CONTEMPORARY ATTITUDES TOWARDS MUSIC IN SOUTH AFRICAN PROTESTANT CHURCHES

by

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This dissertation examines the attitudes of people regarding the worship music that is being used in South African Protestant churches during the last decade of the twentieth century. The research is aimed at the man-in-the-pew to identify general trends across a variety of denominations. 4920 questionnaires were sent to 980 churches countrywide and completed anonymously. Questions are divided into three categories: personal information, church related, personal opinions. Every question has space for comments.

Chapter one is a general discussion on people’s opinions and attitudes and the aim and method used.

Chapter two is an historical synopsis.

Chapter three is an analysis of the questionnaire including hypotheses, graphs, results and comments.

Chapter four, the conclusion, identifies general trends regarding formality and informality, choirs and music groups, background music, traditional versus contemporary, education and influence of leaders, the need for policies, use of media and instruments. Proposals are suggested.

KEY WORDS

CHURCH
MUSIC
ATTITUDES
PROTESTANT
SOUTH AFRICAN

TRENDS
CONTEMPORARY
WORSHIP
DENOMINATION
DECLARATION

I hereby declare that:

"Contemporary attitudes towards music in South African Protestant churches"
is my own work and that all sources that I have used or quoted have been indicated and
acknowledged by means of complete references.

SIGNED

R. Lagerwall
I wish to express my appreciation to the following:

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CHAPTER 1

INTRODUCTION

1.1 MUSIC AND WORSHIP

Assessing and evaluating individual attitudes towards music used in the worship service are inevitably fraught with variety, emotion and change. "This problem arises from the very nature of music itself; music is often emotional in its impact and its meaning is unspecific and unclear. It often produces a response which is impossible to counter with appeals to logic, examples in history, or even references in Scripture. That is why one person will like one style of music and dislike another style. He will ask, 'Who says it isn't good music? I like it.' He needs no other reason." [Ellsworth, p.192]. At this early stage the author is forced to admit with Wilkey "that the relativity of each individual's experience gives little normative value for the evaluation of musical experiences. [A] somewhat more objective norm [would be] the Bible, [but] the scriptures offer limited information about the musical life of Israel and the early Church." [Wilkey, p.511]. However, despite an inevitable range of attitudes, this thesis will attempt to procure general trends of attitudes towards music used in South African Protestant Churches of the 1990's.

The subject of music and worship embraces many controversial debates. For example, "sacred" versus "secular" music, the use of instruments other than the piano or organ, individual versus corporate worship and the alleged "dropping of standards" by using amateur as opposed to professional musicians. These, and other, issues will of necessity be discussed briefly as part of the overall subject, but this thesis does not propose to join these debates or settle them in any way.

Singing, or making music, and the act of worship have been related for many centuries. In the Old Testament there is evidence of it at the dedication of Solomon's temple in II Chronicles chapter 5 verse 13: "It came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the
trumpets and cymbals and instruments of music, and praised the Lord, saying, For he is good;” [Holy Bible, Authorized King James Version, p.445]. Other biblical illustrations include the singing of a hymn at the Lord’s Supper and the singing of hymns in the catacombs by the early christians. Later, Luther and Wesley used hymns in their revivals. “Every high moment of spiritual awakening in the history of the Church has been accompanied by a revival of song, for singing is as close to worship as breathing is to life itself.” [Lovelace, p.12].

Etherington sees church music as having an ambivalent role “as an aid to and a part of worship or as a means of entertainment.” His opinion of the latter is fairly dismissive as he continues by saying that “the music used as interludes...cannot be called worship music, for it is performed in the same spirit as it would be performed in a place of entertainment. Those who prepare it need no other standard than the likes or dislikes of their congregations. Considered as part of the act of worship, it must meet a high...standard. It must satisfy the ideals of the churchman and the musician.” [Etherington, p.3]. This paragraph sets the scene for part of the research. The music to be used in a service has traditionally been chosen by the minister and/or a trained musician, and has usually been regarded as “ideal”, while the choice of the ordinary members is regarded rather as a whim. This thought can be stretched further in that many church members who have a traditional outlook of what church music should be like regard their ideas as the ideal. They are often perceived as regarding the music used by less traditional churches as being mere entertainment. The purpose of a few of the questions in the questionnaire (see section 1.4, Appendix 5 and chapter 3), was to discover if people regard music used in church as entertainment. Keller urges that “we must reject the idea that music exists merely to entertain, cover congregational noise, or act as a time filler. That does not mean that there should never be meditative music in the service of worship...it should be there because it contributes to and enhances that particular portion of the service of worship.” [Keller, p.5].

Music in worship may be used individually or corporately. As an extension of the notion that music is merely entertainment, many churches discourage individual expression (for example, solos and duets) because they feel it relates too closely to a concert style which is “worldly” and, according to them, has no place in the church. Corporate worship and music is encouraged by those who feel it has a “unifying” effect on members. Some churches discourage even corporate music making, fearing that it will have a negative effect or influence on the minds and bodies of
the members, and so keep them from achieving a proper relationship with God. In total contrast to this, the charismatic oriented churches enjoy clapping, dancing and other bodily movements when worshipping and singing.

Conservative church members tend to avoid music that evokes too much emotionalism, thinking that it is "wrong", while others who are less conventional embrace it because it feels "right" and helps them to achieve a sense of involvement in the worship service. "Music's capacity to express emotion...makes it a prime vehicle for the worshipper to identify with the deepest core of his or her faith...(worship) music has always functioned this way, linking experience to faith in an atmosphere of emotional commitment." [Hoffman, p.2]. The author does not wish to join the debate of doctrine versus emotion or personal experience but rather just to highlight people's emotional responses to music. Keller also links emotional responses and worship music. "All of us know that music evokes strong emotional responses. Thus, when we fail to use a musical style with which we do not feel comfortable, we are denying a portion of our congregation the opportunity to emotionally involve themselves in worship. We are, in effect, denying the validity of others' worship experiences." [Keller, p.6]. Church members who have a negative attitude towards retaining, and those who continually wish to change, existing music styles should carefully consider the implications of the last two sentences. While many Christians agree theoretically that everyone should have the privilege of being comfortable with the way they choose to worship in, they do not realize this practically.

"From time to time in the history of the Church there have been those who have sought to limit the area of music's function...and delimit the power of music over the human soul. These voices are entirely silent today." [Halter, p.10]. Lovelace also confirms that "music and worship are inextricably intertwined with the emotions. From time to time the Church has been fearful of the emotional power of music and has attempted to curb its ecstatic moments." [Lovelace, p.15, 16]. Once again, some of the questions in the questionnaire have been designed to briefly consider the role of emotion in the use music used in church services. Many conservative Christians have been afraid of involving themselves enthusiastically and emotionally because they have perceived such reactions to be shallow and not in keeping with the "pure, sober, thrifty" heritage of Christianity. In contrast to this, Halter remarks that "It is natural for the human spirit to resort to music when worshipping because music enlists the deepest and strongest emotions." [Halter, p.7].
Western society has come to associate certain music with certain events and circumstances, thus, because of our particular culture certain music has come to be regarded as happy, sad, dignified, joyous, secular, religious or Christian. For example, a Strauss waltz or a ballet by Stravinsky will not easily be mistaken for a hymn, or a wedding march for a funeral dirge, even by those with scant knowledge of music. So, although there is nothing intrinsic in music which makes it specifically religious, the use of music (deliberate or unintentional) in a religious setting can elicit certain responses and connotations. Virgil C. Funk states that “In my opinion there is no such thing as sacred music, if by the term you mean a particular series of notes or chord progressions sacred in and of themselves. There are such notes and progressions attached to certain words that particular cultures have learned to identify with religious experiences, but these notes and even the words vary from culture to culture.” [Hoffman, p.319]. J.F. White is also emphatic about this point. “After all there is no Christian music. All we have are sounds that we use to express Christian faith the best we can in any age.” [White, J.F., p.133]. Hustad extends this to include performance. “Just so, music performance in church is neither spiritual or unspiritual of itself. It is spiritual exercise by performers when their best is offered with humility and sincerity.” [Hustad, 1981, p.xiii].

Considering that “Propaganda is the ‘spreading of ideas, information or rumour for the purpose of helping or injuring an institution, a cause or a person’, then, in terms of this definition the music that is used to enhance a religious service is an appropriate tool. In fact, sound itself may be a non-verbal statement of clear intent and effectiveness...Surely no one will disagree that the singing commercials of radio and television belong to an art of persuasion” and I feel that in the same way “the sound of a pipe organ will immediately suggest a religious ceremony” to someone in the outside world. [Perris, p.5]. In the light of the aforementioned, then, it could be said that the use of music in a worship service is a form of propaganda.

Rev. Cleveland, a Grammy Award-winning gospel singer believes that “through the medium of music many people are turned towards the church, and they will tell you it’s because they like the music, but the music is not the prime thing in gospel - it’s the message coupled with the tune. So we feel like we’re not resorting to trickery to get somebody to hear a religious message, but we feel that we must use all the tools, just like on Broadway - they use bright lights to attract - so we must use the tools of the trade to attract people to Christ.” [Ochs, p.G-22].
In his study of 1969, Farnsworth writes that “It may be categorically stated that music can markedly affect the bodily processes.” Due to the complexity of the problem of physical response to musical stimuli, however, there is much controversy over the quality and magnitude of these effects. [Dainow, p.211]. Studies of heart rate (HR) and galvanic skin response (GSR), relating music to emotion have also not been conclusive. All that can be said is that “Music usually produces some kind of emotional effects...The lack of standardized measurement techniques...have added to the general confusion of GSR research.” [Dainow, p.213].

The discussion above may seem irrelevant to this thesis but the relationship between music and the art of persuasion, as well as the studies of motor and emotional responses of people to music (however slight), initially formed another part of the background to this research. Most churches use music fairly extensively in their services (question 42 of the questionnaire and discussion in chapter 3 cover this aspect) and it was initially of interest to find out whether the ministers and (music) leaders of churches are trained to use this “tool” (see section 1.4).

Another factor that formed the original interest and background to this thesis was that many Christians that were spoken to seemed wary of music that could be used to manipulate people in some way. These fears are not completely unfounded as William Sargant states that “music is used to help stimulate group excitement and release of religious emotions.” [Sargant, p.114/115].

Evangelists as far back as the Wesleys have either wittingly or unwittingly used certain very similar methods for converting the unconverted and for keeping the converted in the fold. “The leaders of successful faiths have never, it may in fact be said, dispensed entirely with physiological weapons in their attempts to confer spiritual grace on their fellow men. Wesley’s great success was due to his finding that habits were most easily implanted or eradicated by a tremendous assault on the emotions. Most Wesleyan ministers now confess themselves bewildered when they read detailed reports of his conversions; after blinding their eyes to the tremendous power still latent in the technique he employed.” [Sargant, p.79 and 83]. Not discarding those who have experienced intellectual conversions, it must be mentioned that many conversions have come about through a purely physiological process aimed at the emotions, and, without disrespect, the ‘deal’ is then clinched with appropriate music. Again an example from Wesley. “With the help of his brother Charles, whose hymns were addressed to the religious emotions rather than the
intelligence, he hit upon an extremely effective technique of conversion...” [Sargant, p.84].

It is important to realise just how powerful the use of music in a service might be. The problem is that almost no preacher is trained in this aspect of music in the church (see section 1.4).

1.2 ATTITUDES

Attitudes to the music used in church can be broadly divided into two camps. Firstly, those with a traditional, conservative attitude who want to retain the styles they perceive to be “right” and “proper” for a service. Styles that have been handed down from previous generations. This group usually tends to keep the church separate from the “world.” Their perception of music and worship is that it must be of a high standard and sinners are to be educated “up” to this standard. Secondly, those with a freer, more liberal (more charismatic) attitude. This group is perceived as trying to make the church accessible to the man-in-the-street. The traditionalists usually like to perpetuate characteristics that are specific to the church whereas the more contemporary oriented group often prefer to bring certain aspects of secularity into the church to make it more easily identifiable for unbelievers. One of these aspects being music. Problems arise when both groups are members of the same church. Obviously there could be many variants between the two extremes.

The first group could be further divided into two groups. Firstly, trained musicians or people with an interest and knowledge of “art music.” Those who find the music of composers such as Bach, Palestrina, Purcell and others, aesthetically pleasing. Secondly, church members who do not necessarily have any musical knowledge, but who ‘cling’ to what might be called a traditional Western style of hymn. This usually means the hymns and music of the last two hundred years as well as those of Luther, Wesley and others. These church members usually have a conservative point of view regarding the use of music in church. Not much differentiation has been made between these two groups for this research as the author felt that both have been equally reluctant to change their attitudes towards the more relaxed styles of music which are being used in many churches. (This point of view had to undergo a change after the results of the questionnaire were collated.) Hustad cautions those with this kind of attitude: “Admittedly, concern for musical
excellence in church can lead to a distortion of the concept of acceptability that is a form of idolatry. Some church musicians seem to be convinced that the numinous God must be worshipped only with the most exalted art which man can create. To insist on this is to commit the same sin as Cain (Gen. 4:1-7), worshipping the symbols of expression we have fashioned, rather than God himself.” [Hustad, 1981, p.73]. Janet Walton provides a reason for using newer styles: “The rapidly changing - some would even say, deteriorating - situations featured on the nightly news quickly make yesterday’s worship appear utterly irrelevant. Old texts and sounds come under attack as thoughtful and committed people ask, ‘What does it mean to sing “God’s covenant lasts forever” in the face of senseless deaths, pervasive violence, differences settled only by war? What sounds and words do we use to call upon God? What are the terms of this covenant?’ As traditional music is thus subjected to careful scrutiny, new music is emerging to express a spectrum of responses.” [Hoffman, p.2].

The basic premise is that these two groups come into conflict and cause churches to split their services to accommodate each of the groups (see question 37 and 38 of questionnaire and chapter 3). Hustad also expresses concern about this. “It has often puzzled me that music- which Martin Luther described as a ‘noble, wholesome, and joyful creation,’ a gift of God - should so frequently be a source of conflict in the church. To be sure, such conflicts are sometimes caused simply by a failure to understand a particular musical language...It must also be true that, while music which is commonly understood has great potential for profitable use, it also has potential for misuse.” [Hustad, 1981, p.xii].

The attitudes mentioned above are not new. Some of the monastic orders of the seventh century have recorded their reluctance to accept changes. “Alas and alack, my child, the time is not far distant when monks will be abandoning their solid nourishment, the word of the Holy Spirit, to become addicted to words and songs. What compunction, what tears ought to be occasioned by these tropers who behave thus in the church or in their cells, lifting up their voices like oxen?” [Gelineau, p.48].

As mentioned in the previous section, people seem to be reluctant to accept new music in case it somehow influences them negatively. Those with a more conservative point of view seem to regard any change or innovation as undesirable. This attitude is evident as early as the fourth
century, as observed by St. John Chrysostom. "Inasmuch as this kind of pleasure is thoroughly
innate to our mind, and lest demons introducing lascivious songs should overthrow everything,
God established the psalms, in order that singing might be both a pleasure and a help. From
strange chants harm, ruin, and many grievous matters are brought in, for those things that are
lascivious and vicious in all songs settle in parts of the mind, making it softer and weaker...”
[Perris, p.123].

Although the music outside the church was developing on its own, the monks and guardians of
the church rejected these developments. They doggedly clung to the music of their own
experience. A comparison could be made between professional trained musicians of the present
(who often have a conservative attitude) and who want to retain those aspects of music which are
technically correct for a "proper" rendition, with those monks. "But the monkish musicians and
choristers scorned to follow the lead of anything so artless and obvious. In a scholastic age they
were musical scholastics; subtlety and fine pedantic distinctions were their pride. They had
become infatuated with the formal and technical,...” [Dickinson, p.144]. A question which arises
is whether the traditionalists, the guardians of the church in every age are too narrow in their
thinking, stifling rather than encouraging even moderate change.

Not all innovations and changes are necessarily good or enduring. In the same way not all that is
traditionally accepted is necessarily good or successful. The adorned notes were not always
thought out carefully or performed by proficient singers. The result in these cases was less than
dignified and criticism by church musicians and academics of such unsuitable renditions appears
from the eleventh to the fourteenth century. The accusations are similar to those heard over the
last few decades, questioning the acceptability of loud singing and accompanying gestures and
movements of body and face. These practices were not general but did occur and illustrate that
even then there was uncertainty and dissension about the music used in church. Jacob of Liege
talks of “...inventing new ways of corrupting what is perfect...They have abandoned many other
sorts of music, which they do not use in their proper form as the ancients did....Music was
originally discreet, seemly, simple, masculine, and of good morals; have not the moderns rendered
it lascivious beyond measure?” [Perris, p.144]. It would appear that traditionalists regard the
music they use as appropriate, not wishing it to change in any way.
The reference to "masculine" in the above quote is an example of how tradition is subject to change. Over the centuries attitudes have changed as social customs have changed. In the early Christian church female voices were not accepted in religious services. Their voices were regarded as being too sensual. Male voices were preferred as they were supposed to be more dignified. Female voices were most acceptable in secular music and for this reason were thought to be unsuitable for the church. In a book review Jeffery talks of this "almost universal patristic opposition to the use of musical instruments, singing by women and dancing - all of which were strongly identified with pagan cult." [Jeffery, p.262].

Due to changes in culture over the centuries female voices have become totally acceptable. Various other aspects of "secular" music became so successfully absorbed into the church repertoire that in time they lost all secular connotations and are now thought to be essentially religious. In a similar manner, if "pure" church music such as plainsong were somehow popularised and emotionalised through instrumentation, infectious rhythms and "shallow words", then the popular perception of "sacred music" might alter.

According to Ballantine "social structures crystallize into music structures; that in various ways and with varying degrees of critical awareness, the musical microcosm replicates the social macrocosm." [Ballantine, p.5]. He suggests that music is the reflection of a society at a given time. The development of church music would also be a part of that reflection. As society has become more "free" so church music has also become "freer", more inclusive rather than exclusive, with many options as to how it should be practised (performed) and what instruments are to be used.

Apart from changes within the church there are also influences from without the church (political, cultural, geographical, historical), applying pressure to change. Changes or innovations, whether musical or other, are seldom accepted at face value. Initially the innovation elicits a variety of reactions such as criticism, rejection, and wariness. If the innovation survives this phase then the next step is that it becomes more familiar, loses its shock value and is assimilated into the present culture. The church represents all those who believe, and is wary of indulging those who might accept an innovation at face value. It has to keep the interest of the majority at heart and is therefore loath to jump in at the deep-end. It is generally reserved and tends to wait for the
innovation to prove itself before accepting it into its bosom.

"Ironically, it is the borrowing of simple music that has been troublesome to the Church, because even though it is easy to assimilate, it is also the most difficult to dissociate from its prior contexts, such as dancing, drinking, revelry, drugs. This is largely why before we borrow we wait for time to pass. The longer we wait, the greater the detachment from the original context. This allows us to see the borrowed material for what it intrinsically is. Consequently, the baroque dance suite today is totally harmless, the Viennese waltz probably harmless, the panoply of jazz questionable, and rock highly controversial." [Best, p.16].

The second half of this century has been characterised by a lot of development and change in music and change in attitudes towards Christian music. The biggest changes took place in the sixties and early seventies, the "Hippy Era." The music from these years had an impact on church music especially noticeable in the changes of the type of songs the Christian youth sang at their meetings. Gradually and tentatively these songs and styles were introduced into the church service often with much criticism from the older more traditional members. During the eighties and nineties some denominations totally embraced these changes, developing the music to suit their style of ministry. Many churches are trying to integrate (to a greater or lesser degree) the new style into their traditionally accepted types of service. (Some of the questions in the questionnaire were designed to find out to what degree these changes have been accepted). "Secular songs of the sixties and seventies found their way into experimental liturgies and were sacred to those who espoused them. The generation that canonized Bob Dylan, Peter, Paul and Mary, and a host of other secular composers should not deny the youth of today their own secular/sacred songs." [Hoffman, p.163].

Many of the changes over the past few decades are still too current, and in a state of flux, to be dealt with in a totally objective manner. "In an age where everything else seems to be undergoing rapid change, church music may need to be in flux even more than it is at present." [White, J.F., p.131]. Many well-documented studies, research and books have been written about the subject of what type of music is appropriate for worship services, but their emphasis has been rather idealistic. They have offered their own educated opinions, as well as those of other academic scholars in this field, and advice has often concentrated on what they feel the music in church
ought to be. The aim of the research done for this thesis was to try and be more realistic and practical and to obtain the opinions of those who people the churches. "If only musicians were concerned with church music,...we could afford to concentrate on ideals. But worship music...concerns the whole body of worshipers. Some of them have an appreciation of music, but most of them neither know nor care what the music of the church should be like." [Etherington, p.vi]. Although many people do not know a lot about music in general, or church music specifically, it was discovered that, in contrast to Etherington's observation, most people (judging from comments on the questionnaire) do have a genuine concern for the music in their churches.

Most denominations have experienced changes over the past number of years. Changes in worship, attitudes, music, celebrating communion, the format of services and other areas. Churches nowadays are attempting to involve as many people as possible in the running of services and other activities in contrast to previously held ideas that only the clergy ordeacons and official musicians, had these rights. Several writers concur that these last decades with their changes have been trying times especially for classically trained church musicians. Amateur musicians knowing nothing of the theory and history of music but who are nevertheless proficient at playing in the popular, syncopated style, are being used by churches to run this department.

Traditionally there was one trained, professional organist or pianist who supplied all the music in the church (the hymns however, were always chosen by the minister). The minister or leader was responsible for most of the other aspects of the service. He led the prayers, read the Bible, preached the sermon. Due to recent changes there is more of an emphasis to include as many people as possible in various parts of the service. Groups of untrained, amateur musicians are often responsible for the music. "Unfortunately, the professional church musician is threatened by what is happening in worship today. He has worked so long to instill 'quality' into worship music that what is currently happening seems a giant step backward." [White, J.F., p.128]. "For professional musicians the period of reform was a time of personal crisis, as all that they held precious seemed to be threatened with extinction. Talent, training, and years of experience were suddenly insufficient for the job. Instead, amateur musicians with folk-style songs, guitars, and enthusiastic support groups enabled an immediate realization of...active participation. Their less formal style and repertory encouraged people to get involved, and the sound they brought with them left a permanent mark." [Hoffman, p.155].
Chambers Family Dictionary defines “tradition” as “the handing down in unwritten form of opinions or practices to posterity.” [Kirkpatrick, p.830]. This is a broad version of the word. In earlier times it did “not mean something ‘handed down’ but something ‘handed over’...In a more modern sense, tradition means the continuous stream of explanation and elucidation of the primitive faith, illustrating the way in which Christianity has been presented and understood in past ages. Sometimes, again, it means simply customs and ideas which have grown up imperceptibly and been accepted more or less uncritically.” [Cross, p.1388]. Hanson extends the thought further by stating that “tradition is a necessary part of historical Christianity, and no Christian denomination or communion has existed, or could have existed without tradition...Even those who have attempted to exist without tradition have only succeeded in establishing a tradition of dispensing with tradition.” [Richardson, p.341]. Tradition therefore, is not stagnant. In his review of Bernard Hoose’s book “Received Wisdom”, Tim Gorringe of St. John’s College, Oxford, talks about “the vast inconsistencies in tradition.” [Gorringe, p.234].

Each generation or era receives tradition and then adds or changes various aspects of it to suit it’s own present time. This changed version is then handed on to the next generation. “We tend to repeat customary actions unaware that when we do today what we did yesterday we actually do something different since in the interval both we and our environment have changed; unaware also that we now do without conscious definition of purpose and method what was done yesterday with specific ends in view and by relatively precise means.” [Lovelace, p.13]. So, what may be perceived in our modern eyes as “old fashioned” or “conservative” was in it’s time dynamic and useful.

It is, then, almost a necessity to revalue (according to present criteria) what has been handed down and assess how it suits our present time. Many examples from history testify to this “receiving and changing.” The following quote illustrates how different groups retain, add or change aspects to suit their needs. “(Luther) encouraged the creation of German hymns, sometimes by reforming ancient chants in metrical form, sometimes by setting Christian lyrics to music that was rather like folk songs. In contrast to this, some of the Protestant groups abandoned all historical forms, removed the organs from churches, wrecked the sanctuary, and constructed bare meeting houses in place of the great historical churches of the past. This attitude is inimical to both historical and contemporary human expression in the area of religion and worship.”
Tradition is often mentioned in opposition to “renewal” or change. The world and the people in it are constantly changing, and this in turn affects changes in the church, usually described as Renewal. This is not a new phenomenon but has been happening throughout the history of the church. These changes are not necessarily synonymous with decadence, something the traditionalists are wary of, or a need to totally abandon the old and tried, as the renewalists are prone to do. Traditional church music is often accused of being dull and it’s protagonists as being stubbornly resistant to change. This is not a healthy situation when one considers that despite criticism, renewal music in the contemporary churches is often lively and well rehearsed.

Some christians think the music of the nineties is a continuation or extension of the revival or renewal of the sixties and seventies. Others think that we are experiencing a new revival while still others think there is no revival at all. “Contrary to the statements of many publishers and leaders, there has been no recent revolution in church music.” [Best, p.12].

It might be preferable to exchange the word “tradition” for “aptness” in order to have a better perception of music used for worship in a particular era. J.F. White says “Our goal, then, is not permanency but aptness for the time, place, and people.” [White, J.F., p.138]. Our generation would be not be remiss then, in receiving traditional styles, adapting and adding to them to suit our present era and so present these styles to become the new tradition for posterity.

This thesis hopes to discover to some degree what the people in the South African Protestant churches of the 1990’s regard as apt music to be used in worship services.

1.3 Opinions

“Music and art have traditionally been seen as aids to worship. Through no inherent fault they have been considered suspect, even pagan, in their role as empowerers, or secular diversions, away from true worship. To be sure art does move us. But the problem in worship lies deeper. It has to do with whether we are moved because the repetition of something familiar in a familiar
place conduces to worship, or whether something new and creative is unfolding and disturbing our present condition and prodding our worldly conformity.”[Best, p.15].

This statement probably encapsulates the underlying conflict in many individuals minds whether to stay with what they are familiar with (traditional attitude) or venture to change (usually to a more charismatic approach). “Some people have difficulty accepting unfamiliar musical styles. In fact, this is one of the greatest problems a church must face.” [Ellsworth, p.197]. This thesis does not attempt to settle the church music debate of “traditional” versus “change to more contemporary tastes.” However, it could serve as a constant reminder to churches and their members never to be complacent about the situation they find themselves in. Churches should possibly assess their position constantly in context of what has been and what may be in the future. Rev. Hall’s comments in 1878 illustrate that this is not a new dilemma: “It is said by an early writer: ‘The music in the churches frequently was so sweet, it drew in Pagans, who were converted and baptised.’ Burney, in his History of Music, makes upon this, a quaint and not wholly unmerited comment. He says: ‘The generality of our parochial music is not likely to produce similar effects, being such as would sooner drive Christians with good ears out of the church, than draw Pagans into it.’”[Hall, p.20].

The sentiments of this last sentence were repeated almost exactly by one of the respondents to the questionnaire. Rev. Hall’s statement may be interpreted as having the underlying message that it is the music which repels or attracts people to church and converts them. Many respondents, however, wrote specifically that whatever style of music was used it did not affect their attendance (question 30). They also often stressed that it was the Word that was ultimately of importance. Many years after the above quote the Reverend James Cleveland, an American gospel singer, combines the idea of the attraction that music holds but also stresses the importance of the Word. He says: “We have found through the medium of music that many people are turned towards the church, and they will tell you it’s because they like the music, but the music is not the prime thing... - it’s the message coupled with the tune.” [Ochs, p.22]

Contemporary music is often criticised as being bad, “too worldly” or “not churchy” while traditional music has been criticised as being “churchy” or “stodgy”. One of the fundamental problems in keeping people from changing to other styles could be “the notion that there is an
explicit church style.” [Ellsworth p.192]. White voices this idea more strongly: “After all, there is no Christian music. All we have are sounds that we use to express Christian faith the best we can in any age.” [White, J.F. p.133]. The purpose of this thesis is not to condone or condemn either the traditional or contemporary viewpoints about music in the church service but rather to make all aware of the present opinions church members have in this regard, and to stimulate thought (and possibly action by church leaders) in context of what has happened in the past and to consider what the future of church music could be.

Following will be a cross-section of opinions held by a variety of people - theologians, musicians academics and laymen. The only common denominator is their interest in church music in it’s broadest sense. Some of these opinions support the traditional point of view while criticising and virtually denigrating the perceived change towards a different, more popular style. Some offer realistic and plausible reasons why the older styles might be rejected and the changed styles preferred, while yet others readily support the changed approach to music in the church.

Best argues that: “Creative expression that goes beyond what we are used to is suspect because it disturbs our sense of containment and traditional security.” [Best, p.15]. It is possible that this is one of the fundamental reasons for some people not wholeheartedly accepting new styles of music.

White talks of possible reasons for this suspicion and reluctance on the part of traditionalists. Although he is talking about another aspect of worship his points have relevance here. He quite bluntly and honestly gives “...reasons why we are inhibited over this matter. There is the weight of our tradition ....And there is the inhibiting factor of our unease with charismatic Christians.” [White, B.R. p.70]. There seems to be a fear of making the music, and thereby the faith as a whole, cheap by allowing any changes. The charismatics generally do not “conform” to the traditionalists ideas of what is “right”. The above quote is supported by an opinion from a completely different source: “Much of the contemporary music which I have heard has been cheap, inartistic trivia, without style and form, and born of a talent of shallow tastelessness. It is music for the moment, which has no place in an enduring Church.” [Eldridge, p.10]. This opinion is reinforced by this quote from Schalk: “Especially appalling is the theological content of much of this worship material. Many of the songs are characterized by a superficial moralism, a cheap
grace and an easy and comfortable gospel. The hard word of sin and grace, law and gospel, death and resurrection is - if not obliterated - at least seriously muted.” [Schalk, p.961].

“When a professional musician complains of certain music which has found its way into the modern-day Church, he is often confronted with variations of the following retorts, which, it is thought, will make unnecessary further discussion or rebuttal: ‘You just don’t like that kind of music.’ ‘The text is from the Bible.’ ‘God speaks in many ways.’ With these three oblique rebuffs, nearly two thousand years of experience, wisdom, and teaching of the ..Church is put on trial.” [Eldridge, p.9]

Possibly because of attitudes such as these Hustad has found that “An increasing number of church musicians admit they have reluctantly added this music style to their worship resources. They felt compelled to do so by the large number of folk who heard ‘praise and worship’ music in another ‘successful and rapidly growing’ church, and came home with glowing reports of its significance. Competition, after all, is a factor in church life today: if you don’t give people what they want, they may go down the street where they can get it.” [Hustad, 1989, p.78].

