitfalls to be avoided in the whole process. For example, the leader needs to be careful not to 'flood' the worship with too many songs. Also, when one has been leading for some time, creativity is essential in order to avoid getting 'into a rut'. As a general rule, she advocates the planning of a unique opening for every service.[159] She further suggest making use of 'every medium available', such as dancers, the choir, solo items, instrumental interludes, and recordings. Musically, her suggestions include allowing the congregation to sing without musical

[159] Worship leaders at Weltevreden Methodist used jokes, dance, poetry, a short story, prayers, or Bible readings for this purpose.

accompaniment, raising the key of the song at some point in its performance, having half the congregation sing to the other half, and humming instead of singing the words. Different forms of worship are also encouraged, such as 'free praise', 'times of quiet worship', or 'meditation and prayer'. Somatically, a number of positions can be encouraged, such as kneeling, standing, joining hands, clapping, and lifting the arms. Further the order of service could even be reversed, with the sermon leading into worship as a response.

Meintjes therefore allows for a large scope of activities to constitute worship. She also suggests using 'songs with a variety of rhythms, styles and moods', but gives no indication of how to arrange or blend songs based on these qualities. In fact, no musical preparation of any kind is suggested for the worship leader, besides generally engaging in praise and worship beyond the church service environment and working on a good microphone technique, so that s/he can be heard at all times. She gives no indication that being musically well prepared might also aid in appearing 'natural' (confident and at ease) before the congregation. In the discussion that follows it becomes evident that the manner in which the worship team operated made some of Smith and Meintjes' worship aims impractical and ultimately unsuccessful.

Principle versus Practice

Smith comments that he has often found that in conversation people seem to agree with ideas, but the discussion doesn't carry through into action unless one is able to model what one is talking about.[160] He remembers Wimber's analogy of harness racing, used to describe how to teach people to minister in the power of the Holy Spirit. When one wants to train a horse to participate in harness racing, it has to be yoked to a horse that already knows the correct gait for drawing the two-wheeled cart. Through trotting or pacing alongside the trained horse, the new horse learns how to draw the carriage in the manner desired by the driver.[161] In a similar way, novice ministers and worship teams need the concepts they are taught to be modeled practically because they are expected to act on

[160] Personal communication with the Smiths on 1 September 2004.

[161] 'In the trotting gait, the diagonal legs (for example, front left and rear right) hit the ground at the same time. In the pacing gait, both legs on one side of the horse (for example, front and rear left) hit the ground at the same time.' ("Harness Racing" [1997], *Grolier Multimedia Encyclopaedia*, CD-Rom.)

this knowledge; and people understand things through shared experiences that they do not understand through talking about a potential experience.

When Weltevreden Methodist first started experimenting with allowing people other than the Smiths to lead worship there was a greater emphasis placed on the quality of a person's 'spiritual heart' for worship than on their musical ability.[162] While some of the leaders were able to create a mood where worship flowed easily, a number of limitations emerged. Those who were not musicians felt that they were not in a position to communicate what they desired from the instrumentalists, and on some occasions those leaders who tried to do so found that the instrumentalists were easily offended. However, even musicians struggled to instruct other instrumentalists on how to play. For example, Mary Smith found that drums worked well in praise songs but felt they were inappropriate in worship. She then opted not to work with a drummer at all, since she believed that drummers felt that if they were in the band, they should be playing at all times.

Smith commented that he had come to see that a worship leader should not only have a heightened sensitivity to the issues of worship, but also an ability to instruct people on what to do in order to achieve what the leader desires to happen in worship. Knowledge is impotent without a social structure that permits it power, so musicians, conversely, need to have an attitude that will receive such instruction. When the Smiths first started introducing choruses using the keyboard in the staffroom at Panorama Primary, Smith led the worship but he would spend time with his wife describing the mood he wanted to create and choosing appropriate timbres on the keyboard to create quieter or more excited moods. Their close communication helped to facilitate emotional, intimate worship for the first time in that congregation, and Smith comments that it was 'quite an experience leading up front and seeing people weeping.' Working with a band meant that worship leaders had more musicians to communicate their ideas to. Whereas Mary Smith worked on linking songs with modulatory chords, the band at Weltevreden Methodist continued to enclose every song with an introduction and ending, breaking the worship up into separate song-compartments. According to Smith, one of the reasons for this was that

[162] Personal communication with the Smiths on 12 September 2004.

many of the musicians preferred working from some kind of written score. They therefore needed time between songs to get their music in order, and to shift tempo, key and mood. The worship leader filled these 'dead silences' (Smith's term) with spoken interludes, either in the form of poems, scripture readings, and prayers, or instructing the congregation on what to think, imagine or focus on in the songs to come.

The guidelines Smith gave about lyrics in which there was a shift from ones speaking *about* God, to ones that involved speaking *to* God, often did not carry over in the worship leader's speech. A song speaking to God was often followed by instructions about how one should next relate to God instead of, for example, praying directly to God or sharing what the worship leader sensed the Lord might be saying to the congregation, thereby continuing a direct interaction with the Lord. Intercession (prayers on behalf of other people) took place in the times of silence but there was seldom an opportunity to listen to the Lord or wait quietly for Him to minister to the church supernaturally by manifesting the gifts of the Spirit.

At Weltevreden Methodist the worship leaders were aware that their role was a spiritual one, but spiritual aims, such as facilitating the manifestations of the Holy Spirit, were hampered by factors like time constraints and the order of service, the manner in which speech was interjected into the flow of songs, and some of the performance practices of the band. If one does not understand the workings of the mediums one is using to achieve a certain end (in this case particularly musical styles and related performance practices), those mediums could cause interference in the communication of the user's message by sending out conflicting, or alternative messages, of their own.[163] For example, the ideas presented by Meintjes for creative variation have as much potential for disrupting worship as enhancing it, if it is not remembered that almost half of these suggestions involve the congregation shifting from being actively involved in worship to passively observing the activities of others.

[163] For a more detailed discussion of the relationship between the medium and the message, see McCluhan et al. 1967. Although this book examines visual media, McCluhan argues that all technology carries messages of its own in the way it is used, and therefore is capable of communicating messages other than that for which it is intended by the user.

Flowing in the Spirit in a kind of 'free' worship, where the congregation is allowed creative space in their worship to spontaneously pray, sing, praise or express themselves physically, requires active participation by all members of the band and congregation and was never really successfully accomplished at Weltevreden Methodist. This is largely because the worship leader duties propounded by Meintjes and Smith actually propose a relatively prescriptive form of worship, where the worship leader has planned a chain of events that fit with their particular conception of the role of worship within the service. In this conception, divisions of speech necessarily segment the songs from each other. It is also possible that in this scenario, musically inexperienced worship leaders feel that they need to compensate for their lack of musical training (or try to contribute a proportionate amount of time to the musicians) by speaking instead of making music. While speaking can aid in evoking an image or situating oneself in relation to God, during the course of the singing the music has often come to define the emotional space in which an encounter with God may take place. This space is often broken into by instructive speech – something like having a third person commenting on your discourse with another person throughout an intimate conversation. A poem or prayer that is in line with the musical mood established is less intrusive, as each of these is more like a form of communication between the two parties already in conversation, rather than a commentary on the communication taking place or an instruction to the intimates on how to proceed. This said, instructive speech is sometimes useful as one cannot see God, and the novice worshipper or any other person who is struggling emotionally is often at a loss as to how to interact with Him, hear what He might be saying to them, or feel His presence close to them. However, it is my opinion that the closer one gets to the 'Holy of Holies', the more the worship leader needs to allow the worshippers to try creatively communicating with God on their own.

Continuing instrumental background music can help to maintain the atmosphere, but the adult band often refrained from doing this possibly because, they seemed to struggle with linking songs in different keys, and also perhaps because few of the instrumentalists were adept at improvising. Instrumentals consisted of the chorus being played through by all the instruments once more, which often overpowered the speaking voice. If instrumentals like this were used for open prayer times, the fact that the instrumental was clearly based

on a known tune made one aware that the time available to pray was exactly as long as that piece of music. Perhaps for some people this provides a comforting sense of order in that the time devoted to prayer is clearly demarcated.[164] For others, however, these time boundaries can be stifling, making worshippers fear that if they have not heard from, or encountered, the Lord in that space of time, their opportunity will have passed, and the next worship task will be assigned shortly. In the establishment of a multi-generational style of worship, one possible way of dealing with this dilemma could be for the worship leader to be aware of time constraints but aim to provide a musical space that does not clearly give away those time constraints.

The Influence of Technology

Thus far the influences of worship philosophies and musical performance practices in establishing the styles of worship at Weltevreden Methodist have been examined. There are other factors that have also played a significant role in the process. When choruses were first introduced at Panorama Primary, the first book of *Scripture in Song* (1979, New Zealand: Scripture in Song) was purchased. Almost all choruses were selected from this book and all hymns from *The Methodist Hymn Book With Tunes* (1933, London: Novello). The congregation moved away from books in favour of an overhead projector when they moved into the larger hall in 1988. This development had a number of benefits. The cost of books was done away with and the singing of the congregation improved because they were looking up at the same screen to read the words, instead of down into their books. Perhaps most significantly, worship leaders could bring in songs from any source, as they were no longer limited to a particular hymnbook or songbook.

A list of song words that had been typed onto overhead projector acetates and were in the church filing system was made in May 1990. This list shows that the church was still drawing songs principally from the two sources that they had used in the staffroom, namely the Methodist hymnbook (which contained 984 hymns) and *Scripture in Song* (containing 205 popular choruses). However, twenty percent of the songs in the files were from other sources. Between May 1990 and the time Rev. Smith's worship document was distributed (sometime between 1995 and 1997) forty-one new hymns had

[164] This will become more evident in the chapters that follow, particularly Chapter Five.

been introduced from the Methodist hymnbook, only five new songs from *Scripture in Song*, and sixty-one new songs had been brought in from other sources.[165] While the overall ratio of hymns to choruses remained virtually unchanged (see the table below), the sources from which choruses were being selected were broadening considerably. It should be noted that these figures do not reflect accurately the ratio of songs sung on any given Sunday, but they provide some idea of the role afforded to each song type, and the shifts that were taking place in the sources that songs were being drawn from.

When NHCF started, an overhead projector was used at first, but a proxima (an electronic projector system) was purchased in 2001 to project the words onto the wall. The proxima is connected to a laptop, and a PowerPoint presentation of song words and sermon notes is presented at each service. The worship leader emails the list of songs and the words for any new songs to the proxima operator each week, who backs them up in the file of songs on his hard-drive at home. In July 2003 I compiled a list of songs on the computer, revealing the songs that had been used since the proxima's purchase. This list reflects a very significant shift away from hymns towards choruses from a variety of sources. Not all of the songs listed under 'other sources' can be accounted for, but Sunday School songs incorporated into the warehouse worship make up nearly 10% of them. Roughly 30% come from the Hosanna Integrity series[166], 7% from Vineyard Music, and 3,5% from Hillsongs Australia.[167] Members of the church also wrote a few of the songs but these account for only 2,5% of the new songs. Almost half the songs from 'other sources' have come from other churches, and various songbooks and worship albums.[168] Overall, the choruses sung were published anywhere between 1922 and 2003.

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[165] There is a discrepancy of two songs in this last figure because two songs listed in the 1990 document are absent from the later list of songs.

[166] An exact percentage is difficult to ascertain as a number of the songs sung at NHCF appear in the Hosanna Integrity series but were first introduced from other sources. Further Hosanna Integrity draws praise and worship music from many different sources and the songs they release are often found on worship albums released by other recording companies.

[167] Some of the Vineyard and Hillsongs material was also published by Integrity.

[168] Popular Christian artists sometimes write or perform songs for church use as for example Rich Mullins, Twila Paris, Amy Grant, Delirious? (the question mark is included in their title), MIC, and Tree 63. Petra and, more recently, Michael W. Smith have released very popular worship albums drawing from the popular worship songs of the day. Some songwriters, like Graham Kendrick, have become particularly well-known for their worship songs and others have released whole albums of their songs, like Matt Redman, and Noel and Trish Richards. A number of publications on the market compile the most popular worship songs being sung in churches at present. *Songs of Fellowship* have released three songbooks since 1991 with over a thousand songs between them, and from 2002 Integrity Media started releasing *i*

	HYMNS	CHORUSES from *SCRIPTURE IN SONG*	SONGS FROM OTHER SOURCES
MAY 1990	88 (42%)	79 (38%)	42 (20%)
Sometime between 1995 and 1997	129 (41%)	84 (27%)	101 (32%)
JULY 2003 (New Harvest)	53 (13,5%)	41 (10,5%)	297 (76%)

Fig. 3.10 Table of songs used at Weltevreden Methodist and The New Harvest Christian Fellowship

SONGS IN THE YOUTH CHURCH AND AT THEOSC

Lists of the songs in the youth files do not exist, but I only remember singing three hymns in the Youth Church: "Amazing Grace" (which does not appear in the 1933 Methodist hymnbook but has been released in **Integrity's** song books), "Blessed Assurance" (hymn 422 in *Methodist Hymn Book*), and "Take My Life and Let It Be" (hymn 400 in *The Methodist Hymn Book*), which was brought in by one of the young adults who had been in the army, where this hymn was put to the melody of "Green Beret". The music and words of the latter hymn proved popular amongst the youth (and the adults), perhaps because of its marching rhythm and moderate tempo (showing that teenagers can appreciate these musical elements if that is the manner in which a song is first introduced to them, and they agree that the rhythm fits the melody and message of the song), as opposed to the more melody-orientated, slower version in the hymnbook. These hymns were all in modern English, making them easier to understand than most hymns. Initially the youth drew their repertoire of choruses from the adult lists, probably because a group of parents were leading the Teen Church and providing music for them. However, once the teenagers had established their own band (between 1990 and 1992), they drew songs from the latest worship albums being released, and gradually built up a list of songs that

WORSH!P songbooks with accompanying CDs, CD-ROMs, and DVDs of roughly thirty-five of the most popular contemporary songs per bi-annual publication. Many people are writing and releasing worship albums of their own as reasonably-priced software, for various recording programmes available for downloading from the internet make this quite easy and affordable for people to do in home studios. Not many songs are drawn from these sources yet, but they are a potential source. At NHCF, African traditional and church songs are being introduced in the Fellowship groups by people who know them, and, if any of these people are in the band, they occasionally introduce these songs to the church as a whole.

was quite different from that of the adults. The youth band led worship roughly twice a month at the small evening services from 1992 until 1997, but this service only drew a congregation of about twenty people.[169] They also led worship once a year in the morning adult service. Therefore, in addition to differing music and worship styles, another reason for the rift between the worship of the adults and teenagers was their different song repertoires.

Most of the youth's new songs were drawn from the **Integrity** *Praise and Worship* series, which initially released a songbook after every six to eight albums, starting in 1987. In addition to this, when **Hillsongs** started releasing worship albums in the early 1990s, the youth drew songs from these recordings. The adults also brought in songs from these sources, but at a much slower rate as they were content to use the songs they had already become familiar with.[170]

When TheOSC was started, **Vineyard Music** became their primary source of new music. While **Integrity** and **Hillsongs** remained popular, they were based on 1980s rock styles and a rather "churchy" popular music with big bands (consisting of brass instruments, synthesizers and rock instruments) and contemporary choirs that backed a solo vocalist who led the worship. **Vineyard Music**, on the other hand, had adopted the acoustic rock style of the Anglo-American popular artists of the late 1990s and early 21st century. There were no choirs or groups of singers besides one or two backing vocalists who provided harmonies. The bands were smaller, generally only using a rhythm guitar, electric guitar (for solos), bass guitar, drummer, and percussionist, with the occasional addition of a solo instrument, such as a violin, cello, saxophone, or pennywhistle.[171] TheOSC's band similarly consisted of three people and sometimes a fourth, who played a *djembe*. The three members all sang and played instruments (guitar, bass, keyboard, flute,

[169] In 1993 they were leading as often as every second week, but from 1994 (when a new leader took over the youth band) they led every three to four weeks in order to ease the pressure on the team.
[170] The figures above show that even by 2003, NHCF were drawing just under 11% of their songs from Vineyard and Hillsongs.
[171] Because **Vineyard Music** draws its songs from around the globe, various types of world music are integrated with the popular music sound. For example, the Canadian albums make use of indigenous American-Indian languages and vocal techniques, whereas the English albums use Celtic-sounding instruments and harmonies. The South African recordings include the Black African choral style of harmonising numerous voices, and popular African styles of playing the guitar, bass guitar and percussive instruments.

drums and trombone between them, though the drum kit and trombone were very seldom used).

CONCLUSION

Weltevreden Methodist Church, although just only twenty years old at the time NHCF began, had established very particular places of meaning. What went on in each of its locations was clearly defined in the minds of those who belonged to the church. The developments unfolding in each terrain (the adult service, The Ontological Shift Café, the Youth Church, and the Sunday School) were set on a particular course, deeply embedded in the narratives that had arisen around the practices of each group.

Wimber's approach to worship was embraced by Rev. Smith but the Vineyard style of worship did not ever fully materialize in the adult church. Attempts to marry that approach to a hymn singing tradition, where an order of service is used to structure the worship time, produced a new style of worship, but one that was not necessarily unique to Weltevreden Methodist (many other Methodist churches and mainline denominations have developed similar styles of worship as they have introduced chorus singing and amateur bands to their services). Personal observation of Vineyard worship (and occasionally performing with Vineyard musicians) has revealed that their worship is not planned to fit a sermon topic, usually has more flexible time parameters, seldom involves adding extra spoken texts outside of prayer, and is almost always led by worship leaders who play instruments (either keyboard or guitar). Their smaller bands allow for greater flexibility in the team, who become well acquainted with each other's performance practices through playing together regularly. Worship leaders tend to direct the team on what to do musically throughout the worship time, always watching the responses of the congregation and aiming to follow what they believe to be the directions of the Holy Spirit. The Youth Church worship was similar to this, but the worship at The Ontological Shift Café was most like Vineyard worship in these regards (perhaps best proved by the fact that a large portion of TheOSC's members joined Vineyard churches after TheOSC closed).

For the New Harvest Christian Fellowship, moving into a warehouse broke through the acoustic walls established at Weltevreden Methodist between the worship styles of the different age groups, causing them to renegotiate the roles of all who participate in worship. According to Titlestad, '[t]o fashion an alternative discursive (historical and cultural) repertoire is to initiate the possibility of different lived experiences' (2003, 72). One might similarly argue that the fashioning of an alternative musical repertoire initiates the possibility of different worship experiences. To better understand the changes taking place, and how the emerging musical repertoire might be directed towards further integrating the community, it is necessary to allow the voices of the people at The New Harvest Christian Fellowship to begin sounding their spiritual journeys.



THE WORSHIP LIFE CYCLE

> *No one definition seems to adequately express the fullness of worship – perhaps because worship is a divine encounter and so is as infinite in its depth as God himself.*
>
> (Sorge 1987, 65)

Bob Sorge lists fourteen definitions of Christian worship that he has come across, many of which having nothing to do with music. Some of these include a 'conversation between God and man'; 'the first and principal purpose of man's eternal calling'; a 'heart expression of love, adoration, and praise to God'; and 'God's Spirit within us contacting the Spirit in the Godhead' (Sorge 1987, 65-6). One definition comprehensively states:

> Worship is an act by a redeemed man, the creature, toward God, his Creator, whereby his will, intellect and emotions gratefully respond in reverence, honor, and devotion to the revelation of God's person expressed in the redemptive work of Jesus Christ, as the Holy Spirit illuminates God's written word to his heart.

This last definition has a strong scriptural basis but, like all the others, describes the content of many sacred songs without explaining why people have chosen to use the medium of music to express their worship for so many millennia. If worship truly does defy definition, as Sorge suggests, then it seems best to look at it in action in order to gain insight into its complexities. This chapter therefore focuses on worship in the life of an individual (a diachronic view), while chapter five looks at the views of different generations in the present context of NHCF (a synchronic view). Multiple respondents participated in the questionnaires from which the data for each chapter has been drawn and personal interviews with a few members of the church provide more detailed descriptions of the issues under investigation.

Worship is an activity engaged in from an early age. Some Sunday Schools start taking children from the age of two or three, playing games with the children and teaching them Christian songs. The games and activities might change over the years, eventually giving way to adult participation in Sunday services, but music remains a constant. Thus when one looks at worship in the life of an individual, that history often stretches back as far as the individual can remember, developing and changing with the person.

The questionnaire entitled 'My Worship Testimony' (see appendix) was completed by seventeen members of the music team, aged between seventeen and sixty-five, who attended the quarterly worship meeting on 10 September 2003. It consisted of four questions intended to aid the respondents in looking back over their musical devotional history and interpreting the development of their personal form of worship. Starting with their first encounters with church music, respondents were then asked to identify a point in their lives where the meaning of worship had shifted significantly for them – when worship first started to 'mean something' to them. The last two questions asked respondents what they most desire to experience in worship now and what kinds of things prevent them from experiencing this. These final two questions helped to elicit core worship values and pointed to the intricate weaving of music into the significance of sung devotions. My hypothesis is that theology and music form the warp and weft of the worship design.

CHILDHOOD ENCOUNTERS WITH CHRISTIAN MUSIC

All of the respondents had encountered Christian songs by the time they were seven years old at events like school assemblies, church services, Sunday school, and Christian holiday camps (like Scripture Union). Five of the respondents only refer to their age and the location where they first experienced Christian songs. The remaining twelve qualify their childhood worship as either 'fun' or 'boring'.

Fun songs

Nine of the seventeen respondents qualified their early encounters with Christian songs as fun or enjoyable. F61 'always enjoyed singing', whether it was from the "Hallelujah" book at the Nederduitse Gereformeerde Kerk she attended as a child, or in the band at Sedgefield Christian Church, that she sang in as an adult. The activity of singing itself has always brought her pleasure. M55 also seemed to enjoy singing, but what seems to have made the experience enjoyable for him was that he attended Bloemfontein Methodist evening services with his parents and was surrounded by 'a full church' and a 'choir'. Everyone participated as the church 'praised the Lord in song' and this, together with being led by rehearsed singers, seems to have played a major role in his enjoyment of the singing.

At Sunday School, M55 sang 'happy songs related to bible stories.' It is unclear whether the content of these songs or their musical setting qualified them as 'happy.' It is likely that it was a combination of the two but the stories seem to have caught M55's imagination. M23 also relates his enjoyment of Sunday School songs to the fact that they were based on stories. Furthermore, he notes that the content of the songs formed the basis of his understanding of God's relationship with him. He comments that these songs were 'fun songs that gave us the story of what Christ and God is to me.' Again it is unclear what specifically classified the songs as 'fun' but the musical medium would have allowed M23 and M55 to participate in the telling of these stories by joining in the singing.

Visual components used to aid in the singing of songs remain vivid in some people's memories. F43 remembers the words at her Methodist Sunday School being written on coloured cardboard. F30 (interviewed 10th March, 2004) remembers singing the song "I'm A Believer" when she attended Sunday School at Rhema. What appealed to her was the diagram of a little bee that accompanied the words: she was a 'beeliever'.

Four women (F45, F43, F18, and F17) commented on 'action songs':[172] 'I really loved the songs at Sunday School, especially if they got you moving with actions' (F45); 'I used to love being able to sing and dance around when we had praise and worship' (F17). F45 comments that the songs she sang in Sunday School 'made a lasting impression on me as I can remember almost all the words to at least twenty songs and the tunes.' It is very likely that the use of actions aided in her memory, along with regular singing of these songs that consist of fairly simple melodic and rhythmic structures in repetitive forms. She sites "I am feeding on the living bread", "I am inside, outside, upside, downside happy all the time," and "Only a Boy Named David" (Alfred B. Smith, 1949) as examples of the songs she used to sing.[173]

The songs at F43's Sunday School were 'usually songs with actions and lots of repetition'. She sites "Jesus Loves Me" (Anna L. Warner and William B. Bradbury) and "I May Never March in the Infantry" as examples.[174] She comments that 'the hymn "When I Survey" made a lasting impression on me as an experience of "church" music as opposed to "Sunday School".' She does not qualify what made the song a "church" song, but one of the more obvious reasons is that it would have been sung by adults in their service. Moreover, hymns have complex words and a number of verses, which are seldom verbally repetitive, unless the song contains a chorus. The words are read from books (rather than coloured cardboard) and no actions are employed to depict their meaning. Adult hymns are generally sung at slower tempos and consist of fewer syncopated and dotted rhythms than children's songs. This is probably because they are not intended for people to run, jump, or dance to, but also because many of the Sunday School songs mentioned so far were written in the twentieth century, and would have been likely to begin employing features from music styles like jazz, gospel, syncopation,

[172] In Sunday school, physical actions depicting the words of the songs are often added to the singing to aid children in remembering words and participating in the songs. For example, 'child' is usually signaled by rocking folded arms back and forth, like a mother comforting an infant. 'God' is indicated by pointing upwards (towards where heaven is imagined to be).

[173] Details, such as who wrote a song and when it was written, are provided wherever possible for the examples mentioned by the respondents but since these songs were not selected by the researcher, some proved difficult to locate.

[174] The songwriter is unknown but the version in the appendix was published in 1947. The actions intended to accompany it are listed at the bottom of the page. It is mostly within the range of a sixth and is written in the key of F – a fairly high key to sing in for adults, but fairly well suited to children's voices and therefore often used for their songs. Hence pitch is also adapted in these songs for the child.

rock n roll, and folk musics. Pauses for breathing at the end of phrases are also a feature found in hymns that do not occur in children's songs. Melodically, the adult songs are generally written over a wider pitch range as adult voices are capable of singing a wider range of notes than children's voices.[175]

M54, F53i and F43 all referred to "Jesus Loves Me" as a song they particularly remember from Sunday school. The pitch range is an octave but the elementary rhythm consists mainly of crotchets and minims. Actions of the nature described above are often added. The first verse and chorus are usually all that is sung of the song and are thus all that is printed below:

> *Jesus loves me, this I know, for the Bible tells me so.*
> *Little ones to Him belong – they are weak, but He is strong!*
> *Yes, Jesus loves me,*
> *Yes, Jesus loves me,*
> *Yes, Jesus loves me,*
> *The Bible tells me so.*

The simple words reflect a distinctly Reformation theology. The Bible is for all people – even children. It is a book endowed with the authority to reveal the truth, therefore a child can believe that Jesus personally loves him/her because this is taught in the Bible. Children belong to God and because He loves them and is so much bigger and stronger than they are, He can be completely trusted.[176]

Favourite Sunday School songs listed by M23 include "Jehovah Jireh" (Merla Watson, 1974) and "Read your bible" (sung to the melody of "I will make you fishers of men"). F18 enjoyed "In His time" (Diane Ball, 1978), "Lift Jesus higher" (anonymous), "I'm gonna zoom, zoom, zoom around the room, room, room," and "If you're happy and you know it". It is not necessary to look at all these songs to pick out features that probably influenced their popularity. "Jehovah Jireh" and "Lift Jesus higher" are choruses that are in the songbook that has formed the basis of Weltevreden Methodist's chorus singing:

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[175] For example, "I May Never March in the Infantry" is written in the key of F and predominantly over a pitch range of a sixth. Most hymns employ at least an octave. It makes use of dotted quavers and semiquavers to give the song a military, marching feel (which also fits well with the actions of bobbing up and down on the horses of the cavalry).

[176] Matthew 19:14 is often quoted to substantiate such views: 'Jesus said, "Let the little children come to me, and do not hinder them, for the kingdom of heaven belongs to such as these."'

Scripture in Song, volume one (1974). "Jehovah Jireh" is usually sung at a lively tempo and contains syncopations on the first two beats of each bar in the first eight measures of the piece. The rhythm is largely quaver-driven and, combined with enthusiastic clapping, it makes for a lively song. Those who introduced "Jehovah Jireh" to Weltevreden Methodist altered the rhythm of the first bar to include the second bar's feature of the quaver rest on the first beat.[177] This created a feature of the first beat rest, which everyone claps on, followed by the immediate entry of the voice before the next clap on the second beat. Furthermore, all upbeats in the second part of the song were changed from crotchets to quavers, adding to the energetic staccato quality of the song. Sequences and repetition make it easy to pick up the rhythm and melody of the song after only a few hearings and the minor tonality seems to add to the song's appeal.[178]

"Lift Jesus Higher" is once again in F major in the range of a sixth, and is rhythmically dominated by crotchets and quavers. Repetitions occur in the first two lines ("Lift Jesus higher, Lift Jesus higher") and the last three lines ("I will draw all men, I will draw all men, I will draw all men unto Me"), adding emphasis to the activities of the singers (lifting Jesus up with their praises) and of Jesus (drawing people to Himself). A causal relationship between these two actions thus seems to be suggested musically (if Christians honour God, He will draw others to Himself through them), while at the same time making the song easy to learn.

Slower children's songs, like "In His Time", often address God directly, expressing a personal desire to live close to God and experience His influence daily in all aspects of life. Aside from the slower tempo and softer dynamic level, the music and lyrics of these songs display the same use of sequence and repetition already discussed.

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[177] See Appendix B.

[178] It seems that young and old enjoy this song. I remember it being requested by many adults on the church picnics I attended as a child in the 1980s, where guitars were brought along to accompany the singing. The amateur guitarists transposed the song from F minor into E minor, allowing them to play much more accessible chords and making the quick chord changes required in bar four easier to achieve. The music was therefore adapted to the abilities of the musicians, and had to be functional in informal settings where hymnbooks were unavailable. At less formal gatherings like these, it became apparent which songs were favourites with the congregation, as they had a say in what songs were sung. At fellowship groups, prayer meetings, and leadership meetings, singing increasingly became a part of the proceedings during the 1980s at Weltevreden Methodist. People either sang their favourite songs spontaneously (which required knowing them from memory, for which purpose the shorter choruses were more readily suited than the hymns) or, if songbooks and musicians were available, called them out for the group to find in the songbook and sing.

Regardless of when these people were children, actions, easy words in short verses or choruses, and visual presentation of the song words made songs enjoyable. Song topics were considered interesting if they were related to Bible stories or reflected the nature of the child's relationship with God in a way that they could understand. General recurring musical features in the songs investigated thus far include repetitive phrases, sequences, a small pitch range, and simple rhythmic patterns that dominate the song, making it easy to learn. An energetic beat was preferred, but slow songs, like "Into My Heart", were also popular, perhaps because they are melodious and express very personal things simply.[179] These similarities suggest that children's songs might have changed in terms of timbre, rhythms, and language, but in terms of basic content, form, and performance they have remained unchanged in the last forty years.

Unpleasant songs

Not everyone enjoyed Christian music as children. F53i, a British citizen who has lived in South Africa since 1971, remembers church music as being 'really dreary funeral music that was just boring'. Her metaphoric relation of the music to a funeral seems to imply that the music was lifeless, dismal, hushed, drawn out, and dull – perhaps like a child's experience of an English funeral. Her view is shared by M40, who describes the Sunday school music he encountered as 'very boring' with 'no beat'. He felt that because he 'could not relate to the music' the hymns he sang at school 'had no real meaning'. M40 now plays the keyboard in the Sunday School band and works a lot with pre-recorded electronic rhythms. When he speaks of beat he is probably referring to a quick tempo and the use of percussive instruments to punctuate the beat or add interest to the rhythm of the piece. Since his childhood songs lacked this kind of 'beat', and he experienced them as 'very boring'. The music was dead for him, drawn from a world he was unfamiliar with and had no desire to be a part of. The words of the songs, by association with the music, therefore lacked meaning in his life.

[179] It is worth noting that many of the children's songs released since 2000 display similar features but include contemporary music styles, like rap, and make use of electronic beats and timbres to make the songs sound 'wickedly cool'. Lyrics include modern-day slang that many adults find disturbing. For example, 'wicked' has become an adjective used to describe something as 'wonderful' or 'awesome', and is sometimes used as an adverb, meaning 'very'. This is problematic for many adults, who grew up using the word 'wicked' to describe Satan, rather than God.

M22 also had an unpleasant first encounter with Christian music. Growing up as a black South African under Apartheid, he was first introduced to Christian songs in grade one: 'They made us sing these songs we did not understand right through 'til about standard three.' The language of the songs was initially unintelligible and the music was foreign. Furthermore, they were forced upon him by adults who 'made' him sing. 'These songs' became representative of 'them' – the school authorities – in M22's world.

Boring and unpleasant Christian songs are therefore characterized as having been musically uninteresting and linguistically unintelligible. They were too slow, lacked 'beat', and sounded unfamiliar in the way they were constructed. The 'others' who introduced the songs to the respondents also influenced their enjoyment of (or hostility towards) the songs.

A SHIFT IN MEANING

In response to the statement, 'When worship first started to mean something to me' most people made a reference to some point in their lives when their relationship with God changed, or when they experienced worship in a different context. It would appear that these shifts in attribution of value and meaning to worship reveal themselves as evidence of a conversion of some kind in the fundamental project of the individual. Occasionally, worship in fact sparks the conversion, or is the site on which that conversion takes place. Either way, worship takes on a different meaning and role in the life project of the individual after this event. Surprisingly, although the nature of the conversion described would seem to unite respondents in an essentially common fundamental project, their interpretations of the role and appropriate expression of worship in this project differ. Furthermore, the radical conversion often takes place over a long period of time and in different stages for different people.

The Radical Conversion

As was shown in Chapter One, Sartre uses the term 'radical conversion' to denote a conscious decision made by an individual to take on a new fundamental project in his or

her life. For example, a man might have always viewed himself as a victim of the circumstances of his life. Being a victim is essentially his fundamental project – it is how he situates himself in situations and interprets his experiences. Then one day he realizes that he actually influences his life by the choices he makes and he decides to situate himself as the hero, the adventurer and the explorer. For a long time this requires that he make a conscious effort to put aside his first reactions to feel sorry for himself and angry at the world when things do not work out as he wishes. Instead he tries to recognize his role in the events, taking responsibility for his mistakes, looking for ways to solve problems or turning them to his advantage. He comes to view positive events not only as luck but also as the result of his own decisions and efforts.

For many of the respondents the word 'conversion' refers to a conscious decision they made at some point in their lives to accept God's gift of salvation and live according to His will instead of their own. M62 refers to a time 'when I became born again'. 'Born again' is a term commonly used in charismatic circles to refer to a radical conversion to Christianity. The term is taken from the dialogue between Jesus and a Pharisee named Nicodemus:

> Jesus answered him, "I assure you, most solemnly I tell you, that unless a person is born again (anew, from above), he cannot ever see (know, be acquainted with, and experience) the kingdom of God …. I assure you, most solemnly I tell you, unless a man is born of water and [even] the Spirit, he cannot [ever] enter the kingdom of God. What is born of [from] the flesh is flesh [of the physical is physical]; and what is born of the Spirit is spirit." (John 3:3, 5, 6. *The Amplified Bible*)

The extent of the effect of such a conversion is often significant in a person's worldview and has radical implications for devotional activities. To better understand the nature and implications of such a conversion, it is helpful to look at an example of one man's radical conversion.[180]

> Today I am 34 years old – Kingdom time. I'm nearly 54 years old in earth time, but that pales into insignificance by comparison. Much has happened as a result of the events of 4/9/68 and I think it's appropriate to begin to record this journey.

[180] Provided by Rev. Smith from his personal journal, entry of 4th September 2002.

Growing up in Pretoria, my sister Gail (who is 18 months older than me) and I were sent to Sunday School at Gezina Methodist. The first Sunday was quite traumatic as I went eagerly with my elder sister into this new world of "big" children – that is until I had to enter the hall with all those strangers. I really did encounter the Kingdom kicking and screaming!

The years passed with Sunday School, anniversary services and Sunday School picnics, culminating in the confirmation year with catechism classes and acceptance into full membership. The confirmation service itself was disappointingly uneventful. I anticipated some supernatural experience as hands were laid on me for the infilling of the Spirit, but nothing happened. However I was now qualified not to attend Sunday School and could worship once in a blue moon with my parents.

Matric exams and a year in the Air Force Gymnasium followed with scant thought of Christianity. By the time I returned home in '67 Gail had linked into the Wesley Methodist guild in the centre of Pretoria, and once again I was introduced to church life by her. It very quickly became evident that guild was a spiritual version of a "lonely hearts" club with many pairings taking place. Gail and Terry Robertson were dating and I was something of a spare part, but I enjoyed the company and continued attending.

At the end of my first year with the guild I was invited onto the committee, and vividly remember the first meeting. Across the lounge from me sat Linda Bryant, and as the meeting progressed I noticed that she seemed to radiate a joy and peace which lit up her face. I remember thinking "Whatever Linda has certainly looks worth having." There was something different about her, but I had no idea what it was, nor did I have the confidence to approach her to find out.

The year progressed uneventfully until August when I started to ask some serious questions about the genuineness of the Christian experience. We would sing songs and read Scripture passages about a changed life once Jesus became our Lord, but I felt no change in me nor could I see much change in the guilders. I was playing a lot of tennis at the time, and comparing the guilders to the tennis players I couldn't see any difference. Contemplating this before guild one Friday night I decided it was time to face reality. I would keep going until the end of the year, but if nothing happened to prove otherwise I would, for the sake of my own intellectual integrity, face the fact that Christianity was merely the adult version of fairy tales. I would quit church and get on with my life.

While these thoughts were still going through my mind Linda approached me and invited me to accompany her and Sister Lesley Bradley to a church meeting the following night. I accepted, wondering what sort of people went to a church function on a Saturday night! Perhaps they had found something worth committing to.

Getting ready in time for this meeting required that I leave tennis early, and by the time I was picked up I was a bit annoyed with myself for having agreed to go. As we travelled to the venue Les and Linda told me about the group: it was an ecumenical group of charismatic Christians meeting in someone's home.[181] I asked them to explain "charismatic", and when they told me that I would possibly hear people praying in tongues, see people being healed, hear words of prophecy or see people being baptised in the Spirit, I felt the hairs on my neck begin to rise! What had I let myself in for? However I was nearly twenty at the time and had no intention of having the wool pulled over my eyes.

When we arrived I was introduced to Peter Norval, who was standing at the front door. I don't know why, but I thought he was the door steward. All previous exposure to door stewards had been cold and impersonal, but Peter seemed genuinely interested in me, and we stood chatting until the service started. Once things got under way the group used many of the songs we used at guild, the difference being that they sang them with a passion we lacked. When it came time to pray everyone knelt, so I did too. As they prayed I was impressed by the intimacy of the relationship, and concluded that they were head-over-heals in love with whoever they were addressing. God had always been a distant, stern figure to me and I longed to experience this kind of heartfelt intimacy with Him. I found myself silently praying: "God, what must I do to get close to you?"

Just at that moment someone prayed in tongues. It scared me, but the rest of the group responded with a waiting silence. Then someone else spoke out these words of interpretation: "Don't be afraid. When the time comes, I'll put the words in your mouth." This spoke so directly to my silent prayer that I became aware that God knew I was there, what I was thinking and therefore He was totally aware of my whole life. I felt terribly exposed in His presence and this, coupled with a number of other events of that night, caused me to be afraid of God for the first time in my life. He had been transformed from a concept into a reality, and my life was in no condition to be on display before Him!

Les directed me to the book of Acts and I read avidly over the next couple of days. Here was a side of Christianity I had never been exposed to before and it coincided so naturally with what I was reading. Things fell into place, and the following Wednesday, 4th September 1968, I met with Les and Linda in Les' penthouse flat in the Wesley Methodist buildings. We chatted for a while about the previous Saturday night's service and they answered many of my questions. We concluded the time by kneeling around the coffee table and praying together. During this prayer time I asked God to come into my life as He was in the lives of the folk I had met on Saturday, so that I could experience Him as they did. Suddenly a

[181] Ecumenical gatherings are multi-denominational, seeking unity across denominational boundaries based on the idea that Christians share a common faith regardless of their doctrinal differences.

> warmth flowed through my body and I knew something had happened, though I did not know what. There were no external manifestations and I had no words to explain to Les or Linda, so they were probably unaware of this momentous, life-changing event which had just taken place. Later on I was able to identify with John Wesley's description of feeling his heart "strangely warmed", but at the time I was only conscious of being loved and accepted in spite of who I was. I went home, slept well and awoke with an acute sense of Jesus' love for me, His desire to walk my life with me, and His willingness to lead me. It was a "cloud nine" intimacy that lasted unabated for approximately three months. Never was there such a beautiful spring as new life came not only to Nature but also to me.

Smith experienced a significant shift in his relationship with God. He knew about God, but he was not in a personal relationship with Him. He noted that in comparison to Linda's worship, his felt empty, as if he was just singing songs. He believes that he found the missing component when he experienced the in-filling of the Holy Spirit. Singing songs became a way of communicating with a God who loved him completely and whom M54 now loved in return. The music thus became a way of expressing that love and a context for that meeting.

Smith found worship most meaningful in particular social gatherings, notably 'at charismatic gatherings'. The meetings occurred during the week in people's homes and songs were chosen by everyday people (not clergy) for 'their meaning to those present'. The songs were sung in English – the vernacular of the people – but Smith is pointing out that the meaning of the songs had a 'vernacular' dimension too. Those who were choosing the songs knew the people and chose songs that carried a message fitting the theology and parole of the people singing them. The music was also a form of 'vernacular' music, no doubt dictated to some degree by the location and ability of the musician/s, but also suited to the musical knowledge and ability of the group. These aspects of this kind of worship seem to have conveyed to Smith that the people at the charismatic gathering had a living relationship with God that was relevant to their everyday lives because God could be related to anywhere, anytime.

Similarly, M22 describes how 'after I got saved, I started to realize the truth about what worship meant and to whom it was directed.[182] Just the little bit of knowledge one has about who they are worshipping make(s) a world of difference.' Gaining a new perspective of God and making a lifelong commitment to Him caused a significant change in M22's religious realm. Worship no longer referred to a series of religious songs, but a source of power and a dynamic site of change. He longs for 'the freedom to worship' and the 'realness of what worship can do … in the church.'

M21 similarly desires to experience some kind of altered state as a result of worshipping, both personally and in the congregation: 'I long to feel God's presence and experience His joy, peace, hope, etc. in worship. Also to see other people's lives touched and changed through worship'. M21, who enjoys studying the Bible, is likely referring to the evidence of the Holy Spirit's action in a person's life as outlined in Galatians 5:22-23: 'But the fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control'. M21 wants to see such evidence of God's presence in him but also in the lives of those who worship with him.

Thus M21 and M22 view sincere musical worship as a force that could potentially alter the state of the church by allowing God to fill individuals with His Spirit, incarnating His personal character traits in individual worshippers. Such worship is only made possible by a radical conversion that involves totally submitting one's being to God (being-in-the-world is exchanged for being-in-God, which leads to God-in-being).

The Gradual Conversion

For many, although they may have consciously decided to hand over their lives to God at some point, there is no immediate change in their worship experience. Rather, they undergo a gradual process of increasing revelation. For example, worship took on greater meaning for M18 during his time in the youth church at Weltevreden Methodist, when he started to experience how a song could 'speak' to him. Songs are most meaningful to him

[182] The term 'saved' is often used interchangeably with 'born again' but refers more directly to Jesus' sacrificial death on the cross to redeem sinful mankind from eternal death by making it possible for people to decide to be 'born again': 'For God so greatly loved *and* dearly prized the world that He [even] gave up His only begotten (unique) Son, so that whoever believes in (trusts in, clings to, relies on) Him shall not perish (come to destruction, be lost) but have eternal (everlasting) life.' (John 3:16. *The Amplified Bible*).

when they are relevant to his life and he can 'feel' the song. Many of the respondents who grew up with parents who were active Christians seem to have experienced this kind of gradual shift in meaning as they grew in understanding of the words they were singing. Most of the respondents who experienced gradual conversions fall into this category.

F17 remembers her Sunday School worship as a fun activity but she sees the experience as having lacked something of the essence of worship. She notes a development in her experiences as she moved from Sunday School into Youth, but still sees her worship as having fallen short of some kind of ideal:

> I used to love being able to sing and dance around when we had praise and worship with Trevor. It was fun, that was all. Then I went to Youth at Weltevreden Methodist and worship became a little more important and I understood a little more but it still wasn't what worship is meant to be.

F17 believes that worship is 'meant to be' something more than 'fun'. This shift in understanding came with a maturing in age and a new experience of church – Youth as opposed to Sunday School. However, now in her late teens, she looks back on her early Youth worship as still not being 'what worship is meant to be'. She desires something she has not yet attained and cannot fully comprehend. In grade eight (aged thirteen) new dimensions of meaning became apparent as she 'started to understand the concept of worship a little more'. Worship is heavily reliant on a set of ideas that surround how a person relates to God. One of the main things that seems to have shifted for F17 is that she realized she needed to make God the object of her consciousness rather than the music, the people around her, and the actions. In Youth she found that 'there were still distractions and I didn't really worship God'. When asked what she currently longs for in worship, she responded with three desires: 'to mean every word with everything in me'; 'to focus on God and not on anything else for that time'; and 'to be able to come into his presence easily'. Her maturing mind is able to concentrate more deeply and reason the abstract concept of relating to a God that cannot be seen. Yet she finds this requires a great effort. There are many aspects of this relationship she does not understand and she struggles to know how to proceed. As a result, F17 is easily distracted – particularly by the people around her. She is aware that as the worship activities of others are figuring in her consciousness; she is potentially an object of their consciousness, and she feels self-conscious as she concerns herself with others' opinions of her actions. Thus she frustrates

her efforts to focus on God and situate herself closely to Him because she is focussing on people around her and situating herself in relation to them instead.

