

## Chapter 6

### *The Effects of Change*

Before discussing some of the effects of Contemporary Worship Music it is important to note that it has a diverse background and exists in a variety of forms; Christian rock, Christian Country, Christian folk, Christian Jazz and Blues etc. These different types have caused varied reactions, but I have attempted to classify this music in general under three major headings:

- 1 Contemporary songs: by such writers as Kendrick and Bullock that fit comfortably into the hymn tradition and are acceptable to most congregations. These songs, now included among the nation's favourites are regularly requested on programmes such as the BBC's *Songs of Praise*. The following are typical: 'Be still for the presence of the Lord,' 'Brother, sister let me serve you,' 'The Servant King,' 'I the Lord of sea and sky,' 'Lord for the years,' 'Shine, Jesus, shine,' 'Make me a channel of our peace.' Some of these have been cited as examples throughout this study, and it is not difficult to appreciate their appeal.
- 2 Songs of the Taize type: gentle, simple melodies accompanied by acoustic guitar, flute, or other orchestral instruments. Such songs appeal to those with a

preference for quieter worship which may include periods of silence, symbols, the use of candles, responsive readings, and the absence of pulpit histrionics.

- 3 Loud choruses: backed by drums and electronic instruments with congregational involvement which includes not only singing, but jumping, hand clapping and raising, bodily swaying, dancing and other physical expressions of enthusiasm. Stage lighting is sometimes used to highlight a soloist as he/she walks around the stage, microphone in hand. It is this latter style that appears to many to be an imitation of secular music and radically different from traditional Christian hymnody.

This classification is not accidental but corresponds generally (though there is overlapping) to the three main divisions in current western Christianity i.e. mainline Protestantism, Catholicism with its traditional preference for quieter songs, and Neo-Pentecostalism with its more energetic compositions.

The pioneers of contemporary music clearly had in mind that their new songs should coexist alongside traditional hymns, and in no way sought to replace them:

These hymn tunes have been written for congregational worship.....They are offered in the belief that not only the great and lasting music of the past but also the ordinary and transient music of today- which is the background to the lives of so many- has a rightful place in our worship.<sup>1</sup>

About thirty years later the well -known songwriter Graham Kendrick expressed his respect for the hymns of earlier generations:

---

<sup>1</sup> Composers' note *Thirty Twentieth Century Hymn Tunes* (London: Weinberger, 1960).

I was brought up with them, I value and enjoy them.....People try to cast me as an opponent of traditional hymns, but it is not true.<sup>2</sup>

Unfortunately, this appreciation of both old and new has not always been the case. On the negative side, as long established churches are basically conservative institutions, there has been no shortage of critics who have regarded guitars, synthesisers, drums and the whole range of electronic inventions as a secular invasion and lamented the loss of well known and much loved hymns sung in the traditional way. Aged organists who have served faithfully for decades have not taken kindly to being ousted. We have noted in chapter 1 that this tension over instruments and the type of music to be sung dates from the early centuries, and has been a recurring theme down through the ages. In this respect the present controversy is not new. But the current debate has other factors for consideration. In an increasingly secular society it is argued from one side that if the church does not relate to young people in their musical culture, then it will cease to survive. On the other, it is said that the church loses its identity when it imitates popular culture including music, and that if anything its music like its values should be different from the rest of society.

Another factor is that contemporary rock music is vastly different in style (and volume) from traditional secular songs whose tunes have been borrowed in the past by the Church for hymns.

In considering the consequences of this revolution, we may consider firstly the physical effects of the change to contemporary music in many churches. It is not surprising that

---

<sup>2</sup> *The Times* 8<sup>th</sup> January 1993.