This line of thought is continued by White’s comment that “When the worship of our churches becomes so formal that it seems dead then I believe that people will leave us for those Christians whose worship will satisfy their deep hunger for God.” [White, B.R., p.70]. Here in South Africa a final year theology student at the University of the Western Cape puts these thoughts into a question: “Het die tradisionele manier van kerkhou nie juis bygedra tot passiwiteit en afsydigheid by ons lidmate nie? Is dit nie juis vanwee die koue atmosfeer in ons kerke dat ‘n ander emosie wel ter sprake is, naamlik vreugdeeloosheid, somberheid en stroewe gesigte nie?” [Campbell, p.3].

In yet another article Hustad admits that “Undoubtedly in many situations our worship had approached a solemnity and formality that bordered on sterility. And maybe we needed gospel rock music to shake us loose to see the value of freedom or even ecstasy.” [Hustad, 1977, p .17]. An American gospel singer, Reverend James Cleveland, has a similar opinion: “People, we feel, have turned the church off and have turned teaching and preaching off, as we know it.” [Ochs, p.22].

The following quote expresses possible reasons why many traditionalists are wary to accept the
newer, more relaxed musical styles: “In Suid Afrika het ons die gevaar om in ons aanbidding somber to raak. Dit kan toegeskryf word aan ‘n verkeerde verstaan van die uitverkiesingsleer...Daar is ook die verkeerde verstaan van die christen as blywende sondaar wat tot niks in staat is nie....Ons voorvaders moes vlug vir hulle geloof en dikwels met hulle lewe betaal, kon ook die idee laat ontstaan dat Godsdiens nie ’n vrolike saak is nie.” [Prof. Hattingh, rector of ‘Die A.G.S. Teolgiese Kollege’ kindly sent an information booklet which unfortunately did not include the name of the author or the article.]

Although almost every aspect of the service is based on traditional rather than contemporary origins, Carl Halter also warns the reader: “And yet tradition can become a danger to the Church. It becomes a danger when it is so far from the experience of the worshipper that it becomes a spiritless form, or when it is chosen and used not primarily for its value for the souls who use it, but rather primarily for its artistic and historic value. It is dangerous when it ceases to give...joy. Too great an emphasis upon tradition and historical correctness inevitably serves to stultify the creative urge in man.” [Halter, p.5].

A common comment in the questionnaire (chapter 3) about hymns was that the language is difficult to understand and archaic. For this reason some churches prefer choruses and songs. The language is familiar and overhead projectors instead of hymn books may be used adding to the general feel of contemporariness. The choruses are less complicated and can easily be sung from memory if so required.

Despite these positive aspects Donald Rustad is of the opinion that “..these uncomplicated songs may in fact mirror the video age in which they were born: as short commercials and encapsulated as news stories, and as repetitive as fast-food commercials.” [Hustad, 1989, p.74]. In contrast to his wariness of the “casual approach” we shall see, a little further on, that others are of the opinion that it is exactly this approach that should be encouraged. Hustad goes on to express concern that these “tiny hymns” will replace our “historic hymns” and remarks on their limited range ie. being known solely as “praise and worship music.” The latter phrase was repeated almost verbatim by a large number of the respondents but in a positive context. Having read all the comments it became clear that “praise and worship” music was very important in many churches, both traditional and charismatic. Hustad recognises that although this type of music has merits, such
as memorising scripture, the old hymns have these same qualities plus a wider range of topics. According to him hymns are not as "simple and simplistic" as to be restricted to "texts of adoration and praise." "On the one hand, we ought to rejoice that the movement has reinstated the practice of singing the words of Scripture. But Scripture choruses are but snippets of Holy Writ... On the other hand, Roman Catholics, by comparison, today sing or say major portions of a psalm in every celebration of the mass. Over three years, in just Sunday observances, over 150 different psalm passages will be used." [Hustad, 1989, p.77]

Tom Conry is quite forthright in his thoughts that not any music must be accepted "on the grounds that it is 'scriptural.' Baloney. In fact this music assassinates Scripture....It has nothing to do with the mighty stories of Abraham and Sarah...but it has everything to do with Hallmark cards...and Harlequin paperbacks." He is also quite outspoken in his criticism of musicians. (It is assumed that he is talking of classically trained musicians.) "We musicians are guilty of trivializing our existence.... we have left our proud and ancient heritage as musicians...and have become experts in "mood management."" [Conry, p.32]. Incidentally, many respondents thought that the function of the choir or band or background music in general, was to "create the appropriate mood."

A word that is often used by those with a more traditional outlook to describe the newer music, is "repetitive." However, before such accusations can be levelled at the newer approach to music, thought should be given to procedures in the established churches. For example, it could be argued that the dangers of mindless repetition could be applied to the singing and reciting of the Lord’s Prayer or the Creed. Best’s perspective is that, "Even in repetition, as when we sing the Doxology, there can be no real duplication, for faith demands that it be ever new." [Best, p.15].

Another concern of the traditionalists about the changes in music is that "contemporary worship tends to ignore the traditional forms." "Today, some of our family of faith seem to be willing, even eager, to discard this heritage for a simpler fare that may disappear as suddenly as it has flowered." [Hustad, 1989, p.77]. Hustad might have to reconsider his words because it would appear that this "simpler fare" has not "disappeared" but has rather developed and is becoming acceptable to a wider range of people than ever before. The music which the youth started bringing into the church during the 60’s and 70’s seems to have developed during the 80’s and
90's, and it does not seem to be withering as the next century draws closer.

The next light-hearted opinion is given by a Father of the Catholic Church, but it is possible that quite a few Protestant traditionalists would use a similar example when trying to give a reason to support the argument that - because church music is not sung anywhere else, why should 'other' music be brought into the church: "If someone asked me to sing at a party or in a pub, and if I sang 'The Lord's my Shepherd', everybody would wonder what was wrong with me."[Stewart, p.62].

Articles (written by non-charismatic Christians) with a positive bias towards the changes in contemporary church music were not easily obtained. As with the traditional churches many of the charismatic churches have their own magazines. The difference is that the latter have many music based articles (as well as magazines devoted entirely to music) compared to the former who virtually never cover the subject. This was discovered by the many negative replies that were received from traditional churches who have their own magazines, requesting them to send music related articles over a two-year period.

One Afrikaans magazine (Die Ligdraer) from a conservative church did, however, have a few articles in several magazines. Most of these centred around enjoyable visits by various members, on different occasions, to a certain charismatic church and then questioning the validity of their own church's attitude towards music and worship in general. One minister is quoted as saying that "'n Hond wat rondloop, tel gif op!" [Die Ligdraer, Mei 1992, p.1] to discourage members from going to other churches. However, the members enjoyed many aspects of their visits, music included, and ended by saying that they would definitely go again to enjoy the sincere, friendly atmosphere.

Glynis O'Hara writes that the introduction of new music and particularly pop music will probably always be offensive to the established church. "But it's clearly not the intention. The lyrics are usually written with a great deal of respect for God." [O'Hara, p.23]. This is probably true. The criticism that contemporary music is shallow and repetitive may well be accurate according to the standards set by trained musicians, but one cannot accuse the writers of being insincere just because they possibly lack the skills to write more eloquently. Andrae Crouch, an American
gospel music singer and composer expands on this same theme: "I'm serious about God. He's first in my life...Everything that I write will be from the concept of the word of God, either to Him, or about Him or about the way He thinks that we should be - His way..." [Ochs, p.22]. Lovelace says something similar but adds a warning: "Often there is no doubting the sincerity of those who attempt far-out patterns, but sincerity is not enough. Unless there is a pastoral concern for all people, theological integrity based on the Scriptures, and an historical understanding coupled with excellence and craftsmanship, the congregation will not be edified nor God glorified." [Lovelace, p.199].

Alec Wyton projects a positive attitude. He claims that "in worship the talents of all the community must somehow be put to use in all their diversity." [Wyton, p.9]. He goes on to say that "God created us all with particular abilities and the fruits of these abilities range all the way from the great music...of the past to the astonishing range of expression in use at the present time. As far as music is concerned this includes all of our established classics along with jazz, electronic and other expressions.... The important thing is that the minister of music have enough experience and sensitivity to discern what is available and put it to use appropriately." The last sentence reinforces what many respondents from different denominations wrote regarding the acceptability of instruments in the church. The Reverend James Cleveland also takes up the theme of diversity for a good reason: "I think it's very healthy that we have five or six different styles of gospel, and I would even encourage other styles to come in; the reason, not so much that we don't have enough exponents putting the music out, but we want to reach a wider range of people." [Ochs, p.22].

Many of the changes in church music deal with the introduction of instruments other than the piano and organ. Electronic instruments especially have been the centre of controversies. Another American, Harvey Wheeler has a very positive opinion on the use of the synthesizer in worship. He says that "The new medium slowly emerging in worship music is electronic synthesis. Previously confined to rock bands and night clubs, its commanding appeal is encouraging the use of synthesized tone colors in worship." He sees the synthesizer musician as facilitating worship. This requires "innate sensitivity and training and comes with practice and experimentation." He does not hide the fact that this instrument is capable of making people respond first on a physical level and then on a spiritual level. "One of the reasons this music is so captivating is the inclusion
of the soul-tugging qualities... The low, growly bass lines that pull at our insides bring us into the flow of the music. And that’s what we musicians are trying to do, entice the congregation into the flow of the music to lift them to a higher level of worship.” [Wheeler, p.69]. Many musicians and ministers would disagree with Wheeler’s blatant confession of manipulating the congregation emotionally through the use of music. Keller has a similar point of view to Wheeler: “What is the purpose of music in worship? All of us know that its spiritual and emotional impact on people is enormous, regardless of the style of literature presented. The primary purpose of music in worship, then, is to use its unique ability to affect us on the spiritual and emotional levels in order to enhance our understanding of the Word of God, which is the foundation of the worship service.”[Keller, p.5].

Rev. Malcolm Boyd is quite emphatic about embracing change and moving away from the traditional concepts. He feels that traditionalists tend to look through rose-tinted glasses instead of being more realistic, that, for example, poinsettias and candles are meaningless and do not reflect “the problems of the real world. Get them out! Forget the old meaningless carols. Write new contemporary ones... have the pastor preach the Christmas sermon wearing a sports short or maybe a sweat shirt. Have the choir wear everyday clothes, not red and black robes. Get rid of everything that separates the house of worship from the world where Christ was born.” [Wienandt p. 186].

When criticizing a point of view different to one’s own it is often difficult to do so without sounding superior or patronising. An Afrikaans minister admits to this fault: “Ons het beweer dat die charismatiese kerke oppervlakkig is. Is dit nie selfverheffing nie?” [Jooste p.9]. A church musician who genuinely strives to do his best for the music in his congregation could feel affronted and humiliated by the following comment: “Anyone who has the opportunity to assess the flood of church music spewing forth from the presses catering to church musicians cannot help being disheartened by the mediocrity of much of it.” [Schalk, p.961]. By using words such as “repetitive”, “mediocre”, “outdated”, “low quality” or “unsuitable” to describe either the traditional or more contemporary style of church music “assumes the existence of criteria by which church music can properly be judged” [Schalk, p.961]. Replies received from various institutions and churches (see chapter 1) strongly suggest that such criteria do not seem to exist for most denominations. Many of the “standards” are set by individuals with their own particular
opinion on church music.

Finally an opinion by James White. "It is certainly safe to say that much new music will not endure. But why should permanence be a requisite of church music? Much of the new church music that is relevant today definitely will not endure. After all, probably ninety percent of the church music of any age has disappeared and no one misses it. Charles Wesley wrote over six thousand hymns, and today we sing less than a hundred of them. Just because some tunes and texts have been preserved...does not make them honest, sincere and relevant today. Hymnody is not something to be preserved throughout time, like the gospel, but a form through which the gospel is conveyed." [White, J.F. p.131].

There are still many unanswered and rhetorical questions concerning the music used in church. Who are we to presume or judge what God’s aesthetic preference is? Whatever music we present, whether sparse or abundant, unaccompanied or orchestrated, conservative or wild, only He knows the sincerity with which it is offered. Will we be excluded from heaven because we used the wrong music to worship Him? “If it is true that only the best music is worthy of an offering to God, who determines what is best? If we were to go back to some older style of music, just what would we go back to? Is there a perfect style? What are His tastes?” [Ellsworth, pp.193,197]. Forbidding certain music is often impractical because one cannot always place a piece of music decisively in a particular pigeonhole. Accepting or forbidding certain music also implies the presence of a musically superior body that knows exactly what is “right.” Any decision as to what is meant by good quality or acceptable music will probably be subjective. With the vast amount of music available to people of all persuasions, there will always be the “danger of prejudice or preference.” [In Tune With Heaven, p.67].

It is natural that certain churches develop their own musical traditions and what becomes acceptable for one is not to another. In the early part of this century most denominations seemed to have more common ground regarding the type of music that was used. Young and old were familiar with all the music in the church. Later in the century diversity of preferences and responses to music started causing changes in this equilibrium. It is generally accepted that people’s needs differ according to their state of mind, their physical condition, their character traits and the depth of their spiritual commitment. This diversity was reinforced in comments from
the questionnaire (chapter 3). Some want more silence while others are uncomfortable with too much silence, some want music restricted while others want as much music as possible, some prefer classical oriented music while others prefer the Christian pop style. These differences must make the choice of music to be used in a particular service, a difficult task. By finding out what the needs of the congregation are, this task might be made more manageable. “Every effort must be made not to alienate either older or younger Christians...This task will be made much easier if the congregation has been fed a widely representative musical diet.” [Ellsworth, pp.196,197]. A broader base of styles should possibly be encouraged.

Following are two quotes, using nature as an illustration, offering advice and caution firstly to those always wanting change and secondly to those never wanting change.

“Church music cannot afford to divorce itself from the past. The flowers of today and tomorrow always have their roots in yesterday.” [Lovelace, p.201]. Hoffman and Walton use the metaphor of rain adding fresh water to a swimming hole to explain the interdependence of both old music and changes. “Was the equilibrium of Christian worshippers upset by the invention of composed polyphony? Surely we are not the first generation to find that our sound pool has become turbulent as new compositions enter it. Swimming holes always have room for fresh water dropped by the rain in a sudden summer storm. [The pool] has been augmented with just a little bit of freshness. The old favourites...are not threatened by new music; they can only be enriched thereby. We should stop running for cover and, instead, enjoy the rain.” [Hoffman, p.338]. Ellsworth also reminds us that change in styles is not unique to our century. “There have been times in our history when the church viewed music as risky.” [Ellsworth, p.192].

Despite all the diversities in personal or church preferences of music, the author found that throughout all the comments, books, magazines and articles, there were a few common points. Firstly, a good standard of performance is required. Not necessarily that of an excellent, concert performer but well practised and competent. “Worshippers readily forgive minor blemishes, but this should not be made an excuse for shoddy performances.” [In Tune With Heaven, p.70]. Secondly, sensitivity on the part of the musicians and church leader or minister is also required. They should use music appropriate to the occasion, theme of the sermon, size of the congregation and building.
Another thought that Etherington draws our attention to is that “Musicians in the secular field are under no obligation to please everybody. They play for certain sections of the public only...those who do not care for it remain away. The church, on the other hand, must be all-embracing. It is not intended to serve only sections of the community. The literate and the illiterate, the cultured and the uncultured, the musical and the non-musical, the saint and the sinner, all worship under one roof...The tendency is to concentrate on music acceptable to one section of the people,...and to disregard the tastes and appreciation of the rest.” [Etherington, p.255]. This was one of the motivating thoughts for this thesis. Continuing this thought Ellsworth cautions: “…musical barriers must not be constructed between the common man and the intellectual. The music of witness, just as a piece of furniture, may be completely functional even though to some it is aesthetically offensive.” [Ellsworth, p.194].

Leaders should always move forward and be prepared for what might meet them there. They cannot afford the indulgence of “retreating into the safety of the past.” [Ellsworth, p.200]. Young and old, as well as members of different congregations have to learn not merely to tolerate each other’s preferences, but happily encourage them.

To say that all music is acceptable does not necessarily mean that all types of music should be played at every service of every church. Rather, every church should be free to use whatever music they wish in whatever manner they see fit. As long as such a choice is made rationally and sincerely and is sensitive to the feelings of all the members of the congregation. Every church member has the right to feel comfortable with the music that his church has chosen to use.

1.4 AIM

The subject of this thesis calls for a look at attitudes. The main objective was to find out what the attitude of the man-in-the-pew is toward the music in his church. Many well-documented studies, research and books have been written on the subject of church music and the academic approach to it. Very little, however, has been done at grass-roots level, to find out what the opinions of the church members are.
It is often easier to define a work or concept from an opposing angle. This research is not an analysis of Christian musical forms or a yardstick with which to measure how close or how far different churches are from the “truth” or “proper music” as the author sees it. Although it may be necessary to discuss liturgy to a limited degree, it is not a study of liturgy as found in certain denominations, for example, Anglican and Nederduitse Gereformeerde Kerk.

This thesis will also strive not to put the musical practices of one denomination above another, but to rather adopt a comparative approach for the interest and edification of all denominations. Even though the following aspects will be ventured into, this work will not be a history of church music and will not try to define church music. Special technical aspects of music will also not be dealt with in detail.

The aim of this thesis is to investigate music used in church services and not that of the concert hall or theatre. More specifically it will attempt to establish what the man-in-the-pew feels about the music in his particular church, and the role or function of music in the church services of various denominations. “Any music in the church must therefore be judged in its relationship to worship, and for its highest potential must depend in the final analysis on the attitude of each person who shares in any way in the praise of God.” [Lovelace, p.5]. It will also strive to re-create an awareness, firstly, of the importance of church musicians as an integral part of worship and, secondly, of possible problems and discrepancies relating to music within churches and denominations, if such exist. Hopefully, it will also serve as a reminder to musicians and church leaders of the power of music. This thesis will also try to gauge the layman’s attitude towards traditional and more modern Christian music being used in church services. The word “music”, here will include a brief look at the acceptability of various types of music and instruments used.

As an added benefit it is hoped that this research will encourage individual churches, church leaders, heads of denominations and theological colleges to reconsider the position of music in their institutions.

Whether one is dealing with church services that use the “hymn sandwich” (hymn at beginning, middle and end of service interspersed with prayer, Bible reading, sermon), more traditional approach or the freer, more innovative kind of approach, it is equally important to be aware of
the influence that the music will have on the progress of the service, it’s effect on the congregation, as well as the congregation’s attitude toward the music.

1.5 METHOD

To keep this study within manageable bounds it was necessary to limit the research to Protestant churches, and to be viable it was necessary to approach as many churches as possible, both urban and rural. The first step was to obtain permission from the heads of the various denominations to do a study of this nature and to obtain address lists of all the churches in each denomination. Fortunately this potentially arduous task was made easier by the discovery of the “South African Christian Handbook” edited by Majorie Froise. She lists the addresses and contact persons for every Christian related institution and association ranging from church headquarters to accommodation.

A letter was then sent to the heads of as many denominations as possible stating the aim of the study and requesting certain information. Firstly, pertaining to that particular denomination’s policy regarding music. Secondly, a letter of endorsement was required to send to the affiliated churches with a questionnaire and, thirdly, an address list of the affiliated churches. This letter and a list of the church headquarters that it was sent to may be found in Appendix 1. An Afrikaans translation of the letter was sent to the Afrikaans denominations. These letters were sent in April 1993. As expected not all the churches responded. The 26 replies were, however, encouraging and supportive.

As an added source of interest letters were also sent to theological colleges and institutions. The question here was whether they offered any music-related courses for their prospective ministers. It was surprising that the vast majority of these institutions did not have any courses dealing with music and it’s relation to worship, influencing people, the Christian history of music or any other aspects. One institution offered a short course on the rudiments of music. A variation of the letter found in Appendix 1 was sent to these institutions. Appendix 2 contains the list of colleges and institutions that were contacted.
Christian magazines and magazines of specific churches and groups (e.g. Christian women societies) were also approached. A request was made to submit any music-related articles over the past two years. (The letters were sent in 1993, therefore requiring articles from 1991 and 1992). Again, there was a very positive response. Many magazines were received as examples, but extremely few with articles about the state of music in the church or concerns related to music. The Christian magazines available in bookstores give a lot of coverage to local and overseas artists'. Overseas Christian music magazines were also obtained. The American trend is to cover the music artists careers, activities, albums and lives. A more "pop" oriented approach as opposed to the Magazine of the Royal School of Church Music from England. A list of the magazines that were contacted appears in Appendix 3. Several recording studios and radio stations were also contacted.

A questionnaire was compiled and then sent to the following eighteen churches:
Anglican (Church of the Province of South Africa)
Assemblies
Baptist
International Fellowship of Christian Churches (IFCC)
Hervormde Kerk van Afrika
Methodist
Nederduitse Gereformeerde Kerk
Presbyterian
Afrikaanse Protestantse Kerk (A.P.K.)
Christelike Gereformeerde Kerk in SA
Gereformeerde Kerk van SA
Apostoliese Geloofsending (A.G.S.) / Apostolic Faith Mission(A.F.M.)
Church of England
Village Church
Metropolitan Church Association
Evangelical Lutheran Church - Natal and Transvaal
Church of Christ
New Covenant
Having compiled the questionnaire a printer had to be found. Once again a letter was sent to several Christian printing houses. Appendix 4 contains the list of printers that were contacted. Two replies were received offering to print the questionnaire. Interestingly, the company that was settled on happened to be from the Church of Christ who do not use instruments in their services at all. A copy of the questionnaire may be found in Appendix 5.

The number of questionnaires sent to each denomination varied according to the number of members. Churches were chosen randomly from the lists received, the only criteria being that they should be spread across the country to include as wide a range of people as possible. A self-addressed, stamped envelope and five questionnaires were sent to each Church with a covering letter to the minister or leader requesting him to hand out the questionnaires to as broad a spectrum of members as possible for example, young, old, new members, longstanding members, a variety of professions.

In total 4,920 questionnaires were sent to 980 churches.
A breakdown of the number of questionnaires sent and received may be found in Appendix 6. The results of the questionnaire are discussed in chapter 3.
CHAPTER 2

HISTORICAL PERSPECTIVE

2.1 SYNOPSIS

Prior to the birth of Christianity, music was usually associated with pagan rites and ceremonies. It is popularly believed that even in those early days music had a definite role in worship services. Music was also intricately connected with poetry and dance. Before the Christian era "All ancient worship was ritualistic and administered by a priesthood, and the liturgies and ceremonial rites were intimately associated with music." [Dickinson, p.11].

By studying literature before A.D. 50, depictions on monuments and other art forms, it is clear that music has always been important in religious rites and ceremonies and was used vocally and instrumentally. Vocally the gods were honoured by the people singing hymns or responding intermittently with the priest. "The oldest literatures that have survived contain hymns to the gods, and upon the most ancient monuments are traced representations of instruments and players. Among the literary records discovered on the site of Nineveh are collections of hymns, prayers, and penitential psalms, addressed to the Assyrian deities, designed, as expressly stated, for public worship." [Dickinson, p.11].

According to Dickinson instruments had the basic function of directly keeping the correct pitch and rhythm and indirectly of exciting the nerves to stimulate people's senses. [Dickinson, p.10]. This was especially evident in Egypt where the whole culture was built on sacred rites. The priests tried to keep the youth exposed to only that which was good and pure. "There is abundant evidence that music was an important factor in the religious rites of Egypt. The testimony of carved and painted walls of tombs and temples, the papyrus records, inform us that music was in Egypt pre-eminently a sacred art. Music was in the care of the priests who jealously guarded the sacred hymns and melodies from innovation and foreign intrusion." [Dickinson, p.12].
The guardians of culture and education recognised its power in influencing the character of a
person, and more specifically the morality of the youth. Plato was one of the Greek philosophers
who urged composers to only use certain modes, forms, melodies and rhythms that would
courage purity and sincerity of thought, emotion and behaviour. “Plato, in the second book of
the LAWS, condemns as ‘intolerable and blasphemous’ the opinion that the purpose of music is
to give pleasure. He finds a direct relation between morality and certain forms of music, and
would have musicians constrained to compose only such melodies and rhythms as would turn the
mind toward virtue.....music in antiquity was not a free independent art, and...when philosophers
speak of music they think of it in it's associations with poetry, religious and patriotic observances,
moral and legal precepts, historic relations, etc. Music, on its vocal side, was mere emphasised
speech inflection; it was a slave to poetry; it had no rhythmical laws of its own. The melody did
not convey aesthetic charm in itself alone, but simply heightened the sensuous effect of measured
speech and vivified thought.” [Dickinson, p.14,15].

Some Christians today like to use the music of the ancient Hebrews as a yardstick. There is little
documentation to confirm anything about their music except that, according to Etherington
[p.17], it was loud and shrill. “Their music was unharmonic, simple, and inclined to be coarse and
noisy...No treatise on Hebrew musical theory or practice...has been preserved. No definite light
is thrown upon the Hebrew musical system by the Bible or any other ancient book.” [Dickinson,
p.20]. However, evidence of singing and dancing can be found in the Bible as far back as Exodus.
Chapter 15 verses 20-21 tells how “...Miriam the prophetess...took a timbrel in her hand; and all
the women went out after her with timbrels and dances. And Miriam answered them, Sing ye to
the Lord...” [Holy Bible, King James Version, p.55].

As the Hebrew nation became more powerful and stable their culture and religion became more
organised and refined. Choral and instrumental music became even more prominent in political
and religious life, particularly in the service of the temple as is seen by the following quotations
from the book of Chronicles in the Bible: I Chronicles 15: 15-28; 16: 4-9; 25: 1-7 [Appendix 7].

Just as in the heathen religions, the Hebrew people either chanted the psalms antiphonally or
responded to the priest. Unfortunately not much is known of their singing before the
"establishment of the synagogue worship.” This method of performing music continued into the
early Christian Church. Subsequent history shows that as the Israelites moved from being a great nation to being subjected by the Romans, so their music changed, moving from their priests to the Apostles and Christians of the early church. [Dickinson, p.32,35].

For many Christians the Apostolic Era (+/- A.D. 30-100) is one of the most important as it was during this time that the foundations of belief and worship were laid down directly by Jesus to his disciples. Some refer to it as the time during which the New Testament of the Bible took place. During the very early years Christianity was more concerned with preaching and teaching than it was with music. “The earliest Christian musical tradition developed from a variety of sources, but especially from the Jewish and pagan customs of singing at gatherings around a meal... the most distinctively Christian gatherings of the early church were not Christianized synagogue or Temple services, but, rather, the common meals, related to the ritualized Jewish banquets celebrated by groups of disciples gathered around an authoritative teacher.” [Hoffman, p.84].

This era also saw one of the biggest changes in the basic organisation of the church. The religion of the apostles was initially fairly small, informal, democratic and widespread. “The very essence of church organization and Christian life and worship in the first two centuries was simplicity. There was an absence of that formalism and pomp which took possession of the field in later times when spiritual life declined. Christians met for worship whenever they could, often in private homes and sometimes in more public places, such as ‘the school of Tyrannus.’ Their worship was free and spontaneous... and had not yet become inflexible in its form through the use of manuals of devotion.” [Renwick, p.22]. By the end of the fourth century Christianity had spread throughout the Roman Empire and become more rigid, ceremonial, powerful and governed by the Pope (Leo I, A.D.390-461).

“The simple organization of the apostolic age had developed by logical gradations into a compact hierarchy of patriarchs, bishops, priests, and deacons. The clergy were no longer the servants or representatives of the people, but held a mediatorial position as the channels through which divine grace was transmitted to the faithful.” [Dickinson, p.48]. These changed circumstances sealed the division between the Eastern and Western Church.

The following quote further supports and extends the above information concerning this period.
“In the second and third centuries, the Church was a relatively private community, suffering from time to time the threat and the actuality of imperial persecution and looking for the End of the world. Its worship took place in houses. We know from Justin Martyr the bare outline of its initiation rite and its Sunday assembly for word and sacrament in the middle of the second century; but the prayers were extempore...Of developments in the third century we know little. With the conversion of Constantine...the church ‘went public’, and from the second half of the fourth century onwards we possess fairly full information about Christian worship. The Church now borrowed much from the civil magistry: the basilican building, the clothes, the possessions, the lights, the incense....” [Jones, p.35].

All the early churches made use of the chant. The Eastern Churches tended to retain the monodic chant while the Western Church, namely, the Roman Catholic Church, matured the music which then led to polyphony which in turn set the cornerstone for the music with which we are familiar. However, by the fourth century so many other types of chants, motets, secular texts and melodies had become part of sacred music that “Pope John XXII issued a decree (1322) denouncing all polyphonic music. This decree apparently had results that, although sympathetic to the aims of the Church, were detrimental to the development of church music...A new era of church music began about 1425. After a long period of secularization, the centre of musical activity again shifted back to the Church.” [Apel (ed.) p.168].

During the first few centuries the Christians were continually persecuted but by the fifth century when Rome disintegrated Christianity had become the most authoritative religion, in fact the state religion. Music was an integral part of this change. “At first worship services were conducted in private houses. Possibly for a time the first Christians worshipped in the synagogues as well as private homes.” [Lockyer, p.1107]. The first Christians often followed Jewish tradition when living out the various aspects of their new faith. “Jesus and his first followers conformed to a large extent to Jewish customs.” [Jones, p.39]. The fifth century saw music shift from being used intimately in homes, around meals and at worship meetings to become the property of the clerics. The people became so uninvolved that their position was usurped by a choir, made up of the clergy, which was used for the chants. These chants had a dominant role in the service. At this stage music was still bound to poetry and dance. Music was subordinate to the metre, rhythm and accent of the words. Music did not yet contain its own musical phrases and sentences.
The Christian religion contained characteristics of joy, awe, unworthiness, mystery and loving-kindness. These characteristics were expressed in new attitudes towards worship and music. In the Church, Jewish rites were absorbed or changed to suit the Greek traditions of worship which were more elaborate. The new religion, Christianity, adopted many features of the other religions it was trying to replace, thereby making it easier to gain converts as there was something for them to identify with. Within a few centuries then the Church changed from being poor, simple and uncomplicated to being extravagantly wealthy, complicated, ritualistic and hierarchical. Concerned with both sacred and secular matters, the Church became the single unifying body, defender and patron of culture, religion, politics and civilization.

Any instruments that might have been used in services ceased to be used during the late Roman Empire. A lack of qualified players, secular connotations and development of the liturgy are a few speculations as to the reason why. Vocal music in the form of plainsong flourished but could possibly have reached even higher levels of development with the support of instruments. Etherington makes the following observation showing that the problems church music faces today are not too different from those of the early centuries. “...imaginative musicians must have seen opportunities for heightening the effects of certain parts of the ritual by the introduction of instruments...Too much credit cannot be given the Church for organizing, codifying, and preserving music, but the preservation was such as to discourage expansion. Considering the strides that have been made in the past three and a half centuries since Palestrina, it is hard to believe that there were not men in the ten centuries between Gregory and Palestrina capable of carrying music much farther forward than was actually the case. In music, as in so many other fields, the Church preserved and defended the status quo against deterioration and progress alike.” [Etherington, p.39].