F17 also finds that 'sometimes I just don't feel like worshipping' – in other words, her values and her emotions don't link up. At these times, she has to make a decision to worship based on her values rather than on her emotions. Choosing to worship over giving in to her state of being is experienced as a disciplined action of her will to figure God and ground her emotions. She longs to bring her consciousness in line with the sentiments of the song – to let the words of the song manifest themselves in her and become a living reality that finds meaning in her own expression. She acknowledges that to achieve this, she needs to reinforce the radical conversion she undertook to allow God's will to be sovereign in her life as opposed to her emotional state and the opinions of the people surrounding her. It is not uncommon for teenagers to be highly aware of their peers and the opinions of others as they are in the process of formulating their own identity. For F17, the frustration seems to lie in the fact that she wants to formulate her identity in relation to God, rather than people.

F23, being older, has traveled further along the worship road than F17, and has also taken some different routes. She 'grew up with Christian music because my parents listened to it at home when I was a child, and I attended church with them. In other words, it was just always there.' The music she sang at church was not differentiated from the music she heard or sang at home. There was no distinction between church music and music she encountered in her everyday acoustic environment. She is, however, aware that she experienced God's presence 'in a deep way' sometime between the ages of eight and ten:

> Some of my earliest recollections of experiencing God's presence in a deep way were during church worship sessions and while listening to worship music at home …. When I think about the growth of my relationship with the Lord Jesus, I realize that much of it is linked to worship, which has helped me to get a glimpse of God's heart and love, which is always a life-changing experience.

In F23's family, Church music was not limited to a particular location, and she therefore deducted that worship was not either because it was strongly associated with this music. It became a part of her relationship with God early on and she now longs for worship

'that ushers in God's presence, inspires intercession, and is free. I love to worship God in an unstructured way in which the worship is led by the Holy Spirit.' She takes responsibility for her own worship, not looking for anyone other than the Holy Spirit to direct her. She sees worship as a doorway to experiencing God's presence and as a source of inspiration for interceding for others.[183] She associates 'inspired' worship with 'free' worship – worship that happens spontaneously rather than being prepared by a worship leader.[184] She points out that while 'free' worship 'is the ideal for me …. I know that it's not always easy to achieve, especially in a group setting.' She does not directly indicate why this is the case, but perhaps it is because the leading of the Holy Spirit is not evident to all members of the congregation because they are not all in the kind of relationship with God that assumes He will communicate with them. Others have not personally experienced His leading within the context of congregational musical worship: many people see following the Holy Spirit's lead as the sole responsibility of the worship leader.

DIFFERENT PERFORMANCE PRACTICES

Shifts in the meaning attributed to worship are not only brought about by conversions in fundamental project. Sometimes exposure to different ways of worshipping – particularly if these have never been witnessed before – can also broaden the boundaries of worship. Often categories emerge in the mind of the individual which s/he compares, rating one kind of worship as 'better' than another for various reasons. We have already seen how musical performance affects children's perceptions of Christian music. Adults also often participate in and evaluate worship based on the performance practices: Different musical renditions of songs, adding or removing somatic movements, or shifting one's role from general congregational participant to member of the team of musicians who lead worship are some of the performance factors that can shift understandings of worship.

[183] Intercession is a form of prayer whereby Christians request certain things for other people. It is praying on behalf of those who are either not in a relationship with God or who are experiencing great difficulty and require God's active intervention in their problems but are struggling to pray on their own.
[184] The idea of 'free' or improvised worship is explored further in the following chapters.

Music styles as a source of new meaning

M57 refers to three contexts that shifted his experience and attribution of meaning to worship: 'Gospel music appealed to me from (my) early teens – U.S. TV programs of such music introduced me to uninhibited appreciation of worship.'; 'When leading youth church – no inhibitions.'; and 'Evening services at Living Word ten or more years ago also had an influence on my worship.'[185] 'Inhibitions' speak of boundaries and restraints. These encounters all point to a shift in the boundaries by which M57 defined worship, enabling him to encompass a wider range of experiences and expressions within the term 'worship'. American gospel music was quite different from any church music he had been exposed to in the Anglican 'high' church he belonged to in Rhodesia (now Zimbabwe). Physical, vocal, and musical expressions (including 'DRUMS') were permitted in gospel that were not permitted in the organ-led hymn singing at his church. The American services had 'no professional groups or singers, just wonderful open uninhibited praising of God'. In the youth group, drums and 'uninhibited' worship were also a fascinating feature for M57. He does not elaborate on any other similarities, or differences, between worship in the American churches and worship in the youth church, but it seems that whatever boundaries existed in the youth, they were again placed differently from those previously experienced by M57 in religious settings.[186]

M57's reference to worship at the Living Word church is significant in terms of spiritual manifestations that can occur during worship. The Toronto Blessing was a controversial renewal movement that spread across the world ten years ago (1994). It started at a church that met in an airport hanger in Toronto and spread interdenominationaly across the globe. The church was affiliated with the Vineyard movement (although the Association of Vineyard Churches later disassociated themselves from the Toronto blessing). It was characterized by various physical manifestations of the Holy Spirit, including uncontrollable laughter, falling over, making animal sounds (like crowing, growling, or roaring), jumping, and shaking.[187] Churches all over Johannesburg 'caught

[185] The data from M57 comes from his response to the questionnaire and an e-mail he wrote on 22 January 2005 elaborating on some of his experiences.
[186] M57's reference to 'uninhibited' worship seems very similar to F23's concept of 'free' worship.
[187] Such activities were the cause of much of the controversy surrounding the movement, some even accusing the church of allowing demons to manifest, particularly in the form of animals. Similar

the fire' too, but the Living Word church in North Riding (in the north-west region of Johannesburg) was renowned for the radical spiritual manifestations that took place in their worship during this time. Coming from a conservative Anglican, and later Methodist, church background, M57 would seldom (if ever) have encountered such activities. He does not state how visiting Living Word affected his own understanding of worship, except that he sees it as another form of 'uninhibited' worship with boundaries that extended to include activities even more radical that those of American gospel and the youth church. Thus many of the boundaries that define worship have been expanded in M57's consciousness to incorporate the various styles he has been exposed to.

M57's spiritual trajectories into different worship practices have made him tolerant of a wide variety of musical styles, and verbal and somatic expressions. When M57 used to lead worship, he observed a 'lack of action and worship in the congregation'. He longs for 'openness … allowing the Spirit to move during the service', and for people to actively respond to what they feel inwardly 'moved' to do. It appears that M57 believes that manifestations of the Spirit are lacking amongst the group of people he worships with at NHCF because they are *closed* to being moved by the Spirit. As a result their worship is *inhibited* – shut into a particular pattern by the boundaries imposed on worship in the form of ideas on what is counted as acceptable or unacceptable music and behaviour. He appears to link somatic expressions with a sincere worship attitude: if he cannot see these somatic expressions, he does not interpret the worship as genuine. He states, 'people appear to go through the motions' but they have 'no soul'. 'Going through the motions' is a cliché that means indicates action born of obligation or habit, rather than a sincere desire to partake in the action. As a result, M57 can comment that the people are 'going through the motions' of worship (singing, and perhaps clapping in time to the songs) but they have 'no "soul"'. These brief statements by M57 therefore reveal something of his boundaries in worship. His classification of worship seems to revolve around the cog of the Holy Spirit's presence and activity as evidenced in the actions of the people. It is not clear what kind of action he is looking for, but this action lies outside of the boundaries of the existing worship actions already taking place at NHCF.

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manifestations were reported at the revivals that took place in the United States during the Renewal periods in the nineteenth century (see Cusic 2002).

F53i's worship experiences also changed when she encountered new traditions. She contrasts her unpleasant childhood encounters with church music with her later exposure to what she terms 'modern' Christian music at an Assemblies of God church in Cape Town. Worship at this church was '**awesome**!!' and since experiencing 'modern' music she has 'always looked for joy in the worship, whether it was hymns or "modern"'. F53i sought what she deemed to be the antithesis of her bad childhood experience – joy and life in place of boredom and death ('dreary funeral music'). Although she has found this in 'modern' music, she does not define 'modern' by the age of a song, but rather by the manner in which it is performed: Quicker tempos, louder dynamics, and instrumental timbres other than an organ can breathe new life into the hymns F53i is still fond of. However, F53i also shows a particular liking for contemporary songs, particularly those of the English songwriter and worship leader, Matt Redman.

Distractions

In response to the question 'What hinders me most from worshipping?' F23 states that 'I … tend to be distracted easily' and F18 also comments on her 'lack of concentration'. There are a number of things that vie for people's attention in worship but the respondents indicated some common objects that figure in place of God.

Perceptions of God and His relationship with people

Many respondents situate themselves in an imaginary spatial proximity to God. For example, M55 notes that worship shifted in meaning for him during his mid-teens 'when the blending of words, music, and feelings *brought me close* to the Lord'. F43 finds that when she is not 'in the right frame of mind' she feels '*distanced* from God'. The uncomfortable space observed by F43 between her and God then becomes the distracting object of her consciousness.

F23 indicates one of the reasons she feels distanced from God: 'I often experience feelings of unworthiness that block me from embracing God's presence in worship.' God is described in the Bible as being perfect and omnipotent, whereas human beings are frail and sinful. F23 is not always able to grasp the love, forgiveness and mercy that biblically

bridges the gap between her 'unworthiness' and God's holiness.[188] F23 feels she has failed on her side of the worship relationship and condemns herself through the eyes of the Other (God).

M22 finds that 'when I spend less time with the Lord, I lose touch with Him. Once that happens, I don't feel confident enough to approach His throne.[189] This lack of confidence … hinders me from wanting to spend time with the Lord in worship.' Time spent with God outside of church does two things for M22: it nurtures his relationship with God, and it breeds a further desire to be with Him. When M22 loses his 'confidence' it is perhaps because he feels guilty for abandoning God and in an effort to avoid the guilt he shies away from facing the One he feels he has wronged. As with F23, M22's view of an offended God, a reflection of his own judgment on himself, is what hinders him from worshipping.

M21 reveals another difficulty: he sometimes finds worship 'too abstract and unpractical', then adds in brackets, 'although I know it isn't'. God is not (usually) apprehended through the physical senses and worship, and while engaging the physical senses through activities like singing, praying, listening, dancing, clapping, and playing instruments, all this is nothing more than communal music-making if God is not spiritually encountered in these activities. God is Spirit and man's spirit (or God's Spirit in man, according Sorge's definitions above) engages with Him through worship. There is little concrete evidence of this encounter, except in the way the individual worshipper subsequently alters his/her lifestyle according to the increased revelation of the fundamental project s/he has taken on in becoming a Christian. Occasionally physical healings or manifestations of the Holy Spirit will provide more concrete evidence of

[188] The concept of human frailty, particularly in the form of sin, is fundamental to the Christian faith. Christ's sacrificial death and resurrection were necessary to compensate for humanity's shortcomings. Sin could be defined as not adhering to any one of the Bible's commands, most notably to the two greatest commands: 'Love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength' and 'Love your neighbour as yourself' (Mark 12:30, 31). Those taking the Bible as the foundation of their faith and worldview continue to recognize the sin, failures, and human weaknesses that make them dependent on the love, grace, and strength God extends to them.

[189] The book of Revelation pictures God on His throne as the King of heaven, surrounded by worshipping saints and angels.

God's presence, but M21 is expressing his frustration with trying to relate to an unseen, spiritual God who is so very 'other' from all he knows in the empirical world.

The Congregation

God is not the only 'other' to distract worshippers. M23 also struggles with 'self-consciousness' and 'wondering what people will say and think of my actions'. Similarly, M21 is distracted by 'being conscious of people around me' and F43 states that 'I do feel that if people are watching me, I need to look as though I mean what I sing'. If this is not the case, she feels 'like a hypocrite on show!' All three respondents are describing how other worshippers figure in their consciousness. F43 judges herself in response to how she feels others see her, and believes she needs to make a greater effort to 'mean' what she says when she is singing in the worship team. She reveals the depth of her conviction explicitly through actions that make her *look* as though she means what she is singing. Like M57, she believes that if her verbal and physical actions do not align with the will of her consciousness, she is 'a hypocrite on show'. M21 and M23, by contrast, seem to be shy of showing any action, perhaps worried people will judge them as fanatical or childish if they do anything too unexpected within the norms of the social context.

Technical distractions – leading worship and playing in the band

Harrison notes that 'musicians taking part in ritual acts are not necessarily engaged in worship, but in servicing professionally someone else's act of worship' (Harrison 1985, 316). M40's worship shifted in meaning when he started to assist in 'putting songs together for worship in the church'. His involvement in the worship team meant he gained a new insight into the workings behind Sunday morning and fellowship group worship. He longs to 'make [worship] a meaningful time for all taking part,' which he qualifies as 'bring[ing] God's people into His presence'. However, he finds that what hinders him most from worshipping personally is 'taking part and playing during a worship session'. He is figuring others and playing his instrument and finds he cannot figure God too.

This is quite a common problem for instrumentalists and worship leaders and is a subject of debate.[190] Like M40, some worship leaders feel that because one is leading worship or playing in the band, one's task is to facilitate others' worship at the expense of actually worshipping oneself. Other people advocate a 'lead by example' approach. In his book, *The Unquenchable Worshipper* (2001), Matt Redman speaks of being a 'lead worshipper' rather than a worship leader. He believes that the lead worshipper should not only be facilitating others' worship, but be worshipping him/herself. Although he gives spoken direction to the congregation at various points throughout worship, he has no problem leading with his eyes closed while he is singing and praying his own heartfelt prayers aloud between songs so that he can more easily focus on God.

Alexander Venter (co-ordinator of the Gauteng Association of Vineyard Churches) describes the complex role of the worship leader as follows:

> A good worship leader is like a skilled and experienced lover …. He or she will sense each moment, where the people are at and what the Spirit is doing, and will know what to do next to blend the people and the Spirit until we encounter His manifest presence (Venter 2000, 160).

According to Venter, the worship leader needs to figure both God and the congregation. When the worship leader only figures God and him/herself in relation to God, they are in danger of losing touch with what the congregation is experiencing. This is a frequent possibility as the worship leader has often spent a great deal of time in preparation for the service and therefore is in a 'frame of mind' that is 'close' to God. In contrast to this, the congregation often needs to spend time grounding all the other objects of their consciousness and figuring God. Furthermore the worship leader knows the thoughts behind the worship and is ready to put them into action. If the worship leader does not note the state of the congregation and allow time for them to enter into worship, the congregation can become frustrated spectators of the leader's worship.

Music

Music functions potentially as both an aid to, and a distraction in, worship. For F43, 'tunes need to be catchy … slightly upbeat – not too old-fashioned (though hymns have a

[190] M21, a guitarist, notes similar problems when he plays. His comments will be investigated in Chapter Six.

place).' Unfamiliar songs cause her to 'concentrate on tunes so I don't think of the words I'm singing.' Here the music figures in her consciousness because of its 'unpleasant' style or unfamiliarity. F43 participates in songs she knows and likes but if the music signals something she does not identify herself with, her emotional response to the music (dislike or discomfort) draws her away from worship.

Self

M21 summarizes his distractions in one word: 'Pride'. Pride could be defined as figuring self above all 'others'. It could also be defined as attributing more power to man than to God, placing greater emphasis on one's own judgments of oneself than God's ability to overcome all human shortcomings. In short, perhaps it is figuring oneself in worship by being concerned with one's own appearances and experiences rather than reflecting purely God's desires in a non-alienated relationship that would mirror God as the true initiator of events.[191]

Conclusions

Music is a more obvious factor in childhood worship than that of adults. If children like the sound of their songs, they enjoy the worship; if not, they grow to dislike church music until they encounter a new style. As children mature, they realize new dimensions in their worship that become increasingly important to them, most notably the meaning of the words of the songs they are singing. As the words and a relationship with God come to figure more, the music becomes a medium of self-expression in that relationship. This shift also happens after a radical conversion in the fundamental project.

Meanings in worship also shift through exposure to different worship styles, which usually includes new kinds of music. These new styles stretch existing boundaries by providing people with a broader worship 'vocabulary' with which to express themselves. This new vocabulary also becomes a tool with which to judge the worship of others. When this vocabulary cannot be used or shared, a tacit frustration often develops. Different worship and music styles do not easily translate from one social system to another (even if it is from one age group to another in the same cultural context).

[191] See the discussion of Sartre's views on 'others' and non-alienated relationships in Chapter One.

Furthermore, when the person wanting to introduce the new styles is not an instrumentalist (as is the case with M57, who leads worship but does not play an instrument in the band), s/he finds that s/he is at a loss for how to introduce them to the community.

Members of the music team who are instrumentalists find that as they play, they lose focus of the words and God. A dichotomy exists for many of them between music and worship – they choose one or the other. This does not seem to be as much of a problem for singers because no singers commented on this in any of the questionnaires or interviews. Singers struggle more with the fact that they are in full view of the congregation and more susceptible to being judged by them.

CALVEN'S WORSHIP TESTIMONY

Having investigated a broad spectrum of worship testimonies that draw on worship experiences from a variety of church traditions, it is helpful to apply what has been learnt to the life of one individual who attended Weltevreden Methodist Youth Church, and adult services, and has belonged to NHCF from its inception. Calven (M27) is a worship leader and the Assistant Pastor at NHCF and has been a part of these churches since the age of twelve. In addition to his written response to the worship team questionnaire ("My Worship Testimony", 10 September, 2003), data is also drawn from an interview that was conducted with him on 6 January, 2004.

Calven's first encounter's with worship

Calven distinguishes between two types of churches with distinct styles of worship: the charismatic and the traditional. His immediate family came from what he called a 'more traditional' Methodist church background. Somatic expressions of worship appear to have been uncommon, and an organ produced the music. Since his family 'weren't really Christian, church-going people' his exposure to church with them came largely through attending weddings and funerals. Calven also had relatives who belonged to 'charismatic communities', such as Rhema and Hatfield. When he attended church with these

relatives, he witnessed 'physical expressions of worship,' such as 'clapping' and 'raising of hands.' The music was 'lively' consisting of 'more up-tempo songs' played by 'bands', which included instruments such as 'drums and trumpets and guitars'.[192]

Calven enjoyed singing at the 'lively' charismatic churches he attended:

> I found (even at a young age) that the times of worship (singing and praising) excited me and drew me to the things of God (a desire to be involved in a church). One of the songs I sang most was "This is the Day" (in hindsight a good place to be – recognition that everything is in God).

This chorus was very popular at Weltevreden Methodist and is still sung in some of the fellowship groups at NHCF. It was arranged by Les Garrett in 1967 by setting Psalm 118:24 ("This is the day that the Lord has made, we will rejoice and be glad in it.") to a Fiji Island folk melody.[193] It is usually harmonized by the three primary chords and sung at roughly 120 beats per minute to a tune that is easily remembered as it is only 16 bars long and is in binary form with the first line repeated as a coda. The pitch range is of a 6th. Except for an extension in note values in the last two bars, there are only two basic rhythmic patterns used for the entire song, each a bar long. A guitar and hand clapping are often used to accompany it. Calven did not comment on the musical features of this song, but the fact that it is easy to remember and was fun for him as a child is probably due to these musical features.

At the age of about twelve, Calven went to live with his grandmother, who was a member of Weltevreden Methodist Church. He started attending church regularly with her:

> Although I always knew about God and "worship" (singing church songs), worship only started meaning something to me at the time I became exposed to and actively involved in the life of the church. This was when I

[192] This contrast presents a common split view of the church amongst western Christians. A 'traditional' church is usually part of a denomination that has been in existence long enough to have established its own doctrines and customs. The Methodist Church is one example. An organ often leads the congregational singing at protestant 'traditional' churches. Charismatic churches get their name from the outpouring of the Holy Spirit, who distributes His miraculous gifts (*charismata* in Greek) amongst the people. These churches tend to emphasize Christ's relevance in the world today, making use of contemporary music and allowing people to express themselves somatically (through dance, clapping hands, kneeling, and the like). Many of the charismatic churches were established during the 20th century – Rhema and the Hatfield movement are two examples of these.

[193] During the 1960s and 1970s many Christian songs were based on folk styles of music. See, for example, Kevin Mayhew's *20th Century Folk Hymnal, volume 1*, compiled in 1974.

> was about eleven or twelve years old. I was always drawn ("called" if that's what you want to call it) to the worship of the church, and became involved in … the 'worship team' from my youth (Teen Church) days.'

Calven describes how he was 'drawn' to the worship of the church, as if it had a kind of magnetic or gravitational pull on him. This sense of being 'drawn' he translates into religious language as 'called'. One is 'called' by God or has a 'calling' on one's life to fulfill God's purposes. Being 'drawn' to something has a connotation of passively submitting to a pulling action, whereas being 'called' involves a choice. The motivation for responding to a pull might be personal gratification (giving in to the personal desires that form the connection between oneself and the 'pulling' object), whereas responding to a call might come out of a sense of duty. Calven earlier stated that he also felt drawn to God through the worship – his desire for God and his sense of being called by God both came through and towards the musical worship. Calven seems to be describing this calling as automatically initiating an affirmative response on his side because he was already 'drawn' to the music and God.

He became involved in the 'life of the church' by becoming a 'part of the "worship team"'. If the church is seen as a living organism with a life of it's own, Calven here describes becoming attached to this body as a member (body part) by getting involved in the system that functions to facilitate sung worship. Music is so much a part of the church, he suggests, that it is part of its 'life' – perhaps in this sense, its *way* of life. The metaphor suggests that Calven embraces the church's way of life by becoming involved in its music.

Attending church with his grandmother radically shifted Calven's view of God:

> I started going with her to the Methodist church and … getting to know God – more and more about church. And … what I meant there, was it's the time I started a relationship with God – gave my life to God.

Getting to know God is closely linked here with experiencing and learning more about church life. The fact that 'church' was something unfamiliar to Calven that he grew to know 'more and more about' seems to imply that he, in fact, encountered another culture – another way of living life – when he became a member of a church. Taking on a culture as one's own often involves participating in that culture's practices and embracing at

least some of their worldviews. He seems to have picked up some of these views through the songs that he sang (as is revealed below in his discussing of his favourite song).

Calven defines getting to know God as starting a 'relationship' with God and giving his life to God. The language used here is of a highly personal, romantic nature, implying the type of life-long (and life-changing) commitment of a marriage or adoption. A potentially highly significant shift in worldview is presented when one no longer faces life alone but in a relationship, or when one gives control of one's life over to someone else. When God is the 'other' in both these cases, attribution of meaning to life experiences would now be highly likely to incorporate God's active involvement in them. Worship is no longer just a cultural activity of the group one socializes with but becomes an integral part of this personal relationship with God.

I suggested to Calven that prior to this point he had experienced worship as 'a kind of fun activity', which he agreed with. But once his own relationship with God began, worship was no longer just an entertaining activity carried out by a group of people he happened to be socializing with. Musical worship became an integral part of his personal relationship with God. Calven stated that the songs now 'had meaning' since he 'could understand what … they were saying.' In other words, he had experienced something that caused him to so significantly shift his experience of worship that prior to this experience he sees the songs as having had no meaning for him. He now believes that he has had an experience that allows him to grasp the meaning of these songs.

He describes his experiences of the songs from this point on as 'deeper'. The concept of physical depth is transferred to a personal experience. He qualifies this 'deeper' experience as follows: 'now it was not *a god* I was singing to or about but *my God*'. He had taken possession of God and given himself to God. A relationship had been entered into that brought about greater 'depth' in his personal emotion, understanding and general experience.

> I *long* for worship to be a "getting lost in the wonder of God" experience. I so enjoy the times of worship when I get totally submerged, and nearer to God.

When Calven says that he 'longs' for a particular worship experience, he is extending the metaphor of depth, which he used to describe his growing relationship with God. Again he is delving into deeply personal desires, while at the same time entering into the depths of God.

The experience of 'getting lost' is usually an anxiety-ridden one that entails finding oneself amidst a series of unfamiliar landmarks, or unfamiliar people, unable to establish one's co-ordinates. That which provides a safe and familiar place for us to exist in, seeing to our everyday needs and desires, is removed and we find ourselves alone and uncertain of how to behave and in which direction to advance. However, getting lost is portrayed here as extremely pleasurable. The location – 'in the wonder of God' – is not unfamiliar (Calven is in relationship with God) and is deeply desirable. If this is the case, one is tempted to ask how it is possible to 'get lost' in an environment one is familiar with. In this sense, 'getting lost' could be a way of describing an escape from everyday experiences that define the parameters of one's identity, allowing oneself to be in a new environment where these boundaries are suspended.[194] For those who have settled on a definition of God and prescribed parameters for His nature and expected activities and correspondence with mankind, this sense of 'getting lost' is perhaps not a familiar experience. However, for those with a theology of God that portrays Him as incomprehensible and indefinable in the various forms of human understanding, finding oneself 'in the wonder of God' means finding oneself in a place of unknown boundaries. God escapes all human parameters used to define a location – such as time (God is eternal), space (God is omnipresent), human senses (God is spirit) and language (God is the "Word" – His speech physically spoke all creation into being, whereas human speech speaks human meaning - our own concepts, attitudes, and actions - into being). In other words, our own experience of God is a contingency of our personal descriptions of Him and what we deem to be appropriate behaviour towards Him, but His identity is not contingent on our descriptions of him.

Calven describes why "You are beautiful beyond description" (Mark Altrogge, 1986) is one of his favourite songs:

[194] This sounds very similar to the type of experience F23 describes in 'free' worship above.

> I think it … sums up Jesus and my interpretation of Jesus better than anything – than any other song. It speaks of His wisdom, His beauty. He's beyond comprehension, He's unfathomable, and yet at the same time – because that makes it sound like He's unknowable, you know, we can't fathom Him, we can only wonder – and yet at this same time, it … comes to a climax where you can say "and I stand in awe of You". That brings me into that relationship … a recognition of who He is … it also brings me to a place of saying, "I'm part of that".

'Wonder' is a positive emotion excited by the unexpected, unfamiliar or inexplicable. Man's experience of wonder as He contemplates God is limitless because God is limitless. God reveals and does unexpected, unfamiliar and inexplicable things (in the form of epiphanies and miracles). Overwhelmed by a Being so vast, one is unable to fully define one's own identity in relation to God. It is an unseen, unfamiliar place to be in, indescribable in the terms commonly applied to everyday places, people, and activities that are usually understood to design the dimensions of individual and group identity.

I asked Calven if he thought his experience of the song would be altered if the same song were put to a different tune:

> C: part of the song is … that I like the tune as well. I like the way it flows…
> CMS: It seems to start off quite subdued, doesn't it? And builds and builds …
> C: Ja.
> CMS: … until you reach that chorus. Even … your voice soars high on that "I stand in awe of You".
> C: Well, I don't know if it would change. If I had to put it … to a hymn sort of rhythm … [he pulls a face and laughs].

Calven comments on the 'flow' of the tune and the 'rhythm' of the song. Contemporary rhythms are less metered than hymn rhythms. The lead singer will often interpret the song in his/her own way and add in a number of syncopations as opposed to holding tightly to the meter. When recordings of songs are released, churches often end up mimicking the singer who featured on the recording to a degree, then varying the rhythm to adapt the song to suit the congregations musical norms. Contemporary approaches to rhythm seem to lend themselves better to worship based on the concept of a personal relationship with God than the hymns, which were often intended to teach people doctrine in an easily remembered form.

Calven suggests I take the 'beautiful words' of the hymns and 'put them to nice, more up-tempo tunes'. Here the speed of the song is referred to as a defining factor. Particular dance rhythms might also make a song sound 'up-tempo', such as Latin American ballroom dance rhythms (like samba and rhumba) or techno beats. However, it is unlikely that this is the kind of music Calven has in mind when he suggests 'up-tempo tunes' as this would contradict his indicated preference for more intimate worship music (many of the songs he put down as his favourites have fairly slow tempos). It appears that he would prefer to have more flowing (that is less stilted, marching or chanting) rhythms and tempos chosen as the basis for melodies in church singing.

When asked what type of songs help Calven to experience 'getting lost in the wonder of God', along with 'personal songs' and 'talking-to-God songs', he said: "I think it's songs that I can imagine … when I say "getting lost", it's just totally focussing on Him because I can imagine…" [he fades out]. Songs are descriptive not just in their lyrics, but also the music that they are set to. The very term, 'song' implies a synthesis of words and music. The melody, volume, tempo, tonality, instrumentation (if the song is accompanied), harmonies, and so forth all contribute to the 'meaning' of the song (or distract from it if any of these features seem 'inappropriate'). It appears that Calven sees words and music as vehicles for bringing him into an intimate experience of God. Commenting on his wife's observations of him worshipping, Calven states:

> [S]he says she can just see at times when I worship – I'll even just smile while I'm singing, and she says she wishes she could see what I'm seeing …. And that's what I mean "the wonder of God" – it just overwhelms me, and it's like I'm there, you know?

Calven struggles to verbalise his experience – he cannot even fully comprehend it. I tried to probe what it is exactly that brings him to this 'place' and what he experiences there:

> [I]t's a feeling, it's something I'm visualizing … but it's also deeper than that. It's … I can't explain it – an experience … I suppose I kind of picture … what Moses must have felt at the burning bush, or Noah must have felt … when he saw the rainbow.

Calven draws on the 'miraculous' (which could be defined as that which lies outside the conceptual boundaries drawn by previous experiences by which an individual establishes a particular pattern for possible events). He also looks to his 'ancestors' in the faith –

others who encountered God in history and communicated with Him in miraculous ways. For Calven, worship lies outside the conceptual boundaries of the empirical world.

Calven says he experiences 'getting lost in God' sometimes when he prays but it is harder to 'just let go' at these times than when he is engaging in sung worship. He suggests that being in a community setting where people come together with the specific intention of worshipping God might be one reason why this is so, although he claims he is still able to have this experience when he sings alone. 'Maybe music's heavenly' he says, laughing as he notes that it is a common factor in his successful attempts at private and public worship: 'it's soothing … it brings you to a place of relaxation … it brings you to a place of focus … I don't know, maybe I picture heaven full of music.'[195] Some kinds of music pacify Calven emotionally, leaving him soothed and relaxed and able to focus his attention on God. The emergence of emotions like wonder and awe signal that the desired spiritual encounter is taking place. From the discussion on "You are Beautiful", it is evident that music is able to stimulate and emulate these emotions too, particularly when coupled with words to a similar affect.

Conclusion

'Real worship defies definition; it can only be experienced' (Sorge, p.66). Calven's struggles to define his worship experiences would seem to confirm this statement. And yet his descriptions do provide some insight into his current spiritual devotions. Calven's description of the journey of events that have brought him from his first childhood encounters of church music to his current worship life show many basic similarities to the general views discussed in the first section of this chapter. Initially he enjoyed just participating in the music. Over time his interest in the subject of the songs grew until he came to the point of conversion, where he handed his life over to God. Since then, deeply personal encounters with God have characterized his song life. Involvement in the worship team was a seemingly natural step, given his growing love for God and people – and his strong tenor voice. He is unable to play a musical instrument but spiritual sensitivity, emotional freedom, and a keen imagination lend themselves to the creative

[195] The book of Revelation makes many references to the songs of heavenly beings as they worship God.

spaces evoked by music. His favourite songs bring together sonic pleasure and emotional fulfillment.

The manner in which worship ideals are formulated and fulfilled in different generations is investigated in what follows. The views above are from the worship team and, while they provide some insight into the different opinions individual's hold on worship, they do not clearly reveal trends in the views of different groups of individuals. What follows, therefore, are responses from the congregation that reveal age-specific worship desires, musical tastes, and ideas on how best to worship.



THE CONGREGATION

> *Music is inscribed between noise and silence, in the space of the social codification it reveals. Every code of music is rooted in the ideologies and technologies of its age, and at the same time produces them … time traverses music and music gives meaning to time.*
>
> (Attali 1985, 19)

The youngest members of The New Harvest Christian Fellowship are still developing in their mothers' wombs and the oldest is in her nineties. The different stages of life open doorways to new experiences and close chapters in younger lifestyles. Each phase brings blessings and challenges unique to the events of that age, like going to school, starting tertiary education or a new job, entering into long term romantic relationships, parenting teenagers, retiring and babysitting grandchildren, growing frail, and dying. It is not surprising that people in similar life phases group together to journey alongside others who can empathise with what they are going through.

Strauss and Howe (1991 and 1997) reveal that human life phases of people are changing rapidly in western consumerist cultures. Children start school earlier and complete their education later, meaning that many people are only settling into careers and long term partnerships in their late twenties and thirties. People are also living longer so that four, or even five generations, of a family can be living at the same time. The result is that these generations are experiencing life worlds apart. The older generations are struggling to relate to the younger ones because when they were at those life stages, the world was different and they dealt with life differently. Church and music were also different and are changing (some gradually, others with remarkable speed) to keep pace with society. This has profound implications for worship.

MUSIC IN THE FELLOWS HIP GROUPS

Perhaps the place where differences can best be observed between generations is in those places where they are free to do as they please. At The New Harvest Christian Fellowship, that would be in the fellowship groups.[196] These groups are generally attended by people of similar ages, and each group chooses the Bible study material they will work through (there are many books available from Christian bookshops) and the manner in which they will worship. A description of the different kinds of worship that take place in these groups follows.

Youth[197]

The youth fellowship group consists of about fifteen members and is held on a Wednesday evening from 19:00-21:00 at the home of M15 and M17. The youth do not worship every week because they find that their time is too limited to fit in socializing, the lesson and worship before their parents arrive to take them home. However, once a term they devote the whole evening to worship (roughly 19:30-21:00). Their leader, M19, compiles a CD for the evening, recorded from various recent worship albums. Chairs are moved out of the way, the lights are turned off and the music is turned up. The teenagers are encouraged to focus on themselves and on God, seeking forgiveness (cleansing and healing) and to draw near to the Lord. In the darkness the teens seem to find that they are able to kneel, lie on the floor, sit, stand, sing, listen, cry, or smile without worrying too much what their friends may think. Every couple of songs the music is turned down (but not off) and M19 invites anyone who would like to pray aloud to do so. It is always a tearful, emotional time (pain and joy). M19 and his co-pastor, M22 (who leads the Young Adults fellowship group but is also a youth pastor) move around counseling and praying for individuals as the evening progresses. Throughout the evening the teenagers also pray with one another from time to time.

I questioned M19 about how the youth managed to focus for so long and he concluded that it is because they don't have to sing the whole time to keep worship going. With the

[196] See chapter 3 for a description of these and their function within the church.
[197] Information for this section was provided by M19 and members of the fellowship group.

CD playing the worship environment is maintained whether individuals choose to sing along or just sit or lie and listen. They are also free to pray alone or with a friend. Allowing for, and facilitating, varied activities thus permits the worship to continue for a longer period.[198]

Young Adults[199]

In 2004 a young adults group was started to cater for post matriculants, although school-goers are not prohibited from attending and the youngest member is in grade eleven. Those who attend are mostly between the ages of seventeen and twenty-three and number between nine and fifteen people. This is the most racially mixed group in NHCF, with an even ratio of black and white members. They meet at Rev. Smith's home on Tuesday evenings from 19:00 to about 22:00. Worship takes place every week and is usually about half an hour to forty minutes in duration. Sometimes it will unexpectedly run for over an hour as the group starts to pray for each other and share what they feel the Lord is placing in their hearts and minds to say to one another.[200] Messages from the Lord come in various forms, from a Bible reading, to a picture or a phrase, to a whole message that speaks into the life of another individual.[201] M21 plays the guitar and M22 leads the singing and prayers. The latter often plays a tambourine, and occasionally someone will play a *djembe* or I will play the piano. However, most often just the guitar accompanies the singing and various people harmonise vocally. M21 and M22 sometimes choose the songs before the meeting, and have introduced some Christian African songs and songs from other churches they visit. However, on some occasions M21 chooses songs on the spur of the moment during the course of the actual worship time - ones that are well-known to the group. M22 recognizes it by the chord structure and rhythm of M21's introduction, and then takes over leading the group in song. Roughly four to six songs are used, and sometimes only the chorus of a song is sung over many times. People are free

[198] Information from telephone conversation with M19 on 2 November 2004.
[199] I personally attended this group for the whole of 2004.
[200] 'Sharing' is the term applied to speaking out what an individual believes God has given them to impart to the group. It can also be applied to telling others about events in one's life. In sharing what one is going through, lessons learned can be imparted to others. Help can also be elicited from members of the group, who thus share in overcoming the problem.
[201] This is understood as the gift of knowledge. The person sharing the message might have no idea of what is troubling another individual but God does, and the person sharing the message becomes His vessel to speak into someone else's life. The words seem to just flow into the mind and out of the mouth of the person sharing. Sometimes no more than a single word is offered, other times, several sentences.

to pray throughout the worship during the instrumental interludes between songs (although usually only about three people take up the opportunity). The lights are left on but most of the people worship with their eyes closed, thus shutting out the physical visual world and creating their own personal space in which they can hear the people around them and feel their presence, but not see them.

Young Couples[202]

There are currently two groups that cater for young couples. The young married couples' group that M27 leads does not employ sung worship since some of the members are new to the church.

The other group consists of couples (aged mostly between thirty and forty) with young children. This group meets on Tuesday evenings at 18:30 and is led by M71 and F70. Each week they meet at a different home and have supper together. Worship and a lesson prepared and presented by M71 follow and they aim to finish by 20:00 so that the children can get home to bed. They have a keyboard player (M40) who is able to utilize the large variety of rhythms and sounds on his Yamaha. (He upgrades the keyboard roughly once a year, thereby keeping up with the latest developments in this technology.) In the context of the congregation he usually plays for the Sunday School or provides backing keyboard sounds (like strings, voices, and various instruments) when he plays with the band in the main service. In the context of the fellowship group, each week he works out arrangements for several songs he has chosen, and these are sung one after another. The group may pray at the beginning and the end of the worship time, and sometimes between songs as he prepares the instrument and his music for the next song.

Middle-aged Adults[203]

Eleven of the sixteen fellowship groups consist predominantly of middle-aged attendants, whose children are either in high school, at university, or have started work and are moving out to start homes of their own. At least two of these groups have decided not to

[202] Information on worship in these groups has been provided by some of their members. I attended one meeting of the group where M40 leads the worship.
[203] I attended one of these groups for two years (2002 and 2003). Information on the other groups has been gleaned from fellowship group leaders and musicians in the groups.

have sung worship at all in their meetings, but M46 and F45 (the leaders of one of them) comment that they often worship through the medium of prayer instead. A few other groups sing along with worship albums on CD players. Members of these groups pre-select songs and if the CD has to be changed, a person might pray during the silence or someone may pass a humorous comment to fill the brief, but awkward silence. Worship usually either starts or finishes with prayer, but not always both.

In some of the groups worship is led by an amateur guitarist with a limited chord repertoire. This means that keys consisting of chords that are easy to play on the guitar are utilized, so that most songs are sung in the keys of G, A, or D major. Very few are in minor keys but those that are, are generally in E minor. These guitarists tend to strum in a fairly static rhythmic pattern that is altered only in tempo and dynamic level. Songs therefore have to be simple harmonically and rhythmically, and these groups tend to stick to choruses from the 1970s and 1980s, with a few popular hymns that don't need too many chord changes (like "Amazing Grace", "What a Friend we have in Jesus", and "Blessed Assurance"). Two adult groups have more accomplished guitarists who can play in a wider range of keys and produce more complex chord changes. However, they too seem to have some favourite strumming and plucking patterns that they apply to most songs, setting a moderate beat that is very seldom slower than an *andante* or faster than an *allegro moderato*.

The guitar-led groups function in one of two ways. Either the guitarist chooses songs for the evening beforehand and calls out the number of each song in the group's songbook just before it is sung, or members of the fellowship group will page through the songbook and call out their favourites.[204] In the adult fellowship group that I attend, both methods are used. The guitarist (who is also a drummer for the Sunday service band) sometimes prepares worship; at other times the members choose their favourites. At the last meeting of each term, the evening is devoted to singing (everybody calling out their favourites), prayer and socialising. There are three songbooks from which to choose songs: *Scripture in Song* and two other booklets that have been compiled by members of the group that

[204] Most groups use the *Scripture in Song* book, and a number of them have compiled songbooks with more recently written choruses and popular modern hymns.

include choruses and a few popular hymns from a variety of sources, including a few songs from the 1990s.

The Elderly[205]

During the 1990s there were two afternoon fellowship groups that catered for retired people. Since the leaders are now in ill health and quite frail, Rev. Smith runs a Bible study at the local old age home on a Monday afternoon from 15:00 to 16:00. (This is an interdenominational meeting since this particular home for the elderly is affiliated to the Anglican church, situated next door to their property.) Mary Smith currently leads the only fellowship group that caters specifically for the elderly (those aged sixty-five and up) at NHCF, although there are a few of women in their mid-to-late fifties who also attend the group. The group currently consists of about ten members, Smith being the youngest and a ninety-two-year-old, the oldest. They meet on a Wednesday afternoon from 14:30 to 16:00. A songbook was compiled for the group by their first leaders (about ten years ago) drawing from choruses of the 1960s, 1970s, and 1980s. At one stage F82 used to accompany the singing on the piano and later F48 used to visit the group to accompany their singing on her guitar. Now Mary Smith just pitches the songs vocally and the rest of the ladies (there is currently only one man in the group) join in. Anyone in the group can select songs and, once a song has been sung, the floor is open for the next suggestion. They stop singing at 15:00, by which time they have usually sung between ten and twelve songs. After this they pray for about fifteen minutes before reading the material from the book they are working through for twenty minutes. They then discuss the questions at the back of the book for the twenty minutes that remain. They leave promptly at 16:00 to avoid the afternoon traffic.

Conclusions

From the worship styles employed by the different fellowship groups, it can be seen that there are many different ideas at work in the congregation about how music should be used, many of which are age-specific and time-related. The young couples group has similar time constraints to the elderly group, so they are quite particular about how much time can be spent on worship. However, they are making use of the latest technologies to

[205] Information for this section was provided by Mary Smith.

give their worship an 'upbeat' feel, whereas the elderly are singing old favourites unaccompanied. The youth and young adults both enjoy long, unstructured times of worship where they are free to express themselves as they please. The middle-aged groups vary according to availability of musicians, the skill level of the musicians, and the preferences of the members in a group.

In order to gain more specific insights into the personal views of various age groups a questionnaire was handed out to the congregation on Sunday 12 October 2003. The questions were designed to elicit the musical tastes of the respondents', their religious histories, and their views on, and experiences of, musical worship at NHCF. Surveys of members' favourite songs in May 2003, and again in November 2004, by which time new songs and music styles had been introduced. The 2004 survey also asked members to list their preferred radio stations (in order to compare general musical tastes), and to comment on whether or not they would like to continue with multi-generational worship in the future. An estimated 97% of the congregation responded to the final survey, allowing for a fairly accurate demographic report to be produced. Thus, while the questionnaire of 12 October 2003 forms the main body of qualitative data presented in this chapter, information from the other two surveys help to establish a more substantial quantitative basis for the analysis.[206]

CONGREGATIONAL DESCRIPTIONS OF WORSHIP AT NHCF

Forty-eight people (roughly a third of the congregation) responded to the questionaire: four couples, thirteen men, and twenty-seven women. Forty-one of the respondents belonged to Weltevreden Methodist Church before NHCF was formed and of these, twenty-two were members there from the 1980s. Thirty people indicated that they had belonged to other churches before joining either Weltervreden Methodist or NHCF: twenty-one belonged to other Methodist churches, three to Rhema, two were Dutch Reformed, one was Lutheran, nine attended either an Anglican church or a Church of England, one went to Randpark Ridge United, two visited the Presbyterian church, two

[206] The questionnaires appear in Appendix A.

the Assemblies of God, and four belonged to independent churches.[207] Nineteen people had belonged to more than one denomination during their lifetime. Seven of the teenagers had spent most of their lives in the congregations of Weltevreden Methodist and NHCF. As will be seen below and in Chapter Six, the church experiences of people in their youth have a significant influence on their Christian views of what is 'natural', 'right', and therefore 'best' in later years.

In this section I will attempt to describe the musical worship of NHCF in the words of the congregation, examining the terminology they use in order to better understand their various visions of sung spiritual devotions. I will begin with general descriptions and then move onto examining the differences between the descriptive responses of four out of the five generations in the congregation. The opinions of the band will then be juxtaposed against those of the general congregation in order to expand on the interpretive frame for community worship already established. Where helpful, interview material has been included to clarify the points raised by the general remarks of the congregation.