Hillsong has received regular complaints about its loudness from local residents,<sup>3</sup> and in recent months has promised to soundproof its building! Likewise neighbours of the Catholic church in Waratah, Newcastle on Sunday 27<sup>th</sup> February 2005 complained about the excessive loudness coming from an Antioch Youth Meeting held at night in the church's hall. These are probably not isolated cases given the enthusiasm and sometimes inconsideration of youth. Apart from what may be considered as noise pollution by more senior members of the community, more serious is the effect of loud music on young people themselves:

Using a personal music player with headphones at a reasonable level is fine, but cranking it up above 90 decibels will, over time, cause irreversible hearing loss in some children.<sup>4</sup>

But if you're exposed to loud music on a regular basis, it erodes your hearing ....permanently. In fact, 15 percent of kids 3 to 19 may already have hearing loss, according to the National Centre for Health Statistics.<sup>5</sup>

The Royal National Institute for the Deaf has launched a microsite to help raise awareness among young people of the risk of permanent hearing damage caused by loud music.<sup>6</sup>

We may also consider the emotional effect of contemporary music. The ability of music to create mood has been known from ancient times, and has been used for the purposes of

---

<sup>3</sup> Sydney Channel 7 News 6pm 13<sup>th</sup> December 2004.

<sup>4</sup> Lynn Leuthke of The National Institute on Deafness and Other Communication Disorders, quoted in *Kavanagh Parenting* Oct 1<sup>st</sup> 2004 p. 36,

<sup>5</sup> Quoted in *Girls' Life* August-September 2004 p. 30.

<sup>6</sup> Quoted in *New Media Age* Sept. 11 2003 p. 4.

work, war, worship and entertainment.<sup>7</sup> The value of music in the lives of young people has been confirmed by recent studies.

In adolescence, participation in the culture of music becomes a powerful vehicle for identity development. Music preferences and knowledge can become one of the most visible means of marking out relationships and establishing and maintaining social standing in the peer group.<sup>8</sup>

And a more recent study of 'rap' confirms the control of feelings by words and music:

Magnitude of mood change was larger for the rap music condition....Stroop interference was greatest for the aggressive word list and rap music combination, suggesting that lyrics influenced aggression levels more than the music....a link between actual violent behaviour and rap music must be found.<sup>9</sup>

There is little doubt that loud music and charismatic enthusiasm can at times form a deadly cocktail and lead to manipulation. For example, in the UK in August 1995 the Nine O Clock Service noted for its alternative worship style, led by an Anglican priest Christ Brain, came to notoriety and an abrupt end with charges of sexual impropriety. It should be noted that such lapses are not limited to charismatic churches, though one questions whether charismatic freedom involving kissing and hugging encourages excessive emotionalism. In the previous year some members of the Nine O Clock group joined with the American priest Mathew Fox for a techno music service in San Francisco:

---

<sup>7</sup> In the Biblical tradition, see for example 1 Sam 16.16f and Neh 12.27 where music is used to soothe and celebrate respectively.

<sup>8</sup> D Miell 'Proceedings of the British Psychological Society Vol. 11, No. 2, August 2003.

<sup>9</sup> S Murugsean *ibid.* Vol. 13, No. 1, February 2005.

.....The Music intensified. A few people, mostly Rave Mass Organisers danced....Later the music cranked up to a pulsating beat. The thirty- five Brits led the room in energetic dancing.<sup>10</sup>

Most contemporary worship churches of Evangelical and Pentecostal background would distance themselves from the extremes of 'alternative worship,' but there is no doubting that music is a powerful factor in effecting a highly charged emotional atmosphere where at worst through group dynamics people can be controlled. Perhaps it is helpful to distinguish between emotion and emotionalism, the latter being a weekly 'fix' desired by those who seek ecstatic religion without much regard to intellect. A word of caution in regard to subjectivism has been given by more conservative prophets:

It's great to respond emotionally to God's Word....but don't confuse that with emotional reaction to a musical style.....Many songs from the Hillsong collection are about "I" rather than about Jesus. Typically they'll be about my faithfulness, my emotions, my responses.....Hillsong style music almost always confuses 'music' with 'worship'....But if your church is moving down the path of contemporary Christian music, handle it with care.<sup>11</sup>

During the course of this writer's research into localised hymnody practice, it became clear that responses to the introduction of change were varied. The following case studies drawn from this writer's observations serve to illustrate this. The studies are taken from across the denominational spectrum .