Up to about the seventh century not much is known about the progress of secular music. Because there was no standard method of notation a lot of music, mostly sacred, was memorised by monks and missionaries. Most of the learned men were connected to the Church and whatever music was memorised or written, was mostly Church music. Naturally then, it was the Church music that was passed on. Some secular music was preserved in that sections of tunes were used for religious songs or vice versa. Nowadays the term “secular” often has the connotation of meaning anti-Christian or worldly whereas it was originally meant to denote that which is “non-liturgical” (not
part of the liturgy - to be explained briefly later).

Kendall supports the idea that during the thirteenth century the difference between sacred and secular music was not as diverse as it was in later centuries. "There was, a universal style of music during the thirteenth century,... It embraced Church music, the equivalent of the pop songs of the day, and dance music - a state of affairs that scarcely any subsequent period came anywhere near to achieving. The medieval mind saw a unity in the universe and man's place in it that we seem unlikely ever to be able to translate into contemporary terms." [Kendall, p.27]. The use of carols is an example of music that was at first not part of church worship, but which later became entrenched as a vital part of the Christmas celebrations. Carols were originally not sung in the church. They were popular, non-liturgical, religious songs sung at Christmas and Easter. "The dominant tone of the medieval carol was one of happiness and joy... Speaking of the carol Routley has said, 'Especially did they juxtapose the passion and laughter, redemption and the dance, atonement and a love song. It was the special genius of those ancient ages to make those bold collocations of ideas which Protestantism normally separates.'" [Ellsworth, p.39].

Music developed from the Gregorian modes, organum, plainsong, polyphony and Ars Nova to the Renaissance when notation and the major/minor system we use today was developed.

Up until the sixteenth century there was no radical conflict between Church and secular music. The music often belonged to a certain style, a "school" and was academic rather than personal as composers often had to relinquish their own creativity in accordance with the Church's demands of what was acceptable. As with most great dynasties the Church also reached a point where not only the common people but many of the clergy became dissatisfied. A growing element of secularity had invaded the Church. The contrast between the poverty and illiteracy of the people was highlighted by the immense wealth and education of the Church and her leaders.

The early sixteenth century is generally recognised as a turning point. Erasmus (1466?-1536) with his philosophy of humanism and frankness spoke out about various aspects of Church music. He questioned its function. "He criticized not only the loss of textual clarity... but also the intrusion of secular influences, as when he said, 'the singing of hymns was an ancient and pious custom, but when music was introduced[,] fitter for weddings and banquets[,] than for God's service, and the
sacred words were lost in affected intonations, so that no word in the Liturgy was spoken plainly, away went another strand in the rope of tradition.” [Wienandt, p.3].

Zwingli was adamant that worship should not be intruded upon by ornaments, singing or anything sensuous. “God had never specifically commanded music in worship...the silent Spirit moving imperceptably within the inward man was not aided by music, incense, ritual or images...Luther, in contrast, had allowed whatever scripture had not singled out as forbidden.” [Auksi, p.345]. Zwingli used quotations from Amos, Ephesians and Colossians [Appendix 7] to substantiate his viewpoint. However, it has been proposed that Amos was not so much condemning music but advocating a righteous way of living.

Luther (1483-1546) also featured prominently in that although he was not the sole creator of Protestantism many books place him at the helm of the new movement. For a long time there had been a lot of dissatisfaction and several groups had already started breaking away from the Church. Luther gained a lot of exposure through his criticism of the Church and subsequent trial. His teachings gathered momentum and soon became an established Church of its own.

Interestingly, Luther by his own admission realised that singing alone would not help his cause although he was absolutely convinced of the power of music. He writes in the preface of Georg Rhau’s “Symphoniae iucundae” that music is second only to God’s Word. He developed his hymns to encapsulate what he was trying to achieve and complement his whole new structure of worship. He aimed at reaching the youth and the unconverted because the older members were often too set in their ways and could not easily be induced to change.

Luther emphasised his standpoint by writing, “Eagerly would I see all the arts, especially music, in the service of him who gave and created them.’ Matter and sense - precious metals, wine, all pleasures - demand right use, not rejection...” [Auksi, p.350].

“As a result of the Reformation the unity of western European Christendom was destroyed after having existed for more than a thousand years. This change was a major landmark in European history because it opened the door to widespread spiritual uncertainty. Whereas there had previously been only one set of beliefs that was widely accepted as correct, there were now two.”
England and Scotland also experienced change and renewal resulting in the Anglican and Presbyterian denominations. Unlike Luther who retained parts of the Catholic service, the Calvinists rejected all Catholic connections. This severe action was necessary as they felt that the rituals had become more important than the essential meaning of the Faith. The trend now was to strip the service and the music of all decoration and technical skill, to keep everything as simple as possible so that all people could identify with and understand the new approach to Christianity. Nothing was to distract the worshippers from focussing on God. Organ music and choral singing were not condemned outright but the use of these and other instruments had to be handled carefully as players sometimes became too enraptured. For a long time their singing was unaccompanied.

There was a change in the seventeenth century from a strictly God-oriented emphasis to a more fellow-man oriented emphasis. The Church building was not the only place where people now gathered to hear music. Composers did not compose solely for the Church but also for the theatre and their own enjoyment. They were no longer dependent on the stark conventions of the Church for their livelihood and were now able to express their personal feelings as true artists. Many of the great composers, like Handel, wrote music for the Church and for entertainment. It is doubtful whether this was an altogether positive position as the two styles (Church and theatre music) now had a noticeable influence on each other. For example, the romantic emotions of the theatre and opera were sanctioned as most fitting for worship. Many academics of religious music did not condone this style.

Even though many of the renowned composers, such as Bach, were devout Christians and wrote much sacred music this will not be discussed as a lot of their music was not meant to be sung by the congregation but rather by trained choirs and musicians, either in the theatre or for special occasions in the Church. Etherington becomes quite vehement about the subject of famous composers and Church music, as is seen from the following extended quote. “It was upon the orchestra, the solo song, the piano, the opera, and chamber music that the musical talents of this century were lavished. There is nothing to indicate that composers were less religious than their forbears. Haydn, Mozart, Beethoven, and Schubert, among others, wrote oratorios, motets,
masses, and other music on religious themes. Their music intended for the Church was quite different from any Church music that had been written before, just as their secular music differed from that of their predecessors. The Church rejected their offerings as being too worldly and lacking in seriousness! Her centuries-old passion for archaism has robbed us of the use of the music of the masters, who might well have written more Church music had they received any encouragement to do so. Let us hope that our self-righteousness compensates us for the loss as we listen to much of the drab, uninspired music that is heard in our churches.” [Etherington, p.154].

During the eighteenth and nineteenth centuries the Sunday School movement became prominent with the enthusiasm of Whitefield and the Wesleys. The most dominant activity of the Protestant Churches seemed to be that of expansion, but one of the problems associated with this was that each congregation strove to find its own musical norms as opposed to the liturgical denominations where tradition and rules had long been laid and obeyed. Today the Protestant Church still has this problem of free choice of music and where, if and how to draw the boundaries.

Tradition tends to stifle innovation but is less susceptible to secularization of Church music and the frequent, resultant idea of degeneracy. The mid-eighteenth to mid-nineteenth century then saw a general decline in the state of Church music due to several reasons including apathy, neglect, church musicians not having jurisdiction in the choice of music used, a lack of organs in many parts of England, incompetent musicians, a lack of sheet music and money. This in turn discouraged young musicians from entering a profession in Church music.

At this point it is necessary to make a brief distinction between the terms liturgical and non-liturgical for the discussion ahead. “In the narrow sense of the word [liturgy] is used as a synonym for the Eucharist as the Church’s corporate and official act of worship par excellence. In a wider sense it covers all the Church’s public formal worship, in contrast to the private devotions of individual Christians and less formal public services...though the line cannot be very sharply drawn.” [Richardson, p.197]. Another very simple guideline would be that liturgical churches (eg. Roman Catholic, Anglican) use a book with a set order of service, words and prayers to be said by the congregation and priests for the communion service with accompanying ritual (eg. special garments worn by the priests, lighting of candles) as opposed to non-liturgical churches (eg.
Baptist, Assembly of God) who do not have set passages of words (except for the actual words used by Jesus as found in the Bible) and prayers. The non-liturgical churches tend to follow a general pattern but are much freer in the words and prayers that they use. No special garments are worn by the ministers and no incense or bells are used.

In comparison to the state of affairs discussed two paragraphs previously, the non-liturgical Churches were thriving. There seemed to be a genuine enthusiasm for music and singing. The Methodists, who broke away from the Anglicans, led the field with men like the Wesleys and enjoyed a less formal manner of worshipping. They had a reputation for lively, florid singing. Other denominations were also now being recognised. The Congregationalists started accepting music including use of the organ. The Baptist’s reaction to the use of music was diverse. Some of them maintained a Spartan outlook while others used music for worship and entertainment. The trend in most Protestant Churches was towards Luther’s original idea of congregational singing. In fact, it is not without a smile that one observes the almost incongruous situation that whereas some of the non-liturgical Churches had been opposed to the music of the liturgical Churches (because it was staid, regulated and not in the vernacular but nevertheless stately and decorous) and in some cases had even banned all music so as not to be associated with these churches, they were now actually allowing and embracing music of a very earthy nature (not even stately and decorous).

The musicians in the Protestant Churches were often allowed a great deal of freedom in their choice of music resulting in a fairly democratic if not chaotic situation. There was nevertheless a renewed interest in music. This conglomeration forced a curiosity and attention around Church music resulting in it’s general progress. Country folk were often far from the cities and their church music often developed differently. People in the rural areas had to rely on untrained men amongst themselves who had the confidence to lead meetings. The leader would often whip the congregation into a state of ecstasy and they would interject frequently with cries of “Hallelujah!” The meetings were usually the only social event in their lives and people came to enjoy themselves socially as well as spiritually.

Progress in the sciences rather than the arts characterised the late nineteenth century, according to Etherington. He also draws a distinct line between the progress of music in Europe and
England. "The leadership which English-speaking peoples exercised in other fields was lacking: indeed, they lagged far behind their contemporaries of continental Europe, especially in music...Music was not part of the people’s lives as it was in continental Europe...They left alone, almost severely, music with an intellectual appeal and found their pleasure in ear-tickling melodies...it must be remembered that in no other way could [composers] have awakened public interest in music of a better type than that of the so-called music halls. If what they offered was not the best, it was certainly not the worst.” [Etherington, p.181]. This state of affairs proves again Ballantine’s quote mentioned in Chapter 1, that the musical microcosm is a reflection of the social macrocosm of a particular time and place. The music of this period in England was charming and appealed to the community at large.

In the first half of the twentieth century there were many conferences and movements to establish unity and consolidation between world denominations. The term “ecumenical” has become the keyword to describe the activities of the Church at large in this century bringing the Churches of the world and their music into a closer relationship. “The Protestant world was influenced in the twentieth century not only by the ecumenical movement, but also by a theological revival.” [Walker, p.544]. The Church at large began to rethink all aspects of worship.

If ever there was a privileged era it could be that of the mid-twentieth century. Education and technology have enabled most communities to have access to the music of all generations, to be in a position of being able to extract the best of any discipline. And yet the position, execution and future of Church music do not always seem to have benefited accordingly. Some historians and musicians have described this decade as pandering to the assertive, rejecting and artistically inferior rather than the discerning mind. The situation has developed where churches have split services to accommodate both parties, one service being “traditional”, the other “modern”. This practice can be a dividing factor of the music, growth and unity of a congregation. One of the questions in the questionnaire aims to find out whether this custom is still prevalent.

Young people started leaving the Church because they felt there was nothing to identify with. During the 1960’s and 1970’s the use of popular music was introduced into the Church as never experienced before. An ever-widening gulf between popular music and Church music had been emerging. With the advent of electronic instruments and heavy metal rock bands the split seemed
irreconcilable. Initial Christian reaction to the invasion of rock music and the like, was total condemnation, especially by older members. As in countless previous renewal situations throughout history, society was searching for a means of re-interpreting personal Christian experience in a modern, relevant idiom. Usually the invading idiom becomes embedded and then matures, eventually being incorporated into the worship service. The last years have shown an increasing tolerance and integration of what previously was regarded as offensive, popular music and Church music.

Country and Western music particularly had a lot of influence on Church music. This had definite benefits. Church music was often accused of being stagnant and introducing this type of music, which was not too outrageous, helped to revive its image. It helped both stalwart members and those on the fringe, young and old, to participate and become emotionally involved in the music of the worship service.

"The losses, from Routley's point of view...can also be great. Much of the new music is, in his terms, romantic, sentimental, self-engrossed; it diverts from the true message of the Christian Gospel, however emotionally satisfying it may seem..." [Routley, 1978 (foreword by Martin E. Marty, p.IV).

More opinions on music of the last few decades will be discussed later.

Although it is possible to worship without music, these two disciplines have nevertheless always enjoyed a close relationship, signifying the importance of music in a worship service. It's main function has been to unify and educate and praise God, not to entertain.

2.2 HYMNS

Quite unnoticeably hymns have embedded themselves not only in worship music but also in our lives. The words and tunes of favourite hymns have come to mean much to men at war, bridal couples, the grieving, persecuted and dying. Many heroic stories can be told of drowning seamen, trapped miners and prisoners of war singing a hymn to encourage each other and lift their spirits. In such circumstances one cannot be judgmental of the type of hymn, condemning it has
hackneyed or superficial, when it has helped brave men to die with dignity.

Through hymns the Church has the power to reach man. Hymns have always been intended to include the people. At first only as responses. The verses would be sung by a cleric and the chorus by the congregation. However, before these response type of hymns, the people sang religious songs in their native tongue. These songs or hymns were to praise their deities or idols. The Greek definition of “hymn” is “song in praise of gods or heroes” [Cross, p.681]. “Pliny the Younger, at the beginning of the second century A.D., reported that Christians sang songs about Christ and their faith in Him.” [Lockyer, 735]. D.H. Tripp also talks of Pliny’s description of the early Christians but in more detail. “Pliny the Younger, Governor of Bithynia and Pontus 111-2 A.D., reported to Trajan (letters, 10.96) his dealings with Christians. Those who had been Christians but were so no longer, ‘attested that...their custom had been to gather before dawn on a fixed day and to sing a hymn to Christ as if to a god...’” [Jones, p.51].

Historically Routley classifies four types of hymns. “First,...Psalms in the original Hebrew...Second,...metrical versions of the Psalms...Thirdly,...free paraphrases of the Psalms...The invention of this technique is the work of Isaac Watts...Finally,...hymns that are original compositions...” [Routley, 1952, p.13]. These categories are not rigid demarcations. There were also other types of music present. Early Christians voiced the emotions of their new faith in hymns and songs. The words of these hymns were taken from the teachings of Paul or their own experiences.

The Psalms were probably the very first properly recorded Christian hymns that were sung. First used by the Hebrews and later by the Christians. Psalms are dated as early as the tenth century B.C. and were probably written over a period of six hundred years [Ellwell, p.196] or longer [one thousand years according to Lockyer, p.885]. “The book was used by the Israelite community and by single individuals, much as it is used today...many of the psalms were hymns, anthems and special music, sung by the congregation, choir or both. The Israelites were fond of antiphonal music...Almost every possible emotion or situation is covered in them.” [Ellwell, p.197].

The word “psalm” comes from a Greek word which means “a song sung to the accompaniment of a musical instrument...While it is clear that David wrote many of the individual psalms, he is
definitely not the author of the entire collection.” [Lockyer, p.885]. Psalms have continually provided inspiration to hymn-writers of all generations. Also known as songs they have been the literary core of Church music. As mentioned above, with the singing of the Psalms we have our first examples of congregation participation. The priest would sing the verses which they interspersed with “Hallelujah” or “Amen.” This interaction developed into the basic form of antiphonal singing.

“Sacred poetry set to music and sung in the course of the services of the church has always formed part of Christian worship...At first the hymns of the Jewish Church, eg. the Psalms, were in use, and there is the record of the hymn in the Upper Room (Mk. 14.26)...At an early date distinctively Christian compositions eg. Magnificat...appeared...while hymns are differentiated from Psalms in Col. 3.16 and Eph. 5.19.” [Cross, p.681]. References to antiphonal hymns and the use of rhythmical prose further developed hymnody in the early Church.

Hippolytus, from the third century, is credited with referring to “psalms and hymns to the Christ.” “The earliest complete Christian hymn that survives, ‘Bridle of colts untamed’, is a hymn to Christ, preserved by Clement of Alexandria.” [Cross, p.682]. ‘Up Maidens’ is another hymn to survive from the pre-Nicene period. The Nicene creed is a basic affirmation of what the Christian Church stands for and “was accepted by the Council of Chalcedon in 451.” [Burnaby, p.6].

From the fourth century the use of hymns became more general. “From this period hymns were also employed as a powerful means of promoting or refuting heresy.” [Cross, p.682]. Hymns often mirrored theological themes or controversies. An example of this is found early in the fourth century when the status of Christ was being debated. “About 340, the missionary Ulfila translated the Bible into Gothic,...but unluckily for the peace of the world, the form of Ulfila’s Christianity was that of the Arian heresy, which had been rejected by the Church within the Empire at the Council of Nicea in the reign of Constantine. The difference between Arian and Orthodox Christianity turned on the relation of Christ and the Father.” [Weech, p.235]. “The ‘heretical’ Arians made great use of hymn-singing to propagate their views, and in reply the Catholics produced their ‘orthodox’ songs. As a result the singing of hymns became more firmly established in the worship of the church.” [Goldhawk, p.23].

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The use of hymns with specific rhythms in a Christian worship service can be found in the works of Ephraem Syrus (303-378) and Hilary of Poitiers (died 369). They also used popular secular tunes to make hymns accessible to the people. St. Ambrose, Bishop of Milan (340/374 - 397) developed hymns further by using several stanzas to form a complete hymn. These early songs were not hymns as we know them today, they were rather poetical prose, but they contained elements of hymnody in that they concisely related virtuous stories and religious experiences colloquially. St. Ambrose supplied the first real impetus that was needed in the development of hymns. His hymns “laid down the line of development of Latin hymnody as simple, devotional and direct, and it was through his influence that hymns became a recognised and integral part of the public worship of the Western Church.” [Cross, p.682].

From Ambrose throughout the Middle Ages the monasteries were dominant, the clergy performed all duties and most of the singing. The layman was relegated to a passive role and did not sing hymns during the service. The words of these hymns tended to be detached, impersonal and of a devotional, dogmatic, pedantic nature. Special hymns were used at various times and seasons during the year.

The medieval hymn “can be defined as a song with a non-Biblical text, metrically or rhythmically composed, put together out of stanzas structurally alike.” [Stevens, p.52]. During the Middle Ages there were a few spiritual poems which were not meant to be sung but in later centuries composers have reworked them into inspiring congregational hymns. One such hymn is Caswell’s “Jesu, the very thought of thee” from the poem “Dulcis Jesu Memoria.” During these years personal feelings were often suppressed in hymns of the liturgical worship service.

Moving ahead to the prelude of the Reformation there was a strong reaction by Zwingli and others against Roman music. They forbade the playing of organs and choral and polyphonic singing. Martin Luther (died 1546) on the other hand was not altogether opposed to retaining various aspects of the Roman service and music. He instituted sermons in the service and chorales which were not based on the texts of Psalms. “Chorale” was the name given to the Lutheran congregational hymn. “Lutheranism was marked by a wealth of new hymns written by Luther himself, who was a skilled musician and imitated the pattern of medieval secular music.” [Cross, p.683].

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The objective of hymns now, compared to the Middle Ages, was to “...edify believers or attract non-believers. The trend of church music during the Reformation was toward congregational participation and spreading the gospel.” [Ellsworth, p.48]. Luther loved hymns and fervently encouraged congregational singing, polyphonic choir music and the use of organs. However the idea of incorporating the whole congregation and using the vernacular instead of the accustomed Latin was not new. “The singing of religious songs by the common people in their own language in connection with public worship did not begin in Germany with the Reformation. The German popular song is of ancient date, and the religious lyric always had a prominent place in it.” [Dickinson, p.228]. “Hymn-singing was (therefore) not an innovation, but Luther made it the foundation of a new type of church music. Once established, it proved itself a creative and adaptable tradition.” [Cragg, p.273].

Luther meticulously documented his ideas and Stevenson [Stevenson, p.4] has been able to recognise several of his principles: Luther had an excellent education and developed a keen sense of musical judgement, he described music as an art to be studied especially in all his schools and as a requirement for the ordination of trainee ministers, he did not fear ornate church music on moral grounds, he expected excellence in church music, he did not promote congregational singing to the detriment of choirs and instrumentalists insisting that they be suitably remunerated. For Luther singing was vital and he did not concern himself too much as to whether there were worldly influences or not. It has been said that Luther did not always compose music of his own but more often borrowed and adapted tunes of earlier hymns and secular songs.

Important too were home and family. This personal, pastoral aspect was reflected in the hymns he used. The elementary, familial idiom caught the imagination of the people. Many revivals have depended on precisely these features for their success. Revivals are understandably accompanied by unflagging enthusiasm which is not dampened by the length of a hymn. Many hymns of Luther’s era were fairly long but well written and all verses were sung lustily.

In reaction then to the prescribed, regulated liturgy the congregational hymn was meant to be unfettered and spontaneous. Hymns represented the new idea of a universal brotherhood and helped to supplant the former system of an intercessory priesthood. The hymn became an almost defiant emblem of emancipation and assertion.
In England too, personal consideration was becoming a feature of the language in hymns. "During the early years of the Reformation in England, great emphasis was placed upon the need for full congregational comprehension of what was said and sung in daily worship. It is hardly surprising, therefore, that much of the earliest English church music is simpler in style and considerably more concise in structure than the music which it replaced." [Le Huray, p.140]. Today too, many hymns are being replaced by ones which are simpler in language and style.

"Calvinism would tolerate nothing but the words of Scripture in it's services. Hence the Psalms were put into metrical versions." [Cross, p.683]. The Calvinists of the English Reformation, and the Puritans after them, almost exclusively sang these metrical psalms in unison for two hundred years. Following in the strictly disciplined footsteps of John Calvin they considered any music that was pleasing, artistic or aesthetic as a trap. Music was expected to be unaccompanied, unadorned and unpretentious. Because music, and the singing of hymns, was capable of sweeping the emotions along in a manner for which there was no logical explanation, they were convinced that this was adverse to sincere worship. They censured hymns as being detrimental to worship because they were the fabrications of men and did not contain the authority of the Bible. On rare occasions during the service or during prayers at home, the Puritans did sing hymns which were religious but not scriptural.

Compounding this state of affairs was the fact that psalmody deteriorated in the Presbyterian and Independent Churches to an unprecedented level of absurdity and chaos. "...most congregations abandoned any attempt to learn and preserve the tunes in their original forms. There were tortuous expansions, contractions, and adaptations of tunes to fit meters for which they had never been intended. The changes were made at the whim of whoever was leading the singing, sometimes at the whims of the individual members of the congregation." [Etherington, p.140]. The Calvinists and Puritans had originally encouraged "plainness and simplicity", so this seemed like a complete reversal of what they originally regarded as acceptable. The Baptists completely abolished singing. "If the singing of Psalms was a subject of disagreement, the introduction of hymns was the cause of even greater dissension. Congregations were split over the issue." [Etherington, p.139].

"Modern hymn-writing and hymn-singing were mainly the creation of the eighteenth century. A
prominent place is filled by Isaac Watts (d. 1748)...whose hymns were written to express the spiritual experience of the singer.” [Cross, p.683]. Watts protested against the drabness, disorder and lack of New Testament inspiration. He went on to write many hymns, not neglecting the Psalms, which expressed powerful emotions of awe, adoration and affirmation.

Relief also came in the form of the Wesleys. The Wesleys elevated the use of the hymn in most English Protestant Churches. The Scottish resisted this influence and only succumbed in the middle of the nineteenth century. Revival and the Wesleys (John 1703-1791 and Charles 1707-1788) seem to be synonymous. Their hymns have come under severe scrutiny. Detractors labelled their music as shallow, creating hysteria, harmful to genuine salvation, self-indulgent and coarse. Benefactors recognised their genius. Their sound theology and scholarly restraint created and equilibrium for their dynamic revivalism. The Wesleys recognised and used the power of hymns to act as catalysts for converting vast numbers of sinners to the faith. Their hymns unashamedly were able to captivate the literate and illiterate in their masses through the use of words, melody and rhythm. Yet some contemporary Churches using similar methods have been frowned upon by those with a more conservative outlook and who forget that a precedent has been set. “Wesleyan congregations...became noted for the fervour of their hymn-singing...” [Davies, p.195].

The union of the two Anglicans John Newton (1725-1807) and Cowper also provided a rich heritage of hymns instead of the usual psalter for congregations. This was most unusual at this time of Anglican history. Hymn singing during the eighteenth century was actually illegal in the Church of England but many congregations could not refrain and a blind eye was turned. The objective of their hymns was to provide religious instruction rather than to convert unbelievers. Hymns were allowed during non-liturgical services and prayer-meetings. This provided the Wesleys with a loophole for evangelising and making use of their own hymns. Later, in the nineteenth century, hymns were unbanned in this denomination and hymn writing flourished.

Worship in the new America, was being facilitated by the growth of music as a worthy counterpart. There was a widespread endeavour to attain a competent level of singing. Singing schools became popular for learning the rudiments of music as well as being social meeting places. These schools were important to the progress and conflict that existed around Church music during the first half of the eighteenth century. Traditionally music had predominantly been handed
down orally. Printed music or “regular singing” was the modern alternative and many wished to be educated in the basics of music. “Differences arose between rural and urban groups; between tutored and untutored; between congregations that favoured ‘lining-out’ of the tune by a deacon and those that desired accuracy and continuity in the singing. The cause of regular singing was advanced by the great number of tunebooks that began to appear in New England in the latter half of the [eighteenth] century.” [Wienandt, p.107].

This thirst for music knowledge was quenched by both sound musicians and quacks. William Billings (1746-1800) is generally regarded as belonging to the latter group. Regardless of this reputation he injected church music with zest. The biggest tribute to his sincerity and popularity was that many emulated his technique even though it was inferior to that of more accomplished rivals.

Numerous amateur hymn-writers sprang up in the late nineteenth century unfortunately contributing to the large number of poorly written hymns in our possession (according to students of sacred music). Several hymn books were commissioned. “...this reached a climax with ‘Hymns Ancient and Modern’ (1861), which popularized a new, Victorian type of hymn tune which is still the norm, despite the varied contents of ‘The English Hymnal’ (1906) and the more interdenominational ‘Songs of Praise’ (1928).” [Sadie (ed.), p.356]. Many churches nowadays are revising the choice of hymns in their hymn books. In 1992 George Timms wrote of some of these changes to the ‘English Hymnal’ (EH) of 1906. “Rarely is a new book produced without some slight amendments to hymns. For instance, we can no longer sing with Faber, ‘Have mercy on us, worms of earth’ (EH 161). Then again we felt it right to reduce a little the verbal terrors of the Second Coming; we were advised to avoid language which might cause a smile of sexual innuendo on the face of choirs. So, for instance, the ‘sod’ verse of ‘Thou didst leave thy throne’ and one or two others which I forbear to mention.” [Timms, p.22].

According to Routley, hymns have three functions. To codify doctrine, unify the body and glorify God. Whatever the era these three must work together and be relevant for those people specifically. That is why the music of previous generations is not always appealing to contemporary generations. Features which unify one body of people in a specific age will not always hold true for subsequent bodies.
Another aspect of successful hymns is that the words are simultaneously universal but intensely personal and the tune is appealing, for example, “When I survey the wondrous cross.”

Threads of history can often be picked up in the words of hymns. Hymns can reflect historical events of the world and the church, being more militant in times of war and revival and more tranquil in times of peace. Negro Spirituals represented the intense yearning for liberation that the American slaves experienced during the revival of the late eighteenth century. This type of hymnody was physically created from borrowed sources and mentally from a deep-rooted sense of musicality, emotion and sadness.

Practically it is very difficult to establish guidelines for a good hymn. Emphasis cannot be solely given to the words and whether they are technically and grammatically correct. It also cannot be solely judged according to whether the melody follows the rules of theory of a particular era. Aesthetically it would also be most difficult to determine whether it is an “act of praise” because of the abstractness of such a definition. These three aspects interact to create a successful hymn, either for a particular era or for several eras. Routley cautions that “A hymn which will do for one century may not do for another....some hymns are immortal while others are...non-starters.” [Routley, 1952, p.299].

As mentioned earlier one cannot criticise hymns too harshly, for however badly they have been written (both text and melody), whether they trivialise or romanticise Christianity, if they have aided in genuine conversion or the affirmation of the converted, then surely they have been of value.

One hymn writer who fits this description is Ira Sankey (1840-1908). Composers schooled in sacred music shudder at his compositions, but the opinion of the masses differs. His gospel-type hymns have been favourites for generations, hymnless denominations allowed him to influence their music by introducing hymns to their services, people flocked to his meetings in their thousands, he was widely acclaimed and his hymns were sung in every possible situation. Stevenson rightly comments that not even Bach’s sacred music can challenge Sankey’s status among the people. His hymns were legitimate because they were true folk songs and satisfied the need for refuge and consolation in difficult times. Just as Luther, the Wesleys and others, he used
every conceivable method to become a successful evangelist. Hymns supported by emotionalism and conviction combined to make a more powerful force even than preaching.

His tours with the evangelist, D.L. Moody represented one of the most overwhelming revivalist movements. "Moody...immediately perceived Sankey’s potential usefulness upon hearing Sankey rouse a slumbering audience into enthusiastic singing. [Moody’s] approach to music was entirely pragmatic. In music as such he manifested no interest, but in music as a tool he was immensely interested. Any tool that he could use in evangelism was avidly scrutinized and then used in his own individual way.” [Stevenson, p.155]. Sankey’s Gospel hymnody style was extremely successful.

During the 1950’s Billy Graham continued this style of music and evangelism. It has been said that the musical philosophy and practices of the [Billy Graham] crusade leaders are closely related to those of the Moody-Sankey revivals.” [Ellsworth, p.144]. These popular gospel hymns of the late nineteenth and early twentieth centuries were different from those of the early centuries. One has to recognise that their aim and emphasis was often to witness and evangelise to the masses rather than to educate, encourage or admonish believers. They were also rhythmically and melodically simple.