Music styles

There are four types of songs sung at NHCF: 'hymns, older songs and youth songs' (F17) and 'kids songs' (F19). Songs are chosen based on their 'appropriateness to [the] goal of [the] worship leader' but 'most styles [are] represented occasionally' (F53). Various differences between the musics are evident, youth songs are 'upbeat' (F14), for example, but all songs are accompanied by 'instruments other than an organ' (M54).

Although the songs sung are from different music styles, the presentation of the songs in general leaves some people with the impression that New Harvest's music is 'contemporary' (F47), and 'modern' (M54, M48, and F16).[208] M48 finds the worship 'relaxed, modern, [and] in keeping with the current trend'. The context of the use of the term 'relaxed' suggests that M48 is probably referring to a relaxing of the boundaries of traditional worship rather than indicating that the worship lacks tension or is peaceful.

[207] The independent churches listed were Roodepoort Christian Fellowship, Lighthouse (in Cape Town), Church on the Rock, Logos (in Cape Town), and Little Falls Christian Centre.
[208] Many of the congregation refer to NHCF as 'New Harvest' and that trend is adopted in this chapter to remain consistent with their descriptions.

None of the respondents indicate what they perceive modern, current, and contemporary trends to be. New Harvest's worship is similar to the worship in mainline denominations with amateur bands (those that use guitars, drums, a keyboard instrument, and sometimes other string or wind instruments). However, some churches still present strongly traditional services with choirs and organs, while a number of the more charismatic churches aim to employ a more improvisatory style of worship, tending to use songs written within the last fifteen years almost exclusively. Their bands are usually semi-professional or professional, like those at Rhema (in Randpark Ridge), Little Falls Christian Centre (in Little Falls) and Valley Vineyard (in Boskruin). Some of these bands (or members of the band) have recorded albums of their own.[209] New Harvest currently employs something of a mixture of all of these but is still closest to the amateur band style of worship where worship is pre-rehearsed.[210] F48 describes its current state as 'open and varied with new styles and ideas tried out'. F23 also believes that the worship at NHCF is 'in a state of transition. I sometimes feel it's a bit formal but see God doing a lot in the worship.' Then again, M78 and F73 think it is 'a bit modern' for their liking and would prefer to see a 'well-chosen mixture of tuneful music'. The fact that modern music is not as melody-orientated ('tuneful') as older music makes worship less accessible and pleasurable for these respondents.

Atmosphere and Emotions

Music is used to 'create an atmosphere and feeling of drawing closer to our Lord' (M55). The congregation describe the general mood as 'casual' (F50), and 'easy [and] warm' (F45). There is a sense of 'openness' because worship is 'not stiff and formal' and one 'can raise a laugh at times' (F45). Music 'will bring out your emotions' (M15) and is

[209] It is difficult to give specific examples of denominations that are more or less traditional. One AGS church remains traditional and another (like Mosaïk in Fairland) has a band reputed to be as professional as Rhema's. The Catholic parish in Florida has resorted to having five masses, one of which uses a choir and organ, and another a youth band. St Michael's Anglican Church in Weltevreden Park has a 07:30 service without any music, followed by a family service with music, and the youth are more involved in the evening. Rhema tends to use **Hillsongs** and Vineyard churches use mainly **Vineyard** music, so they are fairly standardized, but mainline denominations are very diverse in their music as they mix and match old and new songs from a variety of sources.

[210] Improvisatory worship is gradually being introduced at NHCF in the form of brief periods of spontaneous song, spoken praise and prayer as the musicians develop the ability to improvise, and the worship leaders allow for spontaneous congregational expressions.

generally described as ‘cheerful’, ‘happy’, and ‘joyful’ (F50, F44, M15). For F15, worship is ‘moving, fun, [and] meaningful’.

While the general atmosphere may be ‘relaxed’ (M61, F52 , M53), it is also experienced as ‘soothing’ (F52), ‘alive and inspiring’ (M77, F76, M71, F70), and ‘challenging’ (M53). Musical worship is personified as something living that stimulates creative activity inside worshippers. It is alive because living beings participate in it. M77 and F76 conclude that the worship at NHCF is ‘correctly pitched’ and F56 describes it simply as ‘beautiful’.

Multi-Generational Worship

The music is varied because worshippers are aged between eleven and ninety-two. In this sense, NHCF is ‘like a big family’ (F50) and it is possible to join in ‘joyful praise followed by a time of drawing close to God with a real feeling of togetherness - old and young alike’ (F49). F49 believes ‘all ages are catered for’. M48 particularly likes ‘the way the youth, (like her son, M15), are encouraged to be part of something special - he really enjoys the part he plays’ in handling the setting out of equipment and running the sound desk. F18 also finds the worship ‘very appealing’ and ‘not only suited for the older people but also for the younger generation. We worship together as a family.’ F52i would still like to see NHCF ‘incorporating children into singing solo items’. The church is perceived as ‘friendly, relaxed, warm, giving, caring, [and] Bible-led’ (F60) and peopled by ‘very supportive members’ (F62). This contributes to people’s experiences of the worship as ‘loving, caring and meaningful’ (F53ii). However, F18i points out that although the atmosphere is often ‘friendly’ she thinks ‘there’s still room for improvement’. She would ultimately prefer ‘a different band for the youth [because] we prefer the songs at a … faster pace’.

Worship Facilitators

Worship is led by a variety of worship leaders (there are currently six). F57 finds that ‘the style of some of the worship leaders appeals to me more’. Having multiple leaders and ‘different worship teams’ (M42 and F42) allows for a ‘lovely mix of songs done differently by a variety of worship leaders’ (F53i and M17i). This ‘diversity’ is necessary

in M46's view since 'boredom sets in quickly when worship is stereotyped'. He notes that 'sometimes leaders tend to copy what they believe someone else was "successful" with'. In his view, sometimes what one worship leader sees as 'successful' is not deemed so by other people, or worship leaders give up their own creativity to copy what someone else is doing well. (This point would be highly contentious in discussion as meetings with the worship leaders have revealed that they hold varied opinions on which techniques are 'successful' in worship and which ones are not.) F57 would like to see the 'worship leaders and band and singers melded into a united Spirit-led group'. She sees the Holy Spirit as the ultimate worship leader and believes that the whole worship team needs to be open to His leading.

Traditional or Charismatic?[211]

There is some controversy about whether or not the NHCF music is charismatic. F54 defines it as 'traditional' and complains about having to sit for too long. However, others describe it as 'non-traditional' (F50), 'informal', 'not too charismatic' (M61), and 'light charismatic' (F62). At the other extreme, it is seen as 'Spirit-filled' (M42 and F42), 'Spirit-led' (M46 and F57), and 'charismatic' (F60 and F54i). M58 finds it 'modern' and 'happy-clappy'. People who prefer less emotional and demonstrative forms of worship often use 'happy-clappy' as a derogatory reference to charismatic styles of worship. M58 provides a statement at the end of his questionnaire about how the worship leaders 'pander to the desires of the youth' and should include 'at least two traditional and well-known hymns' each week since it seems to him that the congregation are predominantly aged between forty and fifty. He believes that 'there are generally no youth in the service!' (In fact there are over forty Generation Xers present at each service, more than half of which belong to the youth group.) M58 adds 'P.S. What I remember about my high school assemblies (45 years ago!) is the hymns we sang! We only sang about twenty hymns - and I can still hear them echoing in my head. e.g. "How Great Thou Art", "O For a Thousand Tongues to Sing", "God be in my Head", etc.' M58 is expressing what he believes to be a general opinion. In fact, only five people indicated any desire to sing

[211] Arthur Attwell points out that 'in Methodism there exists both a liturgical movement and a tradition of extemporary worship. Thus we may draw upon the rich treasures of the past and yet remain free to follow the contemporary leading of the Holy Spirit' (undated, 19). While extemporaneous (or 'free') worship has its own traditions, in colloquial language at NHCF this kind of worship is deemed 'charismatic', along with band-led worship. Liturgical services with organ-led music are referred to as 'traditional'.

more hymns. Aside from a nostalgic longing for the past, it appears that what M58 is searching for is a few songs that can form a clear lens in his mind through which to view the world. 'Modern' songs are over-emotional and not serious enough to fulfil this function (they are 'happy-clappy').

In stark contrast to M58's comment is that of M45, who states that NHCF's music is 'not my style. [I] would like more life.' M45 comes from a charismatic church background, having attended a church called Logos in Cape Town and Little Falls Christian Centre in Johannesburg before coming to Weltevreden Methodist. He wants 'more lively', '**Hillsong**-type songs' and for each person to have the option of standing or sitting during worship (as opposed to just sitting). So far as M45 is concerned, the 'congregation should be part of worship not an audience'. F47 would also like to see 'more participation from the people, i.e. lifting hands, kneeling, [and] tongues'. M53 and F52 long for 'more vibrance' and 'more upbeat songs and music'. M16 and F14 believe that the music is only 'upbeat' when youth songs are played, or if the youth band is playing. But then M46 describes the existing music as 'upbeat' and F34 (who is from a traditional Catholic background) views the congregation's present participation as 'enthusiastic'.

The issue of different perceptions of 'tradition' is a complex debate in South Africa. In his study of black South African performance, Veit Erlmann reveals that one of the signal cultural categories of African identity is 'tradition'. Erlmann argues that tradition 'serves to create images of social reality and to construct a discourse that reflects the position of those who refer to it rather than what they refer to' (1991, 11). Tradition functions within culture as a mediator between various visions of the past, present, and future. Titlestad (2002) points out that the content and significance of these visions are continually redefined in the patterns of their invocation and the motivation for recourses to pre-modern 'history'. Thus tradition is 'continually constituted in social practice' (Erlmann 1991, 11). When members of a newly established community come from different traditions, however, social practices are variously interpreted in terms of the practices that individuals previously engaged in. For example, the responses above offer various ideas of what 'traditional' church music is. Those who grew up in mainline denominations find the music and devotional expressions of NHCF quite charismatic and contemporary,

while those from Pentecostal and independent church backgrounds find it quite traditional and out-of-date. However, as these two groups of people are now being combined in a new church context, both the mainline denomination and charismatic church members are in the process of forming a new tradition of social practices that are unique to New Harvest. The friction they experience as they rub together in attempts to find a niche in this novel community will be observed by their children, but not necessarily experienced much by them. What happens at NHCF is becoming the tradition that the younger generations will probably refer back to when they evaluate the practices of the churches in which they participate in the future. Those members of the youth who are in grade eleven (aged seventeen) never had any experience of Weltevreden Methodist's youth group, and the children presently in grade five never experienced worship in the Sunday School at Weltevreden Methodist. These school-goers have only known the community style of worship at The New Harvest Christian Fellowship (although they do often visit other churches and youth groups with their school friends, and are therefore able to compare the practices of NHCF with what is going on in these places).

Worship Goals

Ultimately, worship is conceived by the NHCF congregants as 'getting into God's presence' (F17) and 'connecting' with God (F53 and F23). This requires 'sincerity … and less consciousness of petty things that keep us from focussing on Him' (F53). It also requires being 'more open to the Holy Spirit' (F23). However, it appears that not only different denominations, but also different age groups have their own ways of achieving such goals.

THE WORSHIP IDEALS OF THE DIFFERENT GENERATIONS

Arguably, every person has a unique personality, set of attitudes and opinions, and is part of a particular culture(s).[212] These factors combine to form an individual's worldview.

[212] Although one may be a part of a particular culture by virtue of where one is born and raised, people alive today are exposed to many cultures through information and communications technology, the media,

Codrington defines a worldview as the 'set of deep-rooted methods of processing the data from the world external to the individual' (1999, 13).[213] These methods are the basis on which an individual acts and reacts in every circumstance. Worldviews play a major role in determining an individual's perception of right and wrong, what is normal and extraordinary, acceptable and intolerable, and so forth. When two or more worldviews meet, there is often a clash in values or a misunderstanding.

A person's value system is generally shaped in their childhood. Family is the first big influence in a child's life and, in many cultures, peers are highly instrumental in fashioning worldviews during a person's adolescent years. School, religion, politics, the media and entertainment industries, and what is communicated through technology (particularly telecommunications and computers) all help to fashion one's view of what is 'normal' in the world. By looking at cultures, trends in family relations, social systems, historical events, the state of the economy, politics, and other such forces acting to shape the world at any given time, general influences acting on the lives of many people can be identified. Sociologists, cultural theorists, and generation theorists have researched and speculated on the causal relationships between these factors and similar worldviews that exist among people of similar ages.[214] Since the twentieth century the world has experienced various global forces acting on it so that some worldviews are shared by people who are geographically and culturally far removed from one another. This is because people have had to face similar situations and defining forces in their families, communities, and societies at the same time. It is possible to conjecture the influence of these forces on the younger generations growing up under their influence at a given time. According to Codrington, '[i]t is thus possible to explain why many people who are

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and world travel. Leonard Sweet points out that although this would seem to indicate the facilitation of a global identity, there is, in fact, a resurgence of interest in tribal identity. According to Sweet, 'multitribalisms are the future. The new tribalism gives us the search for membership in a single tribe and embraces multiple identities and multiple tribes' (1994, 181). Sweet is not talking of traditional tribes with common ancestors and a chief. He is instead referring to groups of people with similar beliefs, loyalties, preferred activities, and so forth. These could include anything from one's family, to the work environment, to a hobby club, to religious groups and political organizations. The 'tribes' an individual associates with all have an influence in forming the individual's understanding of the world.

[213] Graeme Codrington's thesis was downloaded from the internet and its format had been altered to suit the web page. Page numbers indicated are those of the internet version.

[214] See, for example, the work of Margaret Mead (1970), Strauss and Howe (1991), and Graeme Codrington (1999).

similarly aged, and have been exposed to similar historical and cultural pressures, view the world in similar ways' (1999, 14).

The New Harvest Christian Fellowship is made up of five generations.[215] According to O'Donnell, the term 'generation' is often used to denote members of society born at approximately the same time. However, it can also be used to refer to 'the period between those born at the same time and the birth of their children, usually assumed by social scientists to be about thirty years' (O'Donnell 1985, 2). Mannheim (1952) breaks down generations into generational units that have an identity of shared responses and views about events. Therefore, while the term 'generation' may refer broadly to a group of people of the same age who are subjected to the same historical problems (or advantages), groups within the generation will process the problem in various specific ways. People can be grouped together into generation units according to the manner in which they make sense of these problems. In this section I will present the general characteristics of each generation and then move on to investigate the nature of the responses of the corresponding generation unit that exists at NHCF in the light of these characteristics.

Strauss and Howe (1991 and 1997) provide a helpful breakdown of American society into generations that Graeme Codrington has applied to South Africa, noting that South African society seems to experience the American equivalent roughly ten years later. I will therefore apply Codrington's datings to this study.

It is worth noting, demographically, what the responses were to each survey and questionnaire. While I made it clear that participation in the first two surveys was

[215] The children were not represented in what follows as they generally worship separately from the adults on a Sunday morning. A team of three men, who use a guitar and a keyboard with electronic rhythms and sounds to accompany the singing, leads them. The third man provides a vocal lead, singing the melody and explaining difficult words and concepts to the children. He also prays simple prayers during the worship and instructs the children on what to do as they sing and pray. Every week a different child (who is in grade four or five) gets to operate the overhead projector. The children perform many somatic actions to illustrate the words of their lively songs. Not only the nature of these actions (which include jumping, hugging, and depicting concepts with arms and hands) but also the lyrics (which describe, for example, how God is 'taller than a skyscraper') are generally considered inappropriate for adult worship. Nevertheless, two of the children's songs are performed once or twice a term at the start of the service for the adults to join in with so that the children also have the experience of singing with the whole church.

optional, I requested that the whole congregation take part in the final questionnaire so that a more accurate demographic of the actual number of people in each age group could be obtained. A few of the people who participated in the first survey have since left the church and new people have joined the congregation since 2003. The numbers in the last line on the table below thus reveal the most recent demographic spread of NHCF.

	GIs (1910-1929)	**Silents (1930-1949)**	**Boomers (1950-1969)**	**Xers (1970-1991)**
May 2003 'New Harvest Songs' (A survey of the congregation's favourite songs.)	12	32	18	25
12 October 2003 'Worship Music' (A survey of the congregation's attitudes.)	5	15 (six of these were born in 1948/9)	17	11
10 September 2003 'My Worship Testimony' (A survey of some worship team members' personal devotional histories.)	0 (there are no GIs in the band)	8 (five of these were born in 1948/9)	4	8
October/November 2004 (A survey of the congregation demographics and their favourite songs, radio stations, and attitudes to multi-generational worship.)	17	50 (eleven of these were born 1948/9)	54	47 (9 of these were born 1990-2)

The 'GI' Generation

The GI Generation was born between 1901-1924 in America (Strauss and Howe 1991, 261) and between 1910 – 1930 in South Africa. Strauss and Howe draw the title 'GI' from the 'general issue' or 'government issue' clothing now synonymous with soldiers of both World Wars. The title also refers to this generation's emphasis on community and regularity and their preferences for standardization and homogeneity. They were born and grew up in a society that gradually disintegrated as World War I loomed. They were

raised as increasingly protected youth by parents who had begun to see the error of leaving children to their own devices. 'Despairing of the "lost" generation that preceded the GIs, society worked hard to ensure that this generation of youth grew up clever and cooperative' (Codrington 1999, 17).[216]

The GIs also experienced great improvements in public schooling and they were exempt from labour by laws that prohibited children from working. They were the beneficiaries of children's playgrounds and were the first boy scouts (1910) and girl guides (1912). They were also the world's first 'teenagers' (the term was literally coined for them). The general ethos encouraged at school was that good children 'work hard, play by the rules, and everybody gets rewarded' (Strauss and Howe 1991, 270). 'Talking movies' (first released in 1904 in the USA) and radio shows (1916 in the USA) facilitated a greater standardisation in entertainment and the media than previous generations had experienced.

As adults, GIs survived the Great Depression and fought in World War II. This reinforced their faith in teamwork to produce the best results for everyone.

> This "corporateness" is a defining characteristic of this generation. They believe that it is "good" and "normal" for people to all agree, all work the same and even all look the same. This generation puts on suit and tie for everything - even to go down to the local corner shop to buy the Saturday paper. As leaders they invariably place public interest over personal gain, and inspire society to great acts. (Codrington 1999, 18)

GIs were raised in an era when the Christian faith was largely expressed in experiences. Revivals in the latter half of the nineteenth century had largely petered out and, generally speaking, churches were in decline. However, Pentecostal traditions emerged during the GIs youth, making many of them more comfortable with outward, emotional expressions of faith:

> For them, religion is largely about experiencing God and being in relationship…. However, their emphasis on faithfulness and dependability has led them to see these experiences as being governed by strict discipline… (Codrington 1999, 19)

[216] Strauss and Howe (1997 and 2000) have presented a cyclical approach to generational theory, revealing a pattern of repetition in the general worldview held by every fourth generation. They thus anticipate that the Millenial Generation (today's children) will be very similar to the GIs.

Christian GIs formed student organisations and paraChurch ministries that emphasized unity and common goals (for example Youth for Christ (1943) and Campus Crusade (1951)).[217] They were 'responsible for building up the big denominations and their big agencies through the fifties and early sixties. [GI] pastors built big, "tall-steeple", mainline churches' (Regele 1995:116).

Billy Graham, John F. Kennedy, Nelson Mandela, Margaret Thatcher, and Bishop Desmond Tutu are powerful historical figures from this generation that demonstrated a conquering mentality in their determination to achieve ambitious visions. As 'senior citizens' (another term coined for this generation) GIs often remain busy in retirement, if they retire at all. In Churches, many want to 'preserve the old proven ways which prevailed before the experiments with new "superficial stuff" were introduced in an attempt to please the audience' (Hendriks 1998, online).

New Harvest Application

Musical Style Preferences

The combined number of respondents to the above-mentioned surveys and questionnaires totals eleven responses from the GIs. This generation's favourite radio station is Classic FM (seven respondents). Other radio stations noted were SAFM (six), Radio Sonder Grense (two), 702 (two), and FM104 (one).[218] Two individuals do not listen to the radio at all. One couple indicated that they also enjoy the popular music styles of the 1940s to the 1970s. This generation's favourite church songs are predominantly Methodist hymns, some late nineteenth century and early twentieth century hymns popularised by gospel singer Ira Sankey, and a few choruses from the 1970s and 1980s.

Worship experiences

Five of the questionnaire respondents (10%) are from the GI generation. Worship at NHCF is 'inspirational' for M77 and F76, in that it brings them so close to God that they are able to 'touch the Lord'. F74 states that 'every worship is special for me. It's a time to worship my Lord and think of the words as I sing and feel close to our Lord.' F74 'cannot

[217] Although these organizations originated in the USA, they are also very active in South Africa.
[218] Classic FM plays classical music, SAFM, FM 104, and 702, essentially present talk shows. Radio Sonder Grense offers talk shows in Afrikaans and music by older Afrikaans artists.

think of a service without music. I love music.' It's value lies in helping to prepare her for the service as she becomes more aware of the Lord's presence close to her, especially if she is feeling 'rushed, sad, or worried'. F74 believes that participating in worship is a personal choice: 'when I am in church, I always join in'. However, precisely because communing with God is personal, M77 and F76 struggle with 'external thoughts' – that is, internal, personal concerns that keep them external to the worship they want to participate in.

F74 asserts that she belongs to God and He to her – He is 'my Lord'. She also belongs to a group of people who belong to God and He to them – He is 'our Lord'. If music were removed from the service, M77 and F76 would mourn the loss of 'the opportunity to praise and worship the Lord in a communal performance'. Music does not only unite the individual with God, but also brings the community together in a common activity and goal.

Music in Worship

For M78 and F73, music is 'a means of worship', but they believe that certain types of music facilitate worship aims better than others. They enjoy 'tuneful, well-known hymns and songs'. When the song has a melody they like and recognize, they participate more easily because they identify both with the music and those people to whom the song is also 'well-known'. There seems to be an assumption that familiar songs are not only 'well-known' but also well-liked. Tacitly implied in their statement, therefore, is a belief that worship is best facilitated in a community that shares a history of, and a liking for, particular songs.

Overall M77 and F76 are happy that things 'proceed on the present course' and F74 hopes that the worship will remain 'just as wonderful as it is now' and that it will keep 'getting better'.

Conclusions

Worship seems to be a personal, inspirational and emotional phenomenon for the GI generation. They worship in order to draw near to God and experience a sense of

belonging in the community. They generally enjoy worshipping with the different age groups. Personal thoughts and unfamiliar music can, however, be obstacles to attaining these goals. Musically, they prefer old, well-known (to them) songs with a clear melody, particularly hymns, and do not enjoy a great deal of repetition.

The 'Silent' Generation[219]

The birth years of the 'Silent' generation are 1925 - 1942 in America and 1931 – 1949 in South Africa (an era that, according to Strauss and Howe, coincided with the lowest birthrate per decade this century). The Great Depression and World War II affected countries around the world, including South Africa. Times were difficult and children were expected to work. These were the children who were expected to be 'seen but not heard'. They were raised by overprotective parents trying to ensure the safety of their children during these crises. As a result they became an adaptive generation who tend to be 'withdrawn, cautious, unimaginative and unadventurous' (Codrington 1999, 20). They believe that it is right and normal to work hard because through hard work one can achieve anything. Self-reliance is considered a virtue but indicates an inability to trust others for security or help.

[219] Some demographers have grouped the GI and Silent generations together, referring to them as 'Builders' because the 'slower the pace of change, the more succeeding generations are alike' (McIntosh 1995:28). They presently both fall into the economic category of 'retired' people. They are characterised as hard-working, frugal, loyal, and committed to teamwork. They see things in 'black and white' with no 'grey' areas and often do things because 'it's the right thing to do'. They are private people who do not like to share their problems or reveal themselves to be overly emotional. They are cautious, stable, dependable and respectful of others, but they are also intolerant of people who are different from them. In terms of Christian ministry, they focus on the content of the Bible as 'most believe that if anyone knew enough of the Bible, they would do the right thing' (McIntosh 1995:46). They therefore prefer expository and explanatory preaching, whereas their worship is generally quiet and reverent. They define the concept of 'missions' as expanding the Christian church in foreign missions (cf. Mead 1991:14ff) and believe that ministries are best run by a 'board of governors'. They get involved in ministry out of a sense of duty. They are loyal to denominations and cannot understand how anyone could change denominations easily. It is when these 'normal', 'right', and 'good' characteristics of the Builders come into contact with the very different characteristics of younger generations that conflict arises and a gap is created.

The ‘Silents’ enjoyed few pleasures in their early lives but the stories of war instilled in them a deep romanticism.

> They were too young to take any active part in the resolution of the crisis, even if they can remember it. They missed out on being heroes. However, they did learn from their elders that life is about winning or losing - there is no middle ground. (Codrington 1999, 21)

As young adults, Silents were the sensitive ‘rock ’n rollers’. They entered a world of rising prosperity and new job opportunities, married early and became diligent, hard-working, risk-averse technicians and professionals in a post-crisis era when conformity was highly valued. In the 1960s the Silent generation strove for the rights of minority groups, adhering to a code of nonviolence and appealing to the intellect and to justice. However, Silents have seldom provided directive leadership for fear of being seen as moralising and domineering. Major problems are often accommodated and Regele comments that ‘the distinctive trait of this adaptive generation is that they are facilitators’ (1995, 119).[220]

As the Silents have aged, they have made attempts to break free from the things they have felt constrained by. This has led to breakdowns in family and social structures. Codrington notes that

> [t]hey are entering elderhood with unprecedented affluence, a “hip” style, and a reputation for indecision. However, they will shun the GI “old-boys club” collegiality approach to elderhood, and rather look for ways of staying connected with the younger generations. They will use their economic position to enhance younger generations, ushering in an age of philanthropy. The Silent generation has a unique intergenerational understanding, and often mediates in the clash between Boomers and Xers. Many of them will die in the first two decades of the next century, when the next crisis looms large and as it arrives - but only the smallest percentage will live to see the resolution of the dark clouds that hang over life today. (1999, 23)

[220] In America they have produced three decades of top Presidential aides, from Kennedy’s era to that of Bush, but no Presidents as yet. Codrington points out that when America has needed a lead it seems to have turned back to GIs for a steady hand, and looked forward to Boomers for new values. He also suggests that in South Africa, ‘president Thabo Mbeki appears to be taking a very “Silent Generation” approach to leadership of this still volatile country’ (1999, 23).

In conclusion, Silents are often sensitive, sincere, flexible, caring, and open-minded people. However they are also indecisive and guilt-ridden and Codrington warns that some of their negative tendencies are to be 'two-faced' and overly modest.

The Silent generation experienced church and faith through the institutions that the young adult GIs created for them (see above). These institutions were originally created to be breakaway spiritual movements from traditional churches that focussed on experiential spirituality. However, what the Silent youth picked up on was the structures for spiritual growth. Silents believed that faith is expressed best in doing and focussed their ministry efforts on building up the institution by creating 'programmes' and 'structures'. Thus as Silents grew into adulthood during the 1950s and 60s there was a general decline in experiential expressions of the Christian faith, and a rise of mainline denominations. Evangelicalism came to the fore through leading figures like Francis Schaeffer, Billy Graham, John Stott and the writings of C.S. Lewis as the extension of the church became the primary goal. This was sought practically and theologically through collaboration and liberalization. Regele reveals that during this time of outer-directed societal emphasis, 'the institutional life of the church is shaped, formed and solidified. Many of the larger churches in the mainline traditions were built during this era. This is the era of the large, program-based church whose activities focus around doing the Gospel as a community' (1995, 41). The Silent generation has also emphasized the relational side of life and faith, encouraging the Boomers and Xers to 'open up'. They started organisations like Faith at Work and World Vision: 'Faith wasn't just about doing, it was about relating! One of the direct results of this cause was the birth of the small-group movement' (Regele 1995, 122), which Generation X youth were born into.

New Harvest Application

Generally speaking, at NHCF, the Boomers have been the ones who have been actively involved in running the church and its various ministries and those Silents who have been involved, are those who were born in the early 1930s or late in the 1940s – close to the GI and Boomer birth dates. When asked to participate in the surveys for this research, many of them backed away or simply commented that their tastes were too old fashioned to be relevant and they had to be pressed to share their opinions. Codrington points out that

these trends are 'more because of their early reputation than their actual ability, since they seem to have grown less cautious and more willing to be radical the older they have grown' (1999, 22). A number of the respondents from this generation, when they did share their views, were also willing to concede that change needs to take place and felt that they should to be tolerant of different ways of doing things. However, many of them are still nervous of actually learning to do the new things themselves. They are non-confrontational and a few of them have quietly withdrawn from the band since I took over directing the music, without telling me why unless I asked them directly.

Musical Style Preferences

According to the October/November 2004 survey, the most popular radio stations for this generation include Jacaranda (eighteen – all, except one of these respondents were born in the 1940s), Classic FM (fourteen), 702 (twelve), Highveld (eleven – all born in the 1940s), and Radio Pulpit (nine). This indicates an enjoyment of popular music styles from the 1960s to the present-day (Jacaranda and Highveld), talk shows (702), and discussions on Christian topics of interests (Radio Pulpit).[221] Other radio stations mentioned include SAFM (two), 1485 AM (three),[222] and Radio Sonder Grense (one). Eight people from this generation do not listen to the radio.

A more detailed description of Silent musical preferences was provided by the fifteen people who filled in the October questionnaire. Six of them indicated that they listen to Christian music outside of church: one person enjoys choral music, another likes Gospel, and the rest listen to mainstream praise and worship CDs, such as **Hillsongs** and **WOW**. Thirteen people enjoy listening to some form of mainstream popular music. However, their tastes range between the popular musics of the 1950s to that of today. Three people listen to music from the 1950s (like Green Door), seven enjoy the music of the 1960s, four indicated the 1970s (including Abba, Cliff Richards, and The Seekers), two like the music of the 1980s (Barbara Streisand). Three people in their mid-fifties indicated that they enjoy contemporary bands and music styles (like Rhythm and Blues, Westlife,

[221] It must be noted that thirty-eight of the Silent respondents were born after 1940, so this is not so surprising.
[222] 1485 AM plays popular music from approximately the 1920s to the 1980s, including jazz favourites from the 1920s.

Watershed, and Shania Twain). Three people indicated that they enjoy Country and Western and other Folk music (Foster & Allan, Manuel Escordo, Ken Mullen, Nana Muskim, Trevor Nasser, and the Bellamy Brothers), one person enjoys Jazz, one other listed Andrew Lloyd Webber, and two like 'instrumental' music (including Richard Clayderman). Four people prefer Classical music – from Light Classical (one respondent) to Opera (two respondents).

Surprisingly, the most popular church songs amongst this generation were all written between the 1990s and today. Ten people listed "Power of Your Love", nine people "Surrender", five "I Can Only Imagine", four an adaptation of the words to the Celine Dion theme song for the film *Titanic,* "Is It Really True". Six "How Great Thou Art"

Music in Worship

Musical worship is highly valued by many Silents. 'Everything' was the response of F56 and F54i when asked what they would miss about the music were it to be removed from the service. M71 and F70 responded similarly with an emphatic 'No way!!! We love the music' and M54i stated simply that 'you cannot remove the music'. For some, worship *is* music and one therefore 'could not worship without music' (F62) or even 'imagine a sense of worship without music' (M58).

Overall, music is seen to have 'the ability … to bring great meaning to worship' (M61). There is something powerful about being able to share in 'the praise and worship expressed by the talented people who wrote the words and music' (M55). For M60, 'praise and worship brings the presence of the Holy Spirit', and removing worship from the service would be tantamount to excluding God's Spirit from the gathering. Similarly, for F57 'music is worship to me - it brings me into God's presence'. M54 does not think he would be excluded from God's presence, but he finds it '"easier" coming into God's presence through praise and worship' (emphasis M54's). Music is portrayed as having an almost shamanic, or intercessory, ability to either usher in God's presence or open a way

for one to enter into God's presence.[223] Three respondents provided some insight into how music actually might achieve this. M71 and F70 suggest that

> musical preludes to singing and conclusions to the song are two different things. The first just keeps the people waiting, while the second is a valuable moment of personal prayer, of contemplation of what has just been sung, and is aided by the concluding music. Therefore we think keep the first as short as possible and whenever appropriate apply concluding music.

F54 suggested the use of

> newer gospel songs and less different songs on the programme.[224] Rather sing some songs over softly, over louder, over ever louder - you are conscious of the words and somehow the songs have more power to move you emotionally and physically.

The role of music in contemplation and the emotions (which stimulate one to respond somatically) is revealed here. In the first quote, M71 and F70 find that having sung the words of the song, something has been stirred inside of them through the songwriter's meditation. Concluding music creates a space for them to allow their own contemplation of the words to take place so that they can respond to the Lord individually. F54, on the other hand, does not look for her experience in the words so much as in the music. Repetition and increases in volume excite her emotionally and sometimes elicit a physical response. Perhaps singing the song repeatedly facilitates F54's meditation on the meanings of the words more effectively than personally contemplating them while an instrumental background is played .

The issue of musical style is raised in several forms. F56 worships most easily to 'music I [can] relate to' and M58 looks for 'good songs that I [can] sing'. These individuals struggle to worship with music styles that they consider unfamiliar or unpopular. M54 looks for 'well-played', 'beautiful music' with 'powerful words'. Again, the types of music that are well-known to M54 will determine the value system by which he differentiates 'beautiful' music from 'ugly' music, 'well-played' performances from 'poorly played' performances, and 'powerful' lyrics from 'weak' lyrics. One would also

[223] See Titlestad 2002, 301-317 for a discussion on the shamanic poetics of jazz music and discourse.
[224] F54 does not listen to 'Gospel' songs but does listen to contemporary praise and worship CDs and it is therefore probable that she is referring to mainstream popular praise and worship songs as her preference.

need to know what kind of music M61 listens to in order to guess, not only what kind of 'hymns and songs' would 'bring you close to the Lord', but also the 'various ways' in which they would achieve these goals for him. M61 attended various Church of England churches in England and South Africa before joining Weltevreden Methodist and enjoys listening to choral music. He probably enjoys choir performances of famous hymns with organ accompaniments. While it is quite possible that M54 also enjoys this kind of music, the fact that he listens to radio Jacaranda suggests that he prefers popular music styles from the 1960s onwards. He likes the fact that the worship is led on instruments 'other than an organ'.

Four respondents are troubled by 'some music' (M61). For M58, this is because he 'can't sing some of the songs'. Perhaps he doesn't know the songs, or perhaps he struggles with the style because he is used to singing songs that are written according to a particular set of musical conventions (see discussion on hymns and choruses in Chapter Two). The performance of the songs can also be troubling for M54 'when there are hardly any musicians' or when the music is 'poorly played'. On the other hand, M61 would actually prefer to see 'fewer people involved in the music'.

Emotions

For this generation it seems that if a favourable musical style is found, the focus shifts away from the music itself to its effects on the consciousness. F54 finds that 'if you go with the music, you are uplifted and blessed and open to hear the sermon'. Music acts as a focussing agent, helping her 'to come into the service and leave all my thoughts and negativity behind.' F60 also finds that 'music helps to stop your thinking of everyday life and to come into the Lord's presence'. These responses indicate a shift not only in the content of consciousness, but also its emotional state and thus the types of things a person is receptive toward (the sermon, in F54's case). This is brought about by either participating in the music, or simply 'presencing' oneself in what M55 terms 'that special atmosphere [the music] creates'.

F54i finds that special times of worship are characterized by 'songs that really touched me and made me feel so much closer to the Lord'. Although F54i speaks as though the

songs are the active agents that 'touch' her, it is, in fact, she who attributes meaning to the songs, touching them with her own symbolic associations in the form of memories and her musical taste. M55 realizes that not only 'the singing of specific choruses that [are] special to me', but also 'the emotional mood I [am] in on the day' has a profound effect on his worship. Perhaps because music is often experienced emotionally, if his personal mood clashes with that of the music, his personal mood dominates the state of his consciousness, influencing what he figures and the manner in which he figures it.

Worship leaders as Other

M71 and F70 find that they worship most easily 'when the leaders enter into worship with enthusiasm, truth, joy, peace and the Spirit.' The description, 'leaders', might refer to just the worship leaders, or possibly to the whole band. A mix of attitudes, emotions, emphasis on the Word and the presence of the Spirit are called for and would require a deep relationship between the Lord and the 'leaders'. One might say that M71 and F70 enter into worship in tandem with the leaders, who are (expected to be) experienced navigators of worship territory and are able to communicate to the congregation how to explore its possible landscapes. F53i was the only other respondent in this generation to mention the influence of worship leaders, stating that worship under the leadership of a particular worship leader 'was wonderful'. However, sometimes the leaders are experienced as more of a hindrance than an aid to worship. F57 prefers 'singing and prayer without "talking" in between' because 'music is worship to me - it brings me into God's presence'. It appears that worship takes place in the music, not in the talking for F57 and thus the musicians, more than the worship leader, navigate her worship journey. The same could be said for F54 who also prefers 'one song after the other'. For these individuals, the role of the worship leader is less to communicate how to worship than to make an appropriate 'choice of songs' (F54).

God as Other

Particular favourable experiences of, and interactions with, God ultimately determine the success of worship for three respondents. F62 likes 'being in His presence and knowing He is looking down on us and is very happy', and F60 enjoys the freedom that comes from 'handing over to the Lord and asking Him to take charge.' A two-way

communication is going on here: F62 is able to sense God's activity ('looking down on us') and His emotional state ('very happy'), and F60 gives the Lord authority to act in her life and fully expects Him to do so.

M62 struggles to worship when he feels that the Holy Spirit is absent. One might argue that if God is omnipresent, it is impossible for His Spirit to be absent; but it is possible for God to be present and to have no communication with Him. One can act in accordance with God's will and be sensitive to His desire to communicate with or through one, or one can ignore God's 'voice' and follow one's own schedule of activities. God is rendered silent when we do not offer Him an 'ear' to listen for what He is saying, or an 'eye' to see what He is doing. Either way, for M62, it is the Holy Spirit (rather than the music) that affords access to God.

There are a number of things that make it difficult for people to hear God, or even just to focus their attention and praise on Him. M71 and F70 complain of 'my sinful old self' (that part of one which desires things contrary to God's will and therefore places one in opposition to God, rather than in harmony). F62 finds that she feels 'depressed on [some] occasions', indicating that some moods prohibit worship, while others facilitate it. M54 similarly struggles with his 'own frame of mind', as does M55, who finds that 'various distractions passing through my mind' make it hard for him to figure God.

For such respondents, time is needed to shift their state of consciousness and open themselves to establishing contact with the Lord. F53i finds that music affords her a space in 'time to relax and focus and feel God's presence'. Music helps to define the nature of the worship time and both signals and facilitates what she will do for its duration. F57 does not like 'too much talking beforehand' because it sometimes leaves her with 'not enough time to centre down'. She is unable to deal with her own thoughts and feelings because she has to process those of the worship leader. She is left feeling personally unprepared for an encounter with God, and frustrated that she has lost time that she would have liked to spend with the Lord.

Fellow Worshippers as Other

F53i's concerns with time reveal another distraction: 'I get concerned if the worship time goes on too long as I become aware of people looking at their watches and I lose track of my thoughts.' She is troubled by how time is affecting others, which indicates that she is distracted by the congregation around her more than by the length of worship. She believes that an important function of the leaders is to be 'time conscious'. Perhaps she herself can only focus her attention on God for a particular length of time before becoming distracted. F56 vaguely suggests that 'distractions around me' hinder her worship, but F54 puts it bluntly: 'people around me and [the] church congregation' make worshipping difficult sometimes. She does not indicate how they interfere with her specifically, but the responses of the generations presented below give some indications of what she may mean. F54i is fortunate enough to find herself in a position where 'nothing' holds her back from worshipping.

Conclusions

The Silents are very conscious of musical style, but their tastes are far more varied than those of the GIs, making it fairly easy to please them. They are more eclectic in the music they listen to, possibly because there has been a lot of variety presented to them since their early youth, by which time radio was firmly established and music recordings were being increasingly widely distributed. They expect to encounter and interact with God during worship, and expect this to be facilitated by the worship leader, the musicians, and the Holy Spirit. Time is a controversial issue, some feeling that present worship periods are too short and others that they are too long. They are aware of the role of their emotions and expect music to create in them a mood favourable to worship. Other members of the congregation are potentially both a distraction and a blessing: ideally they want to focus on God and become unaware of people around them, but they do enjoy the sense of unity, family, and community that comes from multi-generational worship.

The 'Boomer' Generation[225]

The American Boomer birth years are generally taken to be between 1943 and 1960 (Strauss and Howe 1991, 299). In South Africa, the Boomer years were extended in the socially engineered society ruled by the policy of apartheid. Middle-aged Silents on both sides of the political and racial divides attempted to create a peaceful settlement in South Africa, just as their American peers were attempting to do under the leadership of men like Martin Luther King. During the 1960s and 1970s, the Boomers started to work towards a more decisive solution. For the oppressed this often meant violence and war-like action, and for the government it meant creating a larger defence force, fueled by conscripted young Boomers. This made white South African 1970s' history similar to America's Vietnam generation with regard to those who were drafted and those who dodged drafting. Many young people from all race groups took to outright defiance and rebellion. Thus, the Boomer years in South Africa extend from roughly 1948, when the National Party came into power, to 1970.

American Boomers grew up in an euphoric society that had just beaten the double crisis of the Great Depression and World War II. After the War, 'ex-soldiers got married, and their offspring, the baby-boom generation, swelled the population 18.4%, to 178 million. Everybody went shopping: consumer spending - adjusted for inflation - surged 38% in the decade. As families grew, demand for hospitals, schools and homes took off. All this activity lifted the average annual growth in real gross national product by 4.8% from 1947 to 1953, slowing to 2.5% for the rest of the decade.' (TIME International, July 28, 1997) Globally, the United States economy developed to a point where it wielded a leading currency. In South Africa, a major economic boom occurred between 1954 and 1964, as the gold price surged and the South African Rand gained strength against major world currencies. South Africa's annual growth rate was second only to Japan.

Most Boomers were raised by GI parents who tried to make up for the tragedies they had experienced by spoiling and over-protecting their children. The Boomers developed into in-charge, individualistic children growing up in an optimistic, affluent era full of opportunity. This generation remembers their youth as 'the wonder years' and are

[225] Landon Jones coined the term 'Boomers' in 1970 for his book *Great Expectations* (cf. Zimmerman 1995:42).

essentially the only generation who could ever 'just be kids', as those before them either worked on farms, or left home early to help support their families during the Depression. The sexual revolution of the 1960s was fuelled by influences like Dr. Spock's popular permissive parenting advice, the advent of the Birth Control Pill, and widespread availability of recreational drugs.

As young adults Boomers were part of a cultural and spiritual awakening that led them on a quest for self-discovery. This journey was generally characterised by a rejection of the 'traditional' way of doing things, and a rebellion against any kind of authority. Boomers now tend to thrive on the experiential, often working more from emotion and intuition than objective reason. They are devoted to changing the way people think and live and thus are keen to be involved in motivational speaking, preaching, counselling, focus groups, committees and debates. Although they enjoy this kind of communication, they are individualists and tend to work in parallel to each other, rather than together.

The economic boom brought with it massive technological advances but the social euphoria was also undermined by major detrimental events. For instance this era saw

> the Cold War, Civil rights abuses and activists in many countries around the world, the Sharpeville massacre in South Africa (1960), the start of the Berlin Wall (1961), Bay of Pigs in Cuba (1961), the Great Train Robbery in England (1963), John F. Kennedy assassinated (1963), the Profumo Scandal (1964), Mandela sentenced for treason (1964), Vietnam (1965-1973), H.F. Verwoerd (the "architect of apartheid") assassinated in Parliament (1966), Moon landing (1969), Apollo 13 disaster (1970), Watergate scandal (1973), invention of the PC (1976), Mars landing (1976), Soweto riots (1976), Biko killed in jail (1977), Margaret Thatcher elected PM (1979), the increase in international terrorism, shootings of major world leaders - e.g. Pope (1981), Reagan (1981)-the Iran hostage situation (1981), Falklands war (1982), and the like. (Codrington 1999, 26)

These tragedies evoked a sense of failure and despair in the institutional weaknesses of the system among many Boomers.

In midlife, middle-class Boomers have become ever more principled, materialistic, and dominating. They have rebelled against perceived corruption within the institution systems they entered, often by trying to take over authority. Many countries and major

corporations around the world have found themselves with the 'youngest ever' leaders (including Bill Clinton in America, Tony Blair in Britain, Schröder in Germany and Vladimir Putin in Russia). According to Codrington, an impatient desire for self-satisfaction, combined with a weak sense of community (they seldom consult much with other generations), are defining attitudes amongst Boomers of all economic standings. They see the world in black and white, with no room for grey, and now legislate against the excesses of their own youth, calling for a greater sense of morality and a raising of social standards, particularly amongst present youth. Consequently, Boomers are often seen as moralistic, hypocritical and domineering by Generation X.