---

<sup>10</sup> Douglas LeBlanc 'Stark Raving Mad' in *United Voice* January 1995.

<sup>11</sup> Phil Campbell in *Australian Presbyterian* December 2004.

### CASE A

Case A is a small suburban church of around twenty or so elderly members. It is part of a group which enables it to afford a minister. There are no young people and the average age would be seventy plus. Until the late 80's it used the denominational hymnbook, then supplemented this with *Scripture in Song*. The new choruses were not welcomed by all, but they were used because some were enjoyed, it was an attempt to become more contemporary, and it was hoped that modern music would attract young people. The building has been refurbished in recent years, with new carpet, chairs replacing pews, electronic keyboard etc. But all the changes have made no difference. This dwindling, elderly congregation (with an elderly organist who we might say is musically challenged) continues to sing choruses rather badly and sadly. It appears a case of trying to put new wine into old skins. The members are sincere and committed, but their church is typical of about one third of the churches within their denomination that are doomed to close. It is probable that in the next ten years or so it will cease to exist. A nearby church (of another denomination) has recently closed through lack of support. The point here is that changing to contemporary music is in itself not enough to reverse numerical decline. Other factors are of more importance such as leadership, particularly in the case of youth, and a degree of freedom from traditional patterns of worship. Elderly congregations tend to look back to better days, and who can blame them. Youth can only look forward. With the best will in the world it is doubtful if young people could survive in a stifling atmosphere of conservatism as exists in this kind of church. The next case study reveals what can be the consequences of such an encounter.

### CASE B

Case B was a small church in the same group as above, but somewhat different from the others. It had an adult membership of less than twenty but about thirty plus young people. The reason for the latter is firstly a popular youth leader and secondly the fact that one lady member of the church ran a girls' choir. Many of the choir members became part of the church through her. Her teenage children were also musical and formed a small ensemble that led worship. *Scripture in Song* was used throughout the 80's and worship was very informal. The older members were content to give the young people a free hand. Some things appeared very radical to the other churches in the group e.g. young people were encouraged to distribute the bread and wine at communion, a privilege reserved for elders within most churches of the denomination! The youth leader and music group leader had a good rapport with the minister who was also a musician. But the minister moved on, and his replacement was of the traditional school. Because of growing tensions, the youth leader left taking with him many of the young people. He later became a minister of a less legalistic denomination. The choir leader left taking with her the remaining young people, and attached herself to a contemporary charismatic church. Parents of the young people also left. The church died a natural death, and the building eventually closed. It would seem that the trend for contemporary worship was not appreciated or encouraged, and while this is a story of theological and personality differences, music is part of the story. New songs, handclapping and other displays of enthusiasm did not sit well with the more serious tradition of the denomination.

### CASE C

Case C is a church of around a hundred or so members in a New South Wales Coastal town. It belongs to a denomination that allows each church autonomy. In the mid eighties tensions were growing between two groups within the church of which music was a part. I hasten to add that there were other factors. Theologically some members had become charismatic and others semi-charismatic wanting to break away from the traditional style of service, sing new songs and introduce other instruments. In contrast there were those who wished to stick to the denomination's hymnal with organ and piano accompaniment. Politically there was a power struggle compounded by personality clashes. Those who had for decades enjoyed prestige and power within the local church felt threatened. The problems arising over different preferences for styles of worship and music could not be resolved. Matters came to a head in the late eighties when about half the church together with the pastor left and, hiring a school hall on the other side of town started a separate church. The following years left both churches ignoring each other. But not only was the church split, families also were divided, some remaining with the conservatives, others departing with the radicals. The new church enjoyed considerable growth attracting a large number of young people and young married couples with its style of worship and contemporary music. Within a few years it had acquired denominational accreditation. The conservative church maintained its witness attracting for the most part an older congregation. It introduced *Scripture in Song* and other contemporary material, but has retained the basic ethos of the denomination. At the present time both churches continue

to exist, so that people now have a choice of traditional/mixed worship or more informal charismatic worship with the latest in contemporary songs. Whether this is a good or bad thing the reader is left to decide. The tragedy of this story is the hurt caused on both sides of the split and the poor example of disunity given to the wider community. Again as in Case B, the story includes the change to contemporary music, but it is not the only factor.