The middle of this century still saw hymns as an essential part of the service, their validity seldom questioned or criticised. There was a slump in original hymn material and the tendency was to cling to the Victorian type of hymn and gospel songs. “...most of these songs were being sung in church by the older, faithful members; ...young people within the church had difficulty relating their Christian experience to the frequently archaic lyrics and musical idioms. If the youth were to be retained as the future of the church, something had to be done to provide them with a valid and appropriate expression of their testimony and witness.” [Ellsworth, p.110].

Improvement and growth in hymnody was limited until the 1960’s. Subsequently two types have appeared. Firstly, books in a new, informal style, namely, “The Sound of Living Waters”, “New Sounds”, “Hymn Praise” and “Psalm Praise”. Secondly, there were supplements to existing hymn books, such as, “100 Hymns for Today” and “Hymns Ancient and Modern”. The basic thrust of these new books was that the hymns were easier to sing, were more interesting and had
a more modern means of expression. Immediately though, the division between the youth and older members became exacerbated. The youth, being more familiar with popular music could easily identify with new styles. Older members found it difficult to accept what they regarded as inappropriate for a worship service.

The new music incorporated established secular styles such as folk, rock and pop and has not been as transient as many conservatives thought it might be. Beginning in the sixties in England this revival extended through the seventies to America and many other countries, not least to South Africa. This was the revolution of "sacred pop music." Less competent musicians were encouraged to participate in an effort to include as many people as possible in the service and especially to attract those on the perimeter. "...the pop music syndrome has been part of the church music field for over a century beginning with the stock formula gospel song, and it has gradually become the most important single artistic influence on many...churches." [Johansson, p.56]. "On the other hand it must be said that true pop does not appear in normal church hymnals, nor does it seem to have any direct influence upon what we call ordinary 'straightforward' hymns. In any case the elaborate equipment required for developed pop is really too complicated for amateur groups to use in church..." [Goldhawk, p.67]. However, in recent years some churches have acquired a lot of sophisticated music equipment and these bands often sound very professional.

Because of its historical association with the church, being transmitted aurally and orally, folk music styles were assimilated fairly easily into church music but rock music influences were harder to digest. Rock music was often regarded as satanic because of associations with drugs, sex and depravity. Academics mostly agree that it is primarily the words which make a hymn acceptable or not. Christian rock replaces the secular words with sacred, thereby making it acceptable. Protagonists of Christian rock music argue that it is a legitimate means of attracting the youth to church and that "musical sounds are merely tools and cannot be good or evil in themselves." [Noebel, p.4]. In contrast, it is described as "...deliberately aimed at exciting the listener,...a degenerating kind of music,...exalts the materialistic things,...a cheap way of emotion..." [Noebel, p.5]. Many young people were attracted by this music. Mature Christians often felt that it was defeating the object of drawing youngsters to church and that it was instead subtly pulling them away. This type of music had a considerable influence on church music but falls in the category
of entertainment rather than congregational singing.

Another phenomenon of the sixties was the religious musical. Although "Jesus Christ Superstar" and other rock musicals were "outside" the church, they did have an influence on church music in that they roused the Church to seriously reconsider its musical position. It is doubtful that this type of music, and that of Christian music groups, is directly relevant to corporate worship because it, too, is entertainment orientated. "In many ways, the Jesus Movement, the religious awakening among youth that gave birth to contemporary Christian music (CCM), was a descendant of earlier evangelical revivals...During the Great Awakening in the 1730's and 40's for example, the theatrical flair of revivalist preacher George Whitefield both made converts of the youth of the day and generated controversy over his spontaneous and emotional sermons...blending the 'wild' and 'extraordinary' with serious religious purposes." [Romanowski, p.269].

In contrast to the abovementioned type of music, The Royal School of Church Music (R.S.C.M.) has actively encouraged composers to create modern, yet dignified music for anthems, hymns and arrangements of older hymns, during the last decade. For example, Martin How's "God be in my Head" and "Jesus is Lord." John Rutter (1945-) has also composed music for the former. There has even been a South African Mass based on African melodies and harmonies. This work was composed for Richard Cock and the South African R.S.C.M. Summer School of 1991 by John Bertalot.

The most recent revival has been the charismatic movement. With a strong emphasis on scripture it incorporates old hymns and modern religious songs equally successfully thereby attracting both young and old.

Hymns have been an invaluable aid in the spread of Christianity. The contents may express personal experiences or those of Christ and may also be scriptural, doctrinal or evangelistic. They have been used for missionary purposes, for evangelism, to ensure corporate participation and mnemonically to indoctrinate. The language used should be suited to the culture it is intended for, a fact many missionaries overlooked. Outdated language and music does not appeal to modern man and does not express his needs in a contemporary manner. In reaction to this, there has been
a wealth and variety of new hymns during the past two decades. Some word changes have been to use “you” instead of “thee or thou.” Naturally not all of the new hymns will endure, but at least there is creativity and interest in this aspect of worship. In keeping with the ecumenical outlook of this century, many of the modern hymns are useful because they have interdenominational qualities. The unique combination of being able to educate the mind and please the senses simultaneously has been the greatest asset of Protestant hymns.

2.3 CHOIRS AND SINGING

“The Church used music and singing in its worship well before it began to ask itself questions about why and wherefore... It is, however, important to distinguish them without separating them. Compared with ‘pure’ music - instruments and wordless humming - singing has a privileged position... because of its connection with the... word.” [Jones, p.440 and 443].

“In biblical times, choruses were used in Jewish worship. Western choral tradition begins with early Christianity, where patristic writers refer to antiphonal or responsorial singing in the 2nd and 3rd centuries.” [Sadie (ed.), p.153].

During the first few centuries choirs gradually evolved. The Christian zealots or ascetics or monks were revered because of their harsh lifestyles trying to emulate the perceived true way a Christian should live. They helped the local communities in various ways, one of which was the singing. If there were a few of them they banded together to help the worshippers with the liturgy and singing of hymns. The local people looked to them for guidance. They were not especially schooled in music but were totally engrossed with everything to do with Christianity and could therefore give the lead. The people and the monks were, nevertheless, still dedicated to the singing of chants.

During the seventh century specialised schools of music and other arts flourished all along the Mediterranean coast. They were called “scholae cantorum.” Students were sent at a young age to be professionally trained. Their music was too advanced for the common man to manage and this fact combined with the introduction of polyphony, further excluded the people from taking
part in the singing of the liturgy. The liturgy then became the absolute role of the highly trained choir.

Choirs in the early Medieval era were usually very small consisting of about sixteen men and boys. Women were prohibited from singing in any ecclesiastical institutions except in the choirs of convents. The reason for this was possibly that women were judged to be too sensuous. Also, pagan rites made use of women singers so the Church probably wanted to distance itself from these practices. However, this tradition has persisted in the stricter Anglican Churches even to the present. Judith Pearson recently did a survey in Great Britain in an attempt to find out why girls were still being excluded from choirs and found no sound reasons. "I have found that there is no difference in the vocal capabilities of a boy and a girl... The notion of the 'traditional sound' does not actually exist, except in the imaginations of some men... The reasons therefore seem to be based on a traditional prejudice and a fear of change throughout the Church. Indeed, by not allowing girls to sing in the cathedral choirs, the Church loses potential women organists and choir-trainers..." [Pearson, p.19].

It is not known for sure whether choirs during the sixteenth century were accompanied or not. Examples do exist though of choirs of the early seventeenth century having organ accompaniment. During this same period (16th C) congregations sang unharmonised chorales. As the use of the contrapuntal technique developed the congregation sang the melody in the tenor voice while the choir harmonised in the other voices. This was not satisfactory and composers realised the complications and vocal restrictions of writing for large unskilled congregations. The melody was then shifted to the soprano voice while the choir harmonised more simply in the voices below. This was the beginning of choir music as we know it today.

In “1521 Karlstad had issued a Disputation on Gregorian Chant,...contending that the concentrated complexity of the form promoted proud musicianship, not reverent zeal... Unison singing alone meets with his approval since it does not become ‘a hindrance to devotion.’ Instrumental music he condemned for its present theatricality.” [Auksi, p.347].

In 1600 the choir’s position was usurped by the organ. The congregation still sang in unison but was now accompanied by the organ which was able to play all the other supporting voices. According to James F. White many Protestant churches did not have choirs for the next three
centuries. [Wienandt, p.181]. Singing during the seventeenth century was less than perfect. The lack of available books meant that tunes were sometimes learnt aurally. Naturally, deficient memories led to errors compounded by individual influences. The habit of excessively decorating sustained notes and the melody, as well as modifying tunes and rhythms only served to obscure the original tunes and plunge singing into the predicament of actually being abolished in certain denominations. This situation could only be followed by reform to control the direction of singing but habits die hard and many preferred to cling to their “freedom” of extemporising at will. Fortunately by the middle of the eighteenth century the situation was satisfactorily rectified and singing continued to prosper.

The Methodists early acquired a reputation for good, lively singing seldom equalled in other denominations. Such was their enthusiasm and credibility that many churches which had either forbidden music or were wary of it, began to reconsider and employ singing in their services. They made use of choirs and did not limit their choice of music but borrowed freely from other churches to supplement their repertoire.

Choral societies existed from the seventeenth century through to the nineteenth and twentieth century. Although not part of the worship services their contribution should not be underestimated. Groups of choirs from different localities joined to perform works (usually religious) of famous composers. “What did these choral societies...have to do with Protestant worship music?...they represented the highest development of a tradition which had its roots in the congregational singing of Protestant churches. [They provided an] example and inspiration, not only to their own but to all singers and by offsetting the pernicious singing practices that prevailed among so many congregations.” [Etherington, p.171].

Countries with Protestant inclinations seemed to nurture the growth of these choir festivals. Some of these choirs reached gargantuan proportions. A few hundred to over two thousand singers have been documented supported by large orchestras of up to 250 instrumentalists.

The role of the early Catholic choirs was completely different to those of the later Protestant Churches. The original choirs of the Roman Church consisted of male members, had specific rules to adhere to as regards what to sing at certain times of the day and were told precisely where to
stand, usually in an inconspicuous place and members had to wear special gowns. Their task was to sing on behalf of the people. In contrast to this the later Protestant choirs consisted of males and females who stood where they could be seen, wore what pleased them and chose their own music. Their chief task was to help, support and direct the congregation when singing with them and even to entertain and uplift when singing to them. These types of choirs fit in with the whole idea of family and pastoral care. Friends and family are choir members and this creates a special kind of unity in a congregation. This sense of unity is intensified when the congregation sings together creating a feeling of belonging, bonding and equalising.

Many churches today either do not have choirs or have inefficient choirs. Reasons for this could be that there are not enough members, insufficient facilities or resources, a general lack of interest, wilful neglect or uncertainty about the role of the choir. Debates as to whether choirs render congregations inactive and whether they should be trained and uniformly dressed, still rage strongly between some congregations.

James F. White wrote an article in the mid-twentieth century evaluating church music and choirs in particular. His article in “The Christian Century” of 1960, questions the validity of choirs. If their only function is to provide grace and grandeur, is this theologically acceptable? Do they hamper or promote congregational singing and worship? By insisting on trained choirs would one not be reverting to the situation in the Middle Ages where the professional choir could threaten the participation of the amateur members? In his opinion “When a choir does not foster corporate worship, or when it actually impedes it, the choir is expendable. Even excellent music should be rejected if it detracts from the worship of the church.” [Wienandt, p.181]. Presently, the word choir does not always denote a group of professional singers but rather an amateur group of people interested in singing. This altered status brings its own set of problems and advantages.

2.4 INSTRUMENTS

Religion, whether pagan or Christian, has always made use of instruments. Christians did not necessarily always use instruments in direct worship of God but nevertheless made use of them
in certain rites and procedures. Playing instruments as a form of worship has often elicited heated discussions. Being untarnished by words, an individual instrumental rendition could be a sincere tribute from man to God, although some would argue that this is a rather selfish offering as it does not include the church body. Other aspects of worship, such as prayer, are considered acceptable whether practised individually or corporately, so why not music? Some would consider it an advantage that it may be expressed privately or publicly and does not prescribe to the participant or listener what to think.

"The history of the use of instruments in worship presents a cloudy and contradictory picture. There has never been any question about the fitness of vocal music for worship; even the most extreme Calvinists permitted and even encouraged the congregation to sing hymns. But instrumental music, unless in accompaniment of singing, is divorced to a greater or lesser degree from the Word and has therefore often been looked upon as having an exclusively sensuous and theatrical appeal. Furthermore, most instruments have been historically more commonly used in secular and popular connotations than in religious, and the Church has been properly jealous of the sanctity of the sanctuary." [Halter, p.20].

Paul in I Corinthians 14: 6-28 [Appendix 7] encourages clear, intelligent use of both words and instruments. If they are not used precisely, for specific functions, or cannot be played properly then just as words of a foreign tongue can be confusing, so the music or playing of instruments will not help to educate and will be meaningless.

Instruments were definitely used in the worship of the Old Testament as accompaniment to the singers as well as on their own before and during the rendering of the Psalm at the intervals marked "Selah." The Harvard Dictionary of Music disputes the previously held notion that the titles above certain Psalms refer to the use of specific instruments such as the flutes or stringed instruments. "...the inscriptions of many psalms do not, as was formerly assumed, refer to instruments but to standard melodies to be used for a given psalm. For instance, the inscription translated in the King James Version as 'To the chief musician upon Gittith (Shoshannim, etc.)' [see Psalm 8, 45] actually means: 'To be sung to the main melody 'Wine Press' ('Lilies', etc.)'" [Apel, p.700]. "After the Exile, sacred instruments were confined to the liturgy of the Temple. Worship in the Synagogues, genuine liturgy of the word, definitely excluded them. The New
Testament fully confirms this evolution.” [Gelineau, p.149].

In Israel, the Levite tribe was the keeper of all music. Being professional musicians they were present in the Temple at Jerusalem singing in choirs and playing instruments skilfully. Instruments were used symbolically and to introduce different sections of the service as well as for accompaniment. Shopfar (trumpets made of ram’s horn) and other trumpets were used by the priests for this purpose. The Levites made use of nebel (harps), kinnor (harp or lyre), kithara and various percussive instruments for accompaniment. At this stage accompaniment was merely a means of keeping the rhythm. A type of basic organ (magrepha), bells, sistra (type of castanet), tabrets (tambourine), drums and cymbals were popular although later cymbals were discarded, possibly due to paganistic associations. Other instruments were also excluded because of their tendency to excite. “Both the Jewish halil and Greek aulos were excluded...for this reason...” [Muirhead, p.106].

Besides religious purposes instruments such as early forms of the flutes, oboes and pipes were used socially. Civilizations which are regarded as advanced have usually developed a number of stringed instruments and it has been suggested that the Israelites discovered these in Egypt. Although the Romans were the conquerors and administrators of a vast empire, it was the Greeks’ culture that prospered. Greece became the centre of Christian activity influencing language and music but there is no solid evidence of the use of instruments during services in the patristic era (second and third centuries).

The Christians of the third and early fourth centuries were a minority group. Constantine I initiated changes that gradually improved their status which culminated in Christianity being the religion of the empire with Rome as it’s centre. Most sources maintain that the liturgy of the early church was unaccompanied but the reasons for this are speculative rather than being based on sound facts. Possibly there were no skilled performers or there might have been objections to playing instruments during the service or the adoption of Greek for the liturgy made accompaniment difficult or the services might have been of such a nature that instruments were rendered superfluous. However, the dearth of instrumental music during these years served to encourage the development of voices and choirs.
The Pope became extremely powerful usurping all authority even when the Roman Empire fell in the fifth century. The church dominated all secular and clerical matters. Music was affected by the impact these two spheres had on each other. It thrived and reached a degree of complication as to exclude the people from singing during services and became the sole property of the clergy. The church rigidly restricted the imagination of musicians and resisted the use of instruments for services. Instruments were possibly restricted because of their association with games at the Colosseum and other disreputable carnalities such as dancing, juggling and acting.

"Mention of organs in Christian churches before the eighth century is scanty, though it is certain that instruments of the organ type with pipes and bellows together with sliders to admit the wind were known to the Jews and Greeks in pre-Christian times and were in use in the services of the early church." [Phillips, p.105]. From here to the thirteenth century organs were better documented than most other instruments. In later years the Church did tolerate the use of an organ, but generally instruments remained the poor relative to vocal music.

During the ninth century percussion accompanied voices singing the melody. Although instruments were not allowed during worship services, they were often used privately and for religious processions.

There was quite a variety of stringed, bowed, wind, keyboard and percussive instruments like bells in the Middle Ages. Many of these had their origins in the East. With the advent of polyphony in the fifteenth century, instruments had not evolved to the degree that vocal music had. Not yet self-sufficient they either played one of the voice parts or doubled with one of the voices. Between 1400 and 1500 the organ as we know it was born and from the eighteenth century onwards became Christianity’s dominant instrument.

Between 1562 and 1600 at various council meetings of the Roman Catholic Church, various guidelines were set out for the use of sacred music. The organ was the only instrument mentioned in these meetings and seems to have been allowed only insofar as it remained pure and free from lasciviousness. A lot of music was written at this time for the organ and other wind instruments while the seventeenth century focussed on the strings.
Orlando Gibbons's (1583-1625) contribution assisted in improving the lot of instruments in the worship service. Some of his compositions required instrumental accompaniment not only for choirs but occasionally for solos.

When the Puritans gained the upperhand during the mid-seventeenth century they abolished the Prayer Book, choirs and instruments, including the organs, many of which were destroyed. Church music reverted to the singing of metrical Psalms. So, once again the progress of church music was interrupted. Protestants generally acquired the Calvinistic attitude that because instruments are pleasurable they are incompatible with worship.

During the Baroque Period (1600-1750) the Church relaxed its policy toward instruments and started unifying vocal and instrumental music, thereby encouraging musicians to refine their art. Recognised composers wrote works requiring demanding orchestral accompaniment as well as compositions for specific instruments. Orchestras found their way into the church. The Chapel Royal of King Charles boasted a string orchestra and other chapels followed the lead. The music became quite flamboyant compared to the previous more staid church music.

Parallel to the development of music in Roman Catholic Church was that of the Protestant Churches. Not having a history of disciplined music each church decided its own musical bias. This often lead to chaos and confusion. The single biggest difference of Protestant music to that of the Roman Church was the development and use of the chorale and congregational singing as an important part of the worship service. The organ became the established instrument as there were many accomplished organists in Germany.

In England, during the Baroque Period, the church music of the non-liturgical churches foundered. There was dissension about the use of Psalms, hymns and instruments. "Judging from the reports of Baptist church conferences of this period, there seems to have been difficulty with certain members who advocated instrumental music in the service. Such a suggestion was shocking to the stricter Baptists and, to keep the peace, such worldly music was officially frowned upon." [Etherington, p.139]. Later, however, many Baptists did allow orchestras, their interest advancing the cause of music immeasurably.
According to Etherington [p.142], in 1703 the Gloria Dei Swedish Lutheran Church in Philadelphia installed an organ and also made use of viols, oboes, trombones and kettle drums in their services. The Wesley brothers and others also made an indelible contribution. They were influenced by the Moravians who were very keen musicians. The Moravians imported instruments from Germany to America where they had settled and made use of the organ and orchestras in their services.

The situation generally was similar to what some congregations face today. The larger churches were able to attract professional musicians and maintain music of a high standard, however, this did not necessarily guarantee satisfaction with the state of music because even in the established churches musicians were not always well treated and this created discord between them and the clergy. Less fortunate churches had to rely on amateurs of varying proficiency and instruments in disrepair.

By the nineteenth century musicians and orchestras had overplayed their hand. Musicians increasingly dominated the services by extending their playing inappropriately. By disrupting the flow of the proceedings they distracted the congregation from concentrating on the essence of the service. Once more there was a reaction against the use of instruments in services.

Throughout the nineteenth and twentieth centuries organs continued to develop and improve. The electric organ made its appearance in 1934. Economically it was more viable than pipe organs and was bought by many churches. Another advantage was that it was transportable. However, Dakers is of the opinion that “While there have been immense advances in electronic organs they still remain substitutes for the real thing.” He goes on to caution, “Never be persuaded that an electronic instrument will automatically be cheaper with no maintenance or other problems.” [Dakers, p.97].

For smaller congregations a piano has always been quite adequate. The sound is often lost in larger buildings with larger congregations. In latter years a combination of instruments has often been acceptable in certain denominations. The piano or electric organ has served as the basic instrument usually with the addition of guitars. Other instruments which have been added are, for example, tambourines, shakers and even drums. Advances in technology have provided a vast
range of electronic instruments which are essentially not organs but rather keyboards with a variety of functions. With the revival of the sixties and seventies guitars and other instruments were incorporated into church services (not always without dissension).

What is considered sacred or profane changes with time. The organ was originally regarded as a worldly, theatrical instrument but became "sacred" after it had been gradually introduced to the church and then entrenched. It conveniently replaced the orchestra and choir solving many of the problems churches had in dealing with musicians. The use of the bass viol, the bassoon and a few other bass instruments outlived many other more melodic instruments which were latterly banned from services. Possibly their history as accompanying instruments helped. The bass was often the only voice to have a written part to which the instrumentalist adhered, while the other instruments were fairly free to improvise.

South Africa has experienced many of these influences from overseas. The situation here has often been a reflection of the wider picture. Present generation churches have observed a new breed of evangelists and their accompanying music which often includes amplifiers, other technical equipment, drums and guitars. Previously secular domains have become part of church life and ministry, for example, radio, television, recording studios, music agents, music groups and solo singers. Music groups and singers often have star status with fans following their lives and careers in church magazines. These groups tour a lot and offer slick, professional performances which in turn create the danger of dulling the palate for the music of normal church services. These artistes have brought a theatrical element into church music.

"The Archbishop's Commission on Church Music recommends 'that children and young people, particularly those who are instrumentalists, be welcomed and encouraged to contribute to music in worship.'" [Church Music Quarterly, July 1992, p.26]. The type of instruments they have in mind though are not electronic but rather recorders, oboes, clarinets and violins and is classically biased. This type of music belongs more to the category of sacred art music compared to the previously discussed folk style.

It is difficult to quote any historical facts on the predicament of contemporary church music as it is still in a state of flux involving a variety of issues including theology, aesthetics, culture,
morals and personal freedom.

Era, country and culture all influence the importance and use of music in church. "If Christian worship...is a symbolic activity in which an assembly expresses its faith, then it follows that any singing or music must belong to the believing people as a whole, and not remain the special preserve of a chosen few, be they clerics or musicians...the language and the musical form...must be both practicable and meaningful for each different culture and for each given assembly." [Jones, p.449].

"Perhaps this is the decade (1990's) when we'll realize that the purpose of music is to glorify God. Then we won't need to argue about whether music is for entertainment or ministry." [Romanowski, p.269].

The questionnaire and analysis of the results will be presented in chapter 3 followed by the conclusion in chapter 4.
CHAPTER 3

QUESTIONNAIRE AND RESULTS

3.1 LOCALITY AND TERMINOLOGY

The research for this thesis was restricted to the boundaries of South Africa and was directed at Protestant denominations in particular. Denominations such as the Roman Catholic Church, Jewish and Orthodox Churches were not included as their histories and theologies all differ. The results, therefore, are pertinent to South African Protestants.

Some of the terminology used, could have several interpretations and for this reason a short description of these words (as intended for this research) follows to avoid confusion.

Traditional music:
This does not refer to the ethnic music of this country. It is used to denote the religious music that has been popular in the mainline churches over the last one hundred years eg. hymns by the Wesleys, Victorian style hymns, gospel hymnody. Music that is more conservative as opposed to the more modern style. Language and images that are rather old fashioned and the format is usually a few verses sometimes including a chorus or refrain. Usually only a pianist or organist is used for the accompaniment.

Modern music:
This term refers to religious music in a more relaxed style, sometimes accompanied by bodily movements (clapping hands, raising arms), sometimes with a more pronounced beat and using contemporary language in a simplistic, repetitive style. The length of these hymns or religious songs is not usually very long but the song is often repeated several times. A variety of instruments may be used as accompaniment. Usually they have been composed in the last few decades.
Formal:
Music which is played in a more classical, concert style. Relating to the above description of traditional or conservative music.

Informal:
Music which is played in a syncopated, pop-music style. Relating to the above description of modern music.

Contemporary:
This term does not refer to a style of music. It is rather used to denote the 'present time' as opposed to the past or future. (The current position in the churches today).

Mainline Churches:
This term is used to denote older, established, more conservative Protestant Christian Churches such as Anglican, Baptist and Methodist.

Modern Churches:
Denotes more charismatically oriented churches such as those of the IFCC (International Fellowship of Christian Churches) including Rhema and Hatfield Baptist. This description could also include mainline churches that have changed their traditional style of worship for a more relaxed style.

Personal responses/comments:
Refers to the comments written on the questionnaires by the respondents and are not the opinions of the author.

Group:
A group of singers.

Band:
A group of instrumentalists.
3.2 HYPOTHESIS, METHOD and PROBLEMS

Hypothesis
The concept for this thesis developed from several personal observations. As a member of one of the local South African Protestant churches the author witnessed a period of dissatisfaction among numerous members regarding the music. Time was set aside at the beginning of services to sing religious songs and choruses. Guitars, a piano and organ were used with a small group of singers to lead the congregation in some lively singing. There was a limited amount of clapping and stretching of arms in the air. Having spoken to several people, the author discovered that some members were not quite sure how to respond to this new style, some expressed their dissatisfaction to the minister, while a few went so far as to leave the church for another denomination.

The author is also acquainted with certain other churches which have split their services. They have tried to accommodate members who prefer a more traditional style at one service, while those who prefer a more charismatic style attend the other service. Once again, members were not always sure whether this was a good move or not. These personal experiences were supported by examples cited by renowned Christians, for example, “Bill Gaither recently stated that, in his opinion, there was no more divisive issue in the church at present than the issue of music.” [Pass, p.5].

The author’s minister acknowledged that his studies did not include any courses related to church music, either Biblically or historically. Neither was there any discussion as to the power of music nor how to cope with congregations where dissension in the realm of music existed. They were not given any guidance in any of these fields. This was also confirmed by the replies to letters written to various Bible and theological colleges and correspondence courses. Only two colleges offered a short music course, but this was simply to teach the rudiments of music theory. All this was compounded by feelings the author remembers as a young person, of being manipulated emotionally by the music when attending evangelistic meetings.

The fact that denominations such as the Church of Christ use no instruments in their services
added to my dilemma and interest. The author speculated as to whether the problems she was aware of in her limited experience, were possibly more widespread and wondered whether other churches were experiencing a reluctance to change from traditional styles to the more modern styles. A questionnaire seemed to be the most convenient vehicle for gathering the information needed.

The original hypothesis was to assess whether the mainline churches were still using predominantly traditional religious music and whether their members were contented with the status quo or not. This information would then be compared to the more charismatic oriented churches (eg. churches affiliated to the IFCC) and their members' feelings towards traditional church music.

It was presumed that the results would show that although some people from traditional churches prefer the more informal type of music, the majority would opt to keep the traditional, formal styles. The terms “traditional” and “formal” are used to represent church music that consists of hymns from the Victorian era, the Wesleys and many other hymn writers from previous centuries. Additional music used in services (for example, voluntaries, pre-service music and music during communion.) would be in the Western Classical style ie. Purcell, Bach, Mozart. The term "informal" is used to denote more contemporary, charismatic, syncopated, pop-music style.

However, after considerable deliberation it was decided that the original concept was not entirely satisfactory. As mentioned earlier, during the decades of 1960 and 1970 the Church experienced an assault on its music. Traditionally accepted styles were being challenged externally and internally, mainly by the youth. These were the decades of Flower Power, Hippies, Do-your-own-thing. Teenagers were discouraged from blindly accepting values, norms and rules that were passed on to them by an older generation.

Older church members were determined not to change what they were accustomed to and judged the intrusion of any new music with suspicion and condemnation. The youth, on the other hand, were dissatisfied with church music as it was because they could not relate to music which did not express their feelings. Stimulated and inspired by the general ambience of the times they clung to the new style of music that was surfacing. This more informal style that the youth enjoyed
eventually did find it's way into the Church. As was to be expected, initially there was antagonism but gradually it would appear that the new approach to church music has become more acceptable. The “youth” from those years are now in their “middle age” and the author thought it would be interesting to see if they have brought the changes with them over the past few decades. It would seem as if the cycle of an innovation, being first rejected and treated with distrust, secondly, being tolerated and accepted, and thirdly, becoming an integral part of the conventional concept, have a place in this scenario. It is possible that the position of the informal type of church music is presently somewhere between the second and third stages.

A new hypothesis emerged which will be discussed briefly here. (Parts of this hypothesis will be detailed before appropriate questions and graphs in section 3.3). The new hypothesis was to see if the two types of music (formal and informal) are being used harmoniously and if both are equally acceptable to all church members regardless of sex, age or creed.

It was hypothesised that older members prefer the traditional type of religious music for services and would therefore prefer to either change churches or encourage their own churches to split services to accommodate their preference.

The hypothesis also included the idea that many members would feel that the music manipulates them in some way and therefore they would be opposed to music as background to prayer, communion or appeals to commit their lives to Jesus. In the last few decades there has been an increase in the Contemporary Christian Music industry. These musicians provide a Christian alternative to Rock and other popular styles of music. They tour, have concerts and release albums. This trend coupled with the variety of instruments that have made their way into the services of various denominations gave rise to the hypothesis that the function of music groups in churches is to entertain and/or provide leadership in the leading and singing of songs.

It was also hypothesised that although there might be a trend to have a more informal approach to various aspects of music in the life of the church, that the more conservative, traditional churches would prefer to maintain a certain amount of formality.

The basic hypothesis was that a substantial proportion of the worship service consists of music.
This could be congregational singing, a choir, music played before and after the service, as well as during the service as background to communion, prayers and scripture readings.

Most important though, was to obtain the opinion of the man-in-the-pew and his attitude towards certain aspects of the service which are affected by music.

Much has been written about particular types of church music, and there have also been in-depth analyses of hymns and historical surveys by erudite men. Church music scholars have their opinions as to what the musical ideal should be. However, in this age of democracy, where the Church strives to be as inclusive as possible, encouraging the ordinary folk to participate, then surely their opinions should be taken into consideration. This all-encompassing outlook touches on many controversial aspects such as professionalism and amateurism, and the secular invasion of sacred music to name but two. However, these problems will not be dealt within this thesis. The following quotation by a noted church music scholar affirms my trepidation about seeking common opinion. "The chief offender in our time is probably not the hierarchy of any...Christian denomination nor the reigning...musical experts; still less is it secular philosophy. The establishment most to be feared, is the Christian congregation...It is public opinion which determines...what will prove practical in a church...it will eventually achieve the...relapse of the society it controls into aimless but comfortable mediocrity." [Routley, 1978, p.3].