At the end of the twentieth century Boomers in the western world enjoy the highest average educational level of any generation in history. They are also media-oriented and susceptible to media-hype. Although they enjoy experimentation, they are extremely quality conscious and value 'professionalism'. They are not afraid to question authority and act as independent activists who are cause-oriented.

Boomer youth were the focus of the Silent generation's move towards structure and institution. Church was central in the community and they grew up with strong ideas of how church should be 'done'. GI pastors were also building bigger churches, passing on a 'bigger is better' view of the church. Boomers run many of today's mega churches in America, such as Bill Hybel's 'Willowcreek' and Rick Warren's 'Saddleback'. A similar trend of Boomer-led mega churches is evident in South Africa. Drawing large crowds through 'seeker-sensitivity'[226] has become a hallmark of their ministry. They also place great emphasis on strategy and visioneering.

Boomers fuelled the Charismatic and church growth movements and have been attracted to images of the church 'as an organic body instead of a hierarchical organisation' (Regele 1995:129). Now in midlife, Boomers are on a spiritual quest and many are

[226] In his book, *The Purpose-Driven Church*, Rick Warren goes into careful detail on the importance of structuring services around factors that appeal to, and therefore do not alienate, inexperienced Christians and non-Christians (seekers). He has a lot to say about worship and choosing culturally relevant music in chapters thirteen and fifteen.

returning to church, but not staying. They prefer to create what Codrington terms a 'potpourri of spirituality' to live by:

> A generation that came of age in an era of 'Is God Dead?' is immersing itself in spiritual movements of all kinds, from evangelical fundamentalism to New Age humanism, from transcendentalism to ESP. By a substantial margin, Boomers are America's most God-absorbed living generation. Six out of ten report having experienced an extrasensory presence or power, versus only four out of ten among older generations. Six times as many Boomers plan to spend more time in religious activities in future years as plan to spend less. (Howe 1992)

Boomers are very attracted to dynamic leaders and aim for a sense of belonging and achievement. They look for experiences of faith, see worship as a celebration (that is, loud, exciting, and vibrant). They are also tolerant of experimental ways of doing things.

New Harvest Application

Musical Style Preferences

Only two NHCF Boomers do not listen to the radio. For the rest, Highveld is the favourite station (twenty-five), followed by Jacaranda (nineteen), 702 (fourteen), Radio Puplit (eleven), and Classic FM (six). This generation seems to like the popular music of the late 1980s through to the present day more than the popular styles of the 1960s and 1970s. Many of this generation have school-going, teenage or young-adult children and, like F49, can say, "because of my children I listen to most of the current music". However, this does not mean that they like all current styles – F49 really dislikes 'doef-doef' music.[227] Classical music is preferred by only a few. Two people listen to Radio Sonder Grense and one each to Kaya FM,[228] SAFM, and Radio Roodepoort.

Boomers formed the majority of respondents to the October 2003 questionnaire. In response to what would be missed were the music to be removed from the service, again such general remarks as 'everything' (F48 and M46) and 'I don't even want to think about it - I hope it NEVER will be removed' (F44) were offered. 'We need music!' claims F50, and many others agree that 'music is essential to a service' (M53, M42, M46,

[227] 'Doef-doef' is a common derogatory reference by older generations to rave and dance music of the late 1990s to the present. The three teenage siblings I interviewed commented that their parents refer to this kind of music as 'pots and pans' – a noisy racket!

[228] Kaya FM presents music by black South African jazz and popular artists.

and F42). So far as F45 is concerned, if music were to be removed from church, 'church would then miss me!' Music, however, is not the only factor that this group deems essential to worship. I will therefore begin by looking at the other features mentioned and then investigate how music relates to these.

The Worship Space

It has already been established that worship, for many people, entails some kind of interaction between themselves and God. When asked to comment on a particularly meaningful worship experience, many of the responses indicated either an action on God's side or on the individual's. For example, M42 and F42 claim that 'the Holy Spirit filled the warehouse!' while F52 comments that she had 'a sincere desire within me to honour the Lord'. Worship is portrayed as taking place in two different spaces here: the physical warehouse and within the individual's consciousness. Worshippers are physically located in the warehouse and their activities help to define the nature of the warehouse space. A sense of the Holy Spirit 'filling' the warehouse gives one the impression that the worshippers are also occupying a space inside the Holy Spirit, just as He is manifesting Himself in them as they worship. M45 claims that 'music is an essential part of Spirit-filled worship'. He does not explain how, but the responses examined below shed some light on the influence of music on the emotions (personal internal mood) and atmosphere (perceived external mood of, and surrounding, the congregation).

Personal Emotions

Recalling a very meaningful worship time, F53ii notes that '[t]he music and the singing made me want to shout … out the Lord's love'. Joy and love swell to the point where this woman struggles to restrain herself from bursting out the secret of the source of her ecstatic emotions in a glorious shout. It appears that particular kinds of music and congregational participation evoke this extreme response in F53ii.

In complete contrast to this is F53's ideal where she 'was able to identify with the words and music style being used and felt drawn into a deeper form of prayer that made the peace of the Lord more easily accessible to my conscious mind'. The metaphor of depth

is a theme that runs through many reports of special experiences. It appears that meaningful singing times often involve delving into hidden thoughts, hurts, fears, and feelings: '[worship] touched my inner being – places I myself hadn't been able to reach' (F44). F50 describes the process of her inward journey as 'singing, thinking hard, and doing introspection'. This statement seems to reveal that singing forms the entry level to 'thinking hard' about the lyrics so that one is sure that one understands their meaning. Applying this meaning to oneself personally is the third stage in the process – 'introspection'. Awareness of an inner personal space seems to be activated when the theme of a song (or the whole selection of songs) is identified as being personally relevant. Similarly, M46 remembers that worship 'touched a heartstring' when he 'could personalise the theme'.

Emotions emerging from worship therefore range in type and degree, from jubilant rejoicing, to an unearthly calm. It is at these pinnacles (and greatest depths) that God is most poignantly encountered; or perhaps it is the encounter that raises one to the pinnacle (or leads one to the core) of the whole experience.

Texts

The lyrics are generally understood to be an integral part of what makes a song 'meaningful'. They are filtered and clarified by the individual through an intricate mesh of life experiences. They are also defined by their context within the service. For example, F45 likes songs that deal with 'pertinent everyday matters', while M48 finds worship meaningful when the 'selection of songs [is] linked closely to the sermon'.

The speech of the worship leader is another textual influence. M53 finds that the 'leadership of the worship leader' goes hand-in-hand with 'the selection of the songs' in making worship relevant. The words of the leader, combined with the manner in which s/he presents what is said (reading a passage of scripture, praying, sharing a humorous event, or just describing various stages and processes of the devotional journey), add meaning to the songs. However, as with the Silents, the manner in which worship should be led is controversial. F47 gets irritated when there is 'too much talking in between', while M46 finds that 'song after song without any interspersed message' or 'guidance

from the leader' makes it difficult for him to worship. He likes to be able 'to identify with the theme' chosen by the leader.

Music in Worship

Music is seen by many as the facilitator of the features by which they attach value to a particular worship time. It provides the congregation with 'the opportunity to "meet" the Holy Spirit at the beginning of the service' (M42 and F42). M46 fears that he 'would not be able to enter into God's presence' without the aid of singing, as does F34, who finds that it affords her the 'chance to be in the presence of God and not to think of everything else'.

For many, music seems to be the wave that carries them on the journey to affectual destinations.[229] It is able 'to break into and carry the emotions' (F53) because 'those special notes … inspire response' (F52). Music thus 'encourages worship' (F47) by providing 'inspiration' (F45) and evoking 'joyfulness' (F53ii, F49, and F45). It can also encourage 'participation' (F45) so that in singing together, the congregation experience a 'feeling of togetherness' (F49). M48 finds that music helps him 'to focus on the service'.

F49 likes a 'combination of favourite and special songs with the right atmosphere'. M45 (who previously attended independent charismatic churches) writes, 'I really miss the drums and lively music.' He struggles to worship because the music is not what he most enjoys. According to F48, 'when you know the songs … they are meaningful' (F48). Aside from nostalgic associations with well-known songs, familiarity with the songs makes it 'easy to sing along' (F45), so that music becomes an entrance to worship rather than an obstacle.

[229] I am more inclined to call music a 'wave' than a vehicle for the journey because multiple journeys seem to take place within a single musical performance. The general direction of each person's journey seems to be the same (towards God), but the manner in which they ride the wave is affected by where they are situated on it, how experienced they are at riding the waves, and their personal 'fitness' level (the state of their personal relationship with God) when they enter into the waves of worship. People also seem to be 'skilled' at particular styles of worship, so that somatic and ecstatic worshippers can find it hard to enjoy peaceful worship, and a contemplative worshipper can find it hard to actively express him or herself through the body. These features would not be present if music simply carried people along like a vehicle of transport.

Distractions

'Things that distract the focus from the Lord' (F53) and cause this generation's 'thoughts to wander off' (M53 and F44) include; 'things that are worrying me at the time' (F49); 'work' (M48); 'emotional pain' (F52); fatigue (F50 and F45); being in a rush to get to church (F45); and feeling unmotivated to worship (F50). People are prevented from 'getting involved' (F34) 'when [they] bring "life" to church with [them]' (M42 and F42) because then they are 'too preoccupied with [their] own thoughts' (F34). F53 lists some other factors that trouble her: 'new tunes, unnecessary conversation from the leader, outside noises, inappropriate styles of music used insensitively, etc.' F48 also struggles when there are 'interruptions and technical problems' with the sound system. When 'the music is very staid' (F53ii) some people experience a 'lack of joy in the music' (M45). When F52i gets bored, she is easily distracted.

Conclusions

Overall, the Boomers seem to value personal and emotional worship highly. As a result, they evaluate songs not only on their musical style but also by the type and degree of emotional response and personal association evoked in their singing. They expect some kind of encounter with God. Some worshippers appreciate a creative space in the singing, to revel in their own meditations and dialogue with the Lord, uninterrupted by speech from the worship leader, whereas others prefer to have a logical path of action mapped out for them. While they are very introspective, they like to have a sense of the congregation being united in devotional intention alongside them.

Generation 'X'

The Birth Control Pill was introduced in 1960, ending the birth boom. American birth years for Generation X are thus 1961 – 1981.[230] In South Africa, Codrington loosely defines Generation X as:

> all those young people old enough to remember apartheid and be judged by history to have been part of it, and yet not quite old enough to have

[230] The main reason that 1981 is chosen as the closing date for the Xer birth years in America, is the anyone born from 1982 onwards will complete High School in the year 2000 or later. Thus 'the ending of the X generation is marked by the start of the next, rather than anything significant of its own. This is, in fact, characteristic of this X generation: They are defined more by what they are not; that is that they are not like their next-elder nor the next-younger generations, than by what they are.' (Codrington 1999, 29)

> been involved in any form of struggle on any side of apartheid. White Xers would have just missed out on national service, and black young Xers would not have been old enough to join the school children of 1976 who demanded "liberation before education". (1999, 29)

Young people born after 1970 were forced to deal with the realities of apartheid regardless of their background. Depending on their placement in society, however, different races would have been faced with apartheid's problems at different times and from different perspectives. Thus Codrington concludes that:

> non-white young people would probably fall into the Generation X cohort if they were born between 1965 and 1990. White English speaking young people would probably be Generation Xers if born from 1970 to 1990. And white Afrikaans speaking people if born from 1975 to 1990.[231] (1999, 29)

Xer youth were parented mainly by the Silent generation, who reacted to their own over-protected and suffocating childhood memories by allowing more latitude and freedom to their children. The Silents began to view their children as a hindrance as they observed the energetic, free lifestyles of the self-absorbed, rebellious Boomers. Xer's parents went out in search of their own potential during the spiritual awakening of the 1960s and 1970s. Divorce rates soared at this time. In the 1980s (when Xers were in their teens and early adult years) both parents (married and divorced) went out to work in order to sustain their dreams of life in middle-class suburbia. The term 'latchkey kids' was created for Xers, who came home from school to empty homes and were expected to look after themselves. Van Zyl Slabbert comments on the situation in South Africa:

> The international phenomenon of children and youths living on the streets has also become an issue of concern in South Africa. A related phenomenon is "latchkey children", i.e. children who are left to their own devices usually outside school hours. It is alarming that studies indicate that nearly a third of Johannesburg's children, and nearly half of Soweto's fall into this category. (van Zyl Slabbert 1994: 3.20, p. 76f.)[232]

Many of this generation spent every other weekend at their other parent's home and have seen a profusion of complex family relationships resulting from the multiple marriages of

[231] Due to the diversity of South African culture Codrington admits that these are only very broad generalizations that apply more to urban, middle class communities.

[232] It should be noted that there are different reasons for the 'latchkey children' phenomenon. For middle-class families, having both parents work might be the result of pursuing 'yuppie' (young upwardly mobile professionals) dreams, but for single parents and low-income families, it is a matter of basic survival that parents work.

their parents. As a result, Xers are often sceptical about committed relationships. Their friends and peers become surrogate families and they treasure a few dependable relationships. To young adult Xers relationships matter a great deal, but they date and marry cautiously. Sex is expected in courting but they find it confusing and dangerous because of AIDS.

Generation X were born into and inherited the Boomer rebelliousness against social systems, but they did not inherit the values that motivated the Boomers' rebellion. Thus Xers tend to rebel for rebellion's sake and are characterised by a total apathy towards authority figures. This comes through in much of their music:

> [R]ock as a forum for teenage rebellion, has been completely replaced by House. Indeed, with rock artists supporting worthy political causes, it seems that much of rock has been accepted and absorbed by the establishment …. Meanwhile, the government and the police are determined to bury the House scene, branding Acid House raves as harmful to this nation's youth. (Bobby Gillespie [singer in the band Primal Scream] in Redhead 1993, 152)

Music is exceptionally highly valued and constitutes a large part of the language this generation uses to express themselves.[233] Their music styles range from grunge to hip-hop, and tend to express a hardened edge of rising pain and anger.

Young adult Xers are often seen as arrogant and 'lost' in the working world. Many are nontraditional in their business approaches, realising that long-term commitment to institutions is unlikely to pay the dividends it did to their parents and grandparents. They are willing to face challenges and take substantial risks in forging new employment opportunities for themselves. They are able to do this because the immediate present matters more to them than the future:

> This entrepreneurial, selfish and individualistic attitude is often seen as … rebelliousness to their next-elder Boomers, and many of the older generations simply ignore it, believing that Xers will soon grow up and move out of this phase. However, "in marked contrast to the Baby Boomers, Xers' individualism has very little to do with rebelling against authority - our self-assuredness comes from a powerful sense that we have been able largely to fend for ourselves". (Codrington 1999, 32)[234]

[233] See findings of Price and Associates, 1998 and 1999.
[234] Quote from Tulgan, Bruce. 1995. *Managing Generation X*. Santa Monica: Merritt Publishing. p.49

Xers embrace change because it is a constant in their lives, but their lives are run on a tight schedule and they are highly stressed. They look for rules from reliable authorities but not for truth because 'truth' and reason matter less than pragmatism. This carries over into their political involvement, which is also characterised by pragmatism and nonaffliation. Their apathy towards voting seems to indicate an aversion to institutions and distrust for authorities.

In relation to other generations, Xers are the poorest generation since the Reactive generation that preceded the GIs. In America this is due, in part, to the 1970 recession and the increasing weakening of the dollar, which is often fuelled by various political controversies. They are the first American generation who can expect to earn less (in real terms) than their parents, as they move into midlife. A similar situation seems to prevail in South Africa, as is evidenced by Codrington's interview with Freddy Pilusa, of the South African National Youth Council. The latter states that 'of those aged 16 to 30 in South Africa, close to 75% are unemployed'.[235] Survival is thus a key motivating factor for many Xers, which is part of what makes them resilient realists and pragmatists. This in turn equips them for making critical decisions when faced with a crisis.

In conclusion Codrington notes that:

> Xers hardly ever draw attention to themselves as a generation, and are good at covering up what they really think and feel as a group. Maybe because of this, they are [one] of the most investigated and berated generations in history. However, this should not be taken as meaning that they work as a cohesive unit. In fact, the opposite is true. The X generation is atomised and individualistic. (1999, 32)

Perhaps because Generation X was born into the Boomer spiritual awakening of the 1960s and 1970s, many Xers believe in the supernatural and are 'seeking a spiritual home where they can truly belong' (Codrington 1999, 31). The churches they grew up in have been dominated by the clash between Boomers and Silents in the form of different styles of worship, preaching, church structure and governance methods. As a result of in-fighting and division in the church, many Xers have a cynical view of the church's relevance. For those who remain in churches, 'they will spend most of their lives either

[235] Stated in an interview on 25 July 1998 on *News at 8* on SABC 3.

putting the churches back together or leaving and starting their own churches' (ibid.).[236] Theologically they are quite traditional and conservative in their Christian views. Their experiences of broken families make small group structures (like cell-based ministries) attractive – especially if family and relationships are emphasised. For them, faith must be experienced, so they prefer 'how to' sermons in interactive learning environments. They are also attracted to short-term mission opportunities, particularly to the local community. Churches with radically new approaches are favoured. Codrington comments that this generation is 'the most "different" of all the generations, and the most misunderstood by the others' (1999, 33). Nevertheless, he predicts that Xers will be at the forefront in pioneering new approaches and will lead the next civic-minded generation (the Millenials) into such advances.

New Harvest Application

Musical Style Preferences

Of the forty-seven Xers who participated in the 2004 survey, thirty-four listen to Highveld. Radio 5 is a favourite amongst those born after 1980 (nineteen), and Classic FM (eight) is listened to by people born in the 1970s and 80s. Five listen to YFM and another five to 702. The Pretoria station, Tuks FM, has a listenership of three and a few respondents commented that they prefer to watch MTV rather than listening to the radio.[237] Two listen to Radio Pulpit and one to another Christian radio station called 'Impact'. Only one admits that he listens to Jacaranda. This generation therefore likes very recent or very old music and not much in between. However, their tastes in contemporary music are fairly diverse, ranging from rhythm and blues to dance, rock, pop, rap, house, hip-hop, and punk.

In terms of church music, some enjoy gospel singers like Fred Hammond and worship albums by **Vineyard**, **Hillsongs**, and **WOW**. Others like contemporary Christian artists who perform in similar styles to the secular music they enjoy (Michael W. Smith, Creed,

[236] Codrington notes that Xers are growing up at a time when Pentecostal churches are starting to see the same decline in popular support that mainline churches are still experiencing.

[237] MTV and all of these radio stations present the most recent popular music. YFM is generally seen to cater for the tastes of black South African youth, and is the counterpart to 5fm, which caters for the tastes of white South African youth (although they are presenting an increasing amount of music previously associated with the tastes of black South African youth, like hip-hop, rap, and R 'n B.)

Third Day, Delirious?, and Tree 63 were mentioned). Most of their favourite church songs were written in the last ten years and include "I Can Only Imagine" (Bart Millard, 2001) and "Power of Your Love" (Geoff Bullock, 1992). "Amazing Grace" (John Newton) remains a favourite, even for teenagers.

Worship Experiences

Eleven Xers filled in the October 2003 questionnaire. F23 states that a really good worship time affords her 'the freedom to become oblivious to everything around me and to focus on God'. F23 reveals that when God is fully figured in her consciousness, everything else is nihilated (becomes ground) and she experiences freedom from all Others by which she would normally define her existence. Her favourite form of worship is 'free worship' – charismatic improvisatory worship that relies heavily on the Holy Spirit, allowing Him to stir the individual's heart to worship and manifest His gifts through the congregation.[238] Freedom seems to be the mark of good worship for F23.

F18 finds that the way she has positioned herself in relationship to God before worship has a profound effect on the way she worships: 'I find it easy to get into worship lately – mainly because I made myself right before God. I am in total awe of the Lord, so through specific songs, I really sing my heart to Him.' Particular songs resonate with F18's existing relationship with God and anticipation of Him, thereby allowing her to abandon herself to Him. In worship she is in a familiar, desirable place of comfort where she feels at home enough to disclose her heart's desire for, and to, God. Worship seems to ideally express emotions of wonder and love for F18. According to her, 'music relaxes people' with its 'peaceful, soothing, calming sound'. Music functions to alter F18's consciousness so that she finds herself in a relaxed and receptive state of mind that is more conducive to worship. She adds that in 'upbeat songs the music gets you into the beat', so that the quicker and more emphasized beat stirs an excitement in her that 'makes me feel like I want to jump up and down'. She perceives that music therefore functions to 'bring people into worship easily'.

[238] F23 experienced this kind of worship at Dayspring mission school near Magaliesburg (where she grew up) and at Lighthouse church (which she attended while living in Cape Town). She is the sister of M21 and this style of worship is investigated further in the interview with him and M22 in the section that follows.

Music in Worship

F19 finds that 'sometimes you can get a lot more from the music than the sermon. And if there is a really good song, one you can relate to, you tend to sing it all day.' Identifying with the words of a song is what makes a song truly meaningful to F19. It speaks of her life experience, resonates with her spiritual worldview, and sometimes reverberates in her mind after the service. The sermon cannot be so easily recalled and is not personalized in the same manner as a song, which can be remembered word-for-word and sung at any time. The style of music is also highly influential for F19, who, recalling a moment of worship that was particularly special to her, notes that it 'was upbeat and everyone was enjoying themselves. Everyone was dancing and clapping.' Fellow worshippers figure centrally here. General participation indicated to F19 that the music and somatic gestures were interrelated in a symbolic code shared by the group. Dancing and clapping are indicative of joy for F19 (just as jumping is an expression of excitement for F18), and participating in these activities allowed her to share in the group's emotional state. Since 'upbeat' music facilitates these somatic expressions, she considers it to be an active agent in evoking enjoyment.

The style of the music also features strongly in M15's worship. He finds that music creates a certain 'vibe and emotion in the church during worship', and he personally prefers 'more modern … and upbeat music'. F18i enjoys worship where there is a 'mixed medley of my favourite "oldees" and newer songs'. The songs might not be 'old' in terms of when they were written (most of the other generations consider anything written after 1990 very new). Rather, their age is determined by how long she has known them. Songs also help her 'focus on the real reason I came to church'. F17 looks for songs that are 'relevant to me at the moment' to provide her with a doorway into participating in worship. Music provides her with access to God and if it were removed, she feels she would not be able to worship and get 'into God's presence'. F14 also finds that through the songs she is able to 'get into the Spirit and God's presence'. M17i looks for 'a chance to praise God the way I enjoy most' and struggles to worship when he doesn't like a song. M16 enjoys 'the feeling I get when a song means something to me'. F15 also looks for 'good meaningful songs'. Singing is a way of 'spending time with God' and she fears that she would lose this if music were removed from the service.

Of the teenagers, M17i, M16, F15, and F14 would like to see more 'younger', 'upbeat' (which M16 qualifies as 'giv[ing] the drums a good beating'), 'youth', and 'new' songs introduced. F19, F18, M16, and F14 indicated that they (and some of their friends and family) really enjoy getting involved in the worship team and leading worship. The whole youth group has led worship on several occasions and F18 feels that this is something 'we shouldn't lose'. F19 and F16 would like to sing more of the songs they used to sing in the Youth Church at Weltevreden Methodist.

Distractions

This generation struggle with three main distractions: the congregation, their own thoughts or state of mind, and the style of music. Younger children frustrate the Xer's worship attempts – from 'a cute baby smiling at me' (F18i) to 'children running in and out of Sunday School' (M15). Both F18 and F17 complain that the youth sometimes talk to each other during worship and F15 says her friends are a distraction. F14 simply says that the 'people around me' make her feel 'uncomfortable' and self-conscious. F16 finds that 'the way people sing' troubles her sometimes, but does not indicate whether this is because people sing badly or sing in a particular vocal style.[239]

With regard to personal thoughts, 'other things that cloud my mind' distract F23. M17 battles with 'lack of concentration' and M16 finds he is sometimes 'unable to focus'. If F16 is 'in a bad mood' she cannot worship and F18 has to struggle to overcome fatigue if she is 'very tired'. M17i finds that 'not liking the song' also makes it hard for him to worship.

Conclusions

Perhaps more than any other generation, the Xers consider sung worship to be an integral part of, not only the church service, but also the Christian life. Music is very important to them and none of them are willing to see it removed from the service – for some it is even more important than the sermon. They define a good worship time by the style of

[239] On occasions where I have sat behind the youth during a worship service or noted their behaviour when I am leading worship, I have noted that stifled giggles often erupt among them whenever someone who has had classical operatic training leads a song or sings a solo. M17, in the interview I conducted with him and his sisters comments on his own reaction to this style of singing. His response is examined in what follows.

music used, the words of the songs, the degree of group participation, and certain emotional responses (like joy and awe). Some songs are deeply significant to them personally and provide them with easier access to the presence of God. They value deep intimacy and creative styles of worshipping, like free worship. This means that while they prefer singing the most recent songs, they are open to older songs if they are performed well in an 'upbeat' style.[240] Many of this generation are very aware of the people around them (particularly their peers), so the level and type of group participation going on can impact their worship significantly. These points are better expressed in an interview conducted with three siblings: F19, M17, and F13 that I analyse below.

Interview with F19, M17 and F13

In the interview I conducted with siblings F19, M17, and F13 on 11 January 2004, I played them two versions of the famous contemporary hymn "How Great Thou Art" and asked them to comment on their interpretation of each.[241] The first was a rendition by the Welsh tenor, Harry Secombe, accompanied by choir and orchestra from the album *Harry Secombe: Songs of Praise* (INCLD001), and the second was a solo performance by Scott Underwood, who accompanies himself on an acoustic guitar, from the album *Hymns in the Vineyard: 25 Modern Arrangements of Classical Hymns* (VMD9350)

M17's first response to Secombe's version is, 'I don't like it already. It's too high.' When I ask him to elaborate, he adds, 'it's very opera-like.' I question whether or not the style is appropriate for what the words say and he responds, 'I wouldn't sing it like that. I would at least have a beat in it or something.' F19 points out that the instrumentation is lost on her because, 'what you notice is the actual voice … you don't notice that music because the voice is so powerful.' M17 associates it with something Pavarotti would sing, then adds that he does like some of Pavarotti's music. Pavarotti thus becomes a metonym for 'opera-style'.

F13 says she doesn't like Secombe's rendition explaining, 'it's not my style.' Her style is something she sees herself as possessing. This kind of music does not fit into the

[240] The complexities surrounding the term 'upbeat' are examined in Chapter Six.
[241] A copy of the music and words can be found in the appendix. The original songwriter is unknown, but it was translated from Russian into English by Stuart K. Hine.

parameters she has established for music that she identifies with. When I ask what she thinks or feels when she hears this music, she responds, 'Oh my word, that's scary!' She comments, 'his voice is … okay.' F13 finds Secombe's voice mediocre but acceptable but seems to be at a loss for how adequately to describe the sound – it is quite beyond the scope of her preferences. M17 clarifies this by explaining, 'it's too classical'.

I ask how they pictured the man singing the song. M17 simply responds: 'old'. F13 agrees. M17 adds, 'and fat … He has a … *boep*'.[242] The other two laughingly agree (I did not show them the picture of the grey-haired, round man on the cover of the album). They seem to have identified the sound of Secombe's voice with an operatic stereotype (Pavarotti being the one they are most familiar with). M17 suggests that if he were hearing the music live, it might have 'more significance'. The other two agree that classical, 'opera-style' music is easier to listen to live. M17 explains that the reason for this is that, 'when it's live … you can see the person singing and putting the emotion into it.' This 'emotion' apparently gets lost in the recording. I ask them how they would describe what the music sounds like if it has no feeling. M17 explains that it has feeling, but states, 'you can't exactly associate with it'. F19 says that the problem is that, 'you can't feel it' and it is 'a bit hard to listen to – for the ear'. M17 suggests that if he himself 'sang opera' then he would be impressed with that kind of singing. Since he does not, a way of overcoming the uncomfortable unfamiliarity of this music is to see the person singing it live, because then, 'there's the relation, you can see the person'. A visual point of reference would provide M17 with other means of interpreting meaning in the song, such as the singer's body language and facial expressions.

F19 finds Scott Underwood's solo rendition in a contemporary style with an improvisatory approach to the rhythm and melody 'easier to listen to' because it is 'easier to follow'. She can 'relate to it better than the first one' as she understands this sound and is able to interpret ('follow') its meaning. I ask her what it is she relates to better in this version:

> F19: Well, because it's slower… it hits me in the heart quicker than … the first one would have. Probably because of [my] taste in music … I prefer

[242] 'Boep' is Afrikaans slang for a protruding stomach.

> this type of music [to] the first one… So, I can relate to it better … [I]t's easier for me to get into praise and worship with the Lord [with this one] than [with] the first one.

Although F19 has repeatedly stated, throughout the interview up to this point, that it is the words that draw her into worship rather than the music, she reveals here that the 'type' of music has a very real effect on her ability to enter into a state of worship. She does not state that she could not worship to the first song, only that it is easier to get into worship using the second style because as she explains, '[it] hits me in the heart quicker'. Since worship is so intimate and personal for her, it is likely that a style of music that fits her 'taste' feels more true to who she is, and therefore more 'natural' when it comes to accessing and sharing her deepest feelings in worship. Needing to express oneself in unfamiliar ways does not necessarily prohibit intimacy, but it does make it difficult if one has to communicate in a symbolic code that can only be used awkwardly. The 'language'[243] being alien to the user, cannot clothe the person's identity comfortably, and rather hangs on him (or her) like a skimpy, loose sack. However, songs are not only comprised of their musical elements but also their lyrics. The words of "How Great Thou Art" are slightly stale in their archaic references to the second person, but on the whole they are in fairly modern English, providing the singer with another tool for molding themselves to the meaning of the song (or the song to the individual's interpretation and intentions).

F13 preferred this rendition because 'it was slow' but it had 'a beat' to it. Since there was no percussion used in this recording, I asked what had given her a sense of 'beat'. 'Just the background,' she replied. The guitar provides a rhythmic and harmonic cradle for the vocal melody with its strumming patterns and sporadic slaps on the strings. An occasional flattened blues note is also added in the harmony. She adds that 'the voice wasn't so up there … high … It's just right. And you can hear the … background … and it's more peaceful and calm than the other one. The other one's like, "My ears!"' She doesn't seem to be talking about pitch when she says 'up there' and 'high' – the two renditions are, in fact, both in the key of D major. What I suspect she is speaking of is the dynamic balance between the voice and accompaniment – the guitar and voice seem to be

[243] here I broadly use the term 'language' to refer to various forms of self-expression and communication, including music styles

presented as equally important to her and both are gentle and intimate. (The guitar is, actually, very quiet in relation to the voice, whereas Secombe's performance is richly clad in orchestral timbres and the vocal harmonies of the choir.) Underwood's overall presentation is 'more peaceful and calm' says F13: 'it touches my heart.'

In response to her comment 'My ears!' I ask F13 if "Dance on it" (an alternative folk rock-style praise song played earlier in the interview) presents her with the same problem, being loud.[244] 'No,' she replies, 'cause it had a beat.' M17 explains, 'it's more modern' and F19 clarifies, 'we're a lot more into the modern style of music'. In reality, then, their ears seem to be less sensitive to volume than what they deem to be unpopular styles of music – perhaps like an unpleasant sound (fingernails scraping on a blackboard, for example), which need not be loud to produce a physical response of displeasure.

M17 notes that he had expected a different version of the words in the Underwood rendition, but has, instead, been presented with different rhythms and timbres: the singer, he states, 'added a beat with his voice as well as with the guitar'. Underwood alters the melodic and harmonic rhythm to create a syncopated feel, whereas Secombe focuses on melodic phrasing, accompanied by complex vocal harmonies (from the choir) and instrumentation (from the orchestra).

I ask the teenagers to read the words and then tell me which was a better rendition of them. M17 states that he would combine the two versions. The verse seems to suit the style of the 'quiet one,' but the chorus calls for a 'climax' in volume and timbres. M17 suggests the addition of 'violins' and a rise in dynamics, possibly announced with rising scale passages (demonstrated by M17 in the form of a vocal glissando). He is not indicating a complete shift into the Secombe style, but just 'more opera' than the Vineyard singer had given, with 'more flow', perhaps meaning less emphasis on rhythm and more on melodic phrasing. This shift in style is called for because 'your … soul's singing … so you want to…'[245] He completes the sentence by moving his hands out from

[244] Andrew Smith. 2001. "Dance on it". From the album *all i need [face to face].* Surrey, Canada: Vineyard Music. The song employs a combination of folk mandolin, rhythm guitar, distorted electric guitars, drum and bass, keyboards, and other 'weird sounds' (CD cover notes).
[245] The chorus opens with the words, "Then sings my soul, my Saviour, God, to Thee"

his chest and upwards. I ask him why he pointed to his chest and not his head. He clarifies, 'When … you're praising God, you feel it here (pointing to his heart), you don't feel it there (pointing to his head)!' When I ask them which of the two songs make them 'feel it' in their soul, M17 and F19 are no longer certain.

The 'Millennial' Generation[246]

The present youngest generation is termed 'Millennial' by most American demographers because they will complete High School in the new millennium. In America, their first birth year is 1982. They have been born into a time when social trends are shifting away from neglect and negativism, toward protection and support (see Strauss and Howe 1993, 14). In South Africa, this generation consists of those born after 1990. They have no personal memory of apartheid and are the recipients of free health care, primary education, and the Nelson Mandela Children's Fund.

In many ways Millennials are being born into a similar historical situation to the GIs: 'the ending of an upbeat era and in the shadow of a looming crisis, following a "lost" generation' (Codrington 1999, 33). In South Africa a mixture of optimism and pessimism about the future of the country exists. Most African countries have a poor record of success after they achieve independence and the South African economy is only now beginning to pick up strength on the back of weakening western economies, particularly that of America. However, many are looking to the Millennial Generation to produce a more genuinely integrated society without racial prejudices. Their parents, having struggled through their own childhoods in broken homes and without much parental support, are intent on providing the best they can for their children – particularly in the form of education.[247] For those who cannot afford private schools, the state now offers free primary education and there are concerted efforts to improve living conditions throughout the country.

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[246] Since this generation is not substantially considered in this study, they will not be represented at length here. Those members of the youth who were born in 1990 and 1991 have been included in the Generation X section below. However, it is worth gaining a glimpse of this generation that is now entering the worship scene at New Harvest.

[247] Private schools, like Trinityhouse and Crawford, have parents putting their children on the waiting lists before the mothers have even given birth to the baby.

Strauss and Howe have gone to great lengths to describe the cyclical nature of history, revealing a pattern of generational trends in Western history that seems to work in sets of four. Commenting on American society they predict that Millennials will have many of the same character traits as the GIs:

> In their youth, Millennials have experienced abortion and divorce rates ebbing, with popular culture beginning to stigmatize hands-off parental styles and recast babies as special. The new "status symbol" of an up-and-coming family is to have a stay-at-home mom. Child abuse and child safety have become hot topics, while books teaching virtues and values are best-sellers. There are an incredible amount of "good parenting" books being released, and churches which run parenting classes cannot keep up with demand. Today, politicians define adult issues (from tax cuts to deficits) in terms of their effects on children. Youth organisations have historically flourished during the Civic-type generation's youth, and this has the effect of standardising youth culture, leading them away from the individualism characteristic of their next-elders, and towards a more collectivist community approach to life, where "belonging" is important. (Codrington 1999, 34)

In terms of faith and religious life, in periods such as those that the GIs and Millennials have been born into 'those traditions with the greatest emphasis on the personal life and religious experience of the "believer" will thrive. It is also in these periods that new groups spin off from existing institutional structures' (Regele 1995:40). Faith is revealed in *active* faithfulness and in building the institution that will become the vehicle for spreading the Gospel to the community. Commitment is thus given to organisations that encourage and actively develop 'community' and relationships.

At NHCF, this generation is growing up in an environment where great emphasis is being placed on family and community. Their parents are intent on instilling Christian values in them not only in the home but also by being involved in teaching Sunday School and providing music for the children at church. There is a general attempt to include the children in the service on a regular basis (at least twice a term) by providing a story for them by a designated 'storyteller' (fig. 5.1). and singing their songs (fig. 5.2).



Fig. 5.1
The New Harvest Christian Fellowship.
Telling the children a story in the adult service.
(2001)



Fig. 5.2
The New Harvest Christian Fellowship.
The children singing one of their songs for the congregation.
(2001)

Conclusions

Generally speaking there is little difference between the worship aims, desires, experiences, and hindrances to worship for the various generation groups. They are all looking for an emotional experience in a comfortable congregational context (that is where they do not feel irritated by, uncomfortable with, or judged by the people surrounding them). Most of them are worshipping because they want to experience God directly in some way and enjoy encountering His Spirit. Often a meaning comes through a song that focuses the mind and heart once again on God. Life's meaning is altered as the trajectory of the thought world takes a new turn upward and inward via ancient paths of Christian meaning communicated through the medium of song. All groups struggle with music styles that they dislike, or are unfamiliar with, and like to journey in worship using the familiar paths of their favourite songs and music. The differences seem to lie mainly in the preferred music of each generation and the style in which they worship. Some like the worship to be planned but to flow with very little talking between the songs. Others like clear directions from the worship leader. Still others would like to participate in free, Spirit-led worship. Musical style preferences seem to be quite specific to generations. What follows is therefore a survey of the kinds of music each group prefers to sing and listen to.

MUSICAL STYLE PREFERENCES

With regard to the mix of old and new songs, thirty-five of the respondents are happy to learn new songs regularly but have them interspersed with older songs (option ii on the questionnaire). M78 and F73 would like hymns mixed with 'newly-written music'. Three people (F44, F56 and M64) indicated i and ii – a mixture of old and new songs but with the emphasis being placed on the old, well-known songs. M58, F53i, and F16 all indicated option i only (singing old, well-known songs and not new songs). The first two respondents would like more hymns, but F16 would like to sing 'more of the older songs and less new ones but still sing new songs.' The whole congregation indicated that they enjoy singing a mix of old and new songs, some people in the GI and Silent generations

added that the emphasis should be on older songs. The Boomers and Xers (except for F44 and F16) feel that the emphasis should *not* be on older songs.

On the whole, the elderly value highly structured worship the most, and the Xers appreciate it the least. However, people who have been involved with Charismatic churches of all age groups enjoy free worship and manifestations of the Holy Spirit (which can seem chaotic to those who are unfamiliar with these traditions). M62 would like to engage in 'singing in the Spirit at random', and F23 would like 'free worship' and to only sing 'new songs'. She comments that 'some old songs every now and then don't hurt' but she is perhaps indirectly indicating that in her mind 'old songs' hinder free worship because they are associated with a non-improvisatory worship tradition.[248] F50 feels that the church is 'in a bit of a rut. Old songs should not be the norm'.

F53ii is the only person to indicate that she would like to see more 'Gospel songs' being introduced (although through informal conversations I am aware of at least two other people who would also like this to happen). F45 is 'pretty open to new things'.

Thirteen people are happy with the way NHCF worship presently, although M77, F76, F74, M71, and F70 all added that they would like to see it continuing to move in the direction it is currently going. They seem to observe that worship within the community in general is also on a journey. F60 indicates that whatever direction the worship takes is 'up to the Word', therefore, both the worship team and the congregation need to 'be obedient to Him and to be open to listening to what He wants for us.' Generally speaking, worship is dynamic in the eyes of these older people in that it is constantly changing to fit with where the Lord is leading the community in the life He has planned for them. There is a sense of moving forward in time towards a future that is unknown but Divinely appointed. God should therefore have a very real say in what takes place in His worship as He alone knows where the congregation is ultimately headed.

The younger generations, in contrast to this, often evaluate worship in terms of how they are currently experiencing it. There is no sense of a past or future, only a present. In many

[248] This point will be further investigated in Chapter Six.

ways, they are the future and their emphasis on staying up to date with the latest worship trends keeps the church from becoming stagnant and out of touch with contemporary Christianity and society. However, they do not value the past unless it can be functionally used in the present. They observe that at New Harvest we sing old songs to please the elderly in the congregation, but they seldom look for a relevance in these songs to their own Christian walk. However, if the songs are presented in a manner that they consider stylistically acceptable, they are less rigid in approach and more willing to attempt incorporating them into their worship. They are affected by the participation of people around them, so if the rest of the congregation show enthusiasm for participating in songs, they could find this to be an entry point into finding meaning in older songs too. However, they are quality-conscious and bad performances are a big hindrance to their worship.

GENERATIONAL OPINIONS ON MULTI-AGE WORSHIP

Having investigated the generations separately, I will conclude this chapter with a brief look at their attitudes towards worshipping with each other.

GI

Four GIs (24% of the GIs) gave no response to this question but five others (29%) indicated that they would like to see the different generations continue to worship together. Reasons offered included 'I love children' (F74) and 'I think the children should get used to main church' (M76). Although M84 would like to maintain the combined worship, he feels that there is presently too much repetition in the songs (in the older style of worship, songs were only sung through once, or, if they were short, perhaps twice) and not enough hymns are sung. F78 suggests that the various age groups should combine in worship twice a month. F77 does not seem to mind – she stated 'whatever the youth would prefer'.

The remaining six (35%) believe it would be better for the youth to worship separately because 'we have different modes of worship' (F75) and 'separate needs' (M78). According to F82, 'the younger ones prefer it' when they can worship apart from the

adults. F79 and M79 feel that the musical tastes of the generations are just too different for the youth to worship with the older people.

Silent

Only two of the fifty Silents did not respond to this question. Thirty-five (70%) would like to continue with combined worship, six (12%) would like to separate from the youth, and seven (14%) would like some kind of combination of the two options.

Reasons for maintaining combined worship are based on the notion of the family (M57, M55, and F54ii) - 'we are the family of God, big or small' (F56). M71 describes how the 'tribe' is like a 'family' made up of 'mixed generations'. He feels tribes are the best types of communities because every generation has a role in the family. For M70, the fact that all generations make up 'one church' is enough of a motivation for singing together. F48 cannot 'understand why [we] should be separate at all.' Others simply 'enjoy young people' (M64iii and F63iii), particularly their 'sponteneity' (F58). F60 derives pleasure from 'the youth's singing'. Through them, people like F56iii are able 'to experience the "youthfullness" and energy they generate around us'. M62 concludes that 'it is great to share worship'.

Conversely, M55i believes that it is 'better for both' groups to worship separately. He believes that 'they worship differently' using 'different songs' and the youth tend to get 'bored' with adult music. In his experience, there is a 'natural progression' from Sunday School to guild, then intermediate guild and finally confirmation, which leads to attending adult services at the age of sixteen.[249] F55i feels that teenagers and adults 'both need our space' but that that should not lead to 'isolation'. Various suggestions for achieving this range from having the youth in the adult service 'once a month' (F64 and F61), to having separate worship 'once a month' (F61i). Those who would really just like

[249] Although this used to be the procedure in many churches, even until ten years ago, it has gradually fallen away over the last thirty years in many mainline denominations, like Methodism, so that it is rarely seen anymore. 'Guilds' no longer draw youth for their games evening, except as the occasional novelty and since confirmation is no longer a requirement for marriage or baptizing babies in many churches, very few people bother with it anymore. Alternative forms of making public statements of commitment include adult baptism and membership declarations at those churches that still encourage membership. See Codrington 1999 for a more detailed discussion of the shifts that have taken place in youth ministry over the last thirty years.

to worship separately suggest only having the teenagers in 'occasionally' for a 'family service' (these are usually held once a year) (M68iv and M55ii).

Boomer

67% of the Boomers (forty-one of the fifty-four respondents) enjoy sharing their worship space with the youth and in fact consider it vital to the unity of the church Body. 'I hate putting age groups in boxes', comments F46iii, while her husband (M47) declares that 'Christianity should have no age barriers'. The church should worship 'together as one group' (M38) because 'we are a family' (M40, F40, and F34) and 'we all belong together' (F45). No matter what a person's age, all Christians are 'part of one Body' (F51) and worship should therefore 'involve everyone' (F52). 'We need to be as one' (F44) because 'corporate worship is powerful' (F42).[250] For those coming from a less theological standpoint, there is the sense that 'the youth have a lot of energy to add' (F41) which many of the middle-aged and older folk find 'stimulating' (F48). F52 believes that people 'really benefit from [the] new and fresh as well as [the] old and familiar'. Singing together allows age groups to 'influence each other' (M41), thus creating 'continuity' in the transition from youth to adulthood (M37). Two women indicated that while they enjoy combined worship, 'the youth might feel differently' (F51iii and F42i), but F54 points out that worship in the churches she attended was 'never separate when I was young' and does not see why it should be an issue now.