### CASE D

Case D is a large evangelical church with a few hundred members and a choir of around forty. Its size is primarily due to the fact that it exists in a community where there is a factory, college, retirement village, nursing home etc. all run by the denomination. The choir's library contains about twenty contemporary pieces by such composers as John Rutter, but the bulk of the library (about 90 %) consists of arrangements of American gospel/mission hymns, the denomination being of American origin. The congregation occasionally sings middle of the road contemporary songs but for the most part uses the denomination's hymnbook containing Sankey verse/refrain type hymns, and this would appear to suit people. This conservatism has two roots. Firstly the musical director nearing eighty years of age continues the musical tradition in which she was raised, and most people seem to enjoy the old hymns that they've sung for a lifetime. Secondly, the church and denomination being of fundamentalist theology (and more than a little apocalyptic) find security in maintaining this tradition. In such an enclosed community in which this church is found it is possible to be insulated from theological and liturgical controversy. It is somewhat worrying that most of the people who belong to this large

local church are in some way controlled by the denomination. Their employment, social life, eating habits and thinking (or lack of it) exists under a somewhat fundamentalist authoritarian rule. To question the status quo is unthinkable, besides which, most people have little experience of church life beyond their own denomination. The tension of traditional versus contemporary, older tastes versus younger exists, but is more controlled by the circumstances described above. It is likely to take another twenty years before this church reaches musically and otherwise the situation in which many churches find themselves today. One gets the impression of stepping back in time (about fifty years) when worshipping in this conservative non-charismatic atmosphere. But it maintains a healthy membership because or perhaps in spite of its old gospel songs with organ and piano accompaniment. It has to be said that this style of worship and old fashion music appeals to the taste of the majority of its participants.

### CASE E

Case E is an inner city church which until a few years ago had almost closed its doors. With a congregation of less than a dozen, it had a full time minister simply because it owns considerable property in the business district, from which it receives a comfortable income. The aged minister held out as long as he could (with guaranteed stipend) but eventually retired. The denomination discussed the possibility of closure but instead chose to give the church a young minister who in turn employed a younger youth leader. Being quite near the beach the new team undertook ministry to the surfing community. The organ was abandoned, new instruments and contemporary songs introduced. The

result has been an influx of young people, and some adults many from other traditional churches within the denomination who find the style of contemporary music to their taste. The church is non-charismatic and doctrinally stays within the bounds of its denominational tradition. It does not enjoy the growth of neo Pentecostal churches, and appears to have improved its numerical strength at the expense of other churches rather than by conversions. It is none the less an example of how a dying church can be revived under young leadership and a change in musical culture.

### CASE F

The final case study is of a charismatic church that belongs to a minor Pentecostal denomination. In the words of its Pastor the church is 'low key charismatic.' Some members of the congregation speak in tongues, but this is not evident on an average Sunday. The Pastor trained in another denomination, speaks well and is somewhat balanced in his theology. Musically the church may be described as totally contemporary. A keyboard and digital projector are the main music resources. For a building it hires an Adventist Church each Sunday morning and has existed as a church for about five years. Membership has plateaued around 30, plus a handful of children. This is a church which on its own admission finds it 'hard' to keep going. An op-shop project failed for lack of support, and there have been other setbacks. The Pastor's wife works full-time which assures them of an income. This is but one of many contemporary charismatic churches that have I encountered that seem to be unable to get beyond a few dozen members. The music and theology is copied from the mega city churches, in spite of which they fail to 'take off.' Perhaps the growing number of contemporary churches has flooded the

market. Whatever the reason, in spite of contemporary music, there are plenty of such churches that fail to become a numerical success.