Method
The method has been discussed in detail in chapter 1. Apart from details such as gender and age the questionnaires were completed anonymously by the respondents to encourage them to provide personal opinions and comments. The questionnaire was first tested on a sample group of people at the Eshowe Methodist Church. They were at a slight advantage in that the thesis and proposed research was explained to them at a meeting. A questionnaire was then given to each to fill in at their convenience and was collected at a later date. This exercise proved most useful as several discrepancies and mistakes were noted and changed. The questionnaire was then compiled and sent out. The replies have yielded some interesting results.

Problems and parameters
Following are a few problems that were recognised.
Firstly, it was imperative that the questionnaire should be unbiased in order to provide as balanced a result as possible. Nevertheless, it is possible that a certain amount of bias, however negligible, could have made itself felt in the wording of some questions.

In order to be representative the survey was conducted to include as many denominations as possible and also to cover as wide an area as possible, to include inner city people as well as those in rural areas. The author felt that people's locality might affect their outlook on church life depending on whether they were in the city or the country and wished to involve all these diversities.

The questionnaire was demanding to compile because a wide variety of people had to be catered for. It had to be kept simple yet not patronising as the aim was to involve people of all ages, education and spiritual maturity. This also involved relying on the various ministers to hand out the questionnaires to as wide a cross-section of people in their congregations as possible, that is, members as well as those people on the fringe of church activities. It was obvious by the replies received and the answers to the first questions about age, sex, education, position held in the church and frequency of attendance, that this was not always done.

Ideally, the same percentage of questionnaires should have been handed out per age group and per denomination. However, this was not possible so in some cases the results had to be adjusted to form relative percentages. These results and graphs proved to be credible.

Misprints also caused a few problems. Theo Rappard of the Church of Christ was gracious enough to subsidise and print the questionnaire. Most of the correspondence was done telephonically (as we are in different provinces) and with various changes the author failed to notice that Question 9 should have referred to Question 8 and not Question 7. So too, Question 25 did not reflect the age group 30-40. Fortunately most of the respondents realised the mistake and filled in the appropriate answer where necessary.

Inappropriate comments to some of the questions revealed that some people either did not read the question properly or misunderstood the question. These type of answers were clearly not satisfactory in determining a totally reliable result and were ignored.
Allowances had to be made for vocabulary which could have different definitions for different denominations. Vague terminology, was avoided but Question 18 revealed that words like "worship" and "reverence" were open to a wide variety of personal interpretations. The thought behind the word "study" was to establish a relationship between education level and preference for traditional or modern music. The phrase "response call" in Question 15 was intended to represent the invitation that visiting evangelists extend to the congregation after their sermon encouraging people to accept the call of God, to come forward or to raise their hands. It became apparent that several churches do this on a regular basis during their Sunday meetings. The "never" in Question 27 was ambiguous and could have been interpreted in one of two ways. Either the church does not have that particular instrument (and is not averse to accepting it) or simply will not allow it.

Certain questions worked better than others in eliciting comments while other questions worked together in maintaining a particular thought, for example, Questions 39 and 40; 30 and 31. Some questions were included because of specific cases that the author is aware of in particular churches, and wished to determine how widespread these feelings were.

The questions were also oriented towards eliciting personal responses but it would have been more difficult to obtain graphs of general trends if respondents were required only to comment. Collating the results also yielded problems. More than one tick per question was allowed to enable participants to express themselves as clearly as possible even though this made evaluation labourious and onerous. The author felt that this was preferable to questions requiring a simple Yes/No answer which could have been a bit restrictive. It would also have been more difficult to obtain graphs of general trends if respondents were only required to comment. The decision to use questions with several options followed by personal comments was regarded by the author to be the most satisfactory and comprehensive manner of obtaining information for the purpose of this research. The survey provided some interesting results and could be regarded as a pilot survey to a considerably more comprehensive investigation.

The questionnaire has three types of questions.
Firstly, background information of the respondent. Questions 1, 2, 3, 4.
Secondly, information specific to the church. Questions 6, 7, 10, 11, 12, 14, 15, 20, 21, 24, 25,
26, 27, 32, 33, 34, 37, 41, 42.

Thirdly, personal responses to questions. Questions 8, 13, 17, 18, 19, 23, 28, 29, 30, 31, 35, 36, 38, 39, 41, 43, 44.

The results of the second type of questions (Information specific to a church) were analysed as follows. If there was more than one respondent from a particular church (eg. 5 respondents) then their answers and comments were collated to form a single answer for the questions pertaining to that church. These answers were recorded as being those of one of the respondents while the other four were recorded as "noughts" for those questions. Accordingly, these questions have a large proportion of noughts which had to be resolved to obtain a correct reading of the statistics and graphs. The nought value was, therefore, excluded from the graphs of this section (3.3.2) as they were not viable. "Noughts" were also used to record blank spaces, where people failed to fill in an answer. Apart from the above-mentioned division, Questions 11 to 19 refer specifically to a choir, group or band and Questions 20 to 26 refer to the pianist or organist.

Calculations are as scientific as possible but it must be remembered that the graphs and comments represent general trends.

3.3 GRAPHS

The questions are divided into the three groups mentioned earlier ie. background information (3.3.1); questions specific to a particular church - aspects of the church and services regardless of personal opinion (3.3.2); personal attitudes various aspects of the church and services (3.3.3). Questions are presented either individually or, where relevant in pairs or groups. The number of the question/s appears first followed by an abbreviated or rephrased version of the question (the original questions can be found in Appendix 5), thereafter, the hypothesis (if applicable), the graph and concise analysis. All the options and combinations of options are listed next to each graph. This is followed by a summary of the personal comments for that question/s highlighting the most common attitudes.
Graphs

The Y axis represents the relative percentage of respondents.

The X axis has a title and a series of consecutive numbers which differ from question to question. These numbers symbolise various aspects of the question and will be explained with each graph. As mentioned "0" represents the number of respondents who failed to tick any of the boxes for that question, therefore, there will only be explanations for the options after nought, for example, one, two and three. In some graphs the "0" value has been eliminated to give a better reading of the other values.

The graphs in each section are represented by a particular colour.

Personal responses

It was interesting to note that particular questions elicited more comment than other questions. These questions prompted the respondents to remark on a particular aspect or offer a personal opinion. Questions 8, 9 and 30 in particular are examples of this.

This section deals specifically with the comments made in order to discover general trends and attitudes in a more informal manner to that of the graphs and statistics of the previous section. General trends to certain questions are noted as well as divergent comments and those offering practical advice (e.g. Use of the overhead projector is good because "It helps with the sound - the lifted heads project voices upwards").

One must keep in mind that the responses come from people of vastly differing academic backgrounds. The purpose of this study is expressly to obtain sincere personal responses whatever the education level, age, position or denomination of the respondents. Many of the statements have shortcomings and could be challenged academically, but that would defeat the objective of this work. It is exactly these honest, academically unsophisticated remarks and observations that are required.

It is interesting to note that some denominations are more outspoken than others. On the whole, most members of the more charismatic oriented churches express their feelings freely for almost all the questions. In contrast to this, people belonging to the more traditional churches are more reticent in supplying comments. For this reason the author has tried to avoid an unbalanced
representation of comments made.

A similar observation was made by researchers who investigated new Churches in the greater Durban area. This research was done by the Centre for Applied Social Sciences of the University of Natal Durban. "Interviews took an average of three hours with the new church charismatic respondents and an average of one-and-a-half hours with the rest of the sample. The difference in time taken for interviews, despite the use of the same interview schedule, was due to the fact that the new church charismatic respondents were more voluble and eager to relate their experiences and opinions than the rest of the sample." [E.S. Morran, p.49].

Direct quotes from comments that respondents made have been left unaltered. No attempt has been made to change or correct their spelling or grammar. It was felt that this would help to keep the survey in touch with the people who contributed so generously of their time to complete the questionnaire. These quotes are interspersed throughout the commentary to support observations and general attitudes.

3.3.1 BACKGROUND INFORMATION
Questions 1a, 1b, 2, 3, 4.
The results of these questions depended largely on who the ministers distributed the questionnaire to in their congregations. It was hoped that there would be a fairly even distribution between male and female respondents, age groups, level of education and frequency of church attendance. This section only drew an occasional comment as the questions required personal details such as gender and age.
QUESTION 1a

Gender

Graph 1a reveals that a good balance was achieved between male and female respondents. About 25 more females than males (out of a total of 744) replied.

QUESTION 1b

Age

The two younger age groups yielded less respondents than the two oldest groups. The graph indicates that the largest proportion of respondents were in the middle age group of 31-45 years old. Reasons for this could be that this is the most representative age of people who attend church
or that young people are not attending church as much as older people. It is also possible that the minister gave more questionnaires to this particular age group and less to the younger members because that is how they are represented in the church or because of inconsistency in the distribution of the questionnaires.

**QUESTION 2**

Church/Christian Institution

The graph of Question 2 helps to visualise some of the information contained in Appendix 6, namely, the percentage of respondents from each denomination. The Methodist and Christelike Gereformeernd returned the most replies, while the Village Church, Metropolitan Church Association and Evangelical Lutheran Church (14,15, 16) did not return any questionnaires.
QUESTION 3
Your position in the church.

![Position in Church](image)

1 = minister
2 = musician
3 = steward
4 = youth leader
5 = committee member
6 = member
7 = other

Question 3 shows that most of the respondents were members not bearing any particular office (the author particularly wanted the average church member to respond). The musicians were the second highest group to respond and this was also fortunate bearing in mind the nature of the questionnaire. Once again, the youth was in the minority. Option 4 indicates that there were not many youth leaders who responded. It was expected that there would be at least as many youth leaders as stewards or committee members (options 3 and 5). Possible reasons for this deficiency could be similar to those mentioned in Question 1b about the lack of young members.

QUESTION 4
How often do you attend church?

![FREQUENCY OF ATTENDANCE](image)

1 = twice every Sunday
2 = once every Sunday
3 = twice per month
4 = once per month
5 = occasionally
6 = other
The author feels that the ministers did their best to comply with the request of even distribution. The only slight disappointment was with Question 4. It was hoped that there would be more replies from people who do not attend church every Sunday (options 4 and 5) so as to achieve a wider variety of opinions and comments. Those who attend regularly usually do so regardless of various negative aspects of the service, whereas it is possible that those people who do not have as much of a commitment are more easily affected by those same aspects. They might have been more blunt in their comments about the music and its affect on them and their attendance. The overwhelming majority of respondents attend services every Sunday. It is possibly more of an advantage to have their comments as they are obviously completely involved in the life of the church and are capable of influencing it.

Comments:
These questions were on the whole direct and elementary. The only 'Other' comments were mostly to furnish the name of a church or qualification that was not listed.

3.3.2 CHURCH

Questions 6, 7, 10, 11, 12, 14, 15, 20, 21, 24, 25, 26, 27, 32, 33, 34, 37, 40, 42.

In this group of questions the '0' responses were exceptionally high. Although the reason for this was mentioned earlier the explanation will be repeated to avoid confusion. For example: Five questionnaires from one church (congregation) were received. To record all five responses for the church-oriented questions would suggest that there were five different churches. To avoid this the five responses to these questions were collated and recorded on one of the questionnaires. The other four were recorded as having a nil response. These '0' responses are therefore of no value and are not reflected on the graphs for this section.
QUESTION 6
Which one of the following does your church use MOST for normal worship?

FIRST CHOICE : MEDIA

(Question 6)

The object here was to discover what media the churches are making the most use of (Question 6) and the second most use of (Question 7). Hymn books still seem to be much in use but the overhead projector is also being used a lot. The latter is, however, not without problems, for example, “Overhead projector not satisfactory words not clear”. While marking the questionnaires it became apparent that the more charismatic congregations almost exclusively use overhead projectors and no hymn books. Many of the traditional churches, however, although still using hymn books make a lot of use of overhead projectors. This information was supported by the results of a second graph (see below).
Many churches are also using electronic boards to display the words clearly. These boards are usually hung high in the front of the church. A line of the song is displayed. This rolls off the screen for the next line to appear and so on. The number of lines that can appear simultaneously depends on the size of the board. This is possibly an avenue more churches will want to explore when considering the financial implications of replacing books which seem to become quickly outdated.

As a point of interest a second graph was done for a few of the questions. These graphs compare the responses from two traditional churches with two charismatic oriented churches. The basic structure of graphs 6 and 6 Select Churches, are similar. However, one can clearly see that it is the traditional churches that make the most use of hymn books while both parties make fairly equal use of overhead projectors.

![Graph showing first choice of media](image)

**FIRST CHOICE: MEDIA**

(Question 6: Select Churches)

<table>
<thead>
<tr>
<th>Media</th>
<th>Catholic + Methodist</th>
<th>IFCC + New Covenant</th>
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<tbody>
<tr>
<td>1</td>
<td>Baptist + Methodist</td>
<td>IFCC + New Covenant</td>
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<td>2</td>
<td>Baptist + Methodist</td>
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<td>5</td>
<td>Baptist + Methodist</td>
<td>IFCC + New Covenant</td>
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</table>

Comments:

These questions revealed that many churches are using electronic boards instead of overhead projectors for the Sunday services, “Electronic songboard, computer operated”. Although there were no outright condemnations of the use of books the point was made that overhead projectors and computer boards were easier. The advantage of these computer operated boards is that there is no need for books. The flow of the service is not interrupted by the minister announcing the hymns or chorus and the congregation paging through the books trying to find it. People are left free of encumbrances to worship in whatever way they feel comfortable. Words appear immediately, silently and clearly on the board when needed.
Two other types of music that are mentioned in addition to the hymns and choruses are modern ethnic songs from Africa and the Taizé meditational style of service which is becoming popular in some Anglican churches.

**QUESTION 10**

What choirs or groups does your church have?

Hypothesis: This question was based on the hypothesis that informal singing groups have replaced formally trained choirs.

![Graph](image)

This was the first question to become cumbersome to mark because more than one tick was allowed. Instead of just having the seven options given in the questionnaire, allowance had to be made for combinations of answers. (Several other questions also had to be extended in this manner). This created a rather unwieldy base for collating information. However, the graph gives a good visual depiction of the results making them easier to interpret. Options 5, 8, 11 and 12 have significantly higher values than the other options. This indicates that while many churches are still using only a pianist or organist, many others are comfortable with a combination of pianist/organist and a group or band. Very few churches are making use of trained choirs (options 1 and 15) and the trend also seems to be away from solo items (options 4 and 15). Possibly the latter is seen as entertainment and not allowing active participation of the whole congregation. The reason for option 3 being so low, is that most respondents chose 8 and 11. This could indicate that bands are not usually present by themselves but in combination with a singing group and other instruments. These results support the hypothesis to this question.

Comments:
Formal, trained choirs are not commonplace due to a lack of interest and motivation, “No tradition of church choir - difficult to get people started” and “The choir seems to have disintegrated.” Formal choirs seem to be mostly used for special occasions, “Trained choir for special occasions” and “We get together by choice before weddings and funerals and practise as a choir to sing for these events.” In fact, there were no totally positive comments about the state of formal choirs in churches.

**QUESTION 11**

What is the specific function of the choir or group?

Hypothesis: The function of the choir or group is to entertain the congregation and teach them new songs.

**CHOIR FUNCTION**

(Question 11)

Option 4 scored the highest response and if one combines this with the second highest number of responses (option 3) then the priority of most choirs or informal groups seems to be that of creating a receptive mood for the congregation to worship and secondly, to help the congregation learn new songs. The latter by itself (option 2) is definitely not a priority. The three options listing ‘entertainment’ (options 1, 7 and 8) had the lowest rating. Option 5 also scored low and also contained the ‘entertainment’ aspect. This indicates quite clearly that ‘entertaining’ is definitely not a priority of the choirs in the majority of churches.

Comments:

The most overwhelming comment (repeated almost identically) across the whole spectrum of churches concerning the function of the choir was to “Lead the congregation into praise and
worship” and to “bring people into the presence of God.”

The only negative comment was that “mood” was not a good choice of word. On a few occasions it was interesting to note that the replies from a single church had each of the five respondents offering a different answer as to what the function of their choir was. Possibly other churches have the same problem and need to identify what the purpose of the choir/group really is and to make the members of that group aware of that purpose.

In keeping with the low scoring of option 1, there was only one comment about the choir entertaining. Rather, the comments centred around statements pertaining to options 2, 3 and 4.

**QUESTION 12**

Does the choir/group sing mostly formal or informal music?

The graph shows that most choirs sing in an informal manner (option 2). That is, they are not trained to render a perfect, concert-like performance. Option 1 and 3 are each about one-third the value of option 2. Trained, formal choirs possibly come too close to the ‘entertainment’ aspect. This is most undesirable according to the results of Question 11. It was originally hypothesised that many churches had split their services so that one would be more conservative or traditional and the other more modern, charismatic or informal. Although this question concentrates on the choir only and not the whole service, it is nevertheless clear that in this respect very few churches (less than 10% of those who replied) have actually split. The results of this question also support the results of Questions 14 and 37. Options 11, 12 and 13 of Question 14 continue the idea of using a choir at one service and a band at the other, that is, formally at one service and informally at the other. These options had a negligible response as did option 4 of this question.
The second graph has a similar basic structure to the first and confirms that the choirs or groups from both the traditional and charismatic oriented churches sing mostly in an informal style. Option 3 suggests that it is the traditional churches that make the most use of both styles whereas the charismatic oriented churches almost exclusively use the informal style.

Comments:
The meaning of the word “formal” was not clear to some respondents. At the beginning of the questionnaire a short definition was given of what this word would represent for the purpose of this study. However, it became obvious from several comments that people did not read the instructions before they started answering, “What do you mean” and “Define formal/informal.” It would appear that some people had the idea that as long as the music was practised beforehand, it was formal, “All practised beforehand, according to service outline.”

The vast majority of remarks were “Both”, “Combination”, “Good balance” or “Varied” while many others provided details of when the two styles were used, for example, “Formal = morning: informal = evening” or “Choir - formal -singing group - informal.”

QUESTION 14
At which services does the choir/group usually sing/play?
Hypothesis: A substantial amount of time is spent on some form of music. In this case choirs, groups and bands.
CHOIR FREQUENCY
(Question 14)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>% Respondents</th>
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<tbody>
<tr>
<td>1</td>
<td>5</td>
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<td>6</td>
<td>10</td>
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<td>7</td>
<td>25</td>
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<td>14</td>
<td>30</td>
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Keeping in mind that we are looking at general trends an elaborate analysis of the graph is not made. The most prevalent columns are those of options 1, 2, 6 and 7. The common tendency here is that choirs and bands sing at every service, during and before the service. This again supports the notion that a sufficient amount of music is used at services to warrant closer investigation of it’s functions and purpose.

Comments:
Most churches seem to have a choir or band at almost all their services, “Usually one group plays at every service.”

The larger congregations are often fortunate to have teams of musicians which alternate on a roster system, “There is a roster, not all members of the team are ‘on’ every Sunday.”

Members from a few churches (Church of Christ, Hervormde Kerk, Gereformeerde Kerk, Church of England) commented that they only have a choir at Easter and Christmas or other special occasions such as weddings. One church does not seem to have many young people participating as is seen from this comment by an older person, “The members of the choir are all over 50 years.” This observation, coupled with those of Questions 1b and 3 could indicate that there is a marked lack of youth attending and participating in church life. However, this aspect will be looked at again in more detail in section 3.5.

QUESTION 15
Does the choir/group sing as background to the sacraments, prayer and scripture.

Hypothesis: Most churches use background music for communion/sacraments, prayer and other
aspects of the service. This hypothesis may also be added to the previous one, to assess the amount of time spent on music-related activities.

BACKGROUND MUSIC
(Question 15)

The results of this question (which concentrates on what is actually happening in the church) should be compared to those of Questions 18 and 19 (where the respondents are asked to give their personal preference as to whether they would like to have background music played). It would appear that although many choirs/bands do not sing as background (Question 15, option 4) many people think that it could create a receptive atmosphere for worship (Question 18, option 3) and actually think it is quite important to have (Question 19, option 1). Options 1, 5 and 8 form part of the second highest number of responses and indicate that a reasonable number of churches use background music all the time especially during communion.

Comments:
The traditional churches seem to use background music sparingly, on special occasions, and then only the organ or piano, “Special events”, “Occasionally”, “Music only is played during sacraments.” The charismatic oriented churches use more background music, both singing and playing. They also make use of music in several other instances, for example, “Praise and worship sessions”, “Whenever the Spirit leads us to do so.”

Terminology created a slight problem. A few respondents apparently did not realise what “sacraments” meant as they replied, “Also background to communion” and during “breaking of bread.” Only one person thought that, “background music is emotionally manipulative.” This was actually one of the thoughts for compiling this set of questions. It was surmised that a large proportion of members would feel that background music was manipulative. However, the results and comments proved otherwise, in fact, a reply from one of the Afrikaans churches that does not
use much music was, “Thanks for the idea.”

QUESTION 20

Does your church make use of a pianist or organist who is employed full-time or part-time?

EMPLOYED MUSICIANS

(Question 20)

<table>
<thead>
<tr>
<th>Employment Options</th>
<th>% Respondents</th>
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<td>13</td>
<td>1</td>
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<td>14</td>
<td>1</td>
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The number in brackets indicates the number of musicians.

This fairly straightforward question became quite complicated as it soon became apparent that many churches have several musicians. This had to be taken into consideration when collating the results. Mostly they are all unpaid. Those who are paid are usually (a pair or) the only pianist or organist. Excluding options 13, 14 and 15 which are combinations of paid and unpaid, it is interesting to note that except for option 6, all the even-numbered options which refer to unpaid musicians, are more than the preceding uneven numbered option or paid musicians, for example, option 2 is more than option 1, option 4 is more than option 3. No matter how big or small the values (option 10 is more than option 9), the unpaid options outweigh the paid. The debate as to whether musicians should be paid or not is very controversial. Many of them give up a lot of time to practice and prepare for the service and usually do not expect to be remunerated.

Comments:

The following comment perfectly sums up the vast majority of comments, “Musicians are not employed - they do it voluntarily and for the love of the service they render.” Many of the musicians themselves commented that they do it freely and willingly, “The musicians asked that we be not paid. It is our service to God.” Many churches do not seem to have a shortage of musicians, “Have many musicians”, “3 people share the load”, “They play willingly.” A church
which does not have any musicians replied, “We would if we could find one.” Maybe availability of (or lack of) musicians would make other churches see this aspect in a new light. They would possibly be more grateful to at least have a musician and be prepared to negotiate a salary or stipend. Many of the Afrikaans churches do pay their organists and pianists, “Paid for playing at every church service.”

**QUESTION 21**
Does the pianist/organist play mostly in a formal or informal style.
Hypothesis: Musicians play mostly in an informal style. Not in the classical style.

Options 11 and 12 were included because one or two churches replied as such but there were not enough responses in these categories to be of any significance on the graph. Options 1 and 3 indicate that where one person is responsible for the music (usually in a traditional church) he/she plays a mixture of both but often uses a more formal style. Where there is more than one musician the style is usually mixed (options 2, 6, 9).

Comments:
There were not many responses to this question and no definite tendency. Again, two people asked what “formal” and “informal” styles were. One person summed it up quite well by saying he assumes that “formal means well-trained, not necessarily dull, and informal means in the American/Liberace style.” Another thought that it was a “bad assumption that the music depends on the pianist or organist” as most charismatic churches have guitarists. In many churches where the music or music groups are not well organised, the choice of music to be played before the
service, during communion and collection and after the service, does largely depend on the impulse of the pianist or organist. If there is a general feeling, it would be that musicians usually are or should be adaptable, versatile and sensitive to the type of service and hymn or chorus being sung, "Once again style should be sensitive to the music." One comment that seemed unrelated to the question was from someone who had marked "mixture of both" but then wrote "The congregation consists mainly of elderly people." This comment combined with several other comments by members in the 56+ year old age group testified to the fact that the older generation are not all that intolerant of the newer styles, "Adaptability to type of service and moods necessary" and "Whichever is needed at the time."

**QUESTION 24**

Is your pianist/organist male or female?

Hypothesis: Most musicians being used in the churches are female.

![MUSICIAN GENDER](Question 24)

Male only (option 1) and a combination of a male and a female (option 9) have fairly equal values but run way behind the overwhelming majority which is that pianists and organists are generally female (option 2). This is further supported by the weak response to options 3, 5 and 8, all of which have more than one male. On the whole the charismatic oriented churches do not make use of a single pianist or organist but rather, combinations of musicians, usually with other instruments and as part of a band or worship group. So, it is not essential that the pianist be present (or necessarily very proficient as there are other instruments to carry the responsibility). However, while many of the more traditional, conservative oriented churches have several pianists/organists to choose from (they usually work on a roster system) there are some that do not have any
musicians. They struggle to find anyone either willing or capable.

Comments:
Although female musicians seem to be in the majority, gender does not seem to be of concern here. Only three comments accompanied this question. The first being that as long as the musician was competent that was all that mattered, “Sex does not matter - musician must be competent.”

QUESTION 25
More or less what age (in years) is your pianist/organist?
Hypothesis: More young people are playing instruments because of a tendency towards a more modern, informal style of music. However, where churches have a more formal style and make use of single musicians, these would usually be older members.

The number in brackets indicates the number of musicians in that age group. Where there are single pianists/organists (usually in traditional churches the vast majority are in the age group of 40-50 years and older (options 4 and 5). This could imply that there are not many capable younger players who are prepared to take on the responsibilities in these churches or that the older players do not want to relinquish their posts and give the younger players a chance to prove themselves. In the charismatically oriented churches all who are able to play an instrument are encouraged to do so. Those with less talent are absorbed into the bands and worship groups. Everyone of any age or qualification is invited to take part.

Comments:
The only comments here were to indicate the number of pianists/organists who contributed to the services. This resulted in a wide display of options for the graph which was probably more of a
dividing, than consolidating factor.

QUESTION 26
What music qualification does the pianist/organist have?

Hypothesis: There are more informally trained musicians because of the perceived tendency towards an informal style of music.

**MUSICIAN QUALIFICATIONS**

(Question 26)

The terminology in this question seemed to be confusing to some respondents even though there was an example in brackets. The words "qualification" and "formal training" were intended to mean that the musician has a music diploma, certificate or degree. Many accomplished musicians are not academically qualified but are nevertheless more qualified in that they are very competent and experienced. Unfortunately a distinction had to be made to facilitate assessment. The intention was to find out how many musicians had formal qualifications and to see if there was a trend away from using classically trained musicians.

The graph shows that where there is a single pianist/organist (option 1) that person is most likely to be a qualified musician. In churches where there is more than one musician (options 4, 10, 14 and 18) at least one of these (in some cases more) is formally qualified. However, options 3, 5, 10, 11, 14 and 18 imply that most of the musicians playing in churches are unqualified. Because so many churches are fortunate enough to have the luxury of more than one musician a wide range of options had to be supplied for marking purposes. This watered down the results and made it difficult to consolidate and obtain an entirely satisfactory answer for this question.
Comments:
There were not many comments here but generally people do not think that training is completely necessary. This is supported by responses such as, “choruses are worked out by ear” and “As far as I’m aware no formal harmony is needed.” Obviously this applies to the more informal style. Comments from other questions reveal that churches often struggle to find people who can play hymns. “Sensitivity” seems to be more important than training.

QUESTION 27
Which instruments are used in your church? Piano; Organ; Guitar; drums; tambourine; etc.

To obtain a visual representation of the results of this slightly more complicated question a stack graph was used. As with the stack graphs in section 3.5, the legend replaces the need for a list of options. The word “organ” was intended to denote a pipe organ or electronic equivalent without the pipes. However, many interpreted it as being an electronic keyboard and ticked this option while others differentiated and added electronic keyboard as an extra instrument. Pianos are still used extensively as are guitars. It was interesting that a fair amount of churches “never” use pianos or organs. Reasons for this could be that they have been replaced by keyboards, synthesizers and other instruments or that many smaller congregations have either the one or the other but not both.

Comments:
There were no real comments but rather a listing of instruments that are used which are not on the given list. For some churches the range of instruments is fairly limited, “We have changed from piano to organ” while others have a vast range of instruments which they use regularly. As mentioned earlier, the “Never” option was ambiguous as for some it meant that they would not allow that instrument and for others it meant that although they would like to use it, the instrument was not available or there was no-one to play it. Two of the very few comments were
“Would like more instruments but have no players for them” and from an Afrikaans member, “Sadly not available.”

Following is a list of the extra instruments that some churches use: trombone; bass guitar; clarinet; banjo; keyboard; synthesizer; saxophone; recorders; piano accordion; pan flute; bongo drums; mouth organ; 'cello; harmonica; whistle; harp; bells; shakers; tea-box.

**QUESTION 32**

Have there been any changes in the music of your church over the past 5 to 10 years?

![Graph of Question 33](image)

The “Yes” responses were three times greater than the “No” responses indicating that most churches (of all denominations) have not been stagnant but have had some sort of change (see graph of Question 33 following).

Comments:

Many people responded to this question. However, they were slightly premature in their responses as most of the comments would have been more appropriate for the following question. The overriding feeling was not just that there was change but that it was for the better. A 56-year-old writes, “For the better” and others “Become more lively”, “Singing on the way up.” The changes were not all dramatic. For example, some of the traditional and Afrikaans churches indicated only slight changes “From more traditional to less traditional.” Generally though these churches have seen an increase in chorus singing, introduction of instruments other than piano and organ and contrary to earlier speculation, a definite increase in youth participation, “Style of music, musicians, instruments changed.” There is a more “open response to variety” and efforts to satisfy the individual, to “keep variety so that changes are not permanent, but provide for different needs.
and moods.” The charismatic churches have moved from “a conservative and traditional standing to more freedom in the Spirit.” They have formed more bands and groups which supply music for the whole service and not only chorus singing before and after the service, as in many traditional churches. A few negative replies indicated that “guitar players are incompetent” and that there has been no change because “the congregation would not stand for it.”

The Church of Christ in particular expressed that there had been no big changes in their music except for livelier singing and more modern choruses. They do not permit the use of instruments but use only their voices as they believe the followers of Christ did centuries ago.

**QUESTION 33**

Have these changes been towards more modern or traditional music.

Hypothesis: Most churches have changed to a more modern, informal style of music.

**NATURE OF CHANGE**

(Question 33)

![Diagram showing nature of change with options 1, 2, 3, 4]

Option 1 on the graph indicates that the change is almost exclusively toward more modern music thus supporting the hypothesis.