Only four Boomers (7%) would like to worship separately from the teenagers and only one of them offered a reason: M42i notes that 'the youth tend to be more withdrawn when the parents are around'. F42ii says it 'doesn't matter' to her but thinks it may be a problem for the youth to make a shift into the adult style of worshipping when they leave Youth. However, she notes that young adults often express themselves differently somatically and engage in a different lifestyle from their parents, resulting in a different

[250] The idea of worship being 'powerful' is usually a charismatic one. God's miraculous acts and manifestations of the Spirit are often described as 'powerful'. The idea of strength in unity is emphasized throughout the Bible, but many Christians look at the unity of the early church described in the book of Acts as an indication of the ideal towards which they strive. The idea of the Body is taken from the apostle Paul's letters to the Romans and Corinthians, where he describes how believers belong to one another and are dependent on one another as the members of a human body combine into a complex whole able to perform remarkable feats.

'mindset'. For example, as teenagers and young adults they may well prefer to sleep late on Sunday mornings (often recovering from Saturday night social outings) and attend church in the evening, where they would make their own music. F41i feels that both adults and youth would prefer to worship separately, but since she personally finds that 'it is nice to be a part of worship with your kids' she suggests that the church come up with a system whereby the age groups sometimes worship together (F43 suggests 'once a month'). M51, F47, and F36 hold similar opinions.

Generation X

Eighteen Xers (38%) enjoy combined worship, sixteen (34%) would prefer to be able to do so separately, and ten (21%) would like to see a combination of combined and separate worship. Three gave no response to this question.

Of those who enjoy multi-age singing, it seems to be, primarily, because it gives them a sense of family and unity across age groups (M27, F19, M18, F27, and M19ii). Older Xers seem to have fairly diverse musical tastes and enjoy the variety of 'different styles' that each age group brings to worship (F30). F28 and M30 comment that the teenagers' music adds 'spice, dimension, [and] excitement' to songs.

There are those who value the combined worship, but would like to have separated worship too. Although F19 enjoys 'being a family with the church', she thinks it 'would be nice if [every] two months [the] youth have their own [worship].' M17i believes that mixing the ages only once a month would allow the youth band to 'develop more [in order] to find their own style of worship.' F13, who has only ever known combined worship, seemed to interpret the question as 'Should the youth be involved in worship in the service?' Her answer was that they should have some kind of involvement 'because it gives everyone a turn to sing their type of songs'. F17 sees that worship is only one means of creating a sense of family, because she does not indicate a preference for either combined or separated worship 'as long as we remain a family-orientated church in some ways'.

Perhaps not surprisingly, all the respondents who believe that worshipping separately is 'more comfortable' (M19i and F18i) for the youth, have their birth years between 1984 and 1992. They too find that 'different music caters for different age groups' (F17i) because 'we have different tastes in songs' (M15). F13i points out that this is because 'different age groups … relate to different music.' However, music is not the only reason the youth want a worship space of their own. M13 is perhaps self-conscious because he would prefer to have 'less people around', but M14ii points out that 'it is more personal when there are less people'. M20 indicates that youth worship permits 'freedom of expression' and F18i would seem to agree, stating that 'youth … scare the elders with our "wackyness"'. She believes that the youth would give 'more time to worship and praise' and have 'less commotion at [the] beginning of service'.[251] F16 thinks the ages should only combine 'for special events'.

Conclusions

The Boomers and Silents are most open to multi-generational worship. They are able to enjoy the youth and have enough ties with old church music styles to appreciate their value. The GIs and young Xers are very distant from each other in musical tastes and self-expression. They essentially come from different worlds in each other's eyes and being together makes them uncomfortable and strains their attempts at spiritual devotion. Nevertheless, more than 35% of each of these two extreme generations are keen to unite in one song environment and a further 12% of GIs and 23% of Xers do not mind joining regularly (but not every week). The notions of 'family' and 'unity' are the main driving forces behind combined worship for all generations, while being able to express oneself in particular musical and worship styles is the principle motivation for separating.

[251] I am not sure what F18i means by this. She may be referring to the notices and children's address because most of the 'completely youth' services I've been to have had far more 'commotion' in the form of socialising at the beginning, than any adult service I've attended. NHCF begins promptly at 8:30, at which time all greetings cease and people are seated. However, some churches worship before the starting time for the service, making it possible to worship longer if you arrive earlier.

CONCLUSION

Giddens defines place, or 'locale' as 'the physical setting of social activity as situated geographically' (1990, 18). Yet he points out that one of the characteristics of modernity is the 'phantasmagoric' separation of space from place as places become 'thoroughly penetrated by and shaped in terms of social influences quite distant from them' (1990, 18). Places thus become defined by what goes on in the social groups that utilize its spaces for particular purposes in particular ways. The eighteenth and nineteenth century American and South African pioneers developed radically different forms of church when they found themselves without church buildings and comforts. The bounds of possibility were extended as tradition was challenged by life on the frontier and the absence of a church space. The relocation, or 'reembedding' process, as Giddens terms it (1990, 88), is an anxiety ridden one, often causing much friction initially. However, it can also be an exciting process as new possibilities are explored.

For Weltevreden Methodist Church, establishing a brand new church brought changes in longstanding Methodist traditions. Services were informal, held in a temporary location so that equipment had to be transported weekly to and from the church. When the initial congregation met at Panorama Primary School there were enough facilities for children, teenagers, and adults to have separate activities on a Sunday morning. The congregation consisted almost entirely of young families. Over the course of the ten years it took to build Weltevreden Methodist Church, members of the congregation offered their homes as extra facilities when needed so that the age groups could continue to meet separately until there were sufficient venues available on the church property for this purpose.[252]
When a large portion of Weltevreden Methodist's congregation set off to start The New Harvest Christian Fellowship in October 2000, change was again brought about by new facilities. The congregation moved from a church they had built to suit their every need, to a warehouse in a shopping centre on a main road with a flea market in the underground parking attracting weekend shoppers. When their lease expired at the end of 2003, and legal proceedings had delayed building on the property they had purchased in Honeydew

[252] Weltevreden Methodist grew to consist of three halls, the sanctuary (where services are held), a kitchen, seven classrooms, two sets of bathrooms, a caretaker's cottage, and a parking lot.

Manor in 2002 by two years, they moved into a private school hall. Here they share equipment and facilities with school children and other 'homeless' church groups meeting on the premises.

The new places had to be adapted to form suitable spaces for a church. For instance, the warehouse had been used for making and selling coffins, so it had to be cleaned and fitted for church services. However, the nature of the space also presented possibilities for reconfiguring the church, and the congregation began experimenting with multi-generational worship. According to Stokes:

> Amongst the countless ways in which we 'relocate' ourselves, music undoubtedly has a vital role to play. The musical event, from collective dances to the act of putting a cassette or CD into a machine, evokes and organises collective memories and present experiences of place with an intensity, power and simplicity unmatched by any other social activity. The 'places' constructed through music involve notions of difference and social boundary. They also organize hierarchies of a moral and political order. … People can equally use music to locate themselves in quite idiosyncratic and plural ways.' (Stokes 1997, 3)

In many ways, the worship event is defined less by the architectural structure and its geographical location in which the worshippers are gathered than by the music used to create the atmosphere or mood amongst the congregation: 'music is socially meaningful not entirely but largely because it provides the means by which people recognise identities and places, and the boundaries which separate them' (Stokes 1997, 5). As a church-goer, one of the predominant social boundaries that I am conscious of is the difference between my Christian community, which believes in God and strives to live according to the principles and values of the Bible, and the secular world, which does not. Another social boundary exists between denominations, who believe in the same God but interpret the Scriptures differently and live out their faith accordingly. However, within the Christian communities I have been a part of it is often the music that has served to define different groups (perhaps because I am a musician and have always been involved in the musical side of the church, but also because worship has always been central to the life of these churches).

The congregation at NHCF is drawn from a number of different denominations. They often say that they have been drawn to the church by the 'love' or sense of 'community' they have experienced upon entering the church. They have also been attracted to the preaching. Some claim that God directed them to this church. Whatever their reasons for joining the church, according to Stokes, identifying with certain types of music can provide entry points into membership of particular social groups. Music is 'a patterned context within which other things happen' (1997, 5). Titlestad (2003) has revealed how music can overcome limitations of space by constructing conceptual trajectories into other times and places. When the individual closely identifies with these associations, there is a sense of belonging to the group, of sharing in a common historical, spiritual, or geographical bond. When the associations are negative (that is, they refer to what the individual defines him/herself as *not* being), there is a sense of alienation: 'Complex aesthetic vocabularies, or single terms covering a complex semantic terrain point to minute and shifting subtleties of rhythm and texture which make or break the event. … (M)usic 'is' what any social group considers it to be…' (Stokes 1997, 5). This is evident from the responses of the people, particularly those who are not happy with worship at NHCF as it currently exists.

Four types of songs have been identified at NHCF so far: hymns, older choruses (written in or before the 1980s), contemporary songs ('youth songs' written in the last fifteen to twenty years), and children's songs. All four are represented most Sundays, with the exception of the children's songs, which are used a few times a term when the children join the adults for the first part of the service.[253] There is a fifth type of music gradually being introduced in the form of traditional African Christian songs. This music has a long tradition of its own and the following chapter therefore deals with the differences between European Reformation and African Charismatic traditions.

[253] Once a year there is a Family Service in which all worship songs are chosen from the Sunday School repertoire. The entire service aims to include the children.



DIFFERENT CULTURES

> *Revelation Church had begun in the 80s when a load of long-haired heavy metal freaks became Christians. Many of them had been involved in the occult. With all the naïvety of new Christians they simply assumed that God was more powerful than the devil and instinctively began praying for the sick, casting out demons and speaking in tongues. This, combined with the long hair, the body piercing and the generally raucous approach to life, was just too much for the local Anglican church, which had other problems at the time too. It became obvious that what God was doing could not be supported there and that a new church would need to be started*
>
> (Pete Grieg, *Red Moon Rising*, p.36-7)

Multiculturalism is a term that has been coined to describe efforts to embrace multiplicity and acknowledge the particularity and situatedness of cultural values and norms. David Elliott explains that the term 'multi-culturalism' assumes 'the coexistence of unlike social groups in a common social system' along with a commitment to 'exchange among different social groups to enrich all while respecting and preserving the integrity of each' (Elliott 1995, 207). Thus multiculturalism does not attempt to eradicate diversity but promotes it by avoiding temptations to assimilate that which might erode difference.

While multiculturalism might seek to exchange among social groups to enrich all, in order to co-exist in the same social system, tolerance of different lifestyles and worldviews is needed. Furthermore, the boundaries of the 'common social system' have to be extended to include new cultures. Throwing two or more radically different cultural groups together in one environment often has the effect of splitting a community apart. For the two groups to start to understand each other and form meaningful connections, the shifts in mindset are sometimes so great that, like the Anglican church members and

the heavy metal gang described above, the different groups give up trying, opting to go their separate ways and re-establish communities that are congruent with the code systems of their own cultures. In Sartrean terms, we might say that members of one or more of the groups are unwilling to give up some of the distinctions they use to distinguish their social system from others in the world. For integration (or even just co-existence) to occur, the bounds of possibility would have to shift to not only physically include 'others' previously excluded from the system, but also to accommodate their lifestyles and worldviews, which, in the case of the Anglicans and the heavy metal gang, included a new spiritual reality.

At The New Harvest Christian Fellowship integration of people from different cultural groups is increasingly taking place. The congregation consists of a substantial core group who have already established an identity for themselves over the course of their twenty years together in the Methodist church. No large groups of individuals have joined NHCF that might rival this core congregation. Instead, families and individuals have come, attended for a while, and then made a decision about whether or not they are willing to become a part of NHCF. This does not, however, mean that there are not new ideas and traditions being introduced to NHCF with some of the people who are joining the church. New members who come from radically different church backgrounds and cultures are bringing with them a new perspective on the traditions at NHCF.[254]

In the context of post-Apartheid South Africa, one of the principal goals of many congregations is the integration of different race groups. NHCF is tackling this challenge, which is bringing both difficulties and some very positive results. The scope of this study is not sufficient to investigate the many different traditions that each member of a different culture brings with them to NHCF. However, eight interviews were conducted with members of the congregation and the band. From these, two interviews were selected that seemed to best represent differences between contrasting worship traditions. One of these interviews was with two friends who share a common worship history. I

[254] New Christians who come with long-standing secular worldviews also challenge the traditions of a church but their influence is not covered in the scope of this study. For a discussion of how churches have adapted (or could adapt) their practices to accommodate new Christians, see the writings of Leonard Sweet (1994) and Rick Warren (1995).

have thus focussed on the worship of three individuals from two different worship traditions that I will term 'white Reformation church worship' and 'black African charismatic worship'. Mary (F53), is a pianist, a worship leader, a fellowship group leader for retired and elderly ladies, the pastor's wife, and is in charge of teaching resources for Sunday School classes.[255] Themba (M22) is a lead singer in the band, a worship leader, a fellowship group leader for the young adults, was a youth pastor in 2004, and will be Assistant Music Director from 2005. Matthew (M21) is a guitarist and the present leader of the youth band.[256] He also leads worship in the young adults' fellowship group. By presenting the traditions these individuals come from, and investigating the meanings they attach to their worship experiences within these traditions, I endeavour to identify the basis of their differences in order to better understand the difficulties they encounter with each other's worship styles.

SOUTH AFRICAN WHITE REFORMATION CHURCHES [257]

Mary's Personal History

Mary's father was a Methodist minister and she grew up attending the Methodist churches of Grahamstown, which included Commemoration Church, Wesley, and Kingswood Chapel at the Methodist school of Kingswood College, where her father was the chaplain. As she could play the piano, she also visited the surrounding country churches with her father on a number of occasions to accompany the hymn singing on the local organs when he was taking the services. She attended the Diocesan School for Girls, an Anglican school with its own chaplain. While she was at Rhodes University she frequented Wesley Methodist. On completion of her BA degree she taught in Queenstown for a year, where she attended Anglican services fairly regularly with a friend. During this time she also occasionally visited the Dutch Reformed church with two Afrikaans friends. At the end of that year she married a Methodist minister and has worked alongside him in the churches where he has been stationed ever since.

[255] The three main subjects of this chapter are referred to by their first name for ease of reference.
[256] Although the teenagers are integrated into the church band, they also have a band of their own that leads worship every six weeks.
[257] Unless otherwise indicated, the information in this section comes from an interview conducted with Mary on 10 January 2004.

Mary's Experiences of Different Church Musics

Anglican

Mary described the Anglican music she encountered at school as having an 'English church sound, which was a kind of hollow sound', sometimes almost of a 'chant quality'. At the Methodist church she sang choruses in Sunday school and hymns at the services. Personally she was 'more fond' of what she called 'the German sound':

> I never connected up Methodist hymns as being "English church music" sound … I thought of them more in terms of being … tunes that I knew and having quite nice melodies and more Germanic kinds of things.[258]

Mary comments that she tended to concentrate on the melody of the Methodist hymns and choruses whereas she 'listened more for the harmony in the Anglican setting'. She is not sure why this was so but it is probable that the musical harmonies at the churches Mary grew up in were familiar, comfortable and 'natural' to her, so she was unaware of their presence. She participated by singing the tune so she became aware of the melodies. Methodist and Anglican music is participated in through singing and not through percussive rhythmic sounds (like clapping or drumming) or movement (dancing). If one is unfamiliar with a song, one does not shift to another mode of participation, such as somatic activity. Instead one listens to the melody until it is familiar enough to join in. There are usually several verses to the song so that by the last verse, one should be able to join in. Melodies were therefore Mary's main musical focus in Methodist churches. If not only the song, but also the style of the music in general were unfamiliar, elements previously unnoticed might become more apparent (such as the harmony, rhythm, pitch, timbre, and dynamic levels).

Participation in the Anglican service required that the congregation was literate, especially if you were a visitor: '[I]f you didn't catch … which page you were on in the prayer book … you didn't know where you were or what was going on.' As in the Methodist church, hymns were also sung out of hymnbooks. Repetition of the service structure week after week brought familiarity and an understanding of how to participate, even if one did not reach the point of finding the proceedings 'natural':

[258] For Mary 'Germanic' qualities seem to include thicker harmonic textures and more interesting melodies (that are not 'chant-like') than 'English' church music.

> [A]s you did it more often, you obviously got to know it better and then instead of feeling like a fish out of water, you were able to respond to the words and the sentiments … [and] it was very meaningful.

Mary says that it took her 'a little while to get into it' but by the time she left school, she had 'acquired a reasonable taste' for Anglican music. She could go to Anglican services and 'it was very different, but it didn't put me off'. Mary portrays music as a container – something she could get her own musical preferences and expectations 'into'. She had to re-mould her own Christian identity to fit within the parameters of English church music. When this happened, she felt able to participate, able to manoeuvre and survive – like a fish in water but still in unfamiliar territory. Since the music was foreign to Mary, the 'words and the sentiments' provided her with an entry point to the Anglican service. She was able to respond to these in a way that she was not initially able to respond to the music. The second metaphor Mary uses presents music as a flavour that she could 'acquire a reasonable taste for'. A flavour is a distinctive taste or quality and although Anglican music was not a 'flavour' she chose out of personal preference, it was one that became palatable to her through regular ingesting.

Dutch Reformed

Mary describes the Dutch Reformed services she attended in Queenstown as 'very strange' but even so, she enjoyed the few services she did attend. They had 'a different way of using music':

> They would sort of suddenly stand and sing and you didn't understand where they were singing from or why … that was the feeling I got about it. And you always needed to have taken your own hymnbook, which was also a problem because I didn't have … an Afrikaans hymnal. So most … often you just sort of stand up there … and unless somebody passed you their hymnbook, you were a bit like a fish out of water. At least the Methodists and the Anglicans supplied books in the pews so that you could actually take part in the service.

The Afrikaans service had practices surrounding their singing that were more foreign to Mary than the Anglican services. She never felt like she could fit in there and as a result continued to feel like 'a fish out of water', possibly because she did not attend these services regularly enough to become familiar with their practices. Again, language provided the entry point since she 'could understand the Afrikaans sermons'. The

presence of her friends provided Mary with some familiar points of reference amidst the strange setting and proceedings. The written liturgy in both the Anglican and Dutch Reformed churches also provided a way to participate in the service, but the music remained somewhat enigmatic, often adding to a sense of exclusion from the proceedings.

Methodist

Mary attended two Methodist churches in Grahamstown – Commemoration and Wesley Methodist. Both these churches ran their services according to the same structure, which Mary describes as 'traditional and formalized'. The predictability of the service made it easy to get lulled into a pattern so that Mary found herself 'kind of half awake and half asleep' during the service, particularly as a child, when she found it difficult to concentrate for long periods and could not fully understand the sermon.

> You would always have four hymns and the two readings, an Old Testament and a New Testament, and … then there would be prayers of … praise and petition and intercession and all those … sort of general categories that would be very clearly … stipulated in a service. And then you would have the sermon as well, usually in the last part of the service. They didn't tend to adjust the order very much, it tended to be pretty much the same. And collection would *always* be in the middle.

However, although the services shared a similar structure, Mary notes that 'the atmosphere was very different' at the two churches. Commemoration Methodist was a large church in the centre of town and was frequented by 'a lot of students and school children that came in uniform' because it catered for the boarding establishments in town. In contrast, Wesley was situated in the east of Grahamstown. It was 'a very much smaller kind of community setup' that was more 'relaxed'.

The musical instruments used at the two churches were also different. Mary describes the organ that she played at Wesley:

> That was where they had the 1820 Settler organ that came out with Lord Charles Sommerset and Dad had to pump the handle for me while I played … [I]t was all built into a little … square compartment and it was almost like a portable thing. The one they had in Commem was so big you would never have been able to carry it round or shift it from one end of the church to the other. But at Wesley it was different. You could do that because it was contained within this box. And you could actually … slide

> the keyboard in and slide it out again, and shut it down so it looked like a cupboard with pretty … pipes and gold painting on the outside.

Wesley experimented briefly with placing the organ at the back of the church but it 'generally lived in the front on the right hand side of the church' on the opposite side to the pulpit. The smaller organ seemed to suit the smaller congregation and, with its history and delicate appearance, seemed to appeal to Mary's imagination more than the imposing organ at Commemoration Methodist.[259]

Developing a Personal Theology

As a child, Mary enjoyed the story times in the service the most and later the sermons. She regarded the hymns as 'peripheral'. She attended services at Kingswood Chapel and Commemoration Methodist (where she took organ lessons for six months and also sometimes played the organ for services) until her third year at university, when she started visiting Wesley Methodist with her friends. She describes the people at Wesley as 'quite friendly and nice and they had very strong ideas about what you should and shouldn't be, or should and shouldn't do.' It appears that, in general, Christianity appeared to Mary to be about a lifestyle of rules to live according to. She does not remember observing anything in the churches she frequented that indicated either the possibility of, or need to, build any kind of personal relationship with God. She remembers the sermons as 'moralistic' teachings about God and how to live in a way that pleased Him. Mary struggles to remember what her relationship with the Lord entailed during her school-going years, or 'how real He actually was' to her, but she comments:

> I don't think that I felt a … very strong love coming from Him … or even a very strong acceptance. I felt more that … He was up there and … He was there to tell me how I ought to be living and what I ought to be doing. And it was my job to do those things and to be those things, and to say "sorry" when I didn't … It was more that kind of a relationship than actually feeling accepted or loved or anything of that particular nature.

Mary deducted that Christianity was meant to be personal and reserved, rather than public and emotional. She developed her own form of Christianity and remembers spending many of her recess times at school praying in the chapel.

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[259] The significance of the organs will be discussed below.

These views in turn influenced Mary's experience of God in worship. Her view of Christianity as a lot of rules to obey meant that worship was another obligatory activity. Nevertheless, although her understanding of God's attitude towards her meant that she did not experience a close, loving relationship with Him, Mary notes that worship became more important to her as she matured:

> [A]s I got older, the worship meant more and more to me … But it was very much an internal, personal sort of thing. It wasn't … something I felt very comfortable speaking about to anybody else … I suppose that was because of the people that I lived with … [G]enerally speaking, they tended to be very private about their religion and you pick it up.

Shifts in Theology

As a university student, Mary entered into a new circle of Christian friends who enjoyed getting together after services at the minister's home on Sunday evenings for tea. For 'entertainment' they would 'sit round and sing … all the choruses'. The fact that these songs were sung 'for entertainment' implies that there was still little, or no, personal intimacy with God experienced here, but the songs had moved outside the church building and into her home and circle of friends. She had also always associated choruses (easy, short, simply-worded songs) with Sunday School and was now singing them with an older age group.

There were two Christian movements that Mary was involved with at university: the Student Christian Association (SCA), a predominantly Baptist group, and the University Christian Movement (UCM), which was controlled by James Massey, a Methodist, at that time:

> They [the UCM] tended to be rather politically involved and just before I went to varsity, there'd been a great big blow up with … some of the people actually being banned and … Basil Moore had to leave the country. … So there was a large political element and … that was where … the Black Power theme started to come through at that time, and also the idea that … really Jesus came, in a way, almost solely … to save the poor … you know and that … the whole … thrust of the … Christian thing was to stand on the side of the poor. Whereas the SCA was … more an individualistic thing … there wasn't quite the same political connotation in that group. And I started out belonging to the UCM. And then I got involved with people who were more involved with the SCA … I found the SCA … always had pat answers for everything – they didn't seem to struggle with anything … and that I found a little bit irritating, 'cause I

> found I was asking questions and trying to find out who I was and that kind of thing, whereas they tended to be much more accepting of things.

In her third year at university, Mary met the man who was later to become her husband. She was particularly attracted to his 'ability to talk about his … personal … relationship with the Lord' in terms she could identify with. He was able to explain things like:

> "What did it mean to really say you were born again?" Or "How did you go about being saved?" "What did it mean to be filled with the Spirit?" "What did you experience when that happened?" "How did it … come across?" That kind of thing. And there was a kind of … reality in the way he responded. He treated Jesus as a person just like you. I had been amongst Christians mostly who treated Him more as … somebody who spoke a long time in the past but didn't really … intervene much in what was happening now. He'd set a pattern in motion and we were supposed to live in a particular way and that was what we were doing. We didn't have a … "here and now" … reality to the relationship in the same way that [he] did. … [T]here was a … nearness in the way … [he] spoke – when he was speaking to the Lord in prayer and that kind of thing, he didn't use archaic phrases and he didn't use church language. He spoke in a natural, normal, ordinary kind of way, as though the Person was actually there, and He was relevant in the way you were living.

The 'church language' that Mary was familiar with used archaic words and stock phrases, 'quoting scripture back to God'.

I questioned Mary about these issues because John Wesley and Charles Wesley, the founders of Methodism, preached about the need to form a personal commitment to, and relationship with, Christ. Yet the language of their hymns also seems archaic and carefully crafted, rather than colloquial and personal. Mary responded:

> I suppose it was more down-to-earth than what they had been used to before … [W]hen you think about … what happened in the church and how they had used Latin, and things like that, to … actually move to English, would have been a huge step forward.

Mary's use of the phrase 'down to earth' suggests a kind of incarnation of the Divine. Latin, used in Roman Catholic liturgies was incomprehensible to everyday people and made God seem distant. Participation in the service was often limited to observing the activities and song of the clergy. Church music was also in a chant form that was peculiar to the church. This in many ways signaled that God was set apart from everyday life and could only be found in church by a select few. In contrast to this, the Wesley's hymns

were in English and set to pub tunes. For the people singing the Wesley's hymns, these songs were not 'over their heads' or 'above' them. Mary also points out that when the Wesleys were writing 'poetry generally was more crafted. They didn't have free verse at that time, so … you … tended to use … techniques of poetry and that would give it a more crafted feel.'[260] Nevertheless, the religious environment that Mary grew up in (two hundred years after the Wesley hymns were written), with its formalized prayer and worship, portrayed a Christianity where 'everything's neat and clean and tidy and you've got to have your rhyme in the right place and that kind of thing, which tends to make it feel a bit more … contrived'.

According to Mary, crafted poetry and stylized prayers can thus give one's relationship with God 'an "out there, over there" kind of feel to it, rather than a … "here you actually understand who I am right now and I'm bleeding all over everything so you get covered with blood too" kind of feel about it.' The crucifixion is central to Christian theology as the act of Christ that reconciled man to God. The New Testament teaches that Jesus died and rose again two thousand years ago, yet if one wants to become a Christian, one needs to acknowledge that one's own sin is part of the cause of this event. God's offer of forgiveness and reconciliation with Himself brings with it the promise of eternal life with the Creator – a life that begins at the point of conversion, where the individual's sin is exchanged for Jesus' perfection. Archaic language can make this act appear as an historic event that is detached from the present, while contemporary language brings the event into the here-and-now, making it more accessible to the modern-day Christian, who is cleansed by the atoning blood of Christ as much today as were the first Christians, nearly two thousand years ago.[261]

Leading Worship

Early in their marriage (1977-1981), Smith was stationed at a Methodist church in Kimberley. Mary remembers that here choruses were used before the service 'as a

[260] There are many more poetic and literary styles today and modern songs are often in free verse, not necessarily using regular meter or rhyme. In fact, use of the latter features often situates a song in a particular historical period, making it sound out of date or belonging to the more educated sectors of society.

[261] Similar points can be made about the use of older and more contemporary instruments and music forms, but this will be discussed below.

prelude to the service, to get you in the mood for the service. But when you started the service, you sang hymns – the serious business would involve the hymns'. Healing services were also occasionally held and sometimes choruses were used there too, but hymns were always considered to be proper church music.

In 1981 Smith moved to Johannesburg to minister at Maraisburg and Weltevreden Methodist churches. The worship at Maraisburg Methodist was 'pretty much the same' as that in Kimberley. Weltevreden Methodist was still a very small church meeting in the staffroom at Panorama Primary School. Mary remembers that 'the services in the … staffroom were much less formal than the ones in the church at Maraisburg, so we tended to get into … a pattern there of actually incorporating choruses in the service itself'. She led the singing on a portable Yamaha keyboard.

The informality of the services in the staffroom at Panorama Primary left the congregation free of various boundaries from the long tradition of Methodist services. In terms of spacial environment, they were not in a typical church defined by pulpits, pews, organs, hymnbooks, and the like. Smith and Mary were thus able to work together with the little congregation to 'get into a pattern' of their own. This 'pattern' was stimulated by a number of non-traditional church practices.

In 1982 Smith joined a 'Church Growth' tour to America. The pastors were taken to a number of different churches and attended lectures on church growth given by John Wimber and Peter Wagner. While he was still in Kimberley, Smith had also been given tape recordings of a worship seminar hosted by John Wimber in the late 1970s in South Africa. According to Mary, her husband's approach to worship 'began to change' after being exposed to Wimber's ideas and visiting his church in Anaheim:

> I remember him preaching a series on worship and … quite a lot of things came through there that I'd never thought of before, like worship being a time of … almost intimacy with the Lord, where you actually … reached out and you … expressed your emotion to Him and you were able to … respond to Him as child to a father, and … reach up and give Him a hug or a kiss … . And that … was something I'd never thought of … before that point. But I've found that … since then, that's become a kind of … worship aim … for me.

The idea of worship being an act of intimacy was quite alien to the emotionally-guarded form of Christianity Mary was used to. The experience of God described here is not distant, abstract, or intellectual; rather, it is deeply intimate, emotional, and physical. For Mary, intimacy involves expressing her emotions. In 'reaching out' to the other through self-disclosure, one invites the other to gain an insider's view of one's consciousness. If the other responds in an understanding, supportive manner, a form of penetration of the one by the other occurs. A trust relationship is built when the other does not use the disclosed information to judge or to manipulate one. One no longer feels alone in one's understanding of the world – the other understands, at least partially (and in the case of God, always fully), what is being experienced. Furthermore, in some instances the other is able to offer an interpretation of situations from the position of a different fundamental project.

Particular forms of touching are also often involved in intimacy. Hugging and kissing are mentioned by Mary specifically. One cannot usually physically hug or kiss God but the experience of God in worship is described as being like hugging or kissing a father one is very fond of. God is still imagined as being spatially above the worshipper because one has to 'reach up' to Him, but the point is that He is now within reach.

The concept of 'worship' that came through John Wimber's teaching was new to Mary and her interpretation of his use of the term was 'you expressing … your emotion to God'. She feels that she should have had this understanding of worship earlier: 'I'm sure that other people … would have understood that. It was just something … I hadn't been particularly aware of.' She reflects:

> I must have gone to church Sunday after Sunday and been kind of immunised against a lot of these things by … just repeating them with [my] mouth … You thought you were, to a certain extent, engaging your heart, but … there was a kind of … blindness there.

Her 'blindness' was an emotional blindness because she feels that many things were not revealed 'in terms that really impacted you on an emotional level.' Mary seems to be implying that she 'sees' God in her emotional response to Him:

> For a long time I had a lot of head knowledge but very little emotional understanding. And I think to a large extent that's been part of the problem

> with the way I've grown spiritually … I tend to have far more head knowledge than emotional experience ... . For a long time I thought … because I agreed with something intellectually, I automatically lived it … . And then I suddenly found when I started to analyze what was going on, that because you might agree with something intellectually and you might … think that you know … the right way of thinking, [it] didn't necessarily mean that that was what you did.

For Mary, spiritual growth has come to entail both intellectual knowledge ('head') and 'emotional understanding' ('heart'). Simply knowing something intellectually did not impact on her actions in her daily lifestyle as readily as did the combination of knowledge and emotional experience, which she comments has 'changed my spiritual relationship slowly'.

Mary now views her life as a journey, a 'walk'. There is a sense of progression or growth that occurs 'in fits and starts' along an uneven 'pathway'. Generally Mary finds that she progresses 'slowly' but 'times of intense … spiritual commitment' present an accelerated phase of forward movement. There is a constant sense of latency – that life always has the potential to be moving forward and she to be maturing – but her spiritual walk is characterized by extremes where she 'blows very hot and very cold'. She attributes this to the fact that she is not 'an organized person' and allows things to just 'happen'. In her eyes she seems to be used to being told how to live her life and struggles to take the initiative to instigate action of her own accord. Yet she sources material for the Sunday school, researches various prayer methods for the intercessory prayer group she leads, heads up a fellowship group for the retired and elderly, leads worship, and teaches music at a nursery school. In fact, she initiates a lot of action for herself and for others. She is perhaps then rather frustrated by the instability of her feelings that 'blow hot and cold'. Her emotions seem proportionate to her level of commitment and are the gauge of her spiritual progress at any given time.[262]

[262] This emphasis on emotions is important given the relationship between music and emotion. If emotions play such a central role in the spiritual relationship, then music can play a substantial role as a catalyst (or source of destruction) in that relationship.

Mary's Performance Practices

It appears that the instrumental accompaniment in the churches Mary grew up in displayed the musical ability of the organist more than it expressed a hymn's sentiments:

> [W]hen I started out … there was a movement amongst the Methodists to kind of "hurry up" the hymns because we'd had a lot of … very slow players in the church. I think partly perhaps because people who weren't too good at music … had the job of playing the hymns and they could only … cope with playing them slowly anyway. But they'd got slower and slower, especially in the little country churches … . And hymn music's quite difficult to play … especially for a novice, if you're trying to read four-part harmony.

By the time Mary got married she had 'more or less mastered how to learn four hymns in one week'. When she first started playing in churches she struggled to get the hymns 'to a stage where you could perform them so that people could sing to them'. Furthermore, she had to overcome her nervousness of performing in public. It felt like there were 'an awful lot of … hurdles to get over' that were not aided by the fact that she played irregularly. She recalls that 'in the … main city churches there was usually an organist who was responsible for doing the service every week and … some of them … could play extremely well, using the pedals and everything'. She therefore only played periodically in the country churches. Mary concludes that 'your technical ability … to a large extent … controlled the speed that you actually tended to play at … . You didn't tend to think of emotion in the words at all.'

When the general movement arose to 'hurry up' the hymns, Mary 'went through a stage where learning to play them fast was the goal of everything. You just played everything as fast as people could sing it … to jolly it up.' However, she notes that after she had completed her degree, majoring in English and History, she started to realize that 'words are supposed to be more important than music, and music is supposed to … reflect … what the words are saying'.

From Mary's description of her musical journey with the hymns, various things become evident about her musical language. For a long time Mary found slow music dreary and faster music 'jolly'. However, although this general association was made, the tempo of the music was not used to depict the meaning of the words being sung until after she had

learnt something of the relationship between music and words. The music was merely a vehicle for transporting the words and carried no real meaning of its own, except in that it made the song either monotonous or lively. Later, Mary became more aware of music's expressive ability. She still viewed it as having a secondary role and meaning to the words of a song, but she began to think about how these meanings could be married. Further, her own musical ability had developed to the point of being able to express her personal understanding of the hymns.

Nevertheless, Mary still struggled to express emotion in her worship and in her playing. 'It was … a taboo thing … when I was a child … you know, emotions and church weren't supposed to go together'. In contrast to this, tears amongst the congregation were not uncommon in the worship in the staffroom at Panorama Primary School. Speculating on the relationship between what was being experienced in worship and what was going on with the music at that time, Mary comments:

> We [had] just got hold of keyboards at that stage that made these fantastic sounds. Up until [then] … we'd always only had the use of an organ and … the ability to create soft … gentle sounds is very limited on an organ … well, certainly we tended to set the organ with one set of stops and you just never used anything else.

There were several reasons for only using one set of stops on an organ. The country organs were often old and in disrepair. Furthermore, an untrained organist (or a pianist presented with an organ) was frequently ignorant of the functions of the various stops. When a suitable sound was found it generally remained unaltered. These factors severely limit the use of timbres, and sometimes also dynamic levels, on an organ. Apparently abandoning a faulty instrument in favour of singing unaccompanied was not considered:

> A service … with an instrument was always highly preferable to a service without … you didn't think about having it without … . If there was an instrument there, you played it … . I don't ever remember us singing without an instrument … it was always accompanied … [It was] the done thing.

It appears that an organ was a social status symbol for a church, and tradition dictated its use. Emotion was not sought after, so the instrument was used even if it was 'in bad repair' and the organist struggled to play. It probably also helped to keep the singing

together if no one with a voice strong enough to lead the singing and keep it in tune (often the musical role of the preacher) was available.

Having attended many worship times led by Mary, I note that when she leads worship she chooses songs that seem to be very intimate in what they express but that are also personally significant to her. They are often quite complex in their vocabulary if they are hymns (although she usually changes the most difficult words into more modern English), or, if they are choruses, short and simple in terms of lyrics but expressing profound thoughts.[263] She struggles to play contemporary syncopations, so she tends to choose rhythmically stable songs.

The songs Mary chooses seem to fit into some kind of vocabulary by which she defines herself and her world. She again points to her emotions as an indicator of how closely she relates to a song: 'Yes … I think that that is true … I do occasionally respond to a song on a purely emotional level. … I like it because it … sort of clicks with me, or for some or other reason.' Saying that the song 'clicks' with her suggests that it fits her fundamental project and, perhaps, emotional state of mind. She gives an example of a song that she likes:

> "Thou hast turned my mourning into dancing for me" I think is one of them … I really liked that tune … . [But] when you stop occasionally and think well … "what's this thing really saying?" you kind of think, "well, not much."… And… there are a few … hymns that are also a bit like that.

The music sometimes influences Mary's enjoyment of songs over the words. The melody for "Thou hast turned my mourning into dancing for me" has a lively, chromatic, four-note quaver figure followed by a quaver-crotchet-quaver rhythm.[264] Mary always enjoyed dancing as a child and took ballet lessons into her teens. Perhaps this association also has something to do with her liking for the song.[265] However, she makes it clear that the

[263] "Be Still and Know That I am God" (anonymous) is an example of the latter, consisting of three verses, each with only one line that is repeated three times ('I am the Lord that healeth thee', and 'In Thee, O Lord, I put my trust').
[264] This is a song she remembers from Kimberley but the book it was from disintegrated from age and use. She currently only has a hand-written version of the song she wrote from memory, which appears here.
[265] My own response to "Thou hast turned my mourning into dancing" is quite different from Mary's. While I also hear it as a 'happy' song, my impression is that this music would establish a jolly atmosphere at a circus. As a result, I struggle to take the song seriously in church. Furthermore, I never address God as

music alone (without any associations with the words of the song) is enough to stimulate a like or dislike for a song: '"Who would true valor see? Let him come hither," was … our school hymn. … And I … never knew what that thing meant, but I quite enjoyed singing it.'



Score for Thou Hast Turned My Mourning – Mary's handwritten version.

Associations between a song and the physical, cultural, and historical world play a major role in the meaning of songs, as Mary reveals:

> [V]ery often if I can find out the background to how … a song came to be written, it becomes a lot more meaningful for me. And I really do wish more song writers would actually explain how they came to write a song … [in] a preface at the beginning of the hymn or the song to explain … what struggles they were going through, how this particularly came to them, [and] what it's trying to say … in their own … situation.

According to Gioia, '[t]hrough the work of art, *something* is communicated from artist to audience, even across an enormous span of time and across vast differences of culture and environment. The problem of this "something" is the fundamental problem of aesthetics' (1988, 97). Mary does not only look to the artwork (the song) to locate this meaning but instead searches for autobiographical details of the songwriter and the specific events surrounding the writing of a song. She does not only want to form her

'Thou' unless it is in a hymn. The associations that have taken place in my consciousness lead me to the conclusion that this particular song is not relevant to the present or to the context of a church.

own associations with the song but looks for its original frame of reference to give meaning to words and phrases that might otherwise be difficult to understand. She finds herself 'empathizing' with the songwriter and so experiencing something in the singing of the song that she might not have otherwise. In this way, 'the hymn actually gains a lot more meaning'.

Leading Worship

Mary's attempts to match the music to the words was one of her motivations for leading worship alone rather than including other musicians. She was solely responsible for worship for a number of years at Weltevreden Methodist and admits that she felt 'pushed over to one side' and 'kind of rejected' when members of the congregation 'started to agitate to have a band'. She reacted by rejecting the band:

> [F]or ages I was just not going to … play with a band on principle [she laughs]. … I suppose it was really hurt feelings more than anything else … . And then I gradually got to a point where I started to do this kind of thing and to build on what I knew and to work for expressing the words and … I suppose really the time … of worship I … had with the Lord was during my practice period. I'd go off to the church for two hours at a time and sit and work out how to make the music say what the words were saying. … I would experiment with all sorts of different sounds and … speeds and I'd sing the words to myself as we were going through and … allow the music to kind of … wrap you and … that kind of thing. And you just couldn't do that with other people around … because … it was too time consuming – they wouldn't have had the time or the patience … . [T]here was freedom to do that … . [T]here was a way in which you and God were there in this place at this time and there was nobody else, nothing that came between you. So I suppose that when you'd had a good … intimate time with the Lord during your prep. … you were able to bring [that] into the service when it came time to play.

The terminology used here to describe the introduction of the band is similar to that used when describing a political revolt. 'The people' (here very clearly situated as 'other' to Mary) do not 'ask' to have a band, they 'agitate'. Mary found her place in the social order of the churches she grew up in as an organist. When the congregation she was now a part of wanted to change the music for the service, she experienced it as an attack on herself personally rather than on the tradition of church music she was familiar with. She believed that the musical expression would suffer because people didn't have the time to work together as a group that would be needed to match the expression of the music to

the words. They were also amateur musicians who might not know how to express meaning in music. She chose to cut herself off from the band and led worship on alternate Sundays. She was able to continue experiencing God very personally in her practice times, allowing the music to 'wrap' around her. She experienced 'freedom' from time constraints and the strains of having to adapt to playing with other musicians.

When it comes to actually leading worship in the service, Mary expects the congregation to fit in with her personal worship. Sometimes she would start the service 'not very aware of them' unless they lost her lead:

> [I]f they're completely out of sync. with the speed you're playing something, it starts to worry you and you … tend to … adjust to fitting them in … quite quickly … . And … there were times when I would be slightly out of sync. with the congregation, but … if you're singing something with three verses, it would happen for one verse. The second and the third verse you would be kind of adjusting to what they were doing, or else they would be adjusting to what you were doing. And I found that especially during quieter times … you could lead just with the piano and it would be like a voice and people would follow … whether it came in fast, whether it came in slow.[266] … I know the band said the congregation tended to sing the same thing at their own speed over and over if they were used to singing it. But I didn't find that to the same extent. I found that if we would bring something in a prayer and I came in slowly and quietly … people would respond to it.

Songs are sometimes experienced by Mary as sites of negotiation with the congregation. When they fall 'out of sync.' with her, the two parties need to find each other again and decide who will give way so that an equilibrium can be restored by the end of the song. Mary finds that in quieter periods, such as prayer times, the piano is heard more easily and is therefore able to 'lead' more effectively. The mood of the people is also such that they will tend to sing at the slower and quieter pace Mary considers appropriate.

Including other musicians

Rev. Smith would often lead the singing when Mary led worship. Gradually she invited more singers to join her when she led worship, usually men of her own age or older. She

[266] A piano was never actually used to lead worship at Weltevreden Methodist Church. A Yamaha clavinova was purchased so that it could be plugged into the amplifying system, which linked up to speakers mounted on the wall at the front of the church. Being similar in appearance to a piano, Mary refers to it as such.

tried to include people usually left on the fringes of the music team, not really wanting anyone to feel left out. When I started directing the music at New Harvest, I encouraged Mary to start playing with a few other instrumentalists too. Since she struggles to keep in time with a drummer, I did not put a kit drummer in her team but rather a single *djembe* player, who would be more likely to follow her lead than the other way around. I play backing keyboard and an acoustic guitar completes the team. Sometimes a bass player is added. Two younger singers (in their late teens or twenties) are also included in this group to give a clear lead in the singing of more contemporary songs. M60 (who has a powerful tenor voice and used to sing in the Durban opera) and F61 (who is able to provide a confident soprano lead) complete the team. Mary strives to include contemporary worship songs in her song choice, but struggles to play in music styles that use syncopated rhythms, as do M60 and F61. The mix of people in this band allows Mary to hand over the leading of modern worship songs to the younger players while she and the older singers play a backing role. The roles are reversed for hymns and older choruses. Overall, the added timbres of a modern band (even if the keyboard sounds are still chosen to suit the tastes of the older age groups – harps, choirs, and strings) and the performance of contemporary songs using their 'correct' rhythms has helped to modernize Mary's worship without doing away with or radically changing the hymns and older choruses. The contemporary songs she chooses are generally slow, quiet songs that do not seem to threaten older generations. The team ensures that the overall beat is clearer, thus enabling the congregation to sing together more easily so that there are very few occasions now when 'the people' are 'out of sync.' with the musicians.

Mary notes that there are pros and cons to her experience of playing with this group:

> It helps if there's a voice … that does lead you … . I'm slowly beginning to … find that you can work with a group. … It's a different relationship. I miss the private time and if possible I will have a private time beforehand … to build … the depth and the feeling that … I would like to get out of this thing … . Because I find if I don't have that private time, then I miss out a hang of a lot on the worship anyway when I'm doing it.