The above examples represent the different social consequences that occur when a change of musical style takes place within a congregation. Sometimes there is in-fighting and serious division; more often toleration and balance though it is very common to hear complaints from the older generation about the loss of hymns. Generally speaking, contemporary music will attract young people and deter older folk, though there are exceptions to this rule. It would seem to many that at the close of the twentieth century the road has divided, and Christians today must choose between traditional or contemporary styles. However, in my research I have encountered plenty of 'mixed' churches (see Appendix I p. 197) that seek to enjoy the best of both worlds, sometimes combining traditional and contemporary songs in one service or more commonly offering two separate kinds of service. In the meantime the argument continues. On the one hand traditionalists accuse the contemporaries of a 'performance' culture that is offensive to the more educated. A band on a stage seems to be no worthy substitute for an altar or pulpit. On the other hand, traditionalists are accused of being out of touch with the needs of young people, and their worship considered boring. On the positive side it must be said that contemporary worship in style and performance generally appeals to the younger generation. A group of vocalists, microphone in hand backed by a band leading singers who express themselves enthusiastically, comes natural to those who view such scenes in the wider musical world of today, and there are historical precedents. For example, just as William Booth in his time capitalised on the popularity of brass bands, young people

today copy the musical culture of their pop idols. It may be observed too that most contemporary music churches show signs of growth while many traditional worship churches are in decline. The success of the mega churches as shown on the Australian Christian Channel (if success is measured by numbers) must leave many a priest and minister of a mainline church feeling something of a failure and those in the upper denominational echelons worried about their future.

## *Chapter 7*

### *Future Trends*

The nineteenth century can be regarded as the age of literature. Two million works were published at the end of the eighteenth century. By the end of the nineteenth this had quadrupled to eight million due to industrialisation, improved education and the provision of institutions such as public libraries. This was an age in which people read and created their own music before the advent of electronics. Hymn writing and singing were part of this literary tradition. The twentieth century will be remembered for the birth of electronics. The invention of radio, recording, electrical musical instruments and a whole range of electronic phenomena has had major impact on the world of music in general and Church music in particular. What of the twenty first century?

In attempting to gauge future trends there are three main factors that can be taken into consideration. Firstly, we may observe what is happening in the world of young Christians, as it is likely they will be the church of tomorrow. Secondly, we may consider church statistics as a helpful indication. Thirdly, we must accept the presence of a healthy, active contemporary music industry that nourishes growing churches.

It is obvious that Charismatic styled worship and music are here to stay and no longer confined to Pentecostal denominations. They have an excitement and energy craved by youth across the denominational board, and if youth are the Church of tomorrow the following examples are significant. The National Youth Conference of the Uniting Church held in 2005 (its 50<sup>th</sup> anniversary) has been described in *Insights*, the denomination's NSW monthly magazine:

NCYC 2005 opened with a Pentecostal-style rally which included about 150 people coming forward to be 'slain with the Spirit' (fainting as the preacher touched them on the head).....Music was omnipresent. There were at least seven sound stages and the music ranged between pretty hard rock to jazz and, at times, folk.....The NCYC band, formed just four weeks prior to the event, played mostly Hillsong music....This involved much hand swaying, dancing on stage and evocative prayers....There was little structure to the worship/gatherings, no use of symbols and a high emphasis on performance.<sup>1</sup>

Of interest is that the above describes a 'youth' conference, and one wonders if it could have occurred in an average Uniting Church with a majority of elderly congregants. 1500 delegates attended this conference. The Baptists too have reason to be encouraged. September 2003 witnessed the band Switchfoot performing at the 'Hunter Harvest' at the Newcastle Entertainment Centre with some 26,200 attending and over 2430 making declarations of faith. The 'astonishing response, especially amongst the region's youth' has prompted preparation for another festival in 2005:

At the recent Hunter Harvest "Reloaded" launch event for 05, over 1200 mainly young people filled the Newcastle Club Panther's Auditorium. A further 132 people responded to the altar call.....<sup>2</sup>

<sup>1</sup> *Insights*. The magazine of the NSW Synod of the Uniting Church in Australia, February 2005.