Comments:

Although some people think that the music has stayed the same (“I think the music has basically stayed the same”, “Too slow a change in general”, “No change in type of music”), most churches seem to want to either obtain and maintain a balance between the two types (“Balancing of styles”, “A balanced mix”) or to keep changing, growing and improving (“Growth in expertise”, “Growing towards pleasing God + not man”, “Improved skills and focus”, “Different instruments have been introduced”). They either use both equally or use traditional hymns in an updated, modern style or they use new melodies for old hymns, “Traditional in modern style”. Many
traditional churches have also introduced different instruments and have a variety of different groups participating, thereby using the talent in the congregation, “Different groups have participated”, “More to using the talent in the congregation.” In some of the Afrikaans churches the hymns have been set to new tunes. One respondent, however, thinks that these are “even more difficult to sing.” There were also a few disapproving comments. For example, “Previously the evening musicians were getting way out - fortunately they all left” while in contrast “Wilder, more electric rock” was wanted.

QUESTION 34
How would you describe the music in your church?

<table>
<thead>
<tr>
<th>MUSIC STYLE</th>
<th>% Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 = modern (choruses)</td>
<td>20</td>
</tr>
<tr>
<td>2 = traditional (hymns)</td>
<td>10</td>
</tr>
<tr>
<td>3 = mixture of both</td>
<td>50</td>
</tr>
<tr>
<td>4 = other</td>
<td>10</td>
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</table>

Option 3 far outweighs the others. Taking the previous question into consideration, one can see that although the changes have been mainly towards a more modern style, this graph indicates that there is still a large tendency to actually use both hymns and choruses or Christian songs.

Comments:
Although most people are using both hymns and choruses, there is a bias towards the more modern styles. The reason for using both could possibly be summed up in this comment, “The quality and depth of many hymns can never be replaced while many new choruses have a freshness and vitality, one has to be selective.” Most respondents seemed reluctant to be negative about hymns of yesteryear even though traditional hymns were not used as often as newer styles, “There are hymns occasionally”, “Some traditional now and then”, “…a smattering of old hymns.” While traditionalists or conservatively oriented Christians, seem to differentiate between hymns and choruses, the Charismatics have a different breakdown. Many seem to categorise hymns and
old (Elim style) choruses together as opposed to what they refer to as (new/modern) choruses and Christian songs. Some of the more conservative members are still not comfortable with both styles, "Sunday evening has music group and choruses but the service struggles." However, the following comment epitomizes the underlying view of most of the respondents throughout the questionnaire, "All music has value if appropriate and worshipful."

**QUESTION 37**
Has your church split the services so that one is more traditional (hymns) and the other more modern?

Hypothesis: Most churches have split their services. That is, one service is in the older, more traditional style while the other is in a more modern, relaxed style.

![Split Services Chart](image)

Replies to option 2 were more than twice those for option 1. The latter represents 31% of the churches that returned questionnaires. It was hypothesised that many churches had split their services. The results indicate that only about a third of the congregations have done this (option 1) while the vast majority (option 2) have not split. Option 4 of Question 12 supports these results. This option asked whether the choir sang formally at one service and informally at the other, and received less than 10% of replies. The trend appears to be against splitting congregations and retaining a single style of worship. This style could be conservative for some and more free for others. Whichever it is, each would rather retain their form of worship than be divided. These results are also supported by the results of Question 35.

Comments:
The vast majority of these respondents chose to leave the music "as it is" rather than splitting or
changing any aspect of it. Some replies indicate that although they had previously split the services, they are now either attempting to, or have already, successfully united the services into a coherent whole, “Yes, but now back to one service”, “There is a merging beginning to take place.” There were some very emphatic answers, “No, and may it never happen.” Not all the splits were due to dissention about music. Two other reasons were language (eg. German/English or African language/English) and a lack of agreement about times and books to be used. Some churches found that although there had been no formal policy to split, the two Sunday services were different, catering to different needs, “Not split the service, but providing a different kind of service”, “We have a mixture of both but evening more informal”, “I think the change came naturally, not intentionally. The evening service grew into a student group”, “More modern in the evenings.”

QUESTION 40
Does your minister/leader concentrate mostly on or encourage the use of more formal or informal music?
Hypothesis: Ministers are following the perceived trend towards an informal, more modern style of music.

PERCEIVED MINISTER PREFERENCE
(Question 40)

The general trend is to promote both types of music (option 3). However, this does not mean that they are both promoted equally. Some churches are more conservative and use mostly conservative music but encourage the use of modern music, while some of the churches with an informal style still use some of the traditional hymns. It would appear from option 2 that more
ministers are encouraging informal music.

Comments:
Most ministers were reported to encourage “a wide spectrum from which to choose and keep a “balance.” (It is debatable though what “balance” means from one denomination to the next and from church to church within a denomination). Most churches do not seem to have a problem while others report “no positive encouragement” or “interest.” Quite a few ministers although not being disinterested, leave all music decisions to the musicians or music leaders, “Minister delegates to worship leader”, “Left mostly in hands of the music co-ordinator.”

**QUESTION 42**

Approximately what percentage of service time is spent playing and singing ?

Hypothesis: At least a third of service time is spent on some form of music.

Where there are two services on a Sunday, the number between brackets represents the “one service” and “other” represents the second service. This question also became complex as many respondents indicated that there was no set amount of time. The time spent on music varied depending on the nature of the service. From option 5 onwards the combinations were not significant enough to establish any trend. However, options 2 and 3 support the hypothesis by indicating that nearly a third (and even up to half) of the time of most services is devoted to music. This represents a sufficient amount of time to warrant closer attention to the aspect of music in church services.

Comments:
Numerous churches indicated that it was difficult to establish the exact amount of time spent on music during a service. There did not seem to be any "set pattern." Two conflicting thoughts were presented by respondents of traditional churches, the first, English, the other, Afrikaans, "Too much emphasis on the sermon - not enough on praise and worship" and "Woord is belangrik." In contrast to this the Church of Christ respondents seemed better able to pinpoint the amount of time spent namely that "five songs" were sung during a service and a sing-song was held during the week.

3.3.3 PERSONAL
Questions 8, 9, 13, 17, 18, 23, 28, 29, 30, 35, 36, 38, 39, 41, 43 and 44.
The "0" option on the X-axis represents the number of respondents who did not answer the question.

QUESTION 8
Do you prefer hymns or choruses?
Hypothesis: There is a preference for more choruses and songs and less hymns in the conservative style.

According to this graph most people are happy to have a mixture of both hymns and choruses (option 3) although it is unknown in what proportion this mixture might be. There was a fairly even response from members who preferred only hymns or only modern Christian music.

Comments:
See Question 9.
QUESTION 9

Which of the following supports your answer to no. 8?

ATTITUDES TOWARDS HYMNS/CHORUSES
(Question 9)

This question elicited many more comments than most of the other questions. The graph was helpful in showing that people have a positive attitude towards both hymns and choruses thereby supporting the results of Question 8. The odd-numbered columns (options 1, 3, 5, 7, 9, 11) are significantly longer than the even numbered columns (options 2, 4, 6, 8, 10, 12). The odd numbers represent all the positive remarks about both hymns and choruses, while the even numbers represent the negative remarks.

Comments:

Question 8 and 9 are combined because all the comments centred around the positive and negative aspects of hymns and choruses. Positive remarks about hymns describe them as having sound, theological and doctrinal value. They are also seen as having “stood the test of time”, “have a sense of tradition” and are seen as “testimonies of fellow believers having gone before us.” Perhaps many trained musicians could agree with this statement which absolves the hymn itself from any fault, “Hymns are not dull - the way people play them makes or breaks their popularity.” It must be remembered that hymns are part of the experience of older Christians and they therefore often feel more comfortable with them.

Negative comments about hymns criticize the tunes as being “really dull”, “too difficult”, “VERY UGLY.” The words are not always understood by the younger generation and are consequently, not “uplifting”, “theologically not helpful” and “outdated.” Unfortunately negative connotations were sometimes formed by “uninspiring, traditional church services.” Several churches “struggle to find musicians to play hymns on an organ.” Maybe it is time to agree with the person who
wrote that hymns were written “for a day and age long gone. We must move on to what God is doing now.”

Positive comments for choruses cover a wide selection of topics ranging from their acceptability (most of the words are scriptural), relevance to modern situations, ease in aiding memorisation of the Bible, functionality in situations where there are no books and depth of expression. They were described as being “beautiful”, “exciting” and “appropriate.” Many people (both traditional and charismatic members) find choruses more satisfactory for self expression.

“Monotonous” and “repetitive” were the most common negative remarks about choruses. Pianists could possibly relate to comments such as, “Some song tunes are very disappointing and harmonically incorrect and do not fit well with the scriptural words” and “The tunes relating to choruses are generally complicated and almost non-melodious.” In such cases the music group (guitars and singers) unknowingly adapts the tune (usually making it less complicated in the process), it is then almost easier to play by ear than with the written music because it has been altered so much (keys, rhythm and even parts of the melody). Many people, although preferring the one type of hymn or chorus, made a positive comment about the other, thereby showing much acceptance of both types if used sensibly.

**QUESTION 13**

Would you prefer the choir/group to sing formally or informally?

Hypothesis: There is a preference for informality.

**CHOIR STYLE PREFERENCE**

(Question 13)

<table>
<thead>
<tr>
<th>Style Options</th>
<th>% Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>30</td>
</tr>
<tr>
<td>3</td>
<td>25</td>
</tr>
</tbody>
</table>

0 = no response  
1 = formally  
2 = informally  
3 = mixture of both
The first graph supports the hypothesis by showing that most people prefer the choir or group to sing informally. The second graph supports this even further by indicating that both traditional and charismatic church members feel this way (option 2).

Comments:
A balance between both styles depending on the occasion or appropriateness of the situation, was the most general comment. People expressed an openness to “draw from any musical tradition.” Several were of the opinion that they had no preference as long as the music was meaningful and well sung. As with Question 11 a variety of totally different responses were received from people who attend the same church (not only denomination, but the same congregation). One person had marked “formal” as choir preference and then commented “Informally at times would be refreshing” while another person from the same congregation commented “We sing informally and this is perfect.” Obviously people have their own ideas as to what “informal” means. They are also obviously not clear about the actual function of the choir/group. Also interesting were the contrasting responses from older people. Here are two remarks from members of Afrikaans churches who are over 56 years of age, “Not interested in this type of music in church” and “Both formal and informal.” Younger Afrikaners seemed desperate for change, “Help us learn new songs !!!” and “Both - praise to God is the criterion not the style of music !!”
QUESTION 17
What do you think the role of background music should be?

Hypothesis: Background music is perceived to excite the emotions.

The '0' column represents people who did not respond to the question. Compared to previous questions where the '0' option was negligible, the results of this question indicate a large proportion of respondents who did not answer. The reason for this is not clear as these people did not offer any comments. Less than 50 people (less than 10%) thought that background music should not be played at all. While about 270 people (about 37%) thought that it was fitting as long as it was subdued.

Comments:
This question roused many people to respond. In keeping with the graph the majority of replies suggested that background music should be subdued, expressive, meaningful, prayerful, lead to calmness and help the congregation to focus on God, "Background music should encourage reverence and a closeness to God", "Music subdued. Singing not appreciated as 'background'", "Should not intrude" and "Be peaceful." Many said that it depended on the occasion and context of the service as to what form the background music should take, "Used appropriately", "Occasion should dictate." The word "emotion" was prominent in many of the comments. Although the "deep inward emotions" should be touched "there should always be control", "not outward excitement" because "it is dangerous to be carried away." "Excited, emotional states that 'pressurise' and 'hype people up' are to be avoided."

Disapproving replies did not want singing as background music, or while the Bible reading was taking place. It was said to be distracting, unbiblical and noisy rather than manipulative. There
were often opposing comments from people in the same denomination. Interestingly, one young member prefers silence while the majority of younger respondents do not mind background music "'cos silence can be a bit off putting." Two members of the same Afrikaans church say “Not at all” and “Dis pragtig.”

QUESTION 18

How does background music influence you?

The dominant attitude here is seen clearly from options 3 and 7. The majority of people filled in the positive responses (options 2, 3, and 7) with option 3 having the most ticks. Compared to all the other options (excluding 0, 3 and 7), option 5 reflected that a number of people thought that the use of background music was distracting. A substantial number of people also chose not to answer this question ('0' column) as for Question 17 they also did not comment or give reasons.

Comments:

As with many of the other questions reference is made to the importance of circumstances or occasion and how the music is played. The sensitivity of the players and the selection of the music are also considered as important, “If well played with sensitive leader”, “If sensitive and appropriate to the occasion”, “Depends on how it is played and when -> NB sensitivity.” Despite a lot of positive comments the point was made several times that background music is secondary to the “primary element of worship” and cannot “affect how Spirit-filled one is or isn’t.” It would appear that age could be a factor against background music. Several people aged 46 and older responded that it was a “distraction” especially during prayer and scripture reading but not during communion. None of these people commented on the reasons why they think it is a distraction.
QUESTION 19
How important do you think background music is?

IMPORTANCE OF BACKGROUND MUSIC
(Question 19)

The previous question shows that people have differing views on background music (mostly favourable) and the results of this graph support that trend by showing that most people think that it is important. The ‘0’ option represents the second highest number of replies. Many respondents chose not to answer the question on background music. Reasons for this were not given. Once again, if the ‘0’ column is excluded from this graph then the two graphs have a similar structure. The second graph once again supports the findings of the first, that both traditional and charismatic oriented church members feel that background music is important.

IMPORTANCE OF BACKGROUND MUSIC
(Question 19 Select Churches)

Comments:
Again the feeling was often expressed that the music (in this case background music) should
depend on the context of the service. This is possibly the reason for the relatively substantial response to option 3. The comments reveal that the people really don’t mind background music as long as there are certain restrictions, and a sensitivity to the occasion, “Not important but creates a peaceful...atmosphere”, “...it’s OK if done properly and sensitively.” Congregations generally like to have it because it can be useful in creating a mood but it must be done “properly” and “not all the time irrespective of circumstances.” There should be careful consideration of the reason it is done, for example, “should not be used [merely] to fill silences.”

**QUESTION 23**

Do you prefer the piano/organ to play alone or with the group?

**ORGAN/PIANO PREFERENCE**

The large number of options was compiled for marking because of the wide variety and combination of ticks and comments that were made. Despite the cumbersome structure option 2 emerged as the most prevalent choice. Options 4 and 9 extend this choice to include a preference for an informal style of music. By contrast, although much less than the replies for option 2, options 1, 3 and 6 reveal that a significant amount of members still prefer the piano or organ to be played alone (not in a group or accompanied by other instruments) and to use a formal style of music. Option 12 reveals that many respondents were also satisfied with all combinations.

Comments:

Most members like to avoid monotony and as such are not opposed to a variety of musical options. However, the one provision that is often made is that the musicians should be competent. For example, “Anything and everything just well practised” and “Only if all the musicians are
accomplished - if unaccomplished fewer musicians is better.” Others are content if the musicians just have an “attitude of worship and praise.” And a few others do not have instruments, “The use of instrumental music in worship is not scriptural the command is to sing” and from an Afrikaans church, “Geen instrumente nie.”

QUESTION 28 (and 29)
Which instruments do you think are appropriate (inappropriate) for church?

APPROPRIATE INSTRUMENTS
(Question 28)

<table>
<thead>
<tr>
<th>Instruments</th>
<th>% Respondents</th>
</tr>
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<td>70</td>
</tr>
<tr>
<td>1 = piano</td>
<td>60</td>
</tr>
<tr>
<td>2 = organ</td>
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<td>3 = guitar</td>
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<tr>
<td>4 = drums</td>
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<td>5 = tambourine</td>
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<td>6 = trumpet</td>
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</tr>
<tr>
<td>7 = flute</td>
<td>0</td>
</tr>
<tr>
<td>8 = violin</td>
<td>0</td>
</tr>
<tr>
<td>9 = piano/organ/guitar + drums/tamb/trumpet</td>
<td>0</td>
</tr>
<tr>
<td>10 = piano/organ/guitar + flute/violin</td>
<td>0</td>
</tr>
<tr>
<td>11 = drums/tamb/trumpet + flute/violin</td>
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<td>12 = piano/organ/guitar</td>
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<tr>
<td>15 = all are acceptable</td>
<td>0</td>
</tr>
<tr>
<td>16 = none are acceptable</td>
<td>0</td>
</tr>
<tr>
<td>17 = other</td>
<td>0</td>
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</table>

INAPPROPRIATE INSTRUMENTS
(Question 29)

<table>
<thead>
<tr>
<th>Instruments</th>
<th>% Respondents</th>
</tr>
</thead>
<tbody>
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<td>50</td>
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<tr>
<td>1 = piano</td>
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<td>7 = flute</td>
<td>0</td>
</tr>
<tr>
<td>8 = violin</td>
<td>0</td>
</tr>
<tr>
<td>9 = piano/organ/guitar + drums/tamb/trumpet</td>
<td>0</td>
</tr>
<tr>
<td>10 = piano/organ/guitar + flute/violin</td>
<td>0</td>
</tr>
<tr>
<td>11 = drums/tamb/trumpet + flute/violin</td>
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<td>12 = piano/organ/guitar</td>
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<td>14 = flute/violin</td>
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</tr>
<tr>
<td>15 = all are unacceptable</td>
<td>0</td>
</tr>
<tr>
<td>16 = none are unacceptable</td>
<td>0</td>
</tr>
<tr>
<td>17 = other</td>
<td>0</td>
</tr>
</tbody>
</table>

Brackets have been used to indicate where Question 29 differs from Question 28. The results of Questions 28 and 29 were the most successful in that there was no need for any speculation. By looking at the graphs it would seem as if all the options were unnecessary by comparison to option 15 (and 16). These columns show that almost every respondent from every denomination
does not mind what instruments are played in church. The only other significant values in graph 28 are options 2, 10 and 12. These reveal that the organ by itself is still in demand and that percussive and potentially “noisy” instruments are not popular (options 10 and 12 exclude the drums/tambourine/trumpet).

The results of graph 29 support those of graph 28 in that the instruments marked as being inappropriate (options 4, 11, 13) are drums, tambourine and trumpet while several people included the flute and violin as being undesirable. However, these columns are almost insignificant compared to the positive acceptance of all instruments by the vast majority of respondents.

Comments:

Although most people are happy to have any instruments in the church service there are a few conditions to be met. Despite personal likes or dislikes many responded that instruments are acceptable as long as they are “played with dignity and skill.” and “It depends on HOW they are played.” Besides the instruments listed, other instruments that were mentioned as being acceptable were electronic keyboard, recorder, harp, banjo, piano accordion, electric guitar and concertinas. Other inappropriate instruments mentioned were concertinas and bagpipes.

Drums were often the only instrument mentioned as being inappropriate especially when too loud or dominant, or for a small building. Non-Christian association of certain instruments was cited as a reason for inappropriateness and unacceptance. For example, “Never drums! Association with paganism - never mentioned in scripture as appropriate - in Old Testament times always associated with the heathen. Missionaries in Africa have found that converted Africans have always requested that drums never be used in worship due to association with evil spirits.” Also, a few people mentioned that “instruments that have associations with other faiths eg. Hindu” are unacceptable.

Many quoted Psalm 150 as good reason for having instruments. Verses 3 - 6 state: “Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals. Let everything that hath breath praise the Lord.” [King James Version]. In opposition to this the Church of Christ believes that “it is not scriptural” and that all instruments are “inappropriate except for your voice” because “The New Testament church did not use instruments in their worship.”

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QUESTION 30
Has the music in your church affected your attendance?

Hypothesis: Conservative, mainline church members are so dissatisfied with the music situation in their churches (becoming more modern or charismatic) that they attend less often staying away from services they know will include this style of music.

INFLUENCE ON ATTENDANCE
(Question 30)

<table>
<thead>
<tr>
<th>Attendance</th>
<th>% Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>40</td>
</tr>
<tr>
<td>1</td>
<td>20</td>
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<td>10</td>
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<tr>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>0</td>
</tr>
</tbody>
</table>

0 = no response
1 = I attend less often
2 = I attend more often
3 = I am more selective of the services I attend
4 = other

The results of this question initially appeared to be negative but on closer inspection revealed a positive attitude. The vast majority of people did not tick anything but left the squares blank (see ‘0’ column in the graph) or chose option 4. However, this question elicited almost the most number of comments. The respondents had clear ideas of the type of music they enjoyed. This they reflected in their replies to other questions. But they obviously did not associate attendance with music preference.

Comments:
The overwhelming majority of comments (from all denominations) used almost the same wording to express their attitude, “Nothing affects my attendance as I go to worship God and not to listen to music.” Many said that the Word was important and that music, although nice to have, was not of paramount importance. Some comments were slightly evasive, “I am the only organist”, “I am the pastor” and “As a member of the choir I always attend when the choir is on duty.” Possibly many people felt that they would be judged as shallow to admit that the music affected their attendance. Some responses seemed very sincere in that while these people attended regularly they did admit to not enjoying the music, “I always attend both services, but don’t always enjoy the music”, “I am always upset by the lack of good music but do not stay away”,

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“I attend all services but sometimes feel like running away or wearing ear muffs.” Negative comments mentioned a dislike for “standing for twenty minutes” and singing choruses “ad infinitum.” This type of repetitive activity was regarded as “junk and unworthy.” It would appear that these members do not really enjoy the music or the way in which it is presented and therefore find it a waste of time.

**QUESTION 35**

How would you change the music in your church?

Hypothesis: Members would like to make (or retain) the music more traditional and exclude any modern music.

The biggest response (option 4) was that whatever their denomination, members would leave the music in their particular church as it is. The second biggest response (option 3) was the desire to have a mixture of both modern and traditional music. Option 2 drew the least number of responses indicating that while members are happy to retain traditionally accepted church music, very few would actually promote or encourage a return in that direction, thereby rejecting the hypothesis.

Comments:

Both traditional and charismatic members have similar ideas for change, that is, to “Introduce more instruments”, “get more people involved” and “to choose the best music from old and new, from a wider range.” Members (young and old) of the Afrikaans churches again expressed the desire to change melodies and make them more tuneful and “singable.” Others wanted to be more “flexible” in the order of the service and choice of music, also to introduce “chanting of Psalms”, “more meditational music eg. Taize” and to “teach folk to sing in ‘voices’ (bass and tenor).”
Several people expressed the idea of “adding, rather than change.” Building on an existing foundation is probably a healthy alternative to just sweeping away everything and trying to start afresh.

**QUESTION 36**

Does the music affect your worship and attitude to the service?

Hypothesis: The music used in a service can affect the worship attitude of members positively or negatively.

![Affect on Worship Attitude Graph](image)

The response to option 1 (more than five times that of options 2 and 3) indicates that generally people have a positive attitude towards music despite their personal preferences. Of all the columns, option 2 reveals that a negligible number of people are affected negatively. A few people are unaffected either way (option 3). These results boost those of Question 30. Members generally have a positive attitude towards the music and this in turn has a positive influence on their attendance patterns.

Comments:

Many were of the opinion that if the music was good (“done properly”, “well played”) then it did have a positive effect. If bad (“repetitive”, “not well played”, “too loud”) then the effect was definitely negative. However, it was felt that the music itself “should never affect - one must come spiritually prepared to meetings.” A common criticism that affected attitude was incompetence and a “limited range of music” which leads to “monotony and is therefore meaningless.” Also, “outdated words” and “difficult tunes.” Some were unsure whether “it does influence mood in church” and “how big an effect it has.” This idea was continued by members from a different
(more charismatic) denomination, "Positive, but I sometimes feel it is carrying us too much."

**QUESTION 38**

Do you think the services should be split?

Hypothesis: Most churches have split their services to accommodate differing music preferences

**PREFERENCE FOR SPLIT OPTIONS**

(Question 38)

Question 37 (section 3.4.2) shows that most churches have not split. This graph supports those results by showing that most of the people (about five times more than those who do) do not want a split thereby rejecting the claim of the hypothesis.

Comments:

The main reason for not wanting to split services was that the church should remain "one body." A split divides the congregation unnecessarily, "Although we have the split at the moment I feel very deeply that young and old, traditional and contemporary should learn to worship together and thus promote the family church concept once more." Generally there seems to be a willingness to stay together. Reasons for splitting were varied, for example, "caters for a wider range of people", "to serve two language groups", "older people do not come out at night" and "morning service too formal for young parents to attend." Young people often think that "The older people should try out our music because we have been singing their music for ages." A comment which represented one of the reasons behind this thesis claimed that, "Music has split our church, but it is difficult to know what to do. That is why we have three completely different services."
QUESTION 39

How would you rate your minister's/leader's interest in the music in your church?

Hypothesis: Members look to the minister/leader for guidance in all spheres of church life including music. Ministers/leaders do not have sufficient training in this area.

![MINISTER'S INTEREST](Question 39)

The intention of Questions 39, 40 and 41 was to ascertain whether the minister's interest in the music of his church affects its use. The hypothesis was that if members think he has an impact on the use of the music and the effect it has, then he should have some measure of training in the use and impact of music on the congregation. Most of the ministers are reported as having an enthusiastic and keen interest in the music of their churches and a negligible number are not at all interested.

Comments:
Most remarks were complimentary, "A great encourager and peacemaker", "Recognises the need for good praise and worship" and "He guides us and helps us tremendously." Even if the minister himself is not musical, comments revealed that he is nevertheless encouraging and "backs the musicians up all the way" or is "Not a musician but appreciates good music." A possible reason for ministers not being concerned or involved with the music was "due to lack of awareness of possibilities and experience."
QUESTION 41

How do you think the minister's/leader's interest affects the music?

Hypothesis: See Question 39.

MINISTER'S INFLUENCE
(Question 41)

The graph shows quite clearly that the minister's interest does have an influence on the music. This was also one of the thoughts that originally prompted this thesis. This may be an important indication for theological institutions to introduce guidance of some sort in this field.

Comments:

Most comments reflect that the minister tries to maintain a balance between the members, the musicians, older music and more modern music. His interest encourages the musicians and a good relationship should be fostered between them. Leaders who wish to keep their congregations content might take heed that “feedback and suggestions always promote better future decisions.” Although the minister's influence is positive a “lack of coherent musical policy (and organist) make it difficult.” In many of the Afrikaans churches “ministers do not have a say in the choice of music - it is church policy.” It is possible that even these established policies could be re-valued in the light of this and other potential surveys. These results indicate clearly that members perceive the minister to have a positive influence on the affect that the music might have on congregations. Ministers should not necessarily be able to sing well or play an instrument but rather have a fundamental knowledge of music and more importantly, they should be aware of music trends and any influence that the music might have over the emotions of the congregation.
QUESTION 43
Do you think churches should have clear-cut ideas (policies) regarding music in the church?
Hypothesis: Most members would like a music policy.

NEED FOR MUSIC POLICY
(Question 43)

Compared to those who answered “No”, nearly double the number of respondents opted to answer “Yes” to churches having clear-cut policies regarding music. Very few people chose to ignore this question (option ‘0’).

Comments:
The comments to this question were almost identical in wording and meaning for all the denominations, churches and age groups. The fundamental feeling was that “Basic guidelines are necessary but they need to be flexible.” Many respondents stated that they felt the guidelines should be in accordance with the Bible and that “planning is important.” Reservations were expressed that rules could be “too dogmatic” and might “prevent the use of new or innovative material” and that a music policy should not be “at the expense of preaching the word.” Positive thoughts were that it would prevent problems and unbiblical policies coming in. Some ideas were practically orientated, for example that “it would help the organist and other lay people because they often do not know good from bad” and it would be helpful to establish “clarity about why instruments are or are not used.” The problem also exists that “some churches don’t have the local talent with which to create a policy.” Several people felt that policies should be “guided by feedback from a cross-section of the congregation.” “Surveys” should be done and “the congregations should decide what they want and how much of it.” There are two statements that support the original thoughts behind this thesis, “Most definitely, this is one of the most neglected
ministries in the church” and even more aptly “An important part of ministers training should be a comprehensive course in church music.”

QUESTION 44
Please discuss any personal music-related experiences, ideas or opinions.

This last question was posed to offer the respondents an opportunity to freely express themselves. Although the responses were varied, a few representative comments have been extracted as well as a few that stimulated thought.

The selected quotes are given as they appeared on the questionnaires (ie. with spelling and grammatical errors, abbreviations and exclamation marks.) Square brackets were used wherever the writing was difficult to decipher. The number at the beginning of each quote is the age of the respondent.

31 - “Clear leadership from the top is needed in order to focus the music ministry’s direction. Music is a vital ingredient to worship + should be done as well as possible and as relevantly as possible. Suited to the needs of the particular congregation, in order to enable them to worship the Lord more meaningfully. Vibrato electric organs, accompanying vibrato soprano of uncertain age who sings late Victorian sentimental hymns will not reach the average person in the street !!!”

31 - “I am a choir leader + disbanded because of [%] opposition from ministers over the music. I believe that while music is important in worship, once it starts being the victim of contentiousness it can be made to have a negative effect - worship + unity are more important. Sadly I believe that music (in whatever form) is often used as a scapegoat by ministers and leaders to explain poor attendance etc. I also feel that this is short-sighted +, in the main, misguided + uninformed. It is very difficult to rebuild the music side of worship after that.”

22 - “Music is important in the function of the church, but it shouldn't become such an issue that the object or goal of our worship, God, is overshadowed by the beauty or the professionalism of our music. I have experienced different situations in this area (choir, groups, soloist, etc.) and the most important thing is to do our best with what we've got, bring glory to God, and lift Him up; the Bible encourages us to sing and play well !”

56 - “Our effort has been toward people accepting each others preferences and staying together. [Many of the older folk were happy to accept both styles].”

56 - “Being one of the older generation, well-versed in hymn singing + having attended a church
QUESTIONS 1b and 8
1b - Age groups
8 - Do you prefer hymns, choruses, both.
Hypothesis: Younger members prefer the chorus style of music while the older members prefer hymns.

AGE vs PREFERRED SONG
(Questions 1b vs 8)

Observing the “chorus” bar of the graph it is clear that choruses are enjoyed mostly by the younger members (58.18%) and the preference decreases as the age increases (3.36%). In contrast the “hymns” bar is lowest with the youngest age group (9.09%) and increases in preference as the age increases (47.65%). These two observations confirm the abovementioned hypothesis. By comparison the preference for a mixture of both hymns and choruses does not vary much and is fairly substantial for all the age groups.

QUESTIONS 1b and 13
1b - Age groups.
13 - Would you prefer the choir/group to sing formally, informally or both.
Hypothesis: The younger members prefer an informal style while older members prefer a more formal style.

AGE vs FORMALITY
(Questions 1b vs 13)

26% of the youngest age group and only 9% of the second youngest age group prefer a more formal approach as opposed to 45% of older members. The
school, I naturally prefer the traditional hymns, but still enjoy the more modern choruses, except when they are endlessly repeated.”

56 - “We have been members of churches where (1) only an organ, piano were used + (2) where many instruments are used + I prefer the latter. It seems more joyful + is to my mind more biblical.”

56 - “I deplore the tendency in many churches to allow music during services which promotes the lowering of musical standards.”

31 - “I was totally unmusical when I entered the ministry and I have found it to be a fascinating part of church life as I have learnt more. I think change must be given a chance otherwise we will lose the next generation!”