Mary's worship is carefully structured, each part of it having been planned in terms of expression, repetitions, introductions and endings to the songs, and what is to be said during the worship time. She does allow for improvised instrumentals performed by the

guitarist or myself, but likes to hear something of what these are likely to sound like in the band practice. A high degree of control remains, although she has made a substantial effort to extend the boundaries of her worship leading and performance style by including other musicians, contemporary songs, and improvised instrumentals in her worship times. Mary has relinquished control of a number of the contemporary songs to the younger members of her band but continues to spend many hours trying to master them herself in her personal practice times. She still experiences worship best in the personal space of her own practice time, where she is free to choose the songs and how to perform them.

The Flow of Worship

I asked Mary what kinds of things disrupt worship for her personally when she is worshipping as part of the congregation. The principle problem for her is the introduction of 'a lot of new songs in one worship session' (by this she means up to 'three or four new songs'). These could be completely unfamiliar songs or songs that have not been sung for a long time. She finds that at these times she concentrates on trying to get 'a handle on this tune'. Unusual rhythms also distract her. The use of hymns or choruses does not bother her – 'you can use either of them … so long as … I'm familiar with both of them … and they're used in the appropriate places.' I questioned her on what she deemed to be 'appropriate places'. She looks for a logical progression in the worship. The placement of the song in relation to the messages of the surrounding songs makes it 'meaningful'. If the meaning of the song itself does not in some way fit with the meanings of the songs preceding and following it, it feels out of place and breaks the worship. The 'mood' of the music also affects the meaning and placement of the song:

> Sometimes … a song will have the right words but the wrong kind of feel and if you've been in a very deep, reverent time … and you want to continue … in this … you don't want this sort of upbeat thing in the middle that's going to suddenly … be like falling down a hole … or it's going to break … the mood completely. ... So then I would rather, say, put it before I start the hymns … or discard it altogether.

Mary equates the experience of a badly placed song with 'falling down a hole'. The experience is one of descending suddenly from a particular place or position. The metaphor may not seem to fit with being in a '*deep*, reverent time'. However, what she is describing is a sudden shift in position in relation to God. Inappropriate words can cause

this, but a badly placed 'upbeat' song will 'break … the mood completely'. The mood built up by the previous song/s falls apart or is broken into and Mary falls out of the communion she was experiencing with the Spirit of God – a place that was so open and bright that falling out of it is like falling into the dark space of a meaningless hole. For Mary, so long as there is 'a reason why this fits in at this place' then she is able to participate in worship. 'If you're just singing a song for the sake of singing a song' then she cannot engage with it.

This understanding of the relationship of one song to another carries over into her careful planning of worship. For many years she has introduced the worship she leads by outlining the progression of experiences she intends the songs to evoke, encouraging people to use their imaginations to enhance the event. The following is an example of this taken from a transcript of a worship time Mary led on 6 June, 2003:

> As we move into worship, I'm going to ask you please just to allow the words of the songs to become a central focus for you. We're going to start off with the first song talking about the Spirit of God that comes and melts us, breaks us and moulds us. Then we're going to move into another song, which is talking about … our unworthiness, our weakness, our sin – that which separates us from God, that which separates us from being able to feel the Holy Spirit. And we're going to ask through the next song, that the Holy Spirit will come and purify us - refine us with His fire. And once we are clean, that He would open our eyes so that we are able to see Jesus. And as we look there into the heavenlies and see the majesty and the beauty of Jesus, we are going to recognize just how great and how awesome He is. And then we're going to ask the Spirit to work further and just to reveal to us how that great, majestic, pure centre … of the whole of heaven turns and holds out His arms to each of us, inviting us to come sit at His feet and just rest our heads on His knee. And I'd ask you, as the instruments just take over, to allow that picture of Jesus sitting there, with Your head in His lap and … His hand on your head – just allow it to speak to your heart of His deep love for you. And then we'll move again into the end of the worship session.

In the past she also linked songs with spoken interludes that further illustrated how the songs fitted together, either in the form of a story, or with poems, extracts of prose, Bible readings, or prayers.[267]

[267] She does this much less since the worship team at NHCF has started experimenting with maintaining a musical, rather than a verbal, sense of continuity.

Mary describes the churches she grew up in as 'Victorian'. Gioia points out that the Victorian sensibility 'often equated artistic merit with refinement and technical mastery' (1988, 45). Although Mary has greatly altered her views on worship during the course of her adult life, this sensibility continues to permeate much of her worship preparation, presentation, and expectation. We turn now to a different worship tradition to investigate possible contrasting ways of using music to achieve similar aims.

AN AFRICAN CHARISMATIC WORSHIP TRADITION

Matthew and Themba are close friends who joined the NHCF band in 2002. At that stage they were self-taught musicians both able to sing and play a bit of piano, guitar, and percussion. They have since specialized in particular instruments and are presently taking lessons in these. Matthew's first instrument is the guitar but he can also play the drum kit. Themba has specialized in piano, drum kit, and voice. Both of them have focused on jazz as their principle music style but are working on classical and popular styles to extend their technical abilities.

Matthew's Musical and Worship History

Matthew's parents are missionaries who started a mission school called Dayspring in the farming community of Maanhaarrand, near Magaliesburg. He has been attending churches his whole life, but the first church he can remember is the Church of England congregation his family attended at Mount Grace just outside the town of Magaliesburg between 1984 and 1986. In 1986/7 his father started a church in Hekpoort called Harvest Family Church, which functioned under the covering of IFCC (Independent Federation of Christian Churches). This church existed until 1992 and, shortly after its closing, Matthew's family returned to Mount Grace Church of England. In 2002, at the age of nineteen, Matthew moved to Johannesburg to study music theory and jazz. Matthew joined the NHCF worship team as a guitarist.

Matthew describes the Mount Grace Church of England as a small congregation of fifty at most, but usually drawing an attendance of less than twenty people. The music at this

church consisted of hymns, 'a lot of Graham Kendrick', and 'older choruses', but always entailed 'reading from a book'. Occasionally the congregation sang something from **Hillsongs**. One person usually led the singing on a keyboard or a guitar.

Matthew's mother owned a guitar and 'could play a bit'. When Matthew was sixteen, he found some chord charts and started teaching himself to play but at this stage he 'never really got into it'. Aside from the fact that this was the instrument available to him, he chose to play guitar because it seemed to him that 'it would be fairly easy to get to a level where I would be able to play in church'. His interest in the guitar was greatly enhanced when a musician named Thapelo came to Dayspring:[268] '[Thapelo] could play guitar and I liked his style. … He played a lot by ear … So he encouraged and inspired me to carry on and he taught me a bit'.

Matthew had not been playing for long before someone asked him to accompany the singing at a Mount Grace service. He comments that although he 'wasn't very good … if I hadn't played it was going to be sort of *a cappella* 'cause there was no one to play'. A woman who could also play 'pretty much [a] three-chord kind of thing' joined him on that first occasion. From then on, Matthew 'had a new job', choosing the songs and playing the guitar three out of four Sundays every month. When it came to choosing the songs, Matthew confesses that 'it was often … last minute'. He usually chose songs that the congregation 'knew fairly well and that were easy enough to play', trying to 'add a bit of variation' by choosing different songs from week to week. Matthew thinks that 'on the spiritual side of things maybe I was a bit lacking, but … I was quite inexperienced'. The worship was 'ordered and methodical', which Matthew defines as 'all stand up and sing song number … sing it through twice, and that's it.' For Matthew this meant that 'there wasn't much … freedom in the worship' so the limitations in his technical ability, spiritual preparation, and understanding of worship did not hinder worship particularly. He believes that 'some people did get a lot out of it'.

[268] According to Themba, Thapelo was trained as a musician by someone who owned a music school in Soshanguve. Thapelo could sing, play the piano and guitar and was a capable drummer. He expanded his musical abilities by 'listening to tapes and experimenting … with different chords'.

Matthew describes his own worship experience at the church as 'zilch' (nothing). He comments that although the worship meant very little to him, what he 'appreciated about the church was more … the love … 'cause everyone felt like a family'. He also points out one of the principle difficulties he experienced being a musician and worship facilitator:

> [W]hen I'm playing in general, I find it hard to worship because I'm concentrating on the musical side of things and I sort of feel that a lot of the time it's … kind of a sacrifice that you're making … to facilitate worship for other people. And so … I don't really associate … playing in church with worship that much. Not to say that it can't happen, I mean it does happen … I guess when other people were … leading worship then I would get something out of it, but … not that much.

Matthew has found that as his proficiency on the guitar has increased, worshipping while he plays has become easier:

> I think as you become more skillful at playing an instrument, there is … definitely more freedom to worship because you have to concentrate on the technical side of things less now …. [A]s you become more skilful … it becomes more expressive and you're playing more of what you're feeling and what you're hearing in your mind's ear … it definitely becomes easier to worship through your instrument. So there is … that aspect of worshipping with your instrument. But … it also depends on how well you know the song and how hard the song is to play and … how confident you are with that piece of music.

From the responses to the questionnaires sent out it seems that to some degree these last three factors affect the whole congregation as they perform their worship. Familiarity with the song, it's level of difficulty and the confidence of the people in expressing themselves musically, emotionally, and somatically all affect their worship. However, instrumentalists need to concentrate on the notes they are playing and the techniques they are using to produce particular timbres, whereas (untrained) singers concentrate principally on the melody, rhythm, and words. The congregation is generally unaware of vocal techniques and various forms of musical expression because most of them have not been trained to perform. A lack of singing confidence exists mainly amongst those people who struggle to maintain the correct pitch or rhythm and when the words are unavailable to lesser-known songs. This means that fewer performance-related distractions are likely to trouble the musically untrained members of the church than the instrumentalists and the small number of trained singers.

Matthew also reveals something of the autonomy of the musicians leading worship when he states that 'you're playing more of what you're feeling and what you're hearing in your mind's ear'. The congregation is largely dependent on the musicians to create the musical environment they worship in. The musicians are able to create what they want to hear, often in relation to how they are feeling at any given moment. For the instrumentalists, worship is not just about singing a song but requires the additional step of expressing its meaning through an instrument. A musician who is fairly inexperienced will be focusing on playing the right chords and notes and staying in time. A musician who improvises will be focused on the activity of creating music to fit the harmonic and duration parameters of the song, along with fitting in with the band. Many musicians rely on the music itself to give them an indication of how it should be expressed through the contours of the melody, the direction of the harmony, the rhythmic drive, and so forth.[269]

It is difficult for musicians to focus on the words of the song when they are not singing. One needs to know the words of the song, focus on their meaning, and then express that meaning through one's instrument. Sometimes specific words can be interpreted musically too, but only those familiar with particular musical conventions for expressing various verbal meanings will pay attention to these finer details.[270] Those theoretically unfamiliar with such conventions are often 'instinctively" aware of them through learnt

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[269] To work on this basis requires that the songwriter, at least, has thought of how the music expresses the sentiments of the song and, since many contemporary songwriters are not musically or theologically trained, sometimes 'nice-sounding' songs with questionable theology are introduced. Non-musician worship leaders sometimes bring in songs with good words that they found while paging through a songbook that are set to music that is difficult to sing with, clichéd, or in a style that is foreign to the tastes of the congregation.

[270] Using common harmonic and timbre conventions that apply across many music styles in the West (including Classical, Jazz, and Popular musics), it is possible, for example, to use complex minor harmonies to express sorrowful repentance and to move into simple major harmonies to express joyful redemption. Instrumental interludes between verses that modulate from one mode to another help blend different verse moods together so that a sense of progression is created between the point of departure in the first verse and the point of resolution in the final verse. Members of the congregation might not be able to identify the techniques used by the musicians, but they will tell you afterwards that the worship was 'anointed', 'deep', or 'emotional' – or they might say they were particularly 'touched' in that hymn today, or 'there is something about the way you play that makes me want to pray' (all comments I have heard in conversation). In an interview conducted with F51 (who is not a musician) on 25 January, 2004, she stated:

> Sometimes just your hands on the keyboard, on the piano … I respond… to chords or music being played – just a note can start that process [of worship] going …. [T]he songs are important, but even if there was just music … I think the music itself is an important part of it. And I like it, for instance, when … people aren't even singing and there's just music … there's this sense of God …

Statements like these would seem to indicate a connection between the manner in which the music is played and types of emotional and spiritual experiences.

cultural behaviour (as will be seen below from the discussion with Themba regarding vocal harmonization of songs). When one is less familiar with a song, the musician, no matter how accomplished, tends to revert back to just getting the melody, chords and rhythm right.

Commenting on where he has experienced really good worship, Matthew states,

> To be honest, I think that probably the most I've got out is at … African churches … I haven't really been a member of one, but at … the school that I went to at Dayspring … we'd have an assembly every morning, sing a couple of songs – and then there was … the church once a week,[271] on Wednesday or Thursday night … and that … was very … free-flowing kind of worship. Someone would just stand up and start singing a song. If there was someone to play an instrument they would play, otherwise it was usually *acapella* … But more especially visiting … other churches, like … the one that Themba went to in Soshanguve … I would get a lot out of that; but also your churches like Rhema and your charismatic churches … . When there's a lot more freedom in the worship, rather than … the structure. I mean, obviously there has to be a degree of structure, but sometimes when there's too much, it becomes a little methodical.

The structure of free worship is quite a different type of structure from the kind of ordering of events outlined in Mary's descriptions of the church services she attended growing up. Ted Gioia speaks of 'retrospective form', referring to the manner in which some types of jazz improvisation allow the musical form to emerge out of what has just been played rather than according to a pre-determined blueprint of what's going to be played. The struggle is essentially against the dictatorial dominance of deliberation as the musician fights his/her way through known material to birth fresh, new sounds. In environments where worship is not planned beforehand (such as in the fellowship group leader's meetings at NHCF, and sometimes in the young adults fellowship group) the form the worship takes, not only musically but as a whole event, is very much a retrospective form, constantly growing out of whatever has just taken place.

In free worship styles there is often a much greater sense of sponteneity, for although material follows on from what preceded it, there is always an immediacy about the unfolding of the worship because it has not been pre-planned. Matthew finds that he can

[271] The midweek service at Dayspring was for the school children, most of whom boarded at the school. Various staff members and homeless people who stayed on the property also attended these services.

'sense the presence of God more' in free worship and suggests that it could have something to do with the 'emotional aspect [of] the whole worship experience'. He also points out that 'obviously it's a lot more fun, if the music is more upbeat and there's more freedom to it, and there's also … more contemporary styles'. Matthew sees a relationship between the emotions, the spirit, and music:

> I think maybe … the spiritual manifests in the physical or the emotional … because … there's a huge difference between listening to a secular song which might be a whole lot of fun and you really enjoy it, but you can sense that there's that spiritual aspect lacking and that's what you feel when you're experiencing worship, or what I felt experiencing worship …

Matthew reveals here that, for him, any kind of music can be engaged with emotionally but when it comes to church songs, a different part of himself is engaged – something that he refers to as 'that spiritual aspect'. It is this element that is missing from secular music (and, it would seem for Matthew, from Western traditional church music) but which reveals God's presence to him in worship songs.[272]

Themba's Musical and Worship History

Themba was introduced to Matthew's family soon after he became a Christian (at around the age of eighteen) and started attending the Mount Grace Church of England with them. He too comments that the worship was not particularly meaningful to him:

> I was never really involved in the worship … I wasn't really interested. The only thing I was interested in was rap at the time. Church music … seemed very foreign to me … it was boring … the only thing that ministered to me was the … messages, and like Matthew was saying … you feel like people actually care about you. … But worship – I'd go there and we'd sing a couple of songs … because it was just holding the book "la-di-da-di-da".

Themba attended Dayspring school for a year and during that year his interest in music and worship was also stirred by Thapelo: '[J]ust seeing him playing the piano … just brought a different sense of … worship and a different sense of meaning'. I questioned Themba on what the difference was about the way Thapelo played from the way that music was played at Mount Grace. Matthew suggested that Thapelo's style of playing

[272] The terms 'Western' and 'African' are very broad references to 'white' and 'black' in the context of much colloquial speech in South Africa. In this study, these terms are used because they are categories that the respondents utilized to differentiate between the churches they have attended.

could be defined as a form of gospel, but for Themba 'it was gospel like I'd never heard it before':

> (W)hen I saw this … I was just … totally astonished and amazed … and whenever he would … start playing … I could feel that there was something different about the music, and something would just come upon me.

Thapelo was able to improvise and play by ear, 'knowing what chord comes next'. Themba attributes his liking for this music to various musical elements:

> The way he played … it had more rhythm to it, it had more sense, and … dynamics … . The way he interpreted [the music] was really different, and … it was more free … . You didn't see it as being in a box … it was liberating … you could just do anything.

The fact that the rhythm 'had more sense' (perhaps more emotional direction and syncopation) for Themba suggests that it was more like the music conventions he was familiar with and liked. Thapelo's dynamic variation also expressed more than the music Themba heard at the Mount Grace Sunday Services. In a way, Thapelo let the music speak for him and it spoke to Themba. Perhaps after so many years of singing white religious music (Themba had been forced to sing it at school from the age of six), part of the liberation he felt was being able to worship God in a musical style he associated with strongly.

Thapelo formed a music group at Dayspring that Matthew and Themba joined. They sometimes led worship at the midweek service held at the school. A mixture of traditional African choruses and English songs were employed, but African choruses, like "Re a mo Leboha" and "Somlandela", predominated. Themba pointed out that the music was 'just upbeat' and 'even if it was "Jesus, Lover of my Soul", just the way it was interpreted, just the way it was played brought a sense of freedom whenever you [sang] it'. In Thapelo's style of piano playing, Themba found that 'any song … whether it be English, or whether it be whatever … would have meaning to it. It would have … a sense of liberation in it, in the way it's played and brought across.'

Thapelo's music had two interdependent aspects that brought deeper meaning to worship for Matthew and Themba: it had 'freedom' and it was 'upbeat'. They discussed definitions of the term 'upbeat' in the following way:

> M: There was more life to it … It's not really a technical musical thing … . It didn't have to do with a particular tempo … it was just more that there was more life … obviously singing a worship song it wouldn't be upbeat as such.
> T: … there's more freedom in it. It doesn't feel … structured … . There's room for … letting … the Holy Spirit do what He wants to do.
> M: It's much more expressive.
> T: You don't feel like … "And now we're going to sing … chorus number whatever, whatever, and then we're going to skip this verse and skip that verse, whatever, whatever, whatever." But you're … singing it and however many times you want to sing it, that's cool … . And depending on where the Holy Spirit is leading us, if He's leading us to sing it over and over, even the one song for the whole night, then, you know it has meaning to it … for that time.

'Upbeat' music is 'free', 'expressive', and has 'life' – in other words, it is performed in a manner that reflects the emotions and sentiments of the singer/s. It is spontaneous and unbound by time and pre-planned performance directions. For Matthew and Themba musical 'freedom' is necessary for 'the Holy Spirit to do what He wants to do'. Constraints on the length of time devoted to sung worship, lyrics prescribing communication with God, musical notation, and ideas on the acceptable number of repetitions of a song are absent, suspended, or at least expanded in order to permit the Holy Spirit to structure the worship 'for that time'. The worshippers do not grow bored of repeating simple songs because a song is not only a means of communicating with God but the context within which He is met. The song thereby becomes both a doorway into an experience of the Divine and a chamber of acceptable expression furnished by that encounter.

According to Matthew:

> One thing which you get in African churches, which you don't see in Western churches, is everyone will pray together. And I mean that happens all the time … . And that really allows for a freedom, because you don't feel like anyone is listening to you, so you feel like you can really express yourself to God. And I think because of that unity in worship it sort of … brings you closer to God. But again, that can also be a cultural aspect.

Matthew proposes here that in African churches people feel less watched by each other and are therefore uninhibited in their self-expression towards God. Others figure differently in the consciousness of the individual within these African churches from those at the churches Mary attended. In African churches, one is perhaps more fearful of what people will deduct from your non-action than your action. Or perhaps they have learned to focus on God so much that they no longer focus on the gazes of other people.

Matthew points to the absence of another boundary in this extract – that of the western notion of ordered and polite conversation where only one person can speak at a time. Since God is omnipotent and omnipresent, He is able to be everywhere and be aware of everything at all times. This means that people do not need to wait for one person at a time to pray, they can pray simultaneously and God will hear them all. Their prayers are for God to make sense of, and the sound of all the prayers being said together allows for privacy because no one can hear what you are saying. Matthew therefore sees praying simultaneously as an expression of unity that can bring one closer to God. However, he is aware that this is a culture-specific practice and interpretation of that practice.

This form of prayer contrasts strongly with the silent, private communion with the Lord that helped characterize what Mary describes as the 'Victorian' churches she grew up in. Christians coming from this latter kind of background often find worship of the nature described above over-emotional, creating a disorderly spectacle of over-excited crowd activity that wastes much time and energy. On the other hand, Themba worries that 'ordered' services are impractical in their insistence on people praying one at a time:

> [W]hen … there's supposed to be a time of prayer and then one person prays … I'm like, "Oh my gosh, imagine if one person had to pray [he laughs] … all the way around the congregation, when would we finish?" … It has been challenging my idea of worship.

In the churches Themba attended, it was expected that everyone would pray aloud. When open prayer is encouraged at NHCF, only those people who are confident enough to pray aloud in the assembly of worshippers tend to pray and they do so one at a time.[273]

[273] It should be noted that there are many Western Charismatic churches that have periods of praying simultaneously in the midst of their worship similar to those described by Themba and Matthew here, but such prayer times are far less common in 'traditional' churches.

Anyone can pray but it is not expected that everyone will do so. Those who are less forthcoming are expected to pray quietly, for God is able to hear silent prayers. The advantage of praying aloud one at a time is that the rest of the congregation can be in agreement with that one prayer and thereby pray in unity. In a later conversation with Matthew, he commented that this kind of prayer (where one person prays and the congregation agrees with them) also takes place in African churches, but the congregation are usually a lot more verbal in their agreement than at NHCF, where people tend to agree silently with what is being prayed.[274]

In 2001 Themba went to live with Thapelo for a year while he completed his matric. He attended Bethel Revival Church in Soshanguve, a township adjoining Pretoria:[275]

> I always looked forward to worship … whenever I went there. Because … there was just so much life in it … so much expression ... . You could sing one song for two hours, and … it would take you higher and higher each time you sang it ... . It was just really awesome, it was amazing … . It didn't feel like it was in a box, and … "Here you go, that's what you're singing."

For Matthew and Themba the meaning of both African and English choruses seems to be located less in their words than in their rendition. When people familiar with free worship are subjected to 'structured' church singing, they find that even if the words and melodies are the same as those used in free worship, the songs lack 'life' because they are not 'upbeat'. In structured environments, worship is presented to the congregation in various forms of 'boxes', from the time delineated for worship to the songbook in which the words for the song appear. For those using proximas or overhead projectors, worship is limited to the words in the box of light on the wall. People sing what is in the box and worship stops when the words come to an end or time runs out. For the free worshippers, there is no end to the number of times a song can be repeated. The song is liberated from the 'box' of the musical score and spills out into a range of renditions as instrumental variations, vocal harmonies, and improvised lines break from the boundaries of the core

[274] Since the beginning of 2004, a few of the worship leaders at NHCF have started to encourage the congregation to both pray and sing simultaneously during 'open' (unstructured) times of worship where a simple, flowing, quiet, improvised instrumental background is provided, usually based on one or two chords, that often grows in volume to encourage people to pray without the concern of others listening to them and then gets quieter to indicate the end of this 'open' time. For those who sing their prayers and make up their own melodies during this time, notes from the chords being played by the instruments form the basis of the melodies. Some people chant their prayer on one or two notes from the chords.

[275] Bethel Revival Church appears to be Pentecostal in its background.

text. The song has meaning 'for that time' as determined by 'the Holy Spirit' and the kind of meaning it lends to worship at one time will differ from the meaning it evokes at another time. In fact each repetition takes you 'higher and higher and higher' so that the meaning of the song is constantly shifting as proximity to the presence of God narrows.

As Matthew indicated earlier, free worship is not without structure, but it is not a tight structure. Instead, something new is allowed to evolve out of something that already exists. Themba joined the band at Bethel Revival Church as a backing vocalist. The band consisted of a lead singer and between three and six backing vocalists who harmonized the tenor, alto and soprano parts. Thapelo played the drums, his brother the keyboard, and a guitarist completed the band. The music at Bethel Revival Church was similar to Dayspring's midweek services but Themba comments that the main difference was that 'guys really knew their songs, and they knew … what they were doing.' The only singer permitted to improvise was the worship leader. I asked Themba how the backing vocalists went about harmonizing the songs:

> T: The thing is you're very familiar with the songs, and you're very familiar with the part that you're supposed to sing. And … you have to have a good ear for … knowing what part to sing … . It wasn't as much improvisation, it was just knowing … you know, "Okay, when the song starts there I look for my voice … oh, that's the part I'm supposed to sing," and then you sing it.
> C: So those harmonies you learned by singing with the group who already knew the harmonies – is that what you're saying? They weren't harmonies that you guys made up yourselves – they were there when you got there?
> T: Ja, they were there when I got there … . In African churches people always harmonize. … It's always tenor, soprano, and alto, sometimes bass. … It's not a matter of having a set harmony to a song but it's like you already know within yourself. If someone comes up with a new song, and you've never heard it being harmonized before, you automatically know what harmony to sing, you know what I'm saying?

Matthew and I were surprised because this sounded like improvisation to us.

> M: So it is improvised in other words.
> T: So is it improvised?
> C: Yes, something that you're making up that wasn't there before …
> T: I guess you could say it was improvised.

Themba was not accustomed to thinking of his harmonization as a form of improvisation, so I asked him what he understood improvisation to be. He described and demonstrated

how the lead singer inserted lines into the main melody. The backing vocalists sang the words of the song:

> That's why … when you say "improvise" I say "no" … 'cause we knew we were singing the words … whether it was harmony or wasn't harmonizing, we were singing the words. And because people are familiar with harmonizing it's not a thing for them … you wouldn't consider it as … improvising … . And for me, the person that's the leader does that.

Harmonizing is a learnt cultural behaviour in Themba's community, where it is considered 'natural' to add in the vocal parts to which your particular voice is suited. Reflecting on what Themba had just said, Matthew noted that:

> music … plays a different role in African culture … [G]rowing up at Dayspring I'd see it all the time; you would get a group of kids playing a game and they'd be singing and … dancing, and that would be part of the game … . And I just think that that sort of improvised … music … plays a much bigger role in African cultures compared to Western culture, and that's why the things like the harmonizing, it comes so much easier because people have been doing it … and hearing it since they were very young …. I don't like … picking on different cultures … and generalising because I know … it's also an individual thing to an extent. But, you know, getting people who have been classically trained … or maybe not even trained, but that's more the kind of music they've been exposed to – to get them to adapt to that style of music I think is very, very hard. … [I]n my opinion, there's more tolerance for … error in that African style of music because it's more free. But the thing is that in the end … you don't get … that many mistakes because people get good at what they're doing. But … if someone … hits the wrong chord, or the wrong note, or whatever [Matthew laughs] … [we] probably have to stop the song and start it again … I mean that happens sometimes, but it's really not a big deal at all.

Gioia notes a similar tolerance for error in jazz music and sees it as a necessary aspect of improvised musics. He also indicates why people with a history in Western classical art music find improvised musics difficult to appreciate:

> Improvisation is doomed, it seems, to offer a pale imitation of the perfection attained by composed music. Errors will creep in, not only in form but also in execution; the improvisor, if he sincerely attempts to be creative, will push himself into areas of expression which his technique may be unable to handle. Too often the finished product will show moments of rare beauty intermixed with technical mistakes and aimless passages. (Gioia 1988: 66)

The elements that contribute to improvised music's unique appeal (such as sponteneity and freedom) are also what cause its shortcomings. However, as Matthew points out,

people involved in producing improvised musics on a regular basis 'get good at what they're doing'. Gioia thus suggests the need for an aesthetics of imperfection:

> We evaluate Louis Armstrong or Charlie Parker not by comparing them with Beethoven or Mozart but by comparing them with other musicians working under similar constraints, and our notions of excellence in jazz thus depend on our understanding of the abilities of individual artists and not on our perception of perfection in the work of art. In short, we are interested in the finished product (the improvisation) not as an autonomous object but as the creation of a specific person. (Gioia 1988, 67)

Each worship time is a new event and thus, using Gioia's reasoning, each one should be evaluated on its own success. There are times when things don't work out as intended, or just don't work out at all. However, what Gioia and Matthew reveal, is that there is often much greater tolerance for errors in improvised musics (and free worship) than in composed musics (and 'structured' worship).

The Goals of Free Worship

Themba explains what he means by moving 'higher and higher and higher' in worship as follows:

> For me … obviously when you start worshipping … you're at a certain point … as compared to if you're worshipping and by the end of that worship you are at a different point. … You feel … closer to God … So when I say "higher and higher and higher", what I mean is it takes you from that point where you're at to a point where … God can start ministering to you and you can start speaking to God …. Say for instance you came and you were depressed … and then you start worshipping … and you just feel such a sense of liberation, that that thing … you forget that it's there, and you sort of start focusing more and more on God. And the more you focus is the more you sort of … come closer to God. … It's like you're moving from there to here and God is here. He wants to meet you here, so you move from there. … And you … start having a conversation with God through that time of worship and however that may be … expressed … whether you're in tears … whether you're straight-faced, or whatever, just as long as … you get to that point where its like "Wow! … I can start … having a one on one with God through worship!"

Various shifts take place at the height of worship that stimulate different types of self-expression. Worshippers in the African and charismatic churches Matthew and Themba have attended are apparently not limited in the way they are permitted to express their worship somatically. Themba described how the focus of the congregation shifts at climactic points from following the lead of the worship leader to communing directly

with God. When this shift takes place, people perform a variety of verbal and physical actions:

> [I]t does happen … where the person that's leading … you can see … that that's where that person is going … and … the whole church follows that person. And then … that whole thing of tongues and everything … and then everyone just starts … rejoicing and clapping, and … sometimes even running up and down the church and just dancing, and … it just brings you so much closer … the sense of freedom that "Wow … the Holy Spirit is here! God is here!" … I just have so much joy and everything. And you're expressing that to God, and you have such an overwhelming feeling come over you. And that for me is like God saying, "Wow … I'm giving back to you guys as well!" Like Matthew was saying … it goes beyond emotions … It's spiritual, it's emotional … it's just so amazing! It's all this happening. And the picture that I get whenever I'm at that point is like I can't even see the church … All I just see … is a place. You know, it's like you're in a different dimension … whenever I seriously worship … it just takes me away from … where I was within that room and it takes me to another place where I'm like, "Wow, God … experiencing You …" I mean, obviously you are in that room … but … it takes you higher and higher and higher.

When the climax of worship is reached, the members of the congregation express themselves individually to the Lord. An overwhelming sense of joy causes Themba to want to explode with somatic, verbal, and musical expressions of his spiritual and emotional response to his Creator. Thus while he is physically present in the room with other worshippers, he has spiritually risen to a place where he communes with his God using any physical faculty his spirit is compelled to draw on to express itself.

Congregational Participation

The form and nature of congregational involvement has a major impact on the meaning and experience of worship. As Matthew puts it,

> [A]nother huge aspect is the congregation and what they are used to and how they interpret the songs … For example, at New Harvest we might sometimes sing an upbeat, fast song and you look around and everyone is just sitting there … What really makes a huge difference is … unity and when people are worshipping together.

For Matthew, various kinds of music require particular responses. If those somatic responses are not realized it is an indication that the people listening (or singing along) are not interpreting the meaning of the song and therefore no communicative connection

has been made between the band and the congregation. Upbeat songs require standing up, at the very least, to show that one is being moved by the music.

Matthew realizes that the kind of congregational involvement that he is looking for is that found in African churches, where people do not just unite their voices in song – they also unite their prayers and bodily actions. Matthew considers it impossible to directly translate the worship experience associated with African choruses to the congregation at NHCF by introducing the same songs:

> [W]e could sing one of these African choruses at New Harvest, but it would just be dead because people don't understand it … it's not what they're used to. They wouldn't understand the words, they wouldn't get into it. … There's also a big cultural aspect to it. And that's why I don't … like really commenting … "There's more worship in hymns, there's more worship in this." I think it's got a lot to do with what you're used to and your cultural background and so on. … That's why I think there's also an emotional aspect to it. 'Cause we often like to talk about the spiritual side and if there's an "anointing" here – and I mean I definitely agree that there is that aspect as well, but often it just has to do [with] cultural reasons and … musical aspects.

If a congregation is unfamiliar with the language and music, these elements become hurdles to worship. However, Matthew seems to be indicating that a bigger obstacle is the 'cultural aspect'. If people have never experienced a particular style of worship, they are unlikely to come up with that experience themselves, even if they sing songs usually associated with that style of worship. The songs do not determine a worship experience but rather the people who sing those songs. The way songs are used in a community determines the meaning of the songs. In other words, the function assigned to the songs brings an expectation of the nature of the experience that will accompany their singing.

It seems that even a theoretical knowledge of an experience does not necessarily enable a worshipper to actually enter into that experience. S/he needs to join a group of people who model a particular kind of worship and are willing to share their experience and traditions. Matthew's views seem to support John Shepherd's belief that the meaning of music is socially constructed (1991).[276] One could say that the meaning of musical worship thus 'happens' in practice. Reflecting on the active meaning of a spiritual

[276] See chapter one: 'Music as Social Symbol'.

encounter distances one immediately from the *active* meaning by translating it into an *conceptual* meaning. This second meaning is different in nature to the original meaning and thus, while it can describe the active meaning, it cannot produce it in the telling. Therefore, people who have grown up in 'Western' churches will not be able to fully grasp the experiential meaning of 'African' worship if they are only presented with it in theory form (and vice versa). Stated differently, music torn away from the everyday spaces of time and wisdom in which it is conceived and nurtured to maturity will probably not produce the same ecstasies and epiphanies in a different social group. The performance will be different because the congregation singing the songs is familiar with different performance practices.

It is possible that musical worship conventions could be gradually introduced from one culture into another. The resulting progeny would be some kind of marriage of the meanings of the parent styles. It is probable, however, that one of the parent styles would dominate the features of the new style but that the two styles would influence each other, causing new interpretations of songs from each style. As the multi-cultural community establishes a pattern and history of worshipping together, the songs will probably again take on a meaning that is particular to the emerging common culture of the group. This can happen on an individual or a group basis. People moving from one Christian community to another bring with them the seed of their previous musical worship. If that seed is permitted to impregnate the existing worship life of the new congregation, a different worship emerges – different from, but carrying similar traits to, the parent worship styles. This is particularly the case if the new person joins the music team and is permitted to introduce new songs and performance practices.

Personal Reflection

I experienced a kind of cross-pollination when I joined NHCF. Their worship changed mine and my worship has changed theirs. I have grown to appreciate hymns and older choruses and am able to experience closeness with God through them in a way that I was never able to as a child and teenager. I have introduced contemporary songs and performance styles to the church, but have had to choose carefully which songs would fit the congregation. Emphasis on good grammar and reformation theology is important,

and, musically, the songs must maintain an acoustic sound. If electric guitar sounds are used, they must have very little distortion on them (or the distortion must only be present for one portion of the song). Singing should not ever reach the point of approaching shouting. Melodies and rhythms that are clear to follow and not too individualistic in performance (the congregation find it difficult to sing with a solo singer who is being particularly expressive) are preferred. These parameters established, new songs can be introduced and the existing repertoire altered in terms of elements like harmony, timbre, dynamics, texture (not using all the singers at once but pacing their entries to build the songs in layers to a climax, or simply to add interest when a song has multiple verses) and even pitch (in the form of modulations) to create a more contemporary sound. The possibility of such stylistic progenies being produced would depend largely on the 'volume' afforded to the new member's voice (whether vocal or instrumental). The volume permitted to mine was admittedly considerable since I am now the music director at the church. In the fellowship group in which Matthew and Themba lead the worship, their preferred style of worship is altering the worship of the members considerably. They are using a great deal of repetition of simple songs, teaching a few African choruses and encouraging freedom of physical and vocal expressions throughout worship. These elements are slowly being introduced to the church at large, again through Matthew's and Themba's influence in the band.

Music and 'Anointing'

It is apparent from Matthew's statements that the 'cultural reasons' for not experiencing a particular kind of worship reveal themselves in 'musical aspects' of performance. In charismatic circles, a way of referring to a worship time where God seemed to be particularly active and clearly present is to say the worship is 'anointed'. Matthew sees a strong connection between musical performance and 'anointed' worship times:

> We were just talking about … skill and anointing – when people say … "that was so anointed!" Never mind that the musicians practised that song for ten hours! … I think that … skillful music and considering the culture … lays the foundation for the spiritual anointing to come in.

Matthew seems to be suggesting that skillful performance minimizes interference in worship by doing away with the distraction of bad music. Considering what kind of music is culturally acceptable to the group, then practising a song well allows people to

follow the song easily and appreciate the acoustic environment surrounding them without fear of unexpected, or unpleasant sounds breaking the mood. Well-played music can set worshippers at ease and create a deep sense of contentment in them, encouraging them to let go of their inhibitions and express themselves freely to God. No longer a distraction but, rather, a comfortable and natural part of the environment, the music becomes the ground against which God is figured.[277]

> And that's why it's so difficult … to know how to go about worship - especially in a big church like New Harvest, 'cause you're trying to accommodate everyone. And … if we all of a sudden brought in a complete new style of music, then a lot of the older people would just be left behind, and that's completely unfair.

Matthew notes that it is 'the older people' who would struggle to adjust to and take ownership of new music styles and would experience the loss of the music they identify with as a rejection of themselves. In his view 'younger' people would have less trouble adapting to new styles, probably because most of them have not formed nostalgic attachments to any particular sound traditions.[278]

Aside from musical proficiency and cultural sensitivity, Matthew believes that on 'the spiritual side of things' prayer is vital:

> (I)f people are really praying and seeking God then … that anointing can be more powerful than any other aspect. … It's hard to understand because on the one hand, as I was saying, there's that cultural and musical aspect, but then again, I think that if there's a strong spiritual foundation then that really doesn't matter 'cause when God wants to move, He will move. He's not limited … by the other aspects. And one thing that I really appreciate about the African churches … is that … in terms of preparation there's very little preparation on the musical side of things – there's more of that freedom and improvising and so on. But I think there's often a lot more prayer and that kind of thing – praying for God's anointing and His presence to … be there during worship.

[277] Sometimes music can be eased out into silence, leaving behind a sense of the thick presence of the Spirit of God: 'sometimes when there is just silence in a service, it does not mean worship has ceased, it means perhaps the highest pinnacle of worship, that music … has enabled you to come to' (F51, interviewed 25 January, 2004).

[278] Matthew's response also reiterates the association of hymns and choruses not only with western European (white South African) cultures but also specifically with older generations within those cultures.

Personal motivation and the presence of God are what ultimately lie at the heart of meaning in worship. The degree to which music stimulates these two essentials is the degree to which it is 'meaningful' in worship; conversely, the degree to which it hinders personal involvement and the welcoming of God's Spirit is the degree to which it is 'meaningless' in the worship context.

Matthew and Themba at The New Harvest Christian Fellowship

Themba moved to Johannesburg with Matthew's family in 2002, also to study music theory. He joined NHCF in 2002 and linked up with the band as a singer and drummer. Matthew remembers that his and Themba's first impression of NHCF was of 'a big Mount Grace'. The musicians were 'older people' and Matthew remembers that there were lots of hymns sung at the first service they attended. Matthew remembers that he 'didn't really think too much of it one way or the other 'cause it was a style which I was completely used to'. Even though he has come to realize 'that there's more to the music there' in that 'modern songs' are incorporated into the worship, the performance of the songs and the structure of the worship 'is definitely closer to … Mount Grace Church of England' than the African styles of worship he has encountered. Matthew notes how 'even when we practice there is a lot of detail which goes into how many times we are going to sing the song'. Nevertheless, 'playing with a group of musicians and in a complete band' was a 'new experience' for Matthew.

Matthew notes that there has been a gradual shift in the worship at NHCF over the period that he has belonged to the church:

> I think that … slowly there is more freedom and "flow"[279]…. I think that God is doing something … in the church and … in the worship. … So I

[279] 'Flow' was the topic of the NHCF worship team meeting of 7th May 2003. The team split into four groups to determine a definition for the term and produced the following:

- 'Flow entails a steady stream of songs of the same tempo, theme and mood, building into each other, without jarring sounds/tempos. We need to maintain focus on God - breaks disrupt one's concentration and the mood and it feels like you're moving in and out of the presence of God.'
- 'Flow could be described as a smooth movement from praise into worship.' ('Praise' songs are generally fast, loud, celebratory songs, whereas 'worship' songs are more intimate and quiet.)
- 'To prevent a disjointed worship session, the congregation needs a clear sense of direction with a logical flow that carries through the whole service. It's good to have different worship leaders as they bring in different styles of achieving this.'
- 'Flow enables the maintenance of the worship mood. It requires a smooth transition from song to song without hindering the focus on the inner sanctuary. There is still a need for prayer and readings, not just one long group of songs strung together.'

> think there's definitely an improvement. Of course that's open to interpretation 'cause some people would think that … that's not really an improvement – depending on what people's worship and music style preferences are. But for me, it's definitely a positive thing that there is more freedom and flow … coming into the worship. And more of the contemporary style of music.

Themba had more difficulty adapting to worship at NHCF, but also notes that changes have been taking place:

> For me, especially … having come from … Soshanguve … and then coming to that one service … It was like, "Oh my gosh, Lord, do You really want me to be here?" I mean every time I came I just felt God saying, you know, "Look, just … try to stick for a couple of more sessions" God has obviously been … growing the church, especially in worship because it has moved from that one particular point to where it is now. And … there's a lot of … positive things happening … I haven't gotten to that like … when I was in Soshanguve … that worship – I've never really gotten to that point where I'm like "Wow", you know? But, I mean, obviously it's growing and it's getting there.

While Themba feels God has placed him at NHCF, he attends Jubilee Christian Fellowship (in Maraisburg) and Rhema (in Randpark Ridge) on Friday and Sunday evenings 'just for that experience of worship'. Themba states that it is not a particular sound he is in search of in terms of instrumentation or music styles, but rather 'being able to worship freely, and not feeling like you're confined by that and this. … You just go all out and worship.' However, from the discussion above it appears that there are some styles of music that are more conducive to this kind of worship than others, notably 'upbeat' music.

Lyrics

Searching for insight into the role of the lyrics in the worship experience, I asked if African worship songs expressed personal feelings, general praise, or declared the nature of God:

> M: They're very simplistic in a whole lot of ways … "Re a mo leboha" – it's just, "We thank You." That's … the whole song. And then you might sing to the same [melody] "You are a miracle working God", or "There is no one like You". Those were, I think, the different lines – the translation. The other one we mentioned – "Somlandela" – just means "I will follow Jesus, everywhere He goes I will follow Him."
> T: "U Inkosi ya Makosi."

> M: "You are the King of Kings". And so the words are very simplistic and because of that, everyone knows the words and you can get into the song.

Matthew has noticed that at NHCF 'a lot of effort seems to go into … looking at the words and the theme of the worship'. Worship leaders try to find out what the theme of the sermon is going to be and then match the theme of the worship accordingly. Within that theme, a progression from an initial encounter with God towards a deeper experience of God is usually attempted by ordering songs according to the message of their lyrics. He observes how alien this is to himself and Themba. Matthew does not normally look for a connection between the worship and the sermon – in other words, how closely their themes link together is not a factor he uses to evaluate the effectiveness of the worship: 'I can't say I've ever noticed a connection between the worship and the sermon – although it's there … it's just not something which stands out.' Matthew thinks that his different approach to worship is 'probably … to do with … the worship that I've been exposed to'. Yet he has apparently been exposed to a style of worship that is similar to NHCF's at Mount Grace Church of England. Either this focus on linking themes is a central difference between Mount Grace and NHCF or Matthew was just never aware of the connection of messages conveyed through worship and the sermon before joining NHCF. Whatever the case, he gets more out of songs that are 'simple and repetitive'. Worship is 'about just focusing on God, and … coming into His presence'. He explains that when there are a lot of lyrics and verses 'taking it all in … is a bit much, unless you go and really sit down and look at the words and read them through'. Matthew conceded that 'if that's what you're used to and that's what you've been brought up on then you might get a lot more out of that because you learn to … look at the meaning behind the words'. Yet even though Matthew was brought up on that kind of worship, it seems that he himself has never 'learned' to find the meaning behind the words in a way that is personally significant.[280] For Matthew, the music seems to play more of a role in his worship experience than the words do, but both are tools used to facilitate a particular experience of God. The wrong kind of music and the wrong kind of words both prevent that experience from taking place.

[280] Mary, who has had a much longer immersion in the hymns, describes the various methods she uses to understand hymn words above.