<sup>2</sup> *Together*. The magazine of the Baptist Churches of NSW. Summer 2004-5. For comment on the event in 2005, see Appendix I, page 202.

As impressive as these figures may appear, they pale somewhat compared to the youth rallies throughout Australia organised by Youth Alive linked to the AOG churches:

Youth Alive has broken all attendance records in 2004: more than 45,000 young people turned up....throughout September and October....with well over 100,000 people attending events throughout the year.....In Melbourne last month, more than 14,000 people packed the Rod Laver Arena.....In Perth...the spectacular event drew 7,500 people...In Adelaide 5,000 youths packed into the ETSA stadium....the Sydney International Tennis Centre was the largest youth evangelistic rally in NSW: over 8,000 young people attended.<sup>3</sup>

Contemporary Christian music by live bands plays an important part in these events. In the same magazine the National Director of the Youth Alive movement Russell Evans explains why:

“What the church has done badly over the years is not speak the language of the culture and we’re learning to. It’s not the message that’s different, it’s the style.”

At a local level an increasing number of churches that have youth groups are offering contemporary worship as well as traditional, recognising that the former appeals to youth. For example, in Newcastle, Islington Baptist offers a contemporary service at 9.30am each Sunday and a traditional at 11am. St Andrew’s Presbyterian Church has a traditional morning service and a contemporary evening service, as does Adamstown Uniting Church and Kotara Anglican. They are but a few instances of many churches that have come to accept the road has divided, and rather either/or, they offer both. At the present time those churches that repeat the format of morning worship at their evening service are not doing so well. A further example is the Anglican cathedral in Sydney which in 2004

---

<sup>3</sup> Now: *Assemblies of God in Australia News Magazine*, Spring 2004

abandoned traditional Evensong for more contemporary styled worship in order to attract young people, but traditionalists were not happy.<sup>4</sup> In Newcastle an Anglican bishop has revealed little cause for encouragement in his diocesan figures:

National Church Life Survey statistics have been bandied around showing that we have lost some 1600 over the last 10 years....such a loss represents 160 per year or one full size congregation per year.<sup>5</sup>

This downward trend has been apparent since the 60s, and reflects the secularisation mentioned in Chapter 3:

Forty years ago four out of five Australians (79 per cent) identified with one of only four Christian denominations – Anglican, Catholic, Methodist or Presbyterian. As of the 1996 census, that figure has shrunk to a little more than one in two (56 per cent). In 1961 only 0.1 percent of Australians professed to having no religion. Today that number has climbed to 16.5 per cent.....Liberal Christian churches have lost their unique selling proposition and become too wishy-washy for their traditional followers.<sup>6</sup>

While Baptists have made a small improvement to their statistics, in recent years they are not without worries. The President of the Baptist Union of NSW remarked at Cardiff Heights Baptist Church on 20.2.05 that there are pastors in country churches in the western part of the state that are working seven days a week and being paid for three, because congregations cannot afford to pay them any more.

---

<sup>4</sup> The organist has left because of the changes, claiming he and the cathedral were 'moving in different directions' *Church Times*, London, 8.4.2005.

<sup>5</sup> *The Anglican Encounter* February 2005.

<sup>6</sup> Vanda Carson 'The Spiritual Supermarket' *Weekend Australian* 23<sup>rd</sup> December, 2000, p. 18-19.