31 - “Feel that the term ‘choruses’ is no longer valid. In the early days of the renew the songs of 4 or 6 lines could be termed choruses, but one can hardly call ‘Shine Jesus Shine’ a chorus -the songs today are modern hymns.”

56 - “Instruments are jarring and disruptive - the focus more often than not is on the execution of the music than on the content of the lyrics. In my experience music can in fact be detrimental to congregational singing. Music is often used manipulatively - as in the movies - and detracts from spontaneity of individual worship response. The Biblical purpose of singing is instructive a ‘speaking to one another’ NOT entertainment or emotional manipulation to enhance worship !”

? - “In choosing the ‘blended’ style, we have lost people on the extremes - very traditional or very charismatic - but the majority of our congregation have moved with us + today we all enjoy a huge variety of styles.”

3.4 COMBINATIONS OF QUESTIONS

After dealing with the questions individually it was interesting to note how the comparison and combination of various questions supported (or refuted) the hypotheses, results and trends in the individual questions.

In this section the words “denomination” and “church” will both be used to denote a denomination.
graph clearly shows how the preference for formality increases as age increases (9%, 12%, 22%, 45%). The figure for the youngest members could actually also be as low as 9%. Judging from the comments, some thought that as long as the music was practised before the service, it was formal. It is possible that this age group did not quite understand the question. The preference for informality also showed a decline as the age group increased. However, the decline is not as evenly distributed as the first comparison in this combination. The first three age groups have a similar response (65%, 65%, 64%), the fourth age group is slightly less at 50%. The decline is only made prominent by the percentage responses of the oldest age group (24%). Except for the first age group, the preference to have both styles was fairly equally acceptable for all the other age groups (26%, 24%, 29%, 31%).

**QUESTIONS 1b AND 35**

1b - Age groups

35 - How would you change the music in your church?

Hypothesis: Younger members would prefer to make the music more modern and older members would like to retain a more traditional, conservative style.

Again the graph shows clearly how the preference for modern music declines as the age increases (15%, 14%, 12%, 6%, 3%). Interestingly, although the preference for traditional music increases as age increases, these numbers were negligible (0%, 1%, 2%, 7%, 8%). The figures for a mixture of both styles was surprisingly consistent across the age groups, excluding the youngest (28%, 30%, 30%, 28%). The youngest group are not interested in the traditionally accepted style of church music (0%) and this trend is further reflected in their lack of interest for a mixture (15%). This group has the highest figure for leaving matters as they are (67%) but then so does the oldest group (61%). One can only assume that these young people attend churches that cater for their taste in music and are therefore happy not to change anything.
The same could also be applied to the members of the oldest age group. The hypothesis was, therefore, proved to be correct but the percentages proving it were far less than those either wanting a mixture or leaving the music as it is.

**QUESTION 1b AND 4**

1b - Age groups

4 - How often do you attend church?

Hypothesis: Younger people are not attending church as frequently as older people.

The hypothesis was proved incorrect for this survey. The results show that the youngest age group attend more regularly than the oldest age group (54% as against 45%). The second youngest age group show the highest percentage attendance (57%). The blue value of the last bar compared to that of the second bar indicates that more old people attend only one service on Sundays as opposed to the youth who are more likely to attend both services. The results of the other options were almost negligible. As mentioned earlier, it is possible that the ministers only distributed questionnaires to members who attend regularly rather than to those who are more sporadic in their attendance, and this could have affected the results.
QUESTIONS 1b and 2

1b - Age groups
2 - Church or Christian institution.

Hypothesis: Older people belong to mainline churches that are perceived to be more conservative while younger people belong to the more charismatic oriented churches.

AGE/CHURCH PREFERENCE

It was interesting to note that the N.G., Christelike Gereformeerde, Gereformeerde, Church of England and Church of Christ denominations (7, 10, 11, 13 and 17) did not have any representatives from the youngest age group while the Christelike Gereformeerde and A.F.M. (10 and 12) had no members from the oldest age group and the IFCC and New Covenant denominations (4 and 18) had very few members from the oldest age group (3%, 5%) thus supporting the hypothesis. Young members were not well represented at all. 17% was the highest figure recorded for the youngest age group. By comparison the figures for the oldest age group were better. The second age group (22-30) is also representative of the youth and the figures clearly show a preference for the less conservative churches such as the IFCC, Christelike Gereformeerde and New Covenant (4, 10 and 18). The middle age group proved to have the highest and most consistent figures. The Anglican, Methodist, Presbyterian, Gereformeerde, Church of England and Church of Christ denominations (1, 6, 8, 11, 13 and 17) definitely have more older than younger members.

A.F.M. (denomination 12) had the highest representation of the middle age group (31-45 = 63%). Church of Christ (17) had the most even representation of all age groups (with the exclusion of the youngest group) followed by the Baptists (denomination 3).
QUESTION 1c AND 8

1c - Education

8 - Do you prefer: Hymns, Choruses, Both.

Hypothesis: People with certain levels of education have specific preferences for either hymns or choruses.

EDUCATION vs PREFERRED SONG
(Questions 1c vs 8)

It appears that regardless of educational level "Both hymns and choruses" are enjoyed fairly equally. The percentages confirm this (52.56%, 54.72%, 55.10%, 48.00%, 45.54%). These values are substantially higher than those for only "Hymn" or only "Choruses." Except for education groups 1 and 7 the preference for choruses outweighs the preference for hymns, especially education group 3 (hymns = 8.16%; choruses = 36.73%).
QUESTIONS 8 AND 2

8 - Do you prefer: Hymns; Choruses; Both.
2 - Christian Institution.

Hypothesis: Members of certain churches have a preference for either hymns or choruses.

CHURCH vs PREFERRED SONG

(Questions 2 vs 8)

Four denominations are conspicuous in their preference of choruses, almost to the exclusion of hymns. They are IFCC, Christelike Gereformeerd, A.F.M. and New Covenant (4, 10, 12 and 18).

Three denominations are conspicuous in their preference of hymns almost to the exclusion of choruses. They are Hervormde Kerk, A.P.K. and Gereformeerd (5, 9 and 11).

Eight denominations prefer a mixture of both hymns and choruses. They are Anglican, Assemblies, Baptist, Methodist, N.G., Presbyterian, Church of England and Church of Christ (1, 2, 3, 6, 7, 8, 13 and 17). Of these denominations the Anglican, Assemblies, Methodist, Presbyterian and Church of Christ (1, 2, 6, 8 and 17) have a bias towards hymns. Three denominations, Village Church, Metropolitan Church Association and Evangelical Lutheran (14, 15 and 16) failed to return any questionnaires.
QUESTIONS 6 AND 2

6 - What media does your church use most for normal worship?

2 - Christian institution.

Hypothesis: Only the traditional, mainline churches are still using hymn books while the newer churches are using other options.

CHURCH/MEDIUM PREFERENCE

(Questions 2 vs 6)

The following denominations use hymn books exclusively, 9, 11 and 17 (A.P.K., Gereformeerd and Church of Christ) or mostly, 1, 5, 6, 7 and 8 (Anglican, Hervormde Kerk, Methodist, N.G., and Presbyterian). These are churches with a tendency to be more conservative. The newer, more charismatic oriented denominations either have absolutely no hymn books (or extremely few) or mostly (or exclusively) use overhead projectors (or computer operated electronic boards), 4, 10, 12 and 18 (IFCC, Christelike Gereformeerd, A.F.M. and New Covenant). The results support the hypothesis as far as the use or non-use of hymn books. Chorus books do not seem to be used very often. It is possible that O.H.P.'s are more practical and are therefore being used more than chorus books. The graph proves most useful in breaking down the preferences within denominations. For example, in the Anglican denomination - 67% of their churches use hymn books; 13% of their churches use chorus books; 0% use photocopies and 20% of their churches use O.H.P.'s.
QUESTIONS 13 AND 2

13 - Would you prefer the choir/group to sing: Formally; Informally.

2 - Christian institution.

Hypothesis: Mainline, conservative oriented churches prefer formally trained choirs/groups as opposed to the less conservative churches who have a preference for informality.

CHURCH vs CHOIR PREFERENCE
(Questions 2 vs 13)

Several churches were very clear as to their position. As the hypothesis suggests, several churches, 4, 10, 12, 13, 17 and 18 (IFCC, Christelike Gereformeerd, A.F.M., Church of England, Church of Christ and New Covenant) voted unanimously (100%) for informality, while only two voted unanimously (100%) for formality, 9 and 11 (A.P.K. and Gereformeerd). However, not all these churches can be neatly pigeonholed into conservative or modern categories. Continuing this thought, in contrast to the hypothesis, many other churches who are perceived to be more conservative, also had a large proportion of their members preferring an informal style, 2, 3, 6 and 8 (Assemblies, Baptist, Methodist and Presbyterian). Although churches in denominations 1 and 7 (Anglican and N.G.) had a larger proportion of “formal” values (63% and 67%), they nevertheless had a substantial number of churches preferring an informal style (38% and 33%). Church 5 (Hervormde Kerk) had a 50/50 % preference.

The general trend was toward an informal style.
QUESTION 19 AND 2

19 - Do you think background music is important?

2 - Christian institution.

Hypothesis: Members of more conservative churches regard background music as unnecessary while the more charismatically oriented churches think it is important.

CHURCH/BACKGROUND MUSIC INTERACTION
(Questions 2 vs 19)

The graph shows clearly that the hypothesis is incorrect. Members of most churches are seen to regard background music as important. In some denominations up to 82% and 85% of the churches regard background music as important. Only denominations 2, 11 and 17 (Assemblies, Gereformeer and Church of Christ) had a large proportion of their churches who thought that it was unnecessary (57%, 67%, 38%) while all the churches of denomination 5 (Hervormde Kerk) thought that it was totally unnecessary. Denomination 17 (Church of Christ) had the least number of respondents who considered background music to be important. This possibly has to do with the fact that they do not use instruments. Using singing only as background music would be viable for a few aspects of the service but would mostly be distracting for activities such as prayers or Bible readings. The hypothesis could be substantiated in that, of all the denominations, the more charismatic oriented churches had the least number of respondents who regarded background music as unnecessary. Churches 18 and 10 (New Covenant and Christelike Gereformeer) had no such responses while churches 4, 12 and 13 (IFCC, A.F.M. and Church of England) had very low values (7%, 8%, 9%).
QUESTION 27 AND 2

27 - Which instruments are mostly used in your church: Piano; Organ; Guitar; Drums; Tambourine; Trumpet; Flute; Violin.

2 - Christian institution.

Hypothesis: Certain churches will show a definite preference for the use of particular instruments. The churches which are perceived as conservative use a limited range of instruments (usually piano or organ), while less conservative churches will use a wider range of instruments.

CHURCH/INSTRUMENT PREFERENCE
(Questions 2 vs 27)

Churches 1, 5, 7, 9 and 11 (Anglican, Hervormde Kerk, N.G., A.P.K., and Gereformeerde) display a limited use of instruments, with the Gereformeerde Kerk using only the organ. Although churches 2, 3, 6 and 8 (Assemblies, Baptist, Methodist and Presbyterian) use a wider variety of instruments the majority mostly use the piano, organ and guitar while the other instruments are used in a very minor capacity. Churches that have the most even distribution of most (or all) of the instruments are churches 4, 13 and 18 (IFCC, Church of England and New Covenant). Churches 4 and 18 (IFCC and New Covenant) are perceived to be more charismatically oriented, thereby supporting the hypothesis. The Church of Christ (17) do not use any instruments to accompany their singing.
QUESTIONS 42 AND 2

42 - Approximately what percentage of service time is spent playing singing: 0-15%; 16=30%; 31-45%; 46-60%; 60% +.

2 - Christian institution.

Hypothesis: Regardless of denomination a considerable amount of service time is spent on some form of music.

This graph was compiled to determine what proportion of time the various denominations spend on music. For example, of all the Anglican churches (denomination 1) that responded 7% spend 0-15% of their time on music; 50% spend 16-30% of their time on music; 36% spend 31-45% of their time on music and 7% spend more than 60% of their time on music. None of the Anglican churches that responded spend between 46% and 60% of their time on music. This was the only denomination that reported a few churches spending more than 60% of their time on music. Very few churches report spending more than 46% of their service time on some form of music. It would appear that most churches (13 out of the 15) spend at least 16-30% of their time on music. The next most substantial set of figures was provided by churches that spend 31-45% of their time on music. The combination of these two sets of results indicate that a quarter to half of service time is spent on music.
3.5 INDIVIDUAL COMMENTS TO QUESTIONS

Asking respondents to supply comments was a most useful indication of trends and supported the results of the questions. Occasionally there were comments that were unusual, unique, humorous or thought-provoking. Being isolated remarks they could have no real bearing on the results but are included here because they often highlight an important aspect and even, occasionally, provide a bit of humour.

Question 3. Your position in the church.
One strongly-worded negative comment by a 56-year-old person, “Was secretary and deacon until the advent of stupid musical ideas.”

Question 4. How often do you attend church?
This elderly person ticked that she attends twice every Sunday but comments, “Much against my will.” In response to question 30 this lady also writes “See question 4 - I go against my will.”
When asked in Question 36 if the music affects one’s worship attitude to the service, she replied, “Negative, Yes time passes too slowly.”

Occasionally one gained the distinct impression that respondents thought comments would be channelled back to the leaders of their church. Pointed comments or words written in capitals emphasised aspects they thought needed to be directed to those in charge. For example, “Need voice on MIKE for new songs.” [“Mike” referring to “microphone”].

Question 9. Which of the following supports your answer to no.7: The words of hymns on the whole are still relevant.
This person blames the use of certain instruments for making hymns or songs unsingable, “It is not so much the words/tunes but more the instruments on which the songs are played which make the difference. There is a tradition to ‘Fire up old Bessie’, the organ, whenever a hymn is sung and old Bessie whines and squeals and makes other inappropriate noises.”

Question 10. Does your church have a: Trained choir; Informal group.
“Guitars are often used to accompany choruses - but are badly played.”

Question 15. Do they sing as background to: the sacraments.
“This was rejected by the ministers.”

Question 17. Do you think background music should: Excite one’s emotions.
“Depends on why you have it.”
Question 20. Does your church make use of a pianist/organist who is paid?

“Talent from God that no money can buy.”

Question 21. Does the pianist/organist play in a: Formal/Informal style?

“I get frustrated when hymns are jazzed up!”

Question 28 and 29. Which instruments do you think are in/appropriate for church?
Respondents sometimes made use of this opportunity to write pointed, personal comments about certain members of the music group in their church, “Tambourine played by individual with no rhythm can be a distraction.” One Methodist remarked, “I think the devil had a hand in putting the organ in the church!”

Question 32. Have there been any changes in the music of your church over the past 5 to 10 years. “The guitar players I have heard over the last ten years have been incompetent.”

Question 38. Do you think the services should be split?

The following alarming remark should lead to some introspection by members and leaders, “Ideally no. However, most Christians tend to be intolerant.”

Question 39. How would you rate your minister’s interest in the music in your church?

One member observes that the minister has no option, “Minister’s wife is the organist - he’s got to show interest.”


One minister was written off as “not musical.”

Question 41. Do you think the minister’s/leader’s interest affects the music: Positively; Negatively.

There were a few rather negative, personal comments, “The minister should find someone else to lead the worship” and “Fluctuates, he is not very musical.”

Question 43. Do you think churches should have clear-cut ideas (policies) regarding music in the church?

One person was concerned that, “there are too many strange doctrines floating around nowadays.”

The willingness of the respondents to give their personal opinions and comments on various aspects of the service, contributed greatly to the success of the questionnaire.

The conclusion follows in chapter 4 and will contain a summary of the results and trends as well as possible proposals.
CONCLUSION

4.1 SUMMARY OF TRENDS AND ATTITUDES

The purpose of this conclusion (as that of Hoffman and Walton) is “not to discuss good music over against bad, but to help us think about change.” [Hoffman, p.325]. Not to perpetuate the debates of “Us against Them” or “Traditional against Charismatic” or “Those who want change against Those who do not” or “The elderly against The youth.” This thesis has also not exhausted every possible aspect of surveying contemporary attitudes towards the music used in churches. The research was of necessity confined to certain parameters such as language groups and denominations. The results are therefore valid within this framework and several significant trends have emerged which will be discussed in the following paragraphs. It has, however, been established that the subject of music in worship services elicits definite responses from people of all denominations. The replies received indicate a keenness to respond and were generally positive and very encouraging.

Traditional versus Modern

The original hypothesis was that despite the use of both types of music many people would like to retain traditional religious music. The graphs and comments to Questions 6, 8, 9, 13, 33 and others, establish that this is not so. (It must be remembered that the word “traditional” represents a more formal, structured style of church music and “modern” represents a more informal style of church music). The general trend is that the majority of congregants enjoy both styles of music and do not wish to retain solely the traditional type of music. This trend is supported by the results of Question 35. The second option reads thus: “If you could change the music in your church would you make it more traditional.” This option only received 15 of the 744 replies (or about 3%). Not many more replies were received for wanting only modern music (less than 10%). On the whole the graphs and especially the comments indicate that both styles of music are being used harmoniously. To a greater or lesser degree both styles emerged as being acceptable regardless
of age or denomination (see option 3 of Questions 8, 21, 34, 35).

Many of the sentiments expressed in articles obtained (often from overseas) were echoed in the vast amount of letters that were written to the author by editors of Christian magazines, principals of Colleges, members of churches and other interested parties. Following is an excerpt from a letter by a minister who has successfully combined the old with the new: “I do personally take a great interest in Christian music, and have plenty of opinions! One of them is that many choruses are so shallow and repetitive, and do not explore the full range of Biblical themes. This leads to shallow worship, shallow churches, shallow Christians. I personally find it hard to find apposite songs to go along with my preaching, so have been composing my own words to well-known hymns tunes and these go down very well in congregations where I preach.” (Hugh Whetmore, General Secretary of the Evangelical Fellowship of South Africa, March 1994).

The following opinion aroused some interest: “An erroneous assumption is that the laity prefers and will respond more fully to music in the popular style.” [Eldridge, p.12]. Possibly another study (including other denominations, countries and cultures) would endorse this statement but these results proved that the laity definitely are responding positively to the change in music to a more relaxed, popular style.

Formality
The attitude of respondents pointed (overwhelmingly) to an informal trend for almost every aspect of the service (Questions 13 and 21). For example, informal singing groups and bands are preferred to formally trained choirs (Question 10). Although many respondents like to have a structured service, many comments revealed a dislike for rigidity (which could be synonymous with formality for some members) and urged musicians and ministers to be “sensitive to the mood” of the service. In other words, to be flexible and adapt to changes which may occur during the course of the service (this may be synonymous with an informal approach). Although ministers encourage the use of formal and informal styles there is a slight preference for the informal or more modern music (Question 40).

Instruments
One of the most significant trends was established in the attitudes towards the use of instruments
Respondents from all denominations (except the Church of Christ) indicated clearly that they are willing to accept almost any instrument into the worship service. Many respondents expressed the need for musicians to be sensitive especially concerning the more percussive instruments such as drums and tambourines. Also evident from responses to the questionnaire is that a wide variety of instruments are being used during the worship services (Question 27).

Musicians

Peter Jeffery talks about “the widespread polarization between classically-trained musicians and those working in styles derived from popular and commercial music.” [Jeffery, p.261]. This topic was touched on in the questionnaire (Question 26) and it would seem that, discounting the views on either extreme, in contrast to the above statement, both types of musicians are in fact working together in many of the churches. The overall impression gained from comments revealed that congregation members were not really concerned whether musicians were qualified or not. Their main concern was that they should be accomplished, well-practised and sensitive. In many instances the trained and untrained musicians are working side by side in their congregations to improve the quality of the music. Questions 24 and 25 reveal that musicians are mostly female and are also mostly in the older age groups.

Age

Question 2 indicates that the age of most respondents was between 31 and 45 years. It would appear that respondents from the ‘middle age’ group (31-45 years and even part of the 46-55 year age group) have brought their new approach to music with them over the last few decades. These age groups were in their teenage years and early twenties during the 1960’s and 1970’s. Many changes in church music took place during these decades (see chapter 2.1 page 29 and chapter 3.2 Hypothesis page 65). This age group showed the highest interest in using both styles and more of an interest in the more informal approach which uses choruses and Christian songs rather than hymns, which was one of the lowest scores (See section 3.5, Questions 1b vs. 8 and 1b vs. 13).

Background Music

The general attitude regarding the use of background music for various aspects of the service such as prayers, Bible reading and communion, is that it is very important and helps to create a mood
of worship and reverence (Question 19 and Question 18, option 3). Less than 4% of the respondents regard background music as being manipulative by artificially stimulating one to worship (Question 18, option 6) and less than 8% feel that it should not be used at all (Question 17, option 3). The dominant trend is towards subdued or restrained music rather than excitable music (Question 17).

Attendance
Another strong attitude that emerged was that the use or lack of, a particular style of music, or instruments, does not affect the general attendance of members negatively (Section 3.3.3, Question 30 page 108). The hypothesis that members change their attendance patterns in accordance with their dissatisfaction of the music is, therefore, refuted.

Singing groups
Singing groups, rather than choirs, are regarded as having an important role in creating an appropriate mood for worshipping. There is a general trend away from formal choirs towards more informal singing groups and the use of bands which make use of a variety of instruments (Questions 10 and 11).

Influence
The results of Question 36 extend those of the attitudes towards attendance. The attitude of church members towards the worship service is positively affected by the use of music (78% compared to about 2% who are affected negatively).

Split services
Earlier it was established that most people are content with the music that is used in their particular church. This attitude is further supported by the results of Questions 37 and 38 which indicate that most churches have not, therefore, split their services to accommodate varying musical preferences within the congregation.

Minister's interest and influence
The majority of ministers were described as being dynamic, enthusiastic and very keen in musical matters of the church (Question 39). The results of Question 41 show that respondents perceive
ministers as having a definite positive influence (nearly 80%) on the music rather than a negative influence (about 20%), while less than 10% of the respondents feel that he has no influence on the music at all.

**Time**

During the worship service a substantial amount of time is spent on music. The music involves either the whole congregation in the singing of hymns or Christian songs, the singing group who are teaching new songs or creating a worshipful atmosphere or vocal or purely instrumental music, which provides a background to various aspects of the service (Questions 14, 15 and 42).

**Change**

Change has been a vital part of the church music of this century especially from the sixties to the present. However, “We do not even recognize the phenomenon of change, unless we have first experienced equilibrium.” [Hoffman, p.327]. Walton goes on to suggest that members of the mainstream churches have been aware of changes because “we had achieved musical equilibrium. For as long as we or our parents can remember,” we have been singing “notes hallowed by tradition.” This gave many (today’s older members) a false sense of security, setting them in the pattern of thinking that no other way of using music in church was acceptable. They learned to recognise what they thought was “sacred music” almost to the exclusion of other Christian music such as “Shaker folk melodies, Black spirituals, Gospel tunes. Sacred music meant melodies of the Western church and Western culture. Something seemed both old and right about it.” [Hoffman, p.329]. Somehow, fear of diversity (eg. Of musical styles) has been perceived as being part of the traditionalist’s train of thought. And yet Hoffman and Walton claim that in the early days of Christianity “the norm was immense diversity, until authorities canonized one set of texts at the expense of others and then established the myth that their creation too was the ‘right stuff,’ a natural evolution from biblical bases.” [Hoffman, p.331]. Ellsworth confirms this: “Too many church leaders claim allegiance to a single ‘church style’ in music.” [Ellsworth, p.193]. Question 32 indicates that about 70 % of the churches have experienced changes in the music of their church over the past 5 to 10 years. Question 33 shows that these changes have been towards more modern music (70% as opposed to less than 5% of the churches who changed towards traditional or more formal music). Although there are churches which almost exclusively use either traditionally accepted formal music or modern, informal music, many churches are successfully
using both styles. This is supported by the response to option 4 of Question 35. Most congregants are now contented with the situation in their churches and do not want to change the music but wish to leave it as it is. However, many comments revealed that the attitude of many of the respondents was a general willingness to accept changes if necessary.

**Policy**

The general attitude is that there should be a policy regarding the music used in church. However, many respondents commented that they thought a policy would be too restrictive. Of these respondents some ticked “Yes” and others ticked “No” to Question 43 which asks whether they think there should be a policy or not. The original idea of a policy was not to exchange one set of rules with another or to advocate only one style of music but rather that there should be a standard set of guidelines or parameters within which a broad spectrum of music and styles would be regarded as either acceptable or unacceptable. A music policy would help to establish the role of music in the church. An inter-denominational policy could have a negative effect by taking away the individuality of certain denominations but it could also be very positive in helping denominations to become musically richer. Policies created by individual denominations would probably be more practical.

**4.2 ASSESSMENT AND PROPOSALS**

The proposals are aimed at all denominations, churches within denominations, ministers, leaders of churches, musicians and church members. They should be regarded as broad suggestions and flexible ideas rather than specific guidelines or rigid rules.

**Communication**

Communication between the leaders, musicians and members should be vital in order to establish exactly what the purpose of music in a particular church is. Questions 39 and 41 were designed to establish the relationship between the minister’s level of interest and the effect this has on the congregation in general. The results were very positive in that most leaders try to be involved even though they do not know much about music. Part of the purpose of Question 11 was to
assess the communication between choir or band members and the congregation in order to
determine if they were unanimous about the function of the choir. “Circumstances differ greatly
from place to place, but a healthy church should have no difficulty in achieving a proper balance
between it’s specialists and the rest of the worshipping community, where the expertise of the
specialist will be recognised and the wishes of the non-experts will be respected by the specialist.
When there is a lack of acceptance on either side, or failure to recognise the right of all to
participate in worship, there will probably be trouble.” [In Tune With Heaven, p.67].

It is imperative to find out what the musical needs of the congregation are in order to serve them
better and to help them develop a more meaningful involvement in the life of the church. “If music
is to serve as an instrument of worship, it must be meaningful to all.” [Halter, p.ix]. This was also
one of the motivating factors for the thesis. Section 3.3.3 consists of questions designed to find
out what the personal feelings, attitudes and needs of members are. The results of these questions
should contribute to a better understanding and communication between leaders and members.

Ministers, musicians and church members should strive to work together and build a relationship
based on communication and support of each others expertise, interest and ideas. Everyone with
an interest in the music of the church should be encouraged to participate. Music committees can
be set up to help with the co-ordination of the various musical aspects. Because of the trend
towards an informal style of music it is important that communication channels remain open
between the members, musicians and leaders so that when changes are made everyone in that
congregation understands the reasons behind, and the necessity for, the changes. Feedback from
members, as well as thorough research will help the leaders to make informed decisions.

Preferences
Although general trends have been identified the diverse and individual preferences in a
congregation should be taken into consideration and assessed so that the general music policy can
be adapted to suit a particular congregation. This could be done by means of meetings,
workshops, conferences, discussion groups or questionnaires. Questions for discussion (or for a
questionnaire) could be contributed by members, musicians and the minister or leader. The
information from these sources could be used to review the music practices in a particular church
or denomination. This information could help leaders to strike a balance between the various
aspects of the service, for example, when to have silence or background music, what kind of music to use and to cope with individual and corporate likes and dislikes. This could possibly also lead to less resentful attitudes by people on either extreme of the generally accepted trends, resulting in a more unified body of worshippers (a small selection of comments, by members who do not agree with the norm followed in their churches, can be found in section 3.5). Tolerance by all (between and within denominations) of each other’s music preferences should be encouraged. This can be achieved by the sensitive introduction of new styles combined with a respect of the older styles. Congregations could probably be encouraged to be more flexible in their opinions of church music. This could be done by giving members information or a brief historical background about various styles. Section 3.3.3 catered for information concerning personal preferences of the respondent about certain aspects of the music as opposed to section 3.3.2 which supplied information pertaining to the church.

Although people are often aware that there are different ways of executing the various aspects of the service (between denominations and even between churches in the same denomination), they do not always readily recognise and accept these differences. For example, just as there are many ways of performing the communion service, so surely there must be more than one acceptable way of using and presenting the music. "...there may be several ways to achieve a goal." [Ellsworth, p.198]. Many people will readily agree that in matters of music preference it is “each to his own” and “who am I to judge.” The reality, though, is that although individuals (and churches) think that this is what they believe, they are not always objective and have not realised the full implication of these statements.

Change
“Where do we go from here?... musical pluralism may be logical, considering the many different musical tastes in the average congregation.” [Hustad, 1977, p.17 (865)]. Using several different styles to satisfy the various needs of members might be practical for the traditional churches but comments revealed that by comparison the members (all ages) of the charismatic churches were more unified in their “tastes” and ideas of church music.

Some authors offer advice on how to combine old hymns and new songs successfully in one service. Some write contemporary words to familiar hymn tunes, while others introduce
completely new hymns. Taking into consideration the reasons why so many young people do not like hymns (i.e., outdated language and not applicable to present day situations), some advice from respondents who do not wish to relinquish hymns is that the hymns should be taught carefully and "used convincingly" to include and interest the youth. The phrase "used convincingly" is very important whether trying to convince the youth of the importance of traditional hymns or the elderly about modern hymns, songs and choruses.

People of all ages usually hold on to what is familiar to them (whether music or any other part of the service) because it makes them feel comfortable. In order to help members adapt to different music a system could be introduced to make people feel comfortable with new songs. For example, a music group could first perform the song or hymn as an item at an appropriate time during the service. This could be done on several occasions either during (e.g., Communion or collection), before or after the service. Over a few weeks the congregation will have heard the new music sung several times. They are then invited to sing the new song/hymn with the group.

Change or moving away from the traditionally accepted type of hymns, has a different meaning for different people and churches. What is radical for one will be mild for another, for example, the opposing comments mentioned earlier where one respondent expressed a dislike for jazzy music while another wanted more wild music. Lovelace comments that "with changes boiling all around, some churches are still singing themselves gently downhill with Victorian hymns and threadbare gospel songs while the world has been jet propelled into scientific and musical experiment almost past imagining...While some people think that strumming a guitar or adding string bass and drums...is avant-garde, other more substantial experiments have been taking place." [Lovelace, p.200]. As mentioned in the paragraph above, any changes must be made understandable to the congregation as a whole. "...change for change's sake is pure brashness and indefensible." [Lovelace, p.200]. Music leaders and ministers must not fall into the trap of blindly following fads and other innovations just because they are different, contemporary or fashionable. Many comments called for a change in language usage, because the language of many of the older hymns is outdated and difficult to identify with (Question 9).