Matthew articulated the function of the words more deliberately as he reflected on a kind of fluid movement between focussing on the words of the song and slipping into a personal conversation with God. Singing short, repetitive choruses:

> really opens up the opportunity to then talk to God and pray and express yourself. … It sort of creates the right atmosphere of worship and then you really feel free to be praying and expressing yourself to God – you don't feel confined to those words. … But also, there's the aspect of concentrating on the words themselves, so it's a bit of both. Whereas if you're singing a hymn – well a song with a lot of words – you're focusing on the words so much that it's hard to think of anything else.

Themba finds that through repeating the song he is 'reinforcing' its message 'and every time you do that … you start going into a different place':

> And those words are there … but you come to a point where … what you're saying … you're saying it to God. And then you get to that point where you're like really, "God I *will* follow You, I will follow you, [continues, singing this time] wherever You go, I will follow." … And it comes to that point where you're focusing on God … you're not focusing on the song anymore. Because really, the song is … just a song. You know, you can sing any song. But at the end of the day … it should bring you to that point where you're focusing on God and what you're saying to God.

The words allow Themba to focus increasingly on God and to position himself in a particular way in relation to Him. The simple message means that he is able to move deeper into God's presence along the path of one idea, as opposed to trying to reach Him via a chain of related ideas that the worship leader and preacher have put together. Any other associations with the song are his own. The song lyrics function as a type of tonal centre for his worship to which he constantly returns. The song itself does not modulate to different keys or ideas, yet Themba finds that his own thoughts and experience move out from, and return to, the song as he mounts 'higher and higher and higher' towards God.

Matthew relates the process to meditation:

> [M]editation in other religions, and techniques that they use – it's often a lot of repetition or just clearing your mind as such. And I think … maybe one way of looking at it is that that's how God has created us – with that aspect … that repetition and so on just creates that response in us mentally … to almost reach a level of meditation … and helps you to focus on God and His presence.

Meditating on a single idea or a small number of ideas is not only a mental activity for Matthew because 'there's more to worship on a deeper spiritual level then just what words you're thinking.' Repetition is a tool to help one 'focus', 'cause then you're not having new thoughts with a lot of words.' However, Matthew then goes on to state, 'then again, a lot of words can also be more expressive.[281] So there's room for both.' Just as different performance styles facilitate different worship experiences, so different types of lyrics lend themselves to particular types of worship.

Themba notes that familiarity with musical introductions, words, and the particular band leading worship all aid worship. He finds that even in songs that have quite a lot of words, one can have the type of worship experience he described as taking him to higher and higher levels 'because you're very familiar with the song as well'. He notes that the different churches he has attended have different ways of preparing for worship:

> I've seen … in churches like … Rhema and Jubilee … that there is a degree of preparation … and they prepare themselves and they sing those songs … But … obviously the congregation would be familiar with those songs – the way the instruments come in …
> But … in African churches … you know the song, you don't even really have to prepare anything, 'cause, I mean, we seldom prepared anything …. We just came and … if you were leading you would write down the songs … that you felt God was … leading you to. … And then you get there on Sunday and then all we're listening now for is where this person [is going] …. So the person starts singing and then, "Oh, that's the song we're singing." And then you back the person and then the instruments come in and then … it rises.
> But like Matthew was saying … the whole thing of … "What's the sermon gonna be about?" and … "maybe I should choose … those songs and I should choose that song and it must have meaning and it must relate and everything". … Because I've always seen, and I've always experienced that the songs that are sung normally … go with the sermon… And that's like "Wow, the Holy Spirit is really moving!" … And then sometimes it will have nothing to do with the sermon, but it still brings you to that point where you're worshipping God.

Looking back over his time at NHCF Themba comments that:

> God has been challenging my … thoughts of worship … ever since I've … come to New Harvest … I mean … there were times when God really did

[281] Matthew is perhaps using the word 'more' to mean 'very' in this context, since he clearly prefers songs with few words in his own worship expression.

> … bless me in worship. … At the end of the day it's not about the music, or the chords, or whatever, but like I said … it's that freedom to worship … And obviously a degree of skill … so when someone hits that wrong note … start cringing. But ja, it has really challenged my idea of worship and what I think of worship … God has just, I don't know, He's really been … molding me.

Themba's response is almost self-contradictory. He concludes that worship is not about music, yet it is the music that prevents him from worshipping when it inhibits his freedom to worship. He still prefers the type of musical worship he took ownership of through Thapelo's style of playing, but he is learning to accept and worship through other styles of music and verbal expression. Being a musician himself, musical error ('wrong notes') remains one of the biggest distractions for him.

Matthew concludes that the overriding factor that determines the nature of a person's worship experience is their attitude:

> (O)verall, worship, more than anything else is an attitude. And if you decide when you come to church that you're gonna worship God, then you will; it really doesn't matter about the music and so on.

He notes that 'there are so many aspects' involved in worship that 'it's hard to really try and come to conclusions' about what should or should not be done. Even in what he has being saying he sees 'some contradiction' – particularly in emphasizing that 'repetition is good' but that 'a lot of words' can also be beneficial.

Perhaps these statements are not so much contradictions as evidence of different extremes in the phenomenon broadly entitled 'worship'. The fact that the boundaries between traditions become blurred in description suggests that while distinctions between practices exist, there are also overlapping systems of meaning present. By applying different terms to the material discussed I hope to present a different coloured lens through which to view the subject, illuminating properties as yet unseen. Therefore, at this stage I would like to re-formulate the White Reformation and African Charismatic traditions as presenting literate and oral styles of worship respectively.

LITERATE AND AURAL WORSHIP TRADITIONS

Eyes closed, lost in God, wrapped up in the music. Worship is located in an intangible, imaginary space. If eyes are opened, they take in fellow worshippers, if they are closed, they see the unfolding creations of the mind, taking place within sonic walls. The voice reverberates through the body, escaping through the mouth to join the timbres the ears are using to construct the chamber for the anticipated encounter. Or the lips are silent, letting thoughts pick up the speed of the song words, carrying them away into contemplations of sublime, personal significance. For a while the boundaries between earth and heaven are gone and there is an awareness of Him around you and inside you, your spirit crying out that this is where it most loves to be and desiring to bring Him pleasure.

This is how I would describe emotional, free worship. Shepherd proposes that in the past 'educated' people in literate societies tended to relate to the world in rational, objective, material terms, not unnaturally equated with the supposed rational objectivity of language and typography, which facilitate a distinction between thought and the world on which thought operates. The 'oral' and 'emotional' in life and language were deemed to be of secondary significance. Yet he observes that some modes of communication, particularly music, 'in making their materiality felt, remind us of our connectedness to the materiality of the world as signified' (Shepherd 1991, 6).

The dialectic between the oral/aural and the literate does not seem to carry over so neatly in reality, however. Mary, who comes from a very literate tradition, and Matthew and Themba, who are more akin to oral/aural worship styles, all speak of 'freedom' as an important criterion for meaningful worship. Mary likes to have the 'freedom' to allow the music to 'wrap' around her as she comes into a place 'in which you and God [are] there in this place at this time and there [is] nobody else; nothing that [comes] between you.' Matthew enjoys 'free-flowing' worship where someone will 'just stand up and start singing a song'. Themba does not like worship that feels like it is 'in a box'. Instead he looks forward to worship with 'life in it' and 'so much expression'. Mary would 'go off to the church for two hours at a time and sit and work out how to make the music say what the words were saying'. Themba 'could sing one song for two hours, and … it

would take you higher and higher'. It seems that the three interviewees all seek freedom from the constraints of time and 'others' (people who want to do something different in worship from what the interviewees desire to do). They find this freedom in different contexts within their social systems (Mary worships best when she is practicing alone, Themba and Matthew like to worship in the context of charismatic group worship). While there are these similarities, the differences result, I argue, largely from tensions between literate and aural worship experiences.

Entrances to the Free Worship Experience

Mary, Themba, and Matthew all seek an emotional, personal encounter with God, yet their access to that worship is through different doorways. As Mary's perception of God altered through her life, so did her experience of worship. She had always associated choruses with Sunday School and events outside of the main service, until she started to grasp the possibility of greater intimacy in her relationship with God. With this awareness came a new interpretation of choruses. She found that they expressed more personal and intimate sentiments in everyday language and folk-style music, thereby making her experience of God more local. However, she has a long history of hymn singing and hymns remain a part of her worship vocabulary. She continues to use them in her worship, partly because she knows that the older people in the church enjoy them, but also because she does. Nostalgia and carefully crafted doctrine and poetry make them acceptable to her, particularly with her academic background in English and History.

Matthew and Themba, on the other hand, find that free worship based on jazz, African-American Gospel, and ethnic South African music performance techniques, harmonies, and timbres allows them more effective access to God. Worship did not mean much to them before they encountered it in these musical forms. In contrast to Mary, the music altered their experience of worship rather than a shift in their view of God. They *experienced* a shift in their interaction with God.

Shepherd suggests that music, in making its materiality felt, reminds us of 'our connectedness to the materiality of the world as signified' (1991, 6). The 'materiality' of music is not seen, it is felt (physically through vibrations, and emotionally through the

feelings it evokes and attempts to emulate). For Matthew and Themba, a particular kind of music, in making its emotional qualities felt, brought about an awareness of their connectedness to the spiritual world as signified. Mary, on the other hand, observed a new connectedness to the spiritual world conceptually and then searched for emotionally expressive music to realize an experience of that connection.

The Role of the Musician

Western art music is essentially a literate tradition revealed and preserved in the written scores of compositions over the centuries. Proficiency in these styles requires learning to read and reproduce what these scores dictate as accurately as possible. Literate traditions, defined as they are by concrete scribed or printed texts, allocate primary authority to the author.[282] Performers are creative only in their presentation of existing material – they do not create anew unless they switch their role to that of a composer. For those who have been brought up to be musically literate, removing the score means removing the source of the music: no score, no music. The organ at the country churches Mary attended could only be played if there was someone present who knew how to play – who had received adequate instruction on how to read music and work an organ. Mary spent several hours a week preparing to perform four hymns in the service on Sunday. Variations could be made to tempo, dynamic levels, timbres on the organ, and the number of notes actually played from the four-part harmony (she often left the bass pedals out), but very few, if any, changes were made to the melody or rhythm.

In aural/oral traditions, on the other hand, the composer and performer are conflated into one person, who creates the music as it is being performed. These musicians are expected to 'extend the bounds of possibility' each time they perform to facilitate a spontaneous,

[282] Cook (1998) argues that the language we use to describe authenticity does not indicate values that are inherent in music but rather in our thoughts about music. Words such as "author", "authority", "authoritative", authorize" and "authoritarianism" all place the composer at the top of the hierarchy of musicians down to the listener who is on the lowest level – an inversion of the situation of the composer prior to the 19th century. The performer's role is an obscure one for it seems that the best performers are those of which listeners are not even aware as they engage with the composer's musical thoughts. Listeners are taught the "correct" way to listen in educational institutions such as schools and universities which entails linking the music to biographical facts about the composer and the historical, cultural and geographical context in which the work was written. A knowledge of musical structure is also required. All of this creates in listeners the attitude that they should listen attentively, respectfully and in a detached manner and informed by the appropriate knowledge. Listeners who do not possess this knowledge are on the lowest rung of the hierarchy.

new worship event.[283] The congregation is part of the improvisation. Even though the composition is often based on pre-heard material, a unique version of that material is created in each performance. Most forms of jazz are characterized by their emphasis on improvisation and it is therefore helpful to look at some writings on jazz to understand how free worship functions. Ted Gioia writes:

> Jazz, like all art from an aural/oral tradition, reveals its rigors in ways different from notated/written arts. The absence of a permanent document, whether musical score or printed word, does not indicate that the mental processes involved in the creative act are any less evident in improvised art than in composed art. Improvisation merely changes the time frame of what takes palace: it is spontaneous composition. The identity of composer and performer allows this act to take place without the mediation of systems of notation. (Gioia 1988, 33)

Aural-oral musicians often learn to play by imitation, whether it be of recordings or live musicians. In the African charismatic tradition, Matthew and Themba learned to play and sing by copying Thapelo. When they moved to Johannesburg, they began purchasing recordings of famous jazz musicians, attending jazz concerts, and mixing with jazz musicians who taught them new things. They also started taking lessons in jazz and classical music to combine formal teaching methods with what they were picking up through informal means.[284]

Musicians from the literate and aural traditions tend to struggle to adopt each other's way of approaching and performing music. M51 (worship leader, singer, bass guitarist, pianist, and leader of the adult band at Weltevreden Methodist Church) reveals how his initial classical training (in primary school) hampered his adult attempts to learn to improvise in jazz styles:

> [I]n my upbringing it was always a case of find out the "correct" way of doing things and [that is] fatal. There should have been – like being thrown into water … have fun with it: experiment, experiment,

[283] Cf. the discussion on Rorty's notion of extending the bounds of possibility in Chapter One. Whereas Rorty looks to metaphor to re-create the world, the musician evokes new sonic associations and commentaries on the events of a particular time that simultaneously describe and facilitate experiences. The literate musician uses pre-scribed music to evoke an event, whereas the improvising musician responds to and initiates events spontaneously.

[284] Gioia points out that, 'with the development of the phonograph, improvised music could take root and develop; improvising musicians who lived thousands of miles apart could keep track of each other's development, and even influence each other without ever having met.' (Gioia 1988: 63).

> experiment. And you'll find many of the really top musicians [are] all self-taught … They fool for hours.

Although M51 is venerating self-taught musicians, he observes that they do not practise, they 'fool for hours', implying a kind of rogue approach to music that exists outside of the '"correct" way of doing things'. Descriptions of worship like 'happy-clappy' and, to a lesser degree, 'charismatic' carry similar implications: the boundaries that define formal, 'proper' worship are challenged in free worship, if not altogether removed, resulting in a chaotic, over-emotional, Holy Ghost extravaganza.[285] Many people with a long history in mainline denominations would support Anglican vicar, John Leach, in his statement that the liturgy is:

> the culmination of a long process stretching back for centuries. The creativity of scholars and poets … the doctrinal sharpening up of truth by theologians, the discussions and disagreements which have been resolved into consensus – all these have left us the legacy through which we can now meet God in worship. (Leach 1996, 16)

Leach in fact argues that 'liturgical worship provides the best framework of all for freedom in the Spirit' because it offers the Christian a firm foundation from which to enter into personal contemplation (1996, 16).

In contrast to these ideas are Matthew's and Themba's reports of an experience of confinement in traditional worship – of being shut in a 'box'. Towards the end of the interview, Themba indicated that his ideas on worship are being stretched as he is starting to experience God through music and worship styles he previously found meaningless. However, he still identifies strongly with 'free' styles of worship, whether they are European or African,[286] and, since worship is such a central feature in his Christian life, he feels compelled to attend other churches in order to be able to engage in his favourite worship. A number of the teenagers and some of the adults who prefer modern pop sounds also do this.[287]

[285] 'Holy Ghost' is another term for 'Holy Spirit'.

[286] Rhema draws most of its music from **Hillsongs**, while Jubilee draws on African-American gospel, choruses (old and new), negro spirituals, some hymns, and some South African church songs.

[287] In the variety of middle-class churches I have visited in South Africa and parts of the United Kingdom and United States of America, worship music based on contemporary popular music styles is generally used in free worship at charismatic services and at services aimed at young people (teenagers and people in their twenties and early thirties). The duration of these worship times is anywhere between thirty minutes and several hours and can be interspersed with testimonies from the congregation about what God has done

Gioia believes that a false opposition is repeatedly posed in literature on jazz, between 'music of inspired creativity, on the one hand, and that of "cold" intellectualism, on the other.' Gioia believes that this polarisation implies that 'jazz musicians can or should aspire to states of inspiration that "transcend" or "stop short of" mental processes'. He points out that the musician is in fact intensely involved in the performance and immense concentration is needed in the moment of improvisation.

> Such concentration on the music is not an indication of any lack of ability on the performer's part. It is, in fact, quite essential: the necessity that jazz be improvised – the requirements of spontaneity – increases rather than decreases the demands on the artist. (Gioia 1988, 47-8)

The difficulty in improvised worship is that musicians are not just concentrating on making good music. Music in this context is primarily functional and the function needs to be ascertained before the music can be performed. There are various indicators that need to be read: the leading of the Holy Spirit, the mood of the people, and what the worship leader and fellow musicians are doing.[288] Once this is achieved, the musicians then need to create the music that encapsulates what they believe is taking place or will facilitate what they believe the Spirit is about to do. This is why it is helpful to have a worship leader who will provide a point of reference for the band and congregation.

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in their lives. It is also used in services aimed at families and young adults from more traditional church backgrounds. Here a kind of combination of traditional and free worship is performed that is usually shorter in duration (roughly twenty-five to thirty-five minutes) and much less congregational participation takes place outside of singing. Some of these churches encourage spontaneous vocal expressions of personal sentiments during the worship, but there is usually still a large degree of control over how many times a song is repeated. Occasionally I have observed contemporary songs being used in a liturgical setting, such as a traditional Methodist, Anglican, Church of Scotland, or Catholic service. The songs are altered in various ways to suit these churches, most notably in terms of the instruments used (usually a solo piano or electric organ, and perhaps acoustic guitars), the rhythm (syncopations are often removed in the liturgical setting, but not always), and the dynamic level (usually softer than in pentecostal services). Somatic movement is generally only encouraged in the charismatic churches, but clapping and raising hands is sometimes permitted in more traditional settings.

[288] Venter's description of the requirements for Vineyard church worship leaders and musicians reveals the expectations of the congregation of those in these roles: 'God gifts musicians and songwriters and together they form teams to facilitate the worship experience in the church. Worship leading is therefore a great privilege and a serious responsibility. It is both a skill and an art form – being a Psalmist. The first requirement is to be a true worshipper oneself. The worship leader must have the ability to sense where the people are at and to know what to do when God is present (very few people have this sensitivity and skill). It is the art of sensing and moving with the wind of God's Spirit, as He, together with the worship leader, creatively draws the gathered community into ever new ways of coming near to bow down before the Father and to "kiss the Son" (Ps 2:12).' (Venter 2000, 159)

Reflections on the Researcher's Performance Techniques

When I am facilitating any kind of free worship and need to improvise, only the musicians who can hear what chords I am using will play with me (Matthew, who improvises counter-melodies on his guitar, only needs to know the key I am in). The singers (particularly Themba) will follow me vocally, improvising their own melodies or praying their own spontaneous prayers. I generally prefer to avoid having percussion, rhythm guitar, or bass playing, as they tend to give the free worship a beat that I am not in control of and make the time feel regimented rather than free and spontaneous. The music is not complex, often only making use of two or three chords (usually chord I and IV, thus avoiding the commitments of a leading note and allowing for a fairly ambivalent harmonic movement). A rise in dynamics and register, and the addition of one or two dissonances to the chords, can help to encourage the congregation, who are quite reserved in their expressions still, to be more forthcoming with their song, so that they need not be afraid of sounding out of place or being heard by those around them.[289] Generally speaking, the greater the involvement of the congregation, the less I provide any kind of melodic component, using instead arpeggiated figures roughly within the range of an octave mixed into a wash of sound with the sustain pedal to create an acoustic cradle for the activity of the people and the Spirit. Conversely, when there are quieter times of personal prayer, my improvisations involve a thinner harmonic accompaniment and provide a meandering melody that is intended to be unrecognizable as a song (otherwise the words of the song come into focus and can dominate one's thoughts, rather than allowing for personal prayers). If a particular song comes to mind, I will play it (or portions of it) – it might be the Spirit wanting to communicate the message of that song to an individual in the congregation. I specifically try not to make the music too interesting; otherwise focus is drawn away from God towards the music. A quieter, thinner texture is intended to create a more intimate environment, signaling not only the nature of the activity meant to be taking place, but also the duration of that activity. When the music stops, there may be a period of silence to allow for more intense focus on God. However, when I start playing the introduction to the next song this signals that we are moving on and once again all drawing our attention to a common song-prayer.

[289] Cf Themba's description of how he experienced a very personal space in an acoustic environment packed full of noisy self-expressions at Bethel Revival Church in the interview above.

A number of musical signals are thus at work in the free worship times that occur at NHCF at present. When the instruments rise in volume, the prayers and singing rise, when they decrescendo, the time of free worship usually draws to a close, or ebbs while someone prays aloud and then rises again. The worship leader is the individual who the congregation and musicians will look to for a decision of when to start or end a process. In this way a degree of order still prevails. Sometimes a member of the congregation who has received a vision or prophecy during this time will come forward at the end to share what they received with the congregation. Their message provides an inspired coda to the worship, shining a new light on its meaning and allowing it to live longer in the imagination and life of the congregation.[290]

Further Instances of the Literate/Aural Clash

Aural traditions often rely on the memorization of songs, chants, history and stories. These allow for a shared tradition to arise that is strongly ingrained in the people because they are living texts – the text does not exist apart from them. They are needed to vocalize it and they choose to vocalize the same texts. New Harvest has a few texts like these. They are not memorized, but they are frequently read together on occasions such as the welcoming of new members and baptisms and provide a reference when people seek to identify the theology and mission of this particular church. However, the Bible and the songs sung in the community are the most commonly shared texts.[291]

In literate traditions, even if the congregation knows the words to a song or a creed, they expect to read them. At NHCF, Microsoft's PowerPoint programme allows for song words to be divided into slides that are projected onto a screen using a laptop connected to an electronic projector known as a proxima. The service – from the notices, through the songs, to the sermon and final hymn – is sequenced in exact order so that the proxima

[290] This form of worship only started to be experimented with during the course of 2004. Visions, prophecies, words of knowledge and exhortation, tongues, and interpretation of tongues have occurred throughout the history of Weltevreden Methodist and NHCF but are the exception rather than the norm and often occur outside of the context of the service (in personal devotions, at leader's meetings, and at fellowship gatherings). Allowing musical 'spaces' (free of prayers and songs) in the worship seems to help facilitate these types of manifestations, particularly when coupled with prayer before the service.

[291] For example, in the preceding chapter when F19 comments that 'a really good song, one you can relate to, … pops into your head all day', she is indicating how the text has incarnated itself in her, or, alternatively, how she has embodied the text.

operator can just click the down arrow on the keyboard to reveal the next slide on the screen. Worship leaders striving for more spontaneous worship, where lines of songs are repeated randomly and choruses and verses are sporadically returned to throughout the worship, present a real dilemma for proxima operators. Words of songs are not easily located at random and the process of finding them is also quite disruptive for the congregation, watching words flashing on the screen as the flustered proxima operator frequently flips right over the needed words.

A computer programme was sought for New Harvest that could provide an answer to the problem. SongBase is a software package that has been designed for use in Vineyard churches.[292] It allows the proxima operator to split the computer screen they are viewing (with the aid of a video dual head card), so that half the screen reveals what is being projected and the other half allows the operator to view entire songs and search through words without projecting the search onto the screen seen by the congregation. The programme also allows one to print out songs with chord charts for the musicians in any key desired. Chord sequences are also provided for instrumental interludes and bridges. Scored music notation is only available for a few songs, however, recordings of the songs are available, enabling musicians to hear how the different instruments are expected to perform for a particular song. One can recognize a mixture of aural and literate facilities being presented here in the need to be able to play by ear and improvise, but using the written words and chords. The proxima operator is thus equipped to handle an unpredictable worship leader.[293]

CONCLUSION

'Music does not then simply provide a marker in a prestructured social space, but the means by which this space can be transformed' (Stokes 1997, 4). This statement applies to literate traditions as much as to oral/aural. Particular music practices transform Mary's preparation time into a worship space, just as certain music styles make a worship space

[292] http://www.songbase.com
[293] In Australia, a programme has been designed to fulfill similar functions and can be downloaded from http://www.adebenham.com//ds but it has been written for Linux rather than Microsoft.

in one congregation and not another for Matthew and Themba. Musical freedom, in its various forms, impacts the immediate emotions, which are used as the gauge of the spiritual encounter. However, there seem to be more conceptual and practical constraints to overcome in literate traditions than aural.

7

THE WAY FORWARD

> *As Sir James Frazer wrote: 'Every faith has its appropriate music, and the difference between the creeds might also be expressed in musical notation.' A study of the musics of different churches could serve as a precise indicator to leaders of ecumenical movements, suggesting which groups were ripe for union and which would resist union like similar magnetic poles.*
>
> (Hugo Cole 1978, 92)

Looking back over the history of the Reformation it is evident that efforts to make Christianity accessible and relevant to everyday people set in motion a process that has no foreseeable end. Translating the Bible into the vernacular is a process that is still continuing to this day, trying to cater for every language that people can read in.[294] The same is true for music utilized in churches. Whether it is ethnic styles and timbres, or the latest trends in popular music, the sounds of the world at large are being used to communicate, and stimulate, human devotion to the God of heaven.

According to Robert Webber, three main styles of worship have characterised the history of the (Western) church from the first century to the twentieth: liturgical worship, traditional Protestant worship that arose from the Reformation (some of which includes reformed liturgies), and the free worship of the modern era that developed in 'churches that are neither historic nor traceable to the sixteenth-century Reformation' (1997, 33). Webber also notes that a revolution in worship has been witnessed in the latter part of the twentieth century with the introduction of 'a variety of new styles that have shaken the

[294] New English versions are also still being produced, one of the most recent translation into pedestrian language being *The Message // Remix*, translated by Eugene Peterson (2003).

churches of the world' (1997, 34). Many of these styles involve new interpretations, and combinations, of older worship styles.[295] They are also heavily influenced by the musics of new cultures that have adopted the Christian faith.

Like so many other musics, worship songs have become a commodity that is exported to the global church, fueling a drive to be progressive, 'up-to-date' with the latest sounds and songs. In many ways this is uniting churches, for it is difficult to walk into any urban American, British, Australian, New Zealand, or South African church and not be familiar with at least some of the songs they sing.[296] At the same time, everyday people are being encouraged to write their own songs that are pertinent to the local community. Churches also adapt the recordings of songs they hear to suit the instruments and abilities of the musicians in the community, so that, although the songs might by globally recognized, they are unique in each local performance. Communities that have limited access to such materials due to location, limited technology, and low income develop their own forms of worship and worship music.

The story of Weltevreden Methodist Church and The New Harvest Christian Fellowship is evidence of the increasing rate at which different sounds are entering churches in South Africa. Historical church music, global popular music, and culturally local musics all enter into the mix from which church musicians select the repertoire of songs and styles that the congregation are expected to participate in. The changes are not happening gradually. At a Methodist Church in Port Alfred, where my grandfather was the minister for a number of years in the 1980s, the arrival of a new, younger minister more recently resulted in the removal of the communion rail, the introducing of a band, and getting rid of the hymns. The church has grown considerably in membership, but many of the elderly, who attended the church most of their lives, have left. At Weltevreden Methodist

[295] Leonard Sweet speaks of 'the AncientFuture phenomenon in which one seeks to both change the world and conserve the past' (1994, 41), and illustrates how this is evident in various forms of 'postmodern' church worship in America and England.

[296] Some Catholic churches are also utilizing protestant Anglo-American and Australian music, as are many European, South American, and Asian Protestant and Pentecostal churches. However most worship albums that are released globally are in English, and therefore need to be translated into native tongues in these countries, or require the congregations to sing in a foreign language.

Church, the current minister is elderly and has re-emphasized hymns, attracting an older membership.

Splitting the congregation into different age groups and having services in different languages is how the Methodist Churches in the West Rand Circuit generally dealt with the dilemma of different worship preferences in the past (many are still doing so).[297] Weltevreden Methodist is an example of the difficulties that splits like this can pose as age groups mature. Most of the first generation of children that grew up at Weltevreden Methodist (all Generation Xers) could not relate to the worship of the older generations. Encountering God through worship was so central to their religious life that they opted to join other churches that could provide the styles they identified with. Initially this was The Ontological Shift Café, then, after the closing of this church, most moved to Vineyard, Union, or charismatic churches.[298]

When NHCF started in 2000, the majority of the youth group was aged between eleven and fourteen. Most of the teenagers opted to stay at Weltevreden Methodist Church, so a new generation of youth has grown up. When the church started, the adult band from Weltevreden Methodist Church led worship.[299] Since then, nine teenagers, five people in their twenties, one woman in her thirties and four people between fifty and sixty have joined the team, giving the team an appearance that reflects better the demographics of the congregation.[300] As can be seen from the table in Chapter Five, the songs have also altered. Older songs have not been done away with, but they have been reduced in number to make way for more contemporary songs (written from the 1990s onwards). Modern instruments and performance techniques (such as adding instrumental

[297] There are times when it is necessary to set up different worship environments for different groups. Commenting on his ministry to teenagers in British dance clubs, many of whom are drug users and come from troubled home environments, Pete Grieg states:

> We needed to try and disciple them in their own context, and to release them in ministry too without requiring that they commit cultural suicide along the way. In short, we needed to plant some kind of youth congregation where the music could be thrash guitar or pounding decks and the teaching could be relevant to the everyday questions and struggles of this new flock. (Grieg 2003, 40)

[298] The choice of these Xers not to return to Weltevreden Methodist or join NHCF cannot be solely attributed to worship, as the closing of the church was traumatic for many. Some felt they needed to find a new environment to make a fresh start. However, most of them moved to churches with a similar worship style to that of TheOSC.

[299] See fig. 3.6 and 3.7

[300] See fig. 3.9

introductions and bridges between hymn verses, modulating to achieve emotional climaxes, and adding more complex harmonies typical of jazz) help to update older songs without making them unrecognizable to those who have been acquainted with them for many years. Worship styles that grew out of the increased interest in spirituality and individuality during the 1960s are also being introduced. These focus much more on the individual's relationship with, and experience of, God and are often deeply emotional.

These changes have been brought about to try and unite different groups in a common musical environment. In Chapter Four, individual experiences of worship were presented in order to separate the individual out from 'the congregation'. These experiences were illustrated with particular songs, providing a glimpse of some of the changes that have taken place in worship repertoires during the course of the respondents' lifetimes. In Chapter Five worshippers were categorized into generations to investigate trends in the worship of different age groups. Chapter Six explored the differences between European and African worship traditions through the accounts of Mary, Themba, and Matthew. All of this was done in order to identify the nature of the different groups seeking unification in the NHCF community and the complexities that surround their musical amalgamation.

While musical differences alone are not a motivation for resisting such a union, it does appear, as Hugo Cole suggests above, that they serve as an indicator of much larger differences in religious views. The basic beliefs of two groups might be the same, but the expression of those beliefs based on their application within particular worldviews can be radically different. Thus not understanding the reasons behind the differences in church musics may well prohibit a union from taking place.

Different worldviews strive to harness the world through different modes of expression – or similar modes used differently. Conversely, worldviews can be uncovered by investigating the manner in which particular modes of expression occur. Music was selected as the principal mode of this study because of its central role in Christian worship. The worship team's accounts of their lifetime experiences of church music revealed how the meaning that they attribute to modes of expression have shifted from

childhood to adulthood as worship changed from a fun, or obligatory, activity to a personal encounter with God.

In Chapter Five, the nature of this encounter was probed further. Different age groups are not only at different stages in the worship life cycle but often have been exposed to quite different worship traditions. Thus major differences exist between the worship expectations of the different generations based on the kinds of churches they grew up in. Older generations cannot look at the youth of today and compare them to how they were thirty, fifty, or even seventy years ago. The world has changed, and so have churches – and so has worship.

For the oldest generations in the church (the GIs and the Silents), the words and melodies of the hymns and earlier choruses have become the warp through which they weave their everyday experiences to create the fabric of their existence. These songs present reminders of faith that provide encouragement, hope, advice on how to live life and deal with problems, and a means of drawing close to God. They are also imbued with nostalgic value, reminding the singers of people and places from the past.

Younger generations are intent on stringing up a new loom to design a unique identity for themselves that will fit their own life experiences. A sea of sound springing from the recording industry forms their acoustic terrain. Whereas older generations have found solid favourites on which to settle, teenagers and young adults strive to stay in tune with the latest hits on popular radio stations, sailing from one pop idol to the next as the Top 40 countdown throws new artists to the top of the pile each week on stations from Radio 5 to Classic FM. This striving to stay up-to-date with the latest musics carries over into the worship environment. Songs are popular for a period and sung a great deal. Then they become old and boring, they 'lose their meaning' because they have been sung too much and new material is needed to feed the insatiable appetite of young worshippers. Teenagers also visit different churches with their friends (particularly on Friday and Sunday evenings, when the youth events tend to take place). They do not have the loyalty ties to one church or denomination that their elders had. They can be found wherever the

most exciting and popular action is, although if they have a strong peer group in their home church, that is where they will be found most Sunday mornings.

These approaches reflect two different worldviews. Older generations look back to the past to make meaning of, and find stability in, the present. Younger generations locate themselves much more in the present and each new event gives further definition to their identity, drawing them into the future that is theirs to take hold of. They are eager to experience a variety of things as the world presents them with a melting pot of choices that will define their youth and future adult life. Within these broad generational worldviews, other worldviews cut crossroads.

Mary grew up with European worldviews, where the empirical world is investigated on a scientific, rational basis. She was only exposed to interactions of the upper tiers of Hiebert's table (see Chapter One) with the empirical world in the stories of the Bible and, later, what she heard of the charismatic movement. In her theology, God was distant, looking down on man from heaven in a state of perfection that man strove towards. In African belief systems the three tiers of Hiebert's table are expected to penetrate and influence one another in day to day life. Matthew and Themba *experienced* God differently based on the expectation that He can be interacted with freely by people. Thus the two non-Christian worldviews have heavily influenced the spiritual experiences of all three.

The respondents' respective choices of music and styles of worship are based on these worldviews. However, the fact that both Mary and Themba have been able to adapt to different worship styles means that, as Sartre suggested, they do have the freedom to alter their being-in-the-world (based on a new view of the world and their place in it) and experience new types of worship meaningfully. As they are exposed to each other's worldviews, worship activities, and experiences, they are presented with further possibilities from which to choose when entering into the God-space. These include choices about the kind of music they will worship to, what they hope to experience, how they will go about facilitating that experience, how much time they will devote to this activity, and so on.

Despite the possibilities the two traditions potentially offer each other, the process of translation from literate to oral/aural, and vice versa, is not straightforward. Shepherd (1991) points out that literacy traditionally signals a rational and objective worldview, whereas oral traditions are linked with emotionalism. Emotional worship forms are a challenge to literate ones on a larger scale than simply presenting new modes for worshipping. They present a volatile worldview where the spiritual and empirical worlds can interact in unpredictable ways.

Like the older generations in literate traditions, African traditions hold onto a fairly small repertoire of songs for use in their worship. These sonic texts form a bond between community members and become definitive of worship. Their familiarity creates a comfortable space for worship that can be returned to again and again for fresh new encounters with God. However, in terms of modes of expression and perceptions of time and space, younger European generations at NHCF have more in common with charismatic African worshippers.

The African charismatic church worship described by Matthew and Themba is very emotional and requires the participation of the congregation to build up an atmosphere of excitement and unity. Somatic expressions, such as dancing, hand clapping, stamping, and waving arms, are expected. Singing goes on for long periods with songs being sung over and over again. Similarly, the teenagers at NHCF enjoy lively songs that allow for jumping and dancing but they are very aware of group activity and will only participate in this manner if they observe the people around them (particularly their peers) doing the same. Quieter, slower songs encourage kneeling, praying, and lying prostrate on the floor. If there is little fear of drawing attention to oneself (for example, if the lighting is reduced) they feel more at ease expressing themselves in this manner. Both groups see the worship of the older generations that was established at Weltevreden Methodist and transferred to NHCF as 'inhibited' or 'in a box' because it is less somatically expressive, limited in time, and carefully pre-planned.[301] Most NHCF teenagers differ from Matthew and Themba's African churches in that stylistically they tend to prefer rock and pop

[301] These views are shared by people of all ages coming from charismatic church traditions.

music styles, whereas African churches prefer traditional African musics, jazz, rhythm and blues, and Gospel sounds.

It has been suggested that a distinction be made between styles of worship based on literate characteristics and those based on oral/aural ones. In chapters Five and Six, a tension is observed between styles of worship commonly related to Protestant traditional styles of worship and those observed in Western and African charismatic churches. The former is essentially based on a literate tradition using scored music, whereas the latter is (in varying degrees) oral-aural, relying either on simplified musical notations (like words with chords) or learning through imitation. The former is characterised by a clearly ordered progression of events, the latter by random repetition and improvisation. Facilitators of worship (musicians and worship leaders, who prepare for and lead the worship) have different roles within these two traditions, the performers of worship (the congregation, who participate in worship), and the audience (God, who receives the worship). Literate traditions have clearly laid out rules for the facilitators to follow – a worship leader is often not even present as the preacher plans the whole service. The congregation observe and participate as directed, and God is thus duly served with honour and respect, as He deserves. In oral traditions, the facilitators might still have rules to follow, but a greater degree of flexibility is permitted in aid ing the congregation to interact with God. The congregation is expected to actively participate, spontaneously presenting their own expressions. God does not just observe and receive worship, He participates in it with the people.

As has been revealed from much Gioia's perspectives on jazz in Chapter Six, the relationship between composed and improvised musics is often tense, even outside of the church. Many GIs and Silents (and some Boomers) at NHCF complain that repeating songs more than twice creates an annoying sense of aimlessness that agitates their attempts to worship. Gioia's solution is to come up with separate aesthetics for different musics. In the case of jazz, he suggests an aesthetics of 'imperfection':

> We evaluate Louis Armstrong or Charlie Parker not by comparing them with Beethoven or Mozart but by comparing them with other musicians working under similar constraints, and our notions of excellence in jazz thus depend on our understanding of the abilities of individual artists and

> not on our perception of perfection in the work of art. In short, we are interested in the finished product (the improvisation) not as an autonomous object but as the creation of a specific person. (Gioia 1988, 67)

Gioia is demonstrating that different musics function according to different rules to serve different ends. Thus they cannot be evaluated using the same set of aesthetic 'rules'. Where little knowledge of different musics and worships is present, people need to educate each other on the theological aesthetics that govern the use of their musics. This is often well achieved through testimonies of personal experiences. Only then could separate aesthetics be developed that acknowledge the validity and meaningfulness of different worship styles to their adherents.

Returning to the role of the facilitators of worship, if emotional worship forms are adopted, worship teams have to learn to interact with the congregation rather than only rehearse and present material. In an article entitled "Worship and Reality", Dave Roberts uses 'romantic realism' as a justification for encouraging a wide variety of emotional expressions:

> The romance arises from the belief that a good God has revealed both his love and his wisdom to us through Jesus. Because of his life, sacrificial death and sin-destroying resurrection, we can have hope for the future. This is tempered with a realism about life, the human condition and the society in which we find ourselves. Mankind is in rebellion against God. That rebellion mars and destroys the lives of both the good and the bad. We won't always understand why our life circumstances are working the way they are, but we can trust our faithful God to care for us. (Roberts 1996, 4)

Roberts concludes that romantic, realistic worship 'will be full of hope, idealism and joy. It will also know that there is a time to weep, a time to be emotionally honest with God, a time to gently but nevertheless vigorously rage against injustice' (1996, 4). There is still a code of conduct present here ('rage', for example, must be expressed 'gently' and in relation to social injustices) but the boundaries of social conduct have been redrawn and encapsulate the expression of far more human emotion than was previously allowed in Protestant traditional churches. The greater emphasis on emotion has necessitated the use of more emotionally expressive music forms.

PERSPECTIVES FROM MUSIC THERAPY

Music is a complex sound-mode, lacking the definition of verbal utterances, but it is this quality that seems to make it useful in liberating emotions. One field of music thought and practice where this is carefully studied and experimented with is music therapy. In an attempt to stimulate particular conceptual and emotional processes in their clients, therapists have to learn to interpret their clients' sounds and communicate with them using instruments, musical recordings, and song. Techniques for doing this can be gleaned from investigating the means and patterns people use to communicate with each other normally.

Feldstein and Welkowitz (1978) demonstrate that empathy, or emotional rapport, is generated when conversing adults begin to mirror elements of each other's speech patterns, like dynamic levels, phrase lengths, and the timbre of the voice. The pacing, duration, and timing of utterances reveal characteristic patterns in an individual and the quality of their interaction. Thus adult speakers tend towards congruency as they influence the intensity and durational value of one another's utterances. Pavlicevic surmises that the degree to which they mirror one another can be used as an indication of the level of their rapport: 'Their inter-personal co-ordination is seen as reflecting their internal affective states and their attitudes to one another' (1997, 112).

Drawing on communicative theories such as this one, Pavlicevic formulates a motivation for the use of improvisation in music therapy:

> [C]ommunicative forms exist within all of us, and they are flexible in terms of energy and contour: we may speak quickly, loudly, in a staccato manner and, correspondingly, our movements and gestures will reflect these qualitative aspects of our speech. Their existence enables us to read the temporal flexibility or fluidity of these patterns in others, enables us to respond flexibly and to complement one another's gestures, facial expressions and vocalisations. They enable us to be in tune with other human beings. In music therapy improvisation, we tune in to the quality of this energy and create a relationship through sound forms that highlights these very qualities. (Pavlicevic 1997, 112)[302]

[302] Wigram et al. concur: 'Music is a language, with the inflections, nuances and emotions of speech and, in the use of a simple musical instrument, sounds can represent happiness, sadness, anger, frustration or joy.

Music therapists interpret the multi-modal expressions of their clients and attempt to translate these into congruent sounds. This is possible because 'musical elements underpin our emotional, expressive life as well as the way that we receive and give communication to others' (Pavlicevic 1997, 114). According to Pavlicevic, elements of music (pulse, rhythm, pitch, timbre, and volume) can be 'abstracted from expressive acts and transferred across modalities, organised and combined in a way that re-creates, through sound, the intensity and shape and motion of both self- and interactional-synchrony' (1997, 114). The therapist gains direct experience of the client's emotional states by playing with them and the client gets a sense that the therapist 'knows' how s/he feels as they 'converse' through musical mediums. She concludes:

> The therapeutic work, then, is meeting and matching the client's music in order to give the client an experience of "being known", through his sounds being responded to as being expressively and communicatively meaningful, rather than as the client playing music – and, further, developing this engagement through sustained, joint improvisations. (1997, 117).

Studies on communication between infants and mothers reveal that when mothers match their baby's correspondence well, the infant often reacts by not reacting (for example, the infant may continue as though nothing has happened), revealing self-satisfied pleasure in the communication. However, if a mother over-attunes or under-attunes to the infant's action, the child becomes puzzled, alert, or distressed. If the mother ignores the baby's expression, the child will usually try to attract the mother's attention and, if these attempts fail, eventually withdraw.[303] Winnicott (1971) proposes that a degree of mis-matching is necessary to provide a more complex environment that will encourage development in the child. However, the mis-matching should not be beyond the child's compensating abilities or s/he will withdraw from trying to communicate.

In a music therapy context the counsellor similarly seeks to validate the client by matching his/her improvisations. According to Wigram et al., the 'mode of expression must be familiar and shared by both … in order to create an atmosphere of security and

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… Music, both improvised and precomposed, can contain and facilitate many emotional characteristics.' (2002, 171-2)

[303] See, for example, Stern (1985) and Murray (1992).

pleasure which is the prerequisite for meeting the client' (2002, 173). However, in the church context, the congregation is expected to match the music team. Congruency between the congregation and music team therefore seems to be primarily a matter of music style. The musical preferences of the people need to be matched if a worship context that validates them is to be created. On a more individualistic level, if the emotional state of a person does not match that of the music, they can experience alienation. This is more difficult to overcome as the worship team will not be able to match every person. However, as was revealed in the discussions with Matthew and Themba in Chapter Six, the general state of the group can be mirrored in an improvisation and the music can also elicit certain responses so that during the course of the worship, a similar emotional state is gradually evoked in the individuals present.

According to Wigram et al., 'music is physically stimulating, motivating and can be exciting. Conversely, it can be calming and relaxing' (2002, 171). In worship, music is used to pacify feelings of distress, to soothe the anxious or distracted consciousness so that it can more easily focus on God. It is also used to excite feelings of wonder, inspiration, and deep love in the Divine encounter. During improvisatory periods, the individual can initiate expressive 'conversations' to be matched by others in the congregation. The actions of the music team may initiate the conversation, but the music can be adapted to what is taking place at any given moment. Improvisation invites the individual to participate in the re-creation of different ways of being-in-the-world (or being-in-God).

These theories would also seem to suggest that when new music styles are introduced, they may be experienced initially as an instance of mis-matching by the congregation. In Sartrean terms one could say that the new timbres, harmonies, expressive devices, rhythms, melodies, and forms present themselves as a series of 'nothingnesses'. Those who are unfamiliar with the music and the activities that accompany it are presented with a series of free choices: they could leave the church and find another one that sings songs they are familiar with, in a way they like; or they could take on the challenge to learn a new form of worship. Whatever choice the people make, they are forced to take 'true action' born of free will as they decide between genuine alternatives. Such mis-matching

could thus stimulate development by encouraging people to overcome incongruency. However, the mis-matching must be within the people's capability to compensate, otherwise they may withdraw, either from worship or the church. Perhaps only one new song in an unfamiliar style should be introduced at a time, and the participation expected of the congregation is explained to them beforehand. If the words are also in another language, these could be translated so that the meaning is clear. The new song could be used regularly for a few weeks to breed familiarity.