The NCL statistics confirm that all is not well with the mainline churches both Catholic and Protestant. The figures of their last return (2001) show the Anglicans declined by 2%, Presbyterians 3%, Lutherans by 8%, Uniting Church 11% and Roman Catholics by 13%. In contrast, Pentecostal denominations such as the Apostolic Church and Assemblies of God gained by 20% and Christian City Churches by 42%. NCL research suggests the core qualities of healthy churches includes 'vital worship' and we cannot but conclude that contemporary music is an essential factor in the growth of these denominations. As to the future, the survey predicts:

The age profile of each denomination provides the strongest indication of future trends. It is now unlikely that the large mainstream denominations with their older profiles, will be able to replace the large percentages of attenders who will inevitably be lost to death or infirmity in the coming years.<sup>7</sup>

But it would seem that in this increasingly secular age the limitations of traditional worship and its accompanying music is recognised both inter- denominationally and internationally. *The Church Times* of London tells of an American priest who has been appointed to a run down UK parish and is the subject of a television series on channel 4. His mission is to 'turn round a struggling parish within a year,' and he has until October 2005 to achieve this when the series will be broadcast His comment:

Sunday morning is unlikely to be the time for innovation: most of the 28 current worshippers appreciate "the traditional Anglican Service", he said. He is working toward other ways of attracting a younger element.<sup>8</sup>

---

<sup>7</sup> Obtainable from [www.ncls.org.au](http://www.ncls.org.au)

<sup>8</sup> *Church Times* 4<sup>th</sup> February 2005, p.2.

The above confirms the view that realigning established churches to contemporary evangelism which often includes charismatic participation is complex. The broad trend is summarised by Maclean and Walker:

Gone is the stereotypical musty do-gooder reading his or her church's monthly newsletter; the new Christian is often a young person attending a charismatic denomination who expects modern content with sharper image. Australia is experiencing a dramatic shift in its religious landscape, with people flocking to high-energy, contemporary Pentecostal and Evangelical churches....<sup>9</sup>

The general picture is that contemporary Charismatic churches that attract young people are growing and the mainline churches are in decline. This trend looks likely to continue. If we ask why this should be, we are faced with a number of answers. Firstly, the Charismatic churches with their music in imitation of secular culture<sup>10</sup> have an obvious attraction to youth. In Evans's words above, these churches have learnt to 'speak the language,' whereas so many traditional churches seem out of touch and irrelevant. Secondly, the Charismatic churches have more on offer. In addition to the teachings of mainline Protestantism they offer additional experience, the gifts of the Spirit particularly glossolalia, which in a consumer orientated society appears a better bargain for the investment of self. Furthermore, the promise of 'prosperity' as propagated by American Tele-Evangelists and often imitated in Australia is irresistible. Thirdly, Pentecostal and Charismatic churches are generally of Fundamentalist theology which has an obvious appeal in an insecure age. A theology that asks searching and disturbing questions about

---

<sup>9</sup> Shenna Maclean and Vanessa Walker in *The Australian* 3<sup>rd</sup> June 2004 quoted in *Now* Spring 2004. The trend is global. It is estimated that the Catholic Church in South America is losing one million members each year to the more demonstrative Evangelical Churches. Quoted on BBC World News 20.4.05 on the election of a new pope.

<sup>10</sup> For an overview of the Australian Music Industry, see *The Australian Music Industry Directory* published in Jan & June of each year.

the authority of Scripture or the nature of myth is put to one side, and the heart i.e. the emotions rather than the intellect is given priority. For those who would rather feel than think, such churches are a haven. Fourthly, these new churches have an air of healthy nonconformity about them. They are different in their architecture, style of worship and approach. They are what Wesley and Booth were in their days to the religious establishment. But the problem with enthusiasm however is that it rarely lasts, and if it does, it tends itself to become establishment. But there are other dangers ahead too. For one thing, in spite of the flood of contemporary songs some see a growing staleness:

There is something disturbing about the Christian church, purportedly led by the Holy Spirit among whose characteristics one would assume would be creativity, whose art is mainly imitative. Where is the spiritual creativity in the midst of songs that all sound the same?<sup>11</sup>

Another concern is that if history repeats itself, then what is popular music today will not be so in fifty years time, and it is impossible to predict what Charismatic churches will be imitating in a few generations. Will it be the case that the Church's imitation of future popular music cultures will in turn enjoy popularity and then fade into history much as hymns have today? Furthermore, it is quite possible that as youth matures many will see through the emotionalism and lack of honest intellectual enquiry that is so often displayed, and come to regard much of the Contemporary Worship Music (*CWM*) culture as somewhat superficial and even idolatrous:

---

<sup>11</sup> R Rowland 'Stuck in a Musical Ghetto' *Worship Leader* Sept.- Oct. 1999, p. 12.