"The most glaring error of the contemporary evangelical church is the error of judgment which has caused it to identify itself with a narrow selection of secular music - pop or rock." [Ellsworth,
It must be remembered that not all changes in music are towards a pop style. Contemporary secular music also includes experiments in the classical field, for example, aleatoric music and the twelve-tone technique. In a limited way these have also found their way into church music (hymns, cantatas) but because they are classically oriented does not necessarily make them acceptable music to worship by. Possibly more people need to speak out about making changes where they feel it will make a difference in attitudes towards worship. But “Many of us feel that we can’t risk rocking the boat at all” [Conry, p.34] and so, unnecessary habits often become entrenched and with time regarded as being the only “right” way.

**Musicians**

It is easy for church leaders and musicians to fall into the trap of continually wanting to move from one great sound experience to the next, wanting every service to be an event and to feel that if there is not a profusion of sound then the worship is unsuccessful. Many respondents commented that musicians should be sensitive to the atmosphere and proceedings. Musicians should be confident enough in their abilities to relate to any situation or circumstance during the service. An “opposite trap for church musicians” is the “tendency to reject anything new because it is unfamiliar.” [Lovelace, p.200]. Lovelace suggests that an attitude of ignoring anything with new sounds could be a “subtle wile of the devil.” A good musician should be willing to do some homework to understand the “new idiom” and to find ways to introduce it and make it acceptable to the congregation as a whole. Church members often cling to a habit (be it a good old hymn for the elderly, the “Messiah” sung every Christmas or to always use guitars for the youth) because it has a pleasant connotation.

Many churches have people who play instruments but who are not confident in their ability. Several correspondents commented on the bad musicianship of players. All music needs to be prepared, presented and performed as well as possible. A badly played, dull performance of either traditionally accepted music or the newer styles, is unacceptable. Churches could investigate possibilities of training less proficient players. The results showed that most musicians are female and that they fall into the older age groups. Younger musicians, both male and female, should be encouraged to improve their musical ability and then be included in the music programme of the church.
Policy
The majority of respondents indicated that they would like to have a policy regarding the music used in worship services (Question 43). There could possibly be several levels or aspects of policy making, for example, at national level for a particular denomination. This policy could then be refined by individual churches within that denomination according to needs pertinent to those churches. A committee could possibly be established to monitor the progress of music in its particular church or denomination. The responsibilities of this committee should not be reduced to revising the hymnal (to include old favourites as well as a few not-too-outrageous new hymns) or drawing up a set of regulations. This would merely be perpetuating the strictures and authoritarianism of the early Calvinists, which although once satisfactory has outlived the context in which it was established. [Etherington, p.244].

The overwhelming opinion of most respondents to Question 43 regarding policy is that rigidity has to be avoided. The following quote supports the respondents fears about an inflexible policy. "The church must rethink this matter of authority in musical decisions. Too frequently, dogmas and policies are created by those who have little understanding of what church music is or could be...A rigid authoritarian attitude toward musical style places unnecessary limitations on a proper judgment of the church's music." [Ellsworth, p.193]. A recommendation for such a committee is that they draw up a broad, flexible set of parameters to guide and musically inform the congregation. Such committees and ministers should be clear as to what they think the role of music in their church should be. They should also consider and thoroughly re-investigate (by this is meant, not to merely repeat or be blinded by their present stance, but to objectively revalue) the biblical and theological implications of the use of music in church services. This has to be done with great care because the Bible does not offer many guidelines on this subject. "A description of music in the Bible cannot yield normative statements about what the church should be doing with music today. We cannot rest with merely restating all the biblical references to music. The writers and compilers of the Bible did not regurgitate material from the past - they strove to bring it into dynamic and explosive contact with the present." [Pass, p.7]. Just as "much of our preaching in Church at the present day would not have been recognized by the early Christians" [Dodd, p.8], surely too, our music may also be different (yet acceptable) from those early times. Individuals and denominations have differing interpretations of the same passages of scripture. Denominations should probably make thorough evaluations and investigations into other policies
and the historic role of music in church rather than just re-adapt the music guidelines they have perceived to be acceptable over the past years, decades or centuries.

Education

Preliminary preparation for this thesis partially involved writing to various theological colleges and correspondence courses enquiring whether they provided any music related courses to aspiring ministers or church leaders (chapter 1, section 1.4 Method and Appendix 2). A substantial amount of service time consists of music and results from the questionnaire reveal that ministers and church leaders play a vital role in the success of the music used in church. It is therefore imperative that they be given relevant musical knowledge in their training.

Again it must be emphasised that this does not mean the ability to play a musical instrument or to be able to sing loudly, or continually urge the congregation to put some energy into their singing. The only practical element could possibly be voice training in order to sing (and lead) confidently. Etherington continues these thoughts revealing that this problem is widespread and not unique to our situation. He says that “The problem of worship music has baffled and irritated most clergymen for centuries...most clergymen receive no preparation for leadership and direction in the field of church music. There is no one to whom they can turn for advice...church governing bodies [often] have no policy...perhaps it is this lack of official interest that is at the root of the matter.” [Etherington, p.242]. Dr. Pass further supports this by stating that, “those involved in making decisions about music in the church do not have a rationale for what they are doing.” If church leaders and ministers were more educated in these matters they would probably be able to educate their members and help them to become more accepting of changes in the use and presentation of music. All institutions that train ministers should introduce a substantial course into their curriculum providing students with a thorough knowledge of the historical role of music in worship, people’s responses to music, and their role as ministers in dealing with the music in their church.

There are probably many ministers and musicians who are confused in knowing exactly what decision to take regarding the music in their churches. These leaders need more knowledge about historical church music practices as well as the sociological, physiological and psychological function of music. In other words a comprehensive study on people’s responses to music. “If
the church is to respond maturely to the swiftly changing patterns of musical expression, we need trained, concerned ministers...who can guide us past the pitfalls...They must understand the spiritual, emotional and aesthetic needs of ordinary people...” [Hustad, 1977, p. 18].

The minister or leader should have some musical training. This does not mean that he impresses his own musical taste on the musicians, or that he be skilled at playing a particular instrument but, rather, that he communicates to the church members and musicians the policy of that denomination which may then be interpreted within certain acceptable boundaries. Church leaders and musicians should be given the opportunity to have a better understanding of music so that they can enhance and strengthen the music in their churches.

The following two quotes indicate that other countries are possibly also experiencing this problem. Firstly, “...a recent survey of the two hundred seminaries which are members of the Association of Theological Schools indicates that a majority have virtually no requirements in worship or music for their graduates...the gulf between pastors and musicians is firmly fixed in the seminary curriculum. A recurring theme during consultation was the necessary collegiality between musicians and the importance of shared continuing education events.” [Staff notes] and secondly, “Every effort should be made to educate fully those who are responsible for music in church...That theological colleges and courses...review their provision for the training of ordinands and clergy in the art of preparing for and conducting public worship, and the use of music within it.” [In Tune With Heaven, pp.73,198].

Appropriate Music
Comments from the questionnaire reveal that when confronted with the question of appropriate music most church leaders and members will say that the music they use in their particular church “contributes to and enhances” the service and definitely is appropriate. But possibly, whether one’s denomination is more traditional or charismatic, both could benefit by following this advice: “Discussing views on the role of music in worship will force the pastor and musician to honestly evaluate their opinions on the subject, and to proceed from there to provide music on a more theologically sound basis. Most people, including clergy and musicians, are at times guilty of doing things simply because they have ‘always done it that way.’ That approach must be discarded if we are to minister to our congregations in the most effective way possible.” [Keller, p.5].
Lovelace [p.203-205] offers some practical principles to guide church musicians and ministers in choosing appropriate music whether it be traditional, contemporary or both. Interestingly, many of these points were common to guidelines sent to me by two or three churches who do have a music policy. Some points were also mentioned by the respondents in the questionnaires.

Firstly, “church music should have the ability to speak to the entire congregation.” It should, therefore, not be divisive and should have meaning for most of the members of the congregation. Members should feel that they have a personal involvement. “It is equally bad to bore people with poor music...as to put them into shock with experimental sounds with which they can find no personal involvement.”

Church music “should lead our thoughts toward God rather than toward ourselves.”

“All music should be chosen carefully.” It must be useful, strengthening and unifying to the congregation as a whole.

“The texts of church music must be sound teaching.” Many people expressed the desire that the words of hymns, songs or choruses should be theologically based and appropriate to contemporary life styles.

“All music...must be prepared with a zeal for perfection on the part of the performers. Simple music well done is far superior to difficult music badly mangled.”

“Education of the congregation is important.” People are often more receptive to change if they know what it is about.

“The church musician must be a communicator.” Whatever the music he must be able to involve the whole congregation to respond in a meaningful way.

Many people would probably support the next statement as being the fundamental guideline when deciding what music should be used in church: “We should keep open to any new style, for there is nothing sacred about any particular style or period of music-making. There is either good or bad music, appropriate or inappropriate music...bad music is created by incompetence, slovenliness, insensitivity, personal pride, or egocentricity. Such music is an offense to God - not because it is secular, but because it is bad. But we must also beware of worshipping ‘good music.’ There are some...who worship at the feet of Bach rather than God.”

When choosing music for a particular church, congregation or service there are also several other practical or physical aspects to take into consideration. For example, the size, ability (strength, weakness and potential) and cultural background of the congregation, the instruments (not only
their availability but whether someone can play them) and the acoustics of the building.

Presently the various Protestant churches cover the whole spectrum of attitudes to music from ultra-conservative to ultra-liberal. All could possibly benefit by reassessing their position, taking into consideration the attitudes of their members. There seems to be one of three options churches can choose. Either to doggedly ignore what is going on in the music frontiers, or to be swept along with the tide of innovations and fashions. Those who have not been willing to change and those who have not been willing to retain anything “old” should “move together in faith and confidence into the unknown and untried.” They should build up a mutual trust, respect, understanding and education of each other’s preferences. In some situations then it would seem better “to forgo the ancient usage, no matter how beautiful, in favor of a form which has more immediacy for the worshipper.” [Halter, p. 5]. Hymns and songs should be chosen for their sound theological content, modern language usage and reflection of contemporary life situations.

Review

Some churches may feel that the contents of this thesis do not apply to them. For example, churches with large congregations which have an active music programme, churches with very small congregations which struggle to find anyone who can play an instrument and churches which by choice do not have much singing or instrumentation. Most churches, however, could review the role that music plays in their church. The churches mentioned above could benefit as well as those who already have a policy. It is possible that they might discover that, in fact, they are not satisfying the needs of many of their members, or they might discover a unique, effective method of handling their situation, while still others might discover that not all perceived historical aspects of the use of music in church need to be perpetuated. Many church members are not included in discussions, opinions and decisions regarding the music in their church. To gain an honest insight into the attitudes towards music in worship services and which music is to be used, the opinions of all the people concerned should be taken into consideration.

Finally, two quotes to stimulate more thought. The first from the jazz musician Dave Brubeck, while discussing his oratorio “The Light in the Wilderness.” I think our dilemma in finding a suitable answer to this stalemate of attitudes towards tradition versus change can be related to his explanation of Jesus’s experience in the wilderness. “Whatever went on in his mind during his
solitary fast, it must have been soul-searching beyond our imagination... When it was clear to Jesus who he was and what he must do, he emerged from the wilderness with the passionate cry to RETHINK! (for that is what 'repent' means), to look at traditional teaching with new eyes... to look at life with the open sense of a child.” [Wienandt, p.192].

“Church music has varied in every time. Each age has different aspects of reality that it learns to voice. We can be confident that ‘people yet unborn shall praise the Lord’ with still newer forms [of music] of which we have not yet dreamed.” [J.F. White, p.135].

********************
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APPENDICES

APPENDIX 1

Denominational Headquarters

P.O.Box 107
Eshowe
3815
26 April 1993

Dear Sir/Madam

re: Information required for M.Mus.

As a masters student with UNISA's Department of Musicology I have decided to investigate CONTEMPORARY MUSIC TRENDS IN CHURCH WORSHIP IN S.A. This will be a comparative study of the various styles of music used in a wide cross section of churches.

A questionnaire will be sent to as many churches across the country as possible to establish trends as well as the feelings and opinions of the ministers, musicians and members of the congregations.

This study should be of interest to many denominations as it is a facet of the service which has been subjected to much change in the last few years and has affected the attitude of many churchgoers towards worship.

It should be of vital importance to know how the individual is reacting to these changes and why.

Your support in supplying me with the following will be appreciated:

1   Your denomination's policy regarding music. Any information pertaining to music would be most welcome.

2   A letter of endorsement which I could send to your affiliated churches with my own letter and questionnaire.

3   An address list of all your affiliated churches.

I am confident that this dissertation will produce some interesting results and your contribution would be most appreciated.

Yours sincerely

Mrs. Renee Lagerwall
The Acts Mission Church of South Africa
Africa Ablaze Ministries
Afrikaanse Baptiste Kerk
Afrikaanse Protestantse Kerk
Agape Ministries International
Apostolic Faith Church
Apostolic Faith Mission of South Africa
Assemblies of God
Assemblies of God Fellowship
Associated Christian Ministries
Baptist Association of South Africa
Baptist Mission
Baptist Union of Southern Africa
Christelike Gereformeerde Kerk in Suid-Afrika
Christian Brethren Assemblies
Christian Family Church
Christian Fellowship Churches
Christian Mission Church of South Africa
Church of Christ (non-instrumental)
Church of Christ (30 AD)
Church of England in Southern Africa
Church of God of South Africa
Church of the Nations
Church of the Nazarene
Church of the New Testament
Church of the Province of Southern Africa
    Cape Town; Bloemfontein; George; Grahamstown; Johannesburg;
    Kimberly and Kuruman; Natal; Port Elizabeth; Pretoria; Zululand
Coastal Assemblies
Docks Mission
Elim Pentecostal Church
Emmanuel Assemblies
English Reformed Church
Evangelical Bible Church (TEAM)
Evangelical Bible Church (TEAM EFSA)
Evangelical Fellowship of Congregational Churches of SA
Evangelical Lutheran Church in Southern Africa (Cape Church)
Evangelical Lutheran Church in Southern Africa (Natal-Transvaal)
Evangelical Presbyterian Church in South Africa
Evangelie Sendingkerk van SA
Die Evangelies Gereformeerde Kerk van Suid-Afrika
FG Louw Outreach
Fill the Gap Ministries
Foundation Ministries
Free Baptist Church
Free Church in Southern Africa
Free Methodist Church in South Africa
Frontline Foundation
Full Gospel Church of God in Southern Africa (Irene Assn)
Full, Gospel Church of God in Southern Africa (United Assemblies)
Die Gereformeerde Kerk in Suid Afrika
Independent Congregational Church of South Africa
International Fellowship of Christian Churches
Latter Rain Mission
Lutheran Church in Southern Africa
Mahon Mission
Members in Christ Church of South Africa
Methodist Church of Southern Africa
Metropolitan Church Association
Moravian Church in South Africa - Eastern Region
Moravian Church in South Africa - Western Region
National Pentecostal Church
Nederduitsch Hervormde Kerk van Afrika
New Covenant Ministries
New Apostolic Church - Transvaal, OFS, Natal
  Cape, Namibia
Pentecostal Holiness Church
Pinkster Evangeliekerk
Pinkster Kerk van God in SA
Pinkster Protestante Kerk
Presbyterian Church of Southern Africa
Religious Society of Friends (Quakers)
Rhema Bible Church
The Salvation Army
Seventh Day Adventist Church
Southern African Evangelistic Mission
Southern Harvest Ministries
UFM International
United Apostolic Faith Church
United Congregational Church of Southern Africa
Village Church
Vineyard Fellowship
Vineyard Ministries
Volkskerk van Afrika
The Wesleyan Church
World Missionary Association
APPENDIX 2

Theological Colleges and Correspondence Courses

TEACHING MINISTRIES

Africa Evangelistic Band
Ampelon Ministries
Charles Haupt Ministries
Dove Ministries
International Prophetic Ministries

Sent letters in July 1993
Received 1 reply

SEMINARIES, THEOLOGICAL + BIBLE COLLEGES

Africa Bible College
Africa School of Missions
All Africa Bible College
APK Teologiese Skool
Apostoliese Geloofsending Teologiese Kollege
Baptist International Theological Seminary
Baptist Theological College
Baptist Theological College of Southern Africa
Berea Theological College
Bethel Bible College
Bethel Bible School
Bethesda Bible College
Bible Institute of South Africa
Bible Institute Strand
Cape Bible Training Centre
Cape College of Theology
Cape Evangelical Bible Institute
Cape School of Missions
Central Bible College
Chaldo Bible Institute
Christelike Gereformeerde Kerk Kweekskool
Covenant Bible College
Dorothea Mission Bible School
Durban Bible College
Evangelical Bible College
Evangelical Bible Seminary of Southern Africa
Federal Theological Seminary of Southern Africa
Free Baptist Theological Seminary
George Whitefield College
Gereformeerde Kerk Teologiese Skool
Glenvar Bible College
Hammanskraalse Teologiese Skool
Hatfield Training Centre
Helderberg College
Hugenote-Kollege
Lutheran Theological Training Centre
Moravian Theological Seminary
Nazarene Theological College
Rhema Bible Training Centre
Rosebank Bible College
RR Wright School of Religion
The Salvation Army College for Officer Training
Sarepta Theological College
Southern Africa Bible School
Southern Africa School of Theology
Stofberg Teologiese Skool - Dingaanstat
Teologiese Seminarium van die Baptiste
Wesleyan Evangelical Seminary
Woord en Gees Teologiese Kollege

Sent letters in July 1993
Received 12 replies

TRAINING COLLEGES and PART-TIME BIBLE SCHOOLS

Aasvoelkop Bybelskool
Andrew Murray Centre
Christian Training College
Fountain of Life Outreach and Discipleship Centre
Global Action
Great Commission Training Centre
International Bible College
Lenasia Theological College
Die Lewensbron Opleidingssentrum
Life of Christ Institute
Lynwood Bybelskool
Metropolitan Bible School
Missionary Apprentice Programme
Missions Training Centre
Ministry Training Centres
Pat Kelly Bible College
PRO Missions SA
Remata Opleiding School
SACB + GM Academy
Southern Africa Theological College for Independent Churches
Tshwane Christian College
Venda School
William Carey School of World Mission
World Evangelism School
YWAM - Frontier Missions Institute
YWAM Closure DTS
YWAM Discipleship Training School
Zululand Training Centre Bible College

Sent letters in July 1993
Received 1 reply
APPENDIX 3

Magazines and other Media

Africa Enterprise Update
Aksie Gevangenisbearbeiding
Almanak
The Ambassadors
Anglican News
Argosy
Die Baptiste Beeld
Baptist Woman
Baptists Today
Bible Torque
Die Boodskapper
Bybelkor Nuus
Cape Classified
Christi
Christian Advertiser
Christian Living Today
Congregational Chronicle
Crossroads
Crusade News
Diakonia Community
Dimension
Dorothea News
DRC News
Eagle News
ELCSA News
Ecunews
The Evangel
evangeLENS
Expansion
FG Herald
Faith for Daily Living
Family News
Focus
Frontline Fellowship News
Full Salvation
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The Shepherd
Signposts
Die Slingervel
The Sower
Spore
The Testament
Trans African
The Trumpet
Underground Evangelism
The Village Light
The Voice of the Matyrs
Volle Evangelie Boodskapper
Die Voorligter
Die Vroueblad
The War Cry
The Watchman
The White Ribbon
With Compassion
Woord en Daad
Youth Harvest Newsletter

Sent letters in April 1993
Received 34 replies
APPENDIX 4

Printers and Publishers

Africa Nazarene Publications
AGS Drukkers
Baruk
Bet-El Press Ltd
Bible Society of South Africa
Bybelkor
Calvyn Jubileumfonds
Christelike-Uitgeweresmaatskappy(Edms)Bpk
Christian Printers
Church of Christ Publications
Dorothea Mission Press
Emmanuel Press
Evangelical Mission Press
Genadendalse Drukkery
Gospel Publishing House
Gutenberg Book Printers
HAUM Boekhandel (Pretoria)(Edms.)Bpk.
Hugenote Uitgewers
Lux Verbi
Maranatha Press (Pty)Ltd
Mastaprint
Methodist Publishing House and Book Depot
The Mission Press
NG Kerkboekhandel (Pty)Ltd
NG Sending uitgewers
NG Kerk-Uitgewers
Sasavona Publishers + Booksellers
Scripture Union Publishing Agency
Southern Publishing Association
Struik Christian Books
Transo Press
UCCSA Publications Dept
Verenigde Gereformeerde Uitgewers

Letters sent in May 1994
Received 2 replies
The Value of Music in Christian Worship.

Please tick ONE OR MORE of the appropriate boxes.
If you tick OTHER please comment on the dotted line.
Please COMMENT wherever you would like to.

For this questionnaire the following definitions will be used:
FORMAL = Music which is played in a more classical, concert style.
INFORMAL = Music which is played in a syncopated, pop-music style.

1. Personal details
   a) Sex: □ Male □ Female
   b) Age in years: □ 0 - 11 □ 12 - 21 □ 22 - 30 □ 31 - 45 □ 46 - 55 □ 56 + older
   c) Education:
      □ Std. 8 □ matric □ matric + 1 year of study □ matric + 2 years of study
      □ matric + 3 years of study □ matric + 4 years of study □ matric + 5 years of study □ Other
   Please specify: ...........................................................

2. Church/Christian Institution
   □ Anglican □ Assemblies □ Baptist □ International Fellowship of Christian Churches
   □ Hervormde Kerk □ Methodist □ N.G. Kerk □ Presbyterian □ Other
   Please specify: ...........................................................

3. Your position in the church:
   □ Minister □ Musician □ Steward □ Youth leader □ Committee member □ Member
   □ Other □ Please specify: ...........................................................

4. How often do you attend church?
   □ Twice every Sunday □ Once every Sunday □ A few times per month □ Once a month
   □ Occasionally □ Other □ Comment: ...........................................................

5. Does your church use instruments of any kind in its worship?
   □ Yes □ No □ Other □ Comment: ...........................................................

6. Which ONE of the following does your church use MOST for normal worship:
   □ A traditional hymnbook □ Chorus book □ Photocopies □ Overhead projector □ Other
   Please specify: ...........................................................

7. Which of the following is also used:
   □ A traditional hymnbook □ Chorus book □ Photocopies □ Overhead projector □ Other
   Please specify: ...........................................................

8. Do you prefer:
   □ Hymns □ Choruses/Modern Christian Songs □ Both □ Other □ Comment: ...........................................................

9. Which of the following supports your answer to no. 7?
   □ The words of hymns on the whole are still relevant and meaningful
   □ The words of hymns on the whole are outdated and difficult
   □ The words of choruses on the whole are relevant and meaningful
   □ The words of choruses on the whole are simplistic and repetitive
   □ The tunes of hymns on the whole are majestic and enduring
   □ The tunes of hymns on the whole are dull
   □ The tunes of choruses on the whole are popular and easy to learn
   □ The tunes of choruses on the whole are monotonous
   □ Hymns on the whole have a feeling of quality and security
   □ Hymns on the whole have a depressing feeling
   □ Choruses on the whole have a feeling of freshness and vitality
   □ Choruses on the whole are superficial
   □ Other reasons: ...........................................................

10. Does your church have a:
    □ Trained choir □ Informal singing group □ Band □ Occasional items (solo, duet etc.) □
    □ Pianist and/or organist □ Nothing □ Other □ Comment: ...........................................................

QUESTIONS 11 TO 19 REFER SPECIFICALLY TO A CHOIR/GROUP/BAND etc.
AND QUESTIONS 20 TO 26 REFER TO A PIANIST AND/OR ORGANIST

11. Is their function specifically to:
    □ Entertain □ Help congregation learn new songs □ Create the appropriate mood □ other □
    Comment: ...........................................................

12. Is the music they sing mostly:
    □ Formal □ Informal □ Other □ Comment: ...........................................................

13. Would you prefer them to sing:
    □ Formally □ Informally □ Other □ Comment: ...........................................................

14. Do they usually sing/play:
    □ at every service □ at some services □ before the service □ during the service □ Other □
    comment: ...........................................................

15. Do they sing as background to:
    □ the sacraments □ prayer and scripture □ "response call" □ none of the above □ other □
    Comment: ...........................................................

16. Would you describe their background music as:
    □ exciting one's emotions □ be subdued/restrained □ other □ Comment: ...........................................................

17. Do YOU think background music should:
    □ excite one's emotions □ be subdued/restrained □ not be played at all □ other □
    Comment: ...........................................................

18. Do you think that music played as background to prayer etc:
    □ Helps one to be more "Spirit filled" □ Prevents one from being more "Spirit filled"
    □ Helps one focus on God □ Distracts one's attention
    □ Creates a mood of worship and reverence □ Is an artificial stimulus to worship □
    Other □ Comment: ...........................................................

19. Do you think background music is:
    □ important □ unnecessary □ other □ Comment: ...........................................................

20. Does your church make use of a pianist or organist who is employed:
    □ fulltime and paid □ fulltime and not paid □ part-time and paid □ part-time and not paid □ other □
    Comment: ...........................................................

21. Does the pianist/organist play mostly in a:
    □ formal style □ informal style □ mixture of both □ other □ Comment: ...........................................................

22. Does the availability of the pianist/organist affect the music:
    □ positively □ negatively □ other □ Comment: ...........................................................
23. Which do you prefer:
Piano/organ to play alone □ piano/organ to play with the group □ piano/organ to play in a formal style □ piano/organ to play in an informal style □ no musical instruments □ other □ Comment: .............................................

24. Is your pianist/organist:
male □ female □ Comment: .............................................

25. More or less what age (in years) is your pianist/organist?
15 - 20 □ 20 - 30 □ 30 - 40 □ 40 - 50 □ 50 and older □ Comment: .............................................

26. What musical qualification does the pianist/organist have?
formal training (degree, diploma etc.) □ informal training (no degree, diploma etc.) □ self taught/plays by ear □ other □ Comment: .............................................

(If unsure kindly establish.)

27. Which instruments are used in your church:
<table>
<thead>
<tr>
<th>Instrument</th>
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<th>Occasionally</th>
<th>Never</th>
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</table>

Other (please specify type and frequency): .............................................

28. Which instruments do you think are appropriate for church:
piano □ organ □ guitar □ drums □ tambourine □ trumpet □ flute □ violin □ all instruments □ no instruments □ other □ Comment: .............................................

29. Which instruments do you think are inappropriate for church:
piano □ organ □ guitar □ drums □ tambourine □ trumpet □ flute □ violin □ all instruments □ no instruments □ other □ Comment: .............................................

30. Has the music in your church affected your attendance in any of the following ways:
I attend less often □ I attend more often □ I am more selective of the services I attend □ other □ Comment: .............................................

31. Was a part of your reason that you feel the music was too:
traditional □ modern or like pop-music □ slow and dull □ fast and loud □ other □ Comment: .............................................

32. Have there been any changes in the music of your church over the past 5 to 10 years:
yes □ no □ Do not know □ Comment: .............................................

33. Have these changes been towards more:
modern (choruses) or charismatic music □ traditional music (hymns) □ other □ not applicable (if NO to 32.) □ Comment: .............................................

34. Would you describe the music in your church as mostly:
modern (choruses) □ traditional (hymns) □ a mixture of both □ other □ Comment: .............................................

35. If you could change the music in your church would you make it:
more modern □ more traditional □ a mixture of both □ leave it as it is □ other □ Comment: .............................................

36. Does the music affect your worship and attitude to the service:
positively □ negatively □ neither □ other □ Comment: .............................................

37. Has your church split the services so that one service is more traditional (hymns) and the other more modern (choruses):
Yes □ No □ Comment: .............................................

38. Do you think the services should be split?
Yes □ No □ Other □ Comment: .............................................

39. How would you rate your minister's/leader's interest in the music in your church?
Dynamic/enthusiastic □ Very keen □ Interested □ Not really concerned □ Disinterested □ Comment: .............................................

40. Does your minister/leader concentrate mostly on OR encourage the use of:
formal or traditional music □ informal or modern music □ both □ other □ Comment: .............................................

41. Do you think the minister's/leader's interest affects the music:
Positively □ Negatively □ Not at all □ Other □ Comment: .............................................

42. Approximately what percentage of service time is spent playing and singing:
0 - 15 % □ 16 - 30 % □ 31 - 45 % □ 46 - 60 % □ 60 % or more □ Comment: .............................................

43. Do you think churches should have clear-cut ideas (policies) regarding music in the church?
Yes □ No □ Not sure □ Other □ Comment: .............................................

44. Please discuss any personal music-related experiences, ideas or opinions.

THANK YOU FOR YOUR TIME AND ASSISTANCE!

The printing of this questionnaire was subsidised by Church of Christ Publications, Tel. (011) 969-2811.
APPENDIX 5

Questionnaire
## APPENDIX 6

### Breakdown of questionnaires sent and received

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<th>Sent Out</th>
<th>Received</th>
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APPENDIX 7

Bible references

1. I Chronicles 15: 16-28
And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy.
So the Levites appointed Heman the son of Joel; and his brethren...the porters.
So the singers, Heman, Asaph, and Ethan, were appointed to sound with cymbals of brass;
And Zechariah...with psalteries...
And Mattithiah...with harps..
And Chenaniah, chief of the Levites was for song: he instructed about the song because he was skillful.
And...Eliezer, the priests, did blow with the trumpets....
Thus all Israel brought up the ark of the covenant of the Lord with shouting, and with sound of the cornet, and with trumpets, and with cymbals, making a noise with psalteries and harps.

2. I Chronicles 16: 4-9
And he appointed certain of the Levites to minister before the ark of the Lord, and to record, and to thank and praise the Lord God of Israel...with psalteries and harps; but Asaph made a sound with the cymbals...the priests with trumpets continually before the ark....
Then on that day David delivered first this psalm to thank the Lord...call upon his name, make known his deeds among the people.
Sing unto him, sing psalms unto him, talk ye of all his wondrous works.

3. I Chronicles 25: 1-7
Moreover David and the captains of the host separated to the service of the sons ofAsaph, and of Heman, and of Juduthun, who should prophesy with harps, with psalteries, and with cymbals: and the number of the workmen according to their service was: of the sons of Asaph....which prophesied according to the order of the king. Of Juduthun...who prophesied with the harp, to give thanks and to praise the Lord. Of Heman.....to lift up the horn. And God gave to Heman fourteen sons and three daughters. All these were under the hands of their father for song in the house of the Lord, with cymbals, psalteries, and harps, for the service of the house of God....So the number of them, with their brethren that were instructed in the songs of the Lord....was two hundred fourscore and eight.

4. Amos 5:23
Take thou away from me the noise of thy songs; for I will not hear the melody of thy viols.
5. Ephesians 5:19
Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.

6. Colossians 3:16
Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.

7. 1 Corinthians 14: 7,8,9 (condensed from 6 - 28)
And even things without life giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped?
For if the trumpet give an uncertain sound, who shall prepare himself to the battle?
So likewise ye, except ye utter by the tongue words easy to be understood, how shall it be known what is spoken?

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