Having seen that mis-matching causes the worshipper to figure the music instead of God, it also seems apparent that, where possible, it should be carefully timed in the worship event. New songs and strange styles are better dealt with at the beginning of a service, while people are still not fully focused on God, or presented as band items that the congregation will initially just listen to. Having established some kind of understanding of the musical structure of the song in this manner, the songs could be re-introduced later in the worship. In this way the congregation is given tools to aid them in overcoming the mis-matching they experience when the song is placed further into the devotional time.

According to Pavlicevic, mis-matching is experienced principally on a rhythmic level. For example, having observed Mary's performance practices, and those of other solo church musicians, her description of falling 'out of sync' with the congregation is often due to rhythmic dilemmas (and sometimes tempo). Mary unintentionally skips or adds beats in bars she finds rhythmically challenging and without a drum to maintain the beat, this causes confusion for the congregation. *Fermatas* in hymns are also problematic for many solo musicians, partly because they seldom sing aloud while they play. They do not get a sense of the length of a breath if they are singing the song in their heads, and, depending on the affect of the verse, breaths can be different lengths each time a pause is encountered. A musician who is neither sensitive to the breathing, nor firm in providing entries, finds themselves in an awkward moment of waiting to see when the congregation will come in, while they are boking to the musician to bring them in. Bands seem to struggle with this less as they often assign a set number of beats to a pause (particularly between verses) so that the drummer does not have to stop between verses, or skip beats.

This practice also enables the instrumentalists and singers to enter the verse again in unison.

Further, the term 'upbeat' is used by many of the respondents to indicate a key element that characterizes 'free' and/or contemporary worship songs. A rhythmic term is chosen to encompass the experience of a range of other musical elements. 'Upbeat' music differes from 'traditional' music in its use of a wider range of dynamic expression and greater emphasis on rhythmic accompaniments, like drumming, guitar strumming, and piano chords. Room for expressive tempo fluctuations (*rubato*) is also permitted. 'Upbeat' music also seems to require improvisational skills from the instrumentalists to be convincing, although *a cappella* singing can be upbeat if the congregation is willing to initiate songs, harmonies, and prayers, and not hold back on their emotional and somatic self-expression. Upbeat music stirs a feeling of community when everybody is stimulated to participate as they anticipate meeting God.

Returning to the literal rhythm, many church songs written from the late 1980s onwards make use of syncopations that older generations (GIs, Silents, and some Boomers) struggle to perform. Yet altering the rhythms of contemporary songs to fit directly onto the beat gives new songs a stilted, old-world feel that upsets younger generations (Xers and Millenials). When the singers in the worship team are giving a clear lead on the syncopations (provided the sound technician has turned the overall volume of the team up on the system so that this can be clearly heard), the congregation are able to match what they are doing. Four years of multi-generational worship have revealed that if younger generations are exposed to older songs and music styles quite regularly, these songs become increasingly 'acceptable', although some songs (particularly hymns and choruses written before the 1960s) remain associated with older generations. When these songs are only ever chosen by and given to the people who are aged over fifty to sing in the band, their performance techniques (sliding between notes and adding vibrato) add to the classification of the song as 'old'. (It must be added that such performance techniques seem to 'fit' the song as these were popular at the time of their writing and are probably what the songwriters had in mind. By long association they have also become 'natural' performance techniques for these songs.) Older generations who come from traditional

backgrounds interpret the emotional expressiveness and loud volumes of praise songs as showmanship. Persuading adults and teenagers (and people from mixed denominational backgrounds) to perform alongside one another helps to break down some of the stereotypes these groups have of each other's musics. Furthermore, if positive relationships between the groups are facilitated outside of the worship environment, they seem to more readily accept the preferences of others.[304]

As observed in Chapters Five and particularly Chapter Six, free worship is different from traditional (liturgical) worship in performance and the type of experiences it produces. The fact that NHCF strives for emotional, charismatic worship makes free worship a potentially valuable form of devotion. The manner in which it is introduced is aided by an understanding of the different modes of expression that literate and oral/aural worshippers utilize. Bonds of visual text need to be loosened if literate God-lovers are to step out onto the seas of multi-modal free worship expressions. Instructions need to be given on how to survive on the living waters where unexpected atmospheric changes can occur as the fire of heaven descends amidst the people with faith-gifts that stir waves of strange activity. Literate-tradition songs that people are already familiar with form floating devices to cling to in the new terrain. It is not necessary to throw out old songs to introduce new worship styles, but it might be necessary to melt them down and reformulate them in new musical performances, and dilute them with the introduction of songs more specifically aimed at emotional, free worship styles.

Oral/aural worshippers, by contrast, could gain much from the modes of literate worship. Texts born of a long line of devoted faith-keepers that stretch back to the days of Job and point forwards to an eternity where the spirits of all mankind will one day meet, present a diachronic view of faith. Life experiences and spiritual beliefs are bound up in the words and music of old songs and passed on to new generations for them to locate their own faith-lives in. Singing these songs locates the individual in part of something much bigger than the world they know – God's plan for all mankind.

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[304] These interactions occur over tea after the service, in fellowship groups, and at mixed-age events (like Baptisms, Lay Witness Missions, social *braais*, and family camps). Interaction between different aged fellowship groups is being investigated in NHCF. Occasionally during the worship the adults will pray with and counsel the teenagers. Individual testimonies of God's involvement in people's life experiences shared in church (by young and old) also help people to get to know more about one another.

According to Douglas, for music to be 'a living, progressive art, there needs to be a constant stream of new, original compositions coming from the younger generation, as well as from the established composers more advanced in years' (Douglas 1962, 238). Similarly John Wimber believed that each new generation needs to decide what the ancient faith of Christianity means for their time and place if it is to be a living faith rather than a museum of religious tradition.[305] At the same time, Leonard Sweet points out that with medicine having developed as it has (particularly in the areas of antibiotics and maternity care), people are living longer resulting in statistics like the following: 'Of all the people who have lived to age 65 in the history of the world, more than half are alive today' (Sweet, 1994, 148).[306] In African countries AIDS is eroding the working age generations, resulting in an hourglass population (many old and very young people but few middle-aged). The preferences of older generations therefore need to be taken seriously in a number of different social contexts.

CONCLUSION

Such diversity in one community could be overwhelming for anyone faced with trying to meet the expectations of every individual. However, the fact is that no matter what one presents, it is going to be interpreted differently by each person present. Derrida believes that nothing ever speaks 'by itself' because nothing has the primordial, non-relational, absolute character that metaphysicians seek. This means that there are an infinite number of possibilities for new meanings to emerge. The question, then, is how all these possibilities should be dealt with.

For Christians, God is the only absolute; He *is* truth embodied. There is no proof of this – if there were, Christianity would not be a 'faith'. The only proof exists in the experiences of a life permeated by faith actions and encounters with God. Since no human being is God, no one can ever produce a text of any sort that is absolute. For Derrida, this is a wonderful thing because if there were a 'unique name', an 'elementary word', or

[305] See Jackson (1999).
[306] According to Sweet, if population dynamics continue in the same vein that they have since 1950, '[b]y the year 2025, Americans over age 65 will outnumber teenagers by more than two to one' (Sweet 1994, 147).

'conditionless condition of possibility', this would be 'the end of history. Or the becoming-prose of our love' (1987, 127). The multi-dimensional nature of meaning would be lost if a style of worship were developed that had one meaning for all people. Instead, the desire to worship unites the community, while the music opens up different places for people to explore on their ascensional journeys to meet with God. The vocabulary of each individual reveals a different part of the whole experience of a congregation. Permitting each member a voice in the worship event allows for a stimulating environment of matching and mis-matching where growth individually and as a group is encouraged, provided the people are given tools to cope with the mis-matching.

There is a drive to embrace democracy and integration of cultures at The New Harvest Christian Fellowship, therefore adopting musics from different cultures is seen as a worthwhile endeavour. There is more of a conflict over representations of different generations, perhaps because there is a closer relational bond between family members and rejection of one another's musics is experienced as a deeper rejection of self. But NHCF wants to become a 'family church' and is willing to persevere in putting aside personal preferences to worship together. Knowing that the congregation is willing to attempt overcoming these mis-matchings makes the endeavour worth attempting.



Fig. 7.1
Property in Honeydew Manor, where building is due to commence on 14 February 2005.

APPENDICES

APPENDIX A: QUESTIONNAIRES

1. My Worship Testimony: completed by the worship team at their meeting on 10, September 2003.

2. Worship Music: completed by the congregation in October 2003.

3. Final Survey in 2004

MY WORSHIP TESTIMONY

Name:_____ Date of birth:_____

My earliest recollections of church/Sunday school music:

When worship first started to mean something to me:

What I long for in worship nowadays:

What hinders me most from worshipping?

Worship Music

Male ? Female ? Date of birth___/___/19___ Name (optional):
_____

Please be as honest as possible – even "negative" comments are very helpful!

1. What kind of music do you like to listen to outside of church? (Name any favourite singers, bands, radio stations, composers, etc.) _____
_____
_____
_____
2. Which churches (if any) did you belong to before joining New Harvest? _____
_____
_____
_____
3. When did you join New Harvest / Weltevreden Methodist? _____
_____
4. What was the worship like when you first joined the church? _____
_____
_____
_____
5. How would you describe the present style of worship at New Harvest to a friend who has never attended this church? _____
_____
_____
_____
6. Circle what you prefer most in worship:
   i) Singing old, well-known songs and not new songs.
   ii) Learning new songs regularly but interspersed with older songs.
   iii) Singing only recently written songs.
   iv) Other (please specify):_____
   _____
7. Think of the last time you really got into worship. What made it a good worship time for you?
_____
_____
_____
8. What prevents you from worshipping sometimes? _____
_____
_____
9. If music were removed from the service, what do you think you would miss about it? _____
_____
_____
_____
_____
10. What would you like to see happening in the worship at New Harvest in the future? _____
_____
_____
_____
_____



NAME (or gender, if you would prefer to remain anonymous)	DATE OF BIRTH (DD/MM/YYYY)	RADIO stations you listen to	FAVOURITE PRAISE AND WORSHIP SONGS (please indicate some of your favourite church songs once again)	COMBINED WORSHIP: Would you prefer to see the youth and adults worship **separately** when we move into our own facilities or maintain the **combined** worship? Why?

APPENDIX B: MUSICAL EXAMPLES

The music presented here illustrates the analysis of the songs that the participants in the study mentioned, specifically in Chapter Four. Also included are the two most popular songs revealed in the surveys of 2003 and 2004. The songs appear in the following order:

1. "I love You, Lord" (in *Scripture in Song* [Vol. 2] 1983): This song is discussed in Chapter Three.

2. "I'm in the Lord's Army" (in *Salvation Songs for Children*, 1947). The bars with the dotted rhythm coincide with the movements of the song. Those where there are only crotchets require static movements (like placing the hand on the heart). The somatic actions are described below the music.

3. "Jesus Loves Me" (in *Young Children Sing*, 1976): The rhythm of this song is fairly static, maintaining even quaver movement throughout the first half of the song. The rhythm for the second part is repeated three times in the chorus. Overall, this makes the song very easy to sing for small children.

4. "In His Time" (in Rettino and Kerner, 1981): This children's worship song comes from a production entitled *Kid's Praise 2: A Joyfulliest Noise!* that was compiled for Sunday Schools to produce.

5. "Jehovah Jireh" (in *Scripture in Song* [Vol.1], 1979): This song is discussed at length in Chapter Four.

6. "Lift Jesus Higher" (in *Scripture in Song* [Vol.1], 1979): This chorus makes use of the rocking bass guitar style of accompaniment typical of early disco in bar fourteen to the end. The chords also reveal a jazz influence with the addition of sevenths and bass notes that form dissonant harmonies with the chord above.

7. "When I Survey the Wondrous Cross" (in *The Methodist Hymn Book With Tunes*, 1933): This hymn by Isaac Watts appears in typical four-part harmony. The key and many chord changes (almost every beat) make it difficult for guitarists to play, so when it is used in a band situation, it is often transposed to D and the chords are simplified to change no more than every second beat. Most choruses change chords on beats one and three, or only on the first beat.

8. "Give Thanks" (in *Praise and Worship: Songbook 1*, 1987): Unlike *Scripture in Song*, the lyrics for this song are not taken directly from the Bible but are rather the songwriter's personal views in accordance with the scripture presented above the title. Melodically, this chorus basically consists of two phrases, one for the verse and one for the chorus. These phrases each appear as a series of sequences, making the song easy to learn. That chorus theme is pitched higher than that of the verse, giving it a more climactic feel. The form (A, A, B, B, A, B, B, A) is evidence of the repetitive style of

singing common to free styles of worship. (There are no additional lyrics to go with the repetitions so the song is often simplified by worship leaders to A, B, B, A when used at NHCF, a practice that began when the song was first introduced at Weltevreden Methodist Church.)

9. “This is the Day” (in Pulkingham and Harper 1978, 33): The two main rhythmic patterns on which the song is based are marked with a ++. The bar marked with a +--+is usually repeated (see, for example, the version in Garratt 1979), as in the first two bars of the song.

10. “You are Beautiful” (in *Songs of Fellowship* [Vol.1], 1991): The increased use of syncopation is clear in the tied quavers that often mute the first and third beats. The climactic chorus arrives at the end of bar sixteen. This song was introduced in 2003, so most syncopations were kept.

11. “Power of Your Love” (in *Praise and Worship Songbook 11*, 1997): This song was revealed as the most popular song amongst the congregation in the first survey of 2003. The Weltevreden Methodist adult band removed most of the syncopations when they introduced it, changing the quavers on the fourth beats into crotchets in order to achieve this. This upset the teenagers, who had adopted the song in the Teen Church and performed it in accordance with the rendition on the album *Shout to the Lord* (a joint release by **Integrity** and **Hillsongs**). However, for F18, who had never heard the song in Youth Church or on the album, the song formed the site of a profound shift in her worship when she heard it in the adult service.

12. “I Can Only Imagine” (in *i Worsh!p: A Total Worship Experience*, 2002): This song, first introduced at NHCF in 2002, was the most popular song listed by November 2004. The complex rhythm of the song, with its semiquaver syncopations reflects the manner in which the solo singer performs the song on the accompanying CD. Although this makes it difficult for group singing, the words of the song seem to be what has made it so popular with the entire congregation (all age groups and races). It is also always led by Themba, whose vocal timbre and singing technique are very popular with the majority of the congregation. The instrumental accompaniment adds to the aesthetic value of the song, particularly when fleshed out with a band. Overall the popularity of the song, as with “Power of Your Love”, seems to lie in a successful blend of aesthetically pleasing music with lyrics that stimulate the imagination and stir an emotional response.

419 I Love You, Lord



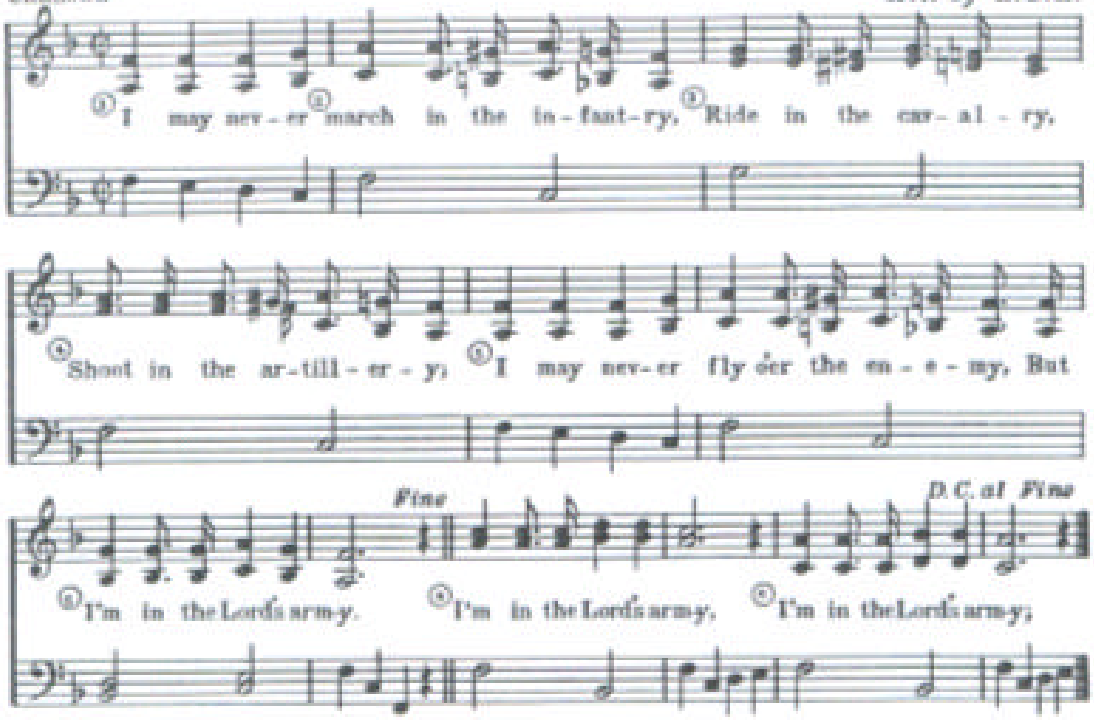
[illegible] © 1978, 1981 Hope of Glory Music, Admin. by Maranatha! Music, PO Box 1396, Costa Mesa, CA 92628. All rights reserved. International copyright secured. Used by permission only.

21

I'M IN THE LORD'S ARMY

Unknown

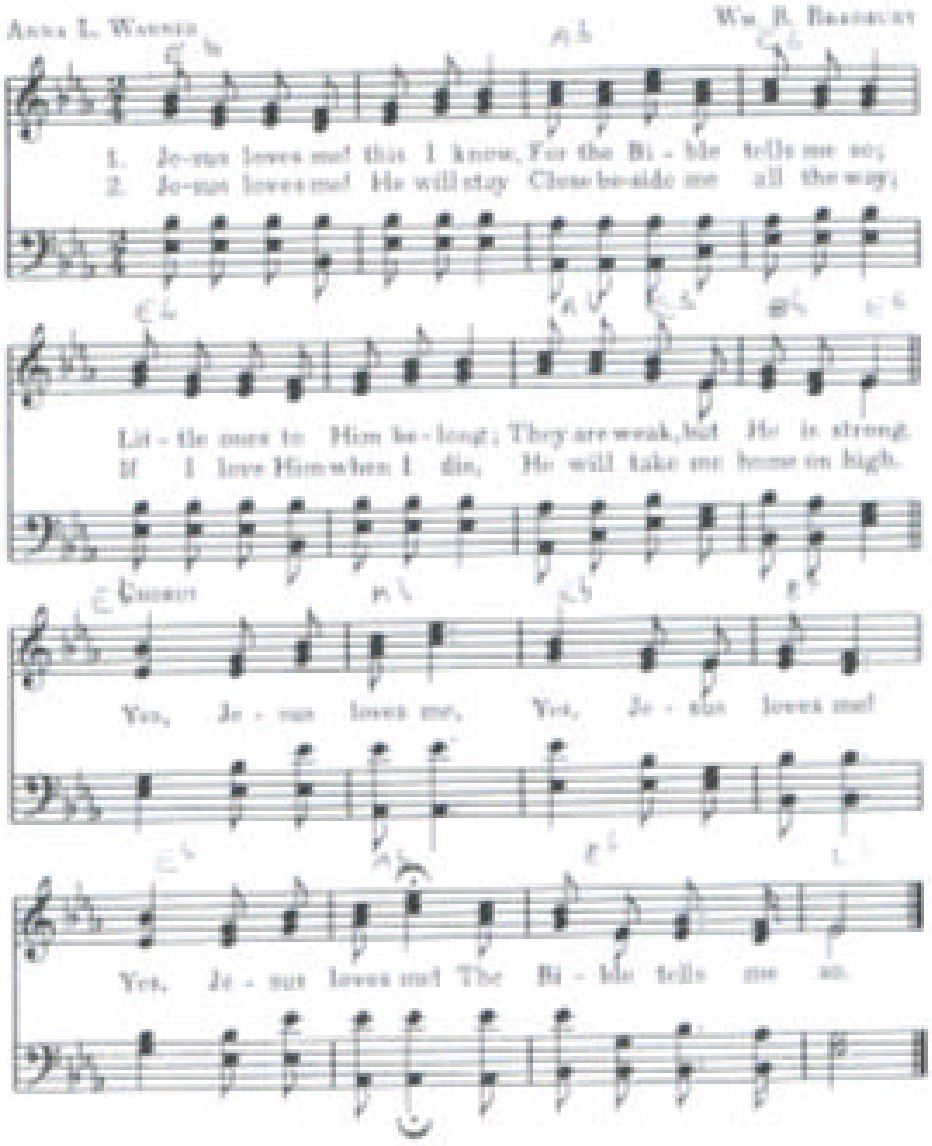
Old Tune
Arr. by H. D. L.



MOTIONS: ① Place hand over heart. ③ Mark time, swinging arms at side. ④ Hold arms at side as tho' holding reins, and bounce up and down as on horseback. ⑤ Make motion as tho' shooting a rifle, with thumbs up. ⑥ Hold arms out stiff, moving them up and down as tho' they were wings of a plane. ⑧ Hand on heart, point to heaven, raise arm in salute, dropping smartly to side in cadence.

NOTE: Some repeat the salute motions with the first two lines of the chorus; others merely raise hand to forehead in the regular salute for the two lines.

Jesus Loves Me




In His Time
Words and Music by
DIANE BALL
Gently
Cmaj7
with Pedal
A
1st time: SOLO GIRL
2nd time: GIRLS unison
SOLO GIRL
Dm7
G
In His
time,
C
Dm7
time. In His makes all things
G7
C
G7
Em7
hid in His time.
Lord, please
Fmaj7
G
Em7
dear sis - ter this as you've
Am7
Dm7
G
say, that you do just what you
Cmaj7
B
CHOIR
In His time, In your time
CHOIR
you make
In your time, Lord.


184
NEIELA WATSON
JEHOVAH JIREH
NEIELA WATSON

119 LIFT JESUS HIGHER

JOHN 12: 32

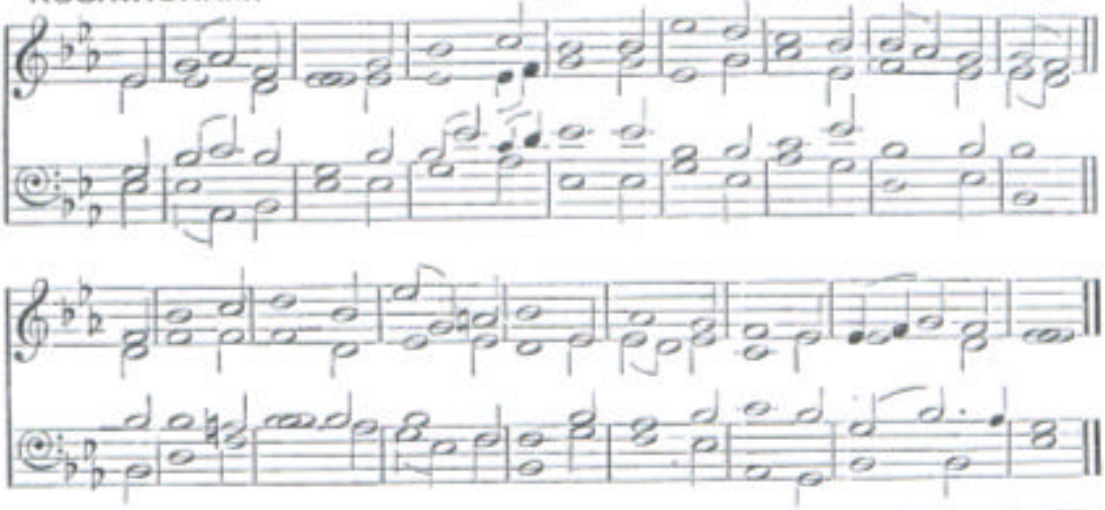
COMPOSER UNKNOWN



Copyright unknown. Arrangement © 1974 Scripture in Song. All rights reserved. The recorded music is available on PRAISE THE NAME OF JESUS in record or tape.



ROCKINGHAM. L.M. Adapted by E. Miller, 1731-1807.



1 When I survey the wondrous Cross
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

2 Forbid it, Lord, that I should boast,
Save in the death of Christ, my God:
All the vain things that charm me most,
I sacrifice them to His blood.

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

4 Were the whole realm of nature mine,
That were an offering far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.

Isaac Watts, 1674-1748.

18

Be ye thankful. Colossians 3:15

Give Thanks

Words and Music by
Henry Smith



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CHORUS
love
let
thy
work
stir
I
stir
strong
let
thy
power
stir
I
stir
rich
for
cause
of
what
the
Lord
has
down
for
to
Give
CODA
Give
thanks
Give
thanks
give
thanks
give
thanks

13.

This is the day

Fiji Island Folk Melody



621.

You are beautiful
(I stand in awe)



940 Power of Your Love



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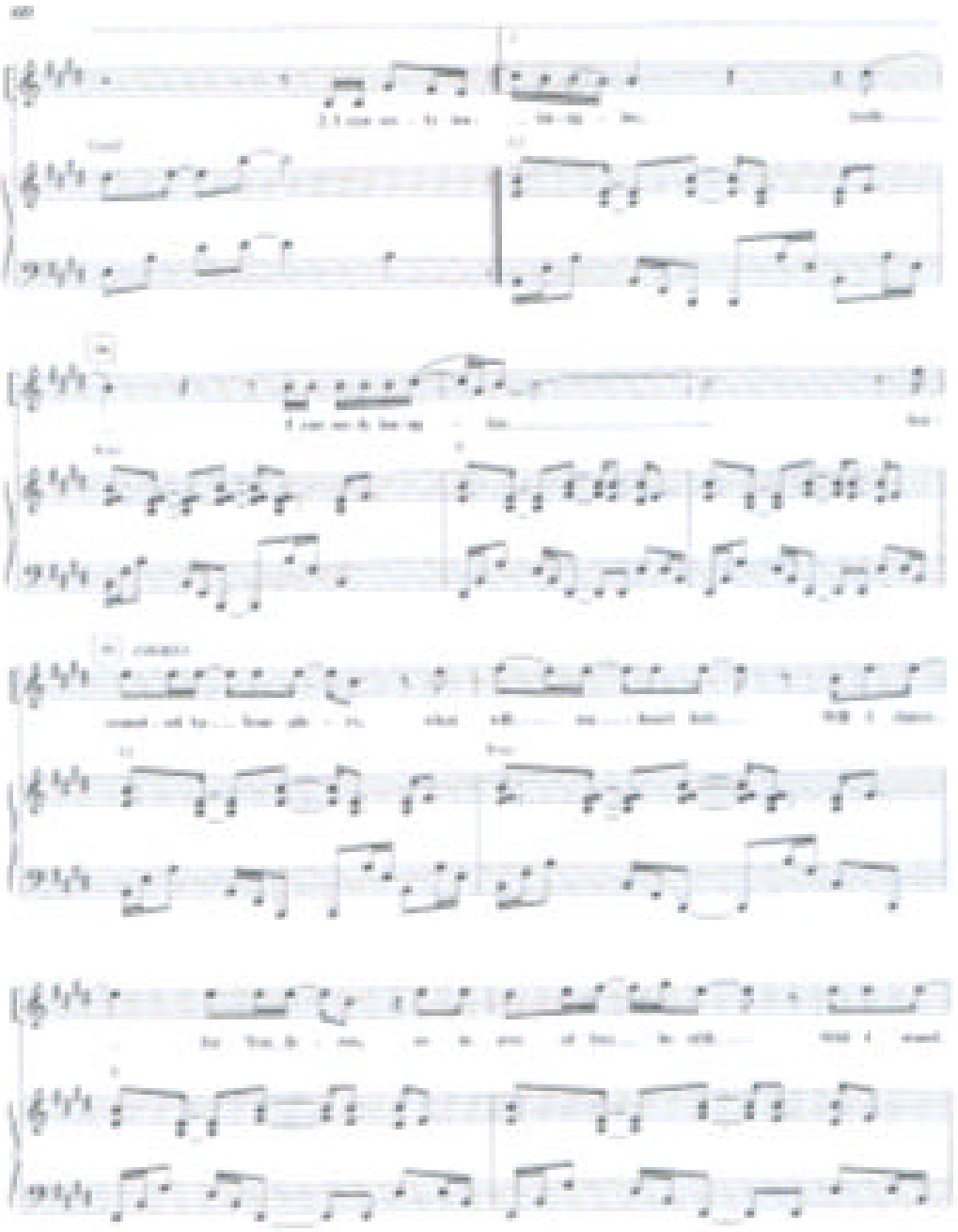
Medley options: Your Great Love (CHRISTENSEN), Lord, I Thirst for You

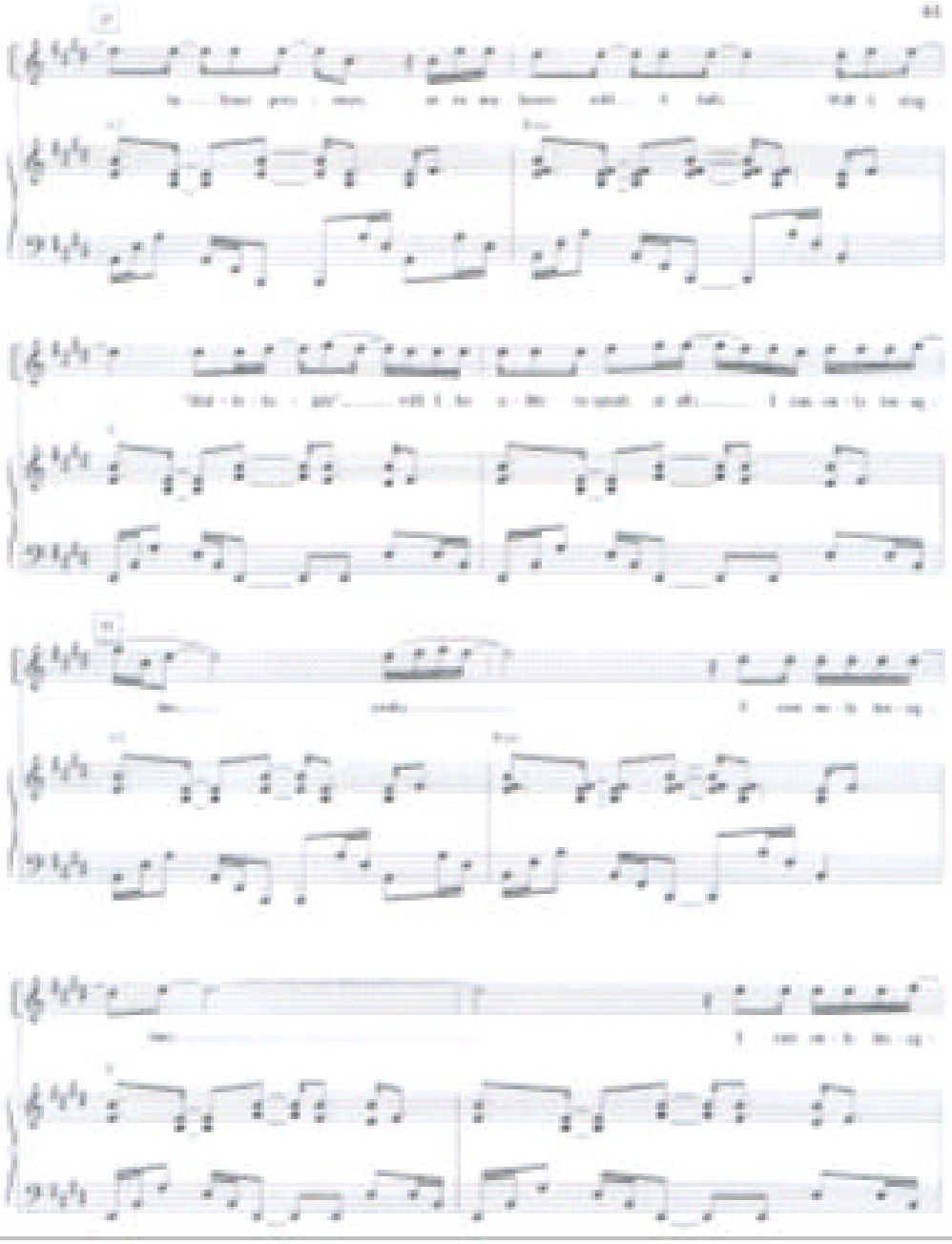
I CAN ONLY IMAGINE














sig - nes when all I will do to for - ev -
en, for - ev - er was - ship true,
I can ev - 'ry - sig - nes,

APPENDIX C: UNPUBLISHED DOCUMENTS

These two documents are discussed at length in Chapter Three.

1. Smith, Mervyn G. Undated. *Worship*. (3 pages)

2. Meintjes, Helen. August 1997. *Worship Leaders Seminar.* (2 pages)

WORSHIP.

προσκυνεω (proskuneo): To pay homage to or to revere someone by kissing their hand, bowing to them or prostrating oneself before them. Can also mean to serve.

Motivation for Worship: Jesus, God incarnate, has suffered indignity, torture and death as a gift of life to me! WORship.

Meaning: Worship is something I do to say thank you to Jesus for what He's done for me. It's an action, a gesture, a word spoken with the intention of expressing appreciation, gratitude and love. It's an outward manifestation of what I'm thinking and feeling. It comes from me with the intention of blessing Him.

Appropriate Worship:

1. *Our worship must be a gift that pleases Jesus*, e.g. the gift that pleases the giver rather than the recipient. My preference for loud, soft, fast, slow, hymns, choruses is *irrelevant*! See John 4:23,24.

2. *Our words and our gestures must co-incide* if we are to convey what we're feeling: "Peter, you're a real brother to me and I love you with the love of the Lord". Distracted: focussed. One can't sing "I love you, Lord, and I lift my hands ...." in a distracted manner without conveying the wrong thing! See Ps 95:1-7.

3. *Our focus must be on Jesus and not self*, e.g. the party where the guest of honour is ignored. We come to give, not to receive. If He blesses us in the process it is to be viewed as an undeserved bonus, not as a rightful wage! See Ps 24:3-5.

A BIBLICAL APPROACH TO WORSHIP LEADING.

In both Solomon's Temple and Herod's Temple there is a series of progressive steps from the centre of daily life, through the outer perimeter of the temple courtyard, into the area where sacrifice is made, and there passing by stages into the Holy of Holies, the very presence of God Himself.

As I understand it this was intended to help the worshiper to come apart from their daily routine and to enter the presence of God through a process which acknowledged their sinfulness and the holiness of God. It was a careful progression which prevented the worshiper from barging into the presence of God.

In applying this understanding to our worship service, it becomes the responsibility of the worship leader to do the same for the congregation. The people have "come apart" into the sanctuary to meet with God, but need to be led progressively into the intimacy of His presence. The worship therefore needs to take the people, in stages, from acknowledgement and repentance of sin, through the courtyard of praise, into the Holy Place of worship, and finally into the intimacy of the Holy of Holies, to which we have access through the death of Jesus. The worship leader has succeeded in the task only when the congregation is in the Holy of Holies, where they are conscious of the presence of the Lord and, in deep humility, open themselves to hear His Word.

On this basis the songs must be carefully chosen, in terms of words and tempo, to help the congregation into that intimacy.
The need for Confession and Repentance could be handled through the opening prayer. The more specific that prayer in terms of the kind of things which the congregation would want to confess, the better.
The Praise needs to be lively, expressing the joy of an anticipated encounter with the Lord. These will usually be songs about the Lord, speaking of His greatness and our delight in Him (I will enter His gates; I will sing unto the Lord; Arise and sing, etc).
The Worship needs to be quieter and with a slower tempo, expressing awe and reverence. The emphasis here is on speaking to the Lord (All hail King Jesus; As the deer pants; Let your living water, etc).
The Intimacy of the Holy of Holies is to be a place of great love, gentleness, beauty and wonder. It is a time for some singing (I love you, Lord; Lord, you're beautiful; Be still and know; etc), with the emphasis more on quietness and corporate prayer. It is here that one anticipates the ministration of the gifts of the Spirit in terms of prophecy, tongues, interpretation of tongues, and any other gift which enables the Lord to address us directly.

The worship time should be concluded with a song which hopefully summarises where the people have been and affirms their desire to respond to the Lord (eg. I lift my hands; Lord, I need you; The Lord is my light; etc).

THE CHOICE OF SONGS.
The whole point of using songs in worship is to enable the congregation to join together in expressing, with their minds and their hearts, their relationship with the Lord. The nearer one gets to the Holy of Holies the more important it becomes that what is being sung does not jar and unsettle the congregation, but rather supports and carries them into His presence. So choosing the right song to express

the thoughts and feelings of the people at the right time is the real art of worship leading.

The choice of songs needs to be governed by three criteria:
1) Is the song in accord with the overall worship theme? Each worship session needs to focus on a specific aspect of God, Jesus, the Holy Spirit, or the Church (eg. God's holiness, His love, fatherhood; Jesus' compassion, suffering, salvation; the comfort, empowering, or enlightening of the Holy Spirit; Holy life etc.). The worship leader needs to have the overall theme in mind before any songs are chosen, and then to build the phases of worship on the basis of that theme.
2) Do the words of the song make sense? This is not always the case, either in terms of hymns or choruses, and the worship leader needs to ask whether the words of the song will assist or hinder the congregation's understanding as they worship. Sometimes it will simply be a matter of explaining the song before using it, other times it will mean not using the song at all.
3) Can the tune be sung? Sometimes the setting is too high or too low, and will need to be changed. Sometimes the words don't fit into the rhythm of the music, making it difficult to sing. In this latter case the song should be "doctored" to fit the tune, or scrapped.

INTRODUCING NEW MATERIAL.
It is important that there be a striving for freshness in the material being used in worship, but there is an art to introducing new songs. If the intention is to help the people to relax into worship, it is clearly inappropriate to expect them to be assisted through a song which they have never heard before, *especially* as they enter the Holy Place or the Holy of Holies. So great care needs to be taken in introducing new material. If the worship leader is unsure whether the congregation knows a particular song, this should be checked out before the worship begins.

The most appropriate way of introducing new material is to run through it with the congregation before worship begins. Sing it through a few times if they are struggling to get the feel of it. Point out parts where they might not have the tune quite right. If the worship leader is using a guitar, then a clear voice is needed to give the melody, otherwise they will not be able to pick up the tune. The aim is to enable the congregation to have enough of a feel for the song that, when it is used in the act of worship, it does not form a stumbling block and break the mood.

Another way of introducing something new is to sing it over a number of times during the act of worship itself. There are however a few rules here:
a) At least some of the congregation should know the song and thereby assist the worship leader from among the people.
b) The song should be fairly short and the tune should be quite simple.
c) The closer one approaches the Holy of Holies the less appropriate this method of introducing new material becomes.

One could also use a tape of the new song to be introduced. This should be played through once before inviting the congregation to sing along as practise, but the tape should not be used in leading the worship itself.

Finally it is generally not helpful to start worship with unfamiliar material, nor is it a good idea to introduce more than one new song during a given worship time.

1) WHY DO WE NEED TO WORSHIP ?

PSALM 42:1, 2 " AS THE DEER PANTS FOR STREAMS OF WATER, SO MY SOUL PANTS FOR YOU, O GOD. MY SOUL THIRSTS FOR GOD, FOR THE LIVING GOD. WHEN CAN I GO AND MEET WITH GOD ?"

2) DEFINITION OF WORSHIP :

COLOSSIANS 3:16 " 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 HEARTS TO GOD."

3) THE NEED FOR A WORSHIP LEADER

A) THE WORSHIP LEADER BRINGS FOCUS AND DIRECTION
B) THE WORSHIP LEADER WILL UNITE THE CONGREGATION AND WORSHIP TEAM MENTALLY
C) TO PROVIDE THE BEST OPPORTUNITY FOR THE PEOPLE TO WORSHIP AND DRAW NEAR TO GOD
D) TO LAY THE FOUNDATION FOR THE PREACHER BY SELECTING AND INITIATING THE RELEVANT SONGS

4) THE QUALIFICATION OF A WORSHIP LEADER

A) MUST BE A WORSHIPPER (SOMEONE WHO HAS LEARNED THE DAILY DISCIPLINE OF SUBMITTING TO THE TOTAL LORDSHIP OF JESUS CHRIST REGARDLESS OF PERSONAL FEELINGS OR CIRCUMSTANCES)
B) A DEEP AND PROVED SPIRITUAL WALK
C) HAVE A REAL LOVE FOR GOD'S HOUSE
D) HAVE A SERVANT'S HEART (NO PRIMA DONA - TEAM)
E) MUSICALLY SKILLED TO AN ACCEPTABLE LEVEL
F) GOOD REPUTATION IN FELLOWSHIP (FAMILY LIFE)
G) MUST BE ABLE TO FUNCTION AS PART OF A TEAM (FLEXIBILITY TO FLOW WITH PASTOR)
H) COMMITMENT TO THIS POSITION
I) ENTHUSIASTIC , FRIENDLY , WARM PERSONALITY

A LOCAL PASTOR ONCE SAID " ONE CAN SEE WHERE A MAN IS IN HIS RELATIONSHIP WITH GOD , BY THE LEVEL OF HIS WORSHIP "

5) WORSHIP LEADERS PREPARATION

A) BE PREPARED SPIRITUALLY (REGULAR PRAYER LIFE, SEEKING SENSITIVITY TO THE HOLY SPIRIT)
B) PRAY IN THE SPIRIT (eg PAUL)
C) GET TIME ASIDE FOR PERSONAL PRAISE AND WORSHIP
D) MINISTRY FIRST BEHAND AND THEN MANNAND
E) CONSULT IN ADVANCE WITH PASTOR TO DETERMINE THEME
F) AVOID HURRYING BEFORE THE SERVICE

GENERAL HINTS

a) BE PUNCTUAL (COMMUNICATE YOUR LEVEL OF COMMITMENT)
b) BE NATURAL (WE WILL BE MOST EFFECTIVE WHEN WE DISCOVER WHO WE ARE BEFORE GOD AND ARE SATISFIED TO BE THAT BEFORE HIS PEOPLE)
c) STAY WITH THE THEME DURING THE SERVICE (ALLOW GOD TO COMPLETE THE WORK HE WANTS TO DO)
d) BE OPEN TO THE PROMPTING OF THE SPIRIT
e) GUIDE THE CONGREGATION - THEY CANNOT READ YOUR MIND
f) AVOID FLOODING (TOO MAY SONGS CAN HAVE A NEGATIVE EFFECT)
f) DO NOT INTERRUPT HIGH PRAISE (THIS IS OUR AIM)
g) MICROPHONE TECHNIQUE IS IMPORTANT - YOU MUST BE HEARD AT ALL TIMES , ESPECIALLY WHEN PRAYING
h) STRIVE FOR MAXIMUM INVISIBILITY (YOU ARE AN INSTRUMENT NOT A PERFORMANCE)
i) BEWARE OF THE MARTHA SYNDROME - SERVING AT THE EXPENSE OF WORSHIPPING
j) DO NOT GET INTO A RUT (VARY YOUR WORSHIP EVERY TIME)
k) MAKE USE OF EVERY MEDIUM AVAILABLE :- DANCERS; CHOIR ; SOLOISTS ; TAPES ; FLAGS ; INSTRUMENTAL
l) DO EXTRA READING FOR SOURCE MATERIAL (TO EMPHASISE YOUR THEME)
m) DELEGATE READINGS AND PRAYERS (YOU DO NOT HAVE TO DO ALL THE TALKING)
n) THE OFFERING IS AN INTEGRAL PART OF WORSHIP (DO NOT JUST SLOT IT IN TO GET IT OVER AND DONE WITH)
o) BEWARE OF PRIDE

VARIETY IN SERVICE

a) PLAN A UNIQUE OPENING FOR EACH SERVICE
b) OCCASIONAL HAVE THE CONGREGATION SING WITHOUT MUSICAL ACCOMPANIMENT
c) RAISE THE KEY A HALF TONE OR A FULL TONE
d) HAVE HALF THE CONGREGATION SING TO THE OTHER HALF
e) ASK THE CONGREGATION TO HUM WHILST THE BAND PLAYS THROUGH THE SONG
f) PROVIDE A VARIETY OF POSITIONS : KNEELING ,STANDING , JOINING HANDS , HAND WORSHIP (CLAPPING , LIFTING)
g) VARY OR EVEN REVERSE THE USUAL ORDER OF SERVICE
h) LEAD WORSHIP FROM A DIFFERENT LOCATION
i) PLAN THE WORSHIP SERVICE WITH SONGS ; FREE PRAISE ; TIMES OF QUIET WORSHIP OR MEDITATION AND PRAYER .
j) USE SONGS WITH A VARIETY OF RHYTHMS , STYLES AND MOODS .

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