What is faulty is churches' assumption that if we choose the right kind of music people will be attracted to Christ. It is idolatry to think our work makes the difference....Worship music is used to proclaim Christ, not to advertise him.<sup>12</sup>

We must allow too for the fact that sometimes people's tastes change in their spiritual journey, and there will be some at least in time who will prefer quieter worship. The religious establishment has always been suspicious of emotionalism, so it is unlikely that the present popularity of neo Pentecostalism in its various forms will capture the complete market. But for the foreseeable future churches of *CWM* are likely to flourish because they meet a need. Redman for one is optimistic:

In my estimation, *CWM* will carry on its leading role in the worship awakening, for a couple of reasons. For one thing, *CWM* keeps on growing in popularity. Product sales are growing.....Mainline and conservative evangelical churches are adapting and adopting *CWM* as a way to help close the gap between the church and surrounding culture.....For another thing, the *CWM* industry will work hard to stay popular....As a market-sensitive industry, *CWM* continues experimenting and evolving along with developments in popular music.<sup>13</sup>

These days that are marked by changes in worship some see as renewal. Others feel threatened, angry and driven to a point of despair.<sup>14</sup> Historically, Protestants are more used to change and in theory should be at an advantage when flexibility is required. But as Miller points out:

.....it's not just that things are changing. The problem is that change in the past took time, it had a pace of its own. Today, change is accelerating at an ever increasing speed that either forces us to try to stay with it or puts us on the sidelines to wait to see what is going to happen.<sup>15</sup>

---

<sup>12</sup> M Dawn *Reaching Out without Dumbing Down* (Grand Rapids: Eerdmans, 1995) p. 192. See also D Lucarini *Why I Left the Contemporary Music Movement* (Darlington: Evangelical Press, 2002).

<sup>13</sup> R Redman *The Great Worship Awakening* San Francisco: Jossey-Bass, 2002). p. 71

<sup>14</sup> Of interest is that the first murder mentioned in the Bible (Gen 4.8) was over worship!

<sup>15</sup> C K Miller *Postmoderns* Nashville: Discipleship Resources, 1996) p. 9.

The reality of our age is that we live in a time of rapid change; change in our technology, our arts, popular music in particular, and change in so many of our values and traditions. One of the casualties of this acceleration is the Church, an ageing institution that seeks self preservation in a world in which it is no longer sustainable. But as churches and denominations die, there are those who believe that Christianity has enough truth in it to rise from the dead. Should there be a resurrection of the Church in western society in the twenty first century, those responsible look like having guitars in hand and amplifiers at the ready.

### *Conclusions*

The history of hymns is one of change as musical styles have evolved down through the centuries. What would the first Christians make of our contemporary worship music? We cannot know but we might guess that today's songs would sound strange to their oriental ears. What did those familiar with plainsong chanting make of Luther's chorales? How did the Christians of Watts's day react to singing something other than metrical Psalms? How were the new meters of Wesley's hymns in the secular musical idiom of his time received? What of Sankey's sentimental tunes and Booth's borrowings? In the long cycle of change there have always been those for and against. In this respect the changes that have occurred in hymnody in the last fifty or so years are nothing new, and we should not be too startled.<sup>1</sup> But there is something different in the present context.

In Australia today we live in a spiritual supermarket. In addition to the major Christian denominations (which have all been imported)<sup>2</sup> there exists for the religious consumer a wide variety of sub Christian sects, other religions such as Islam<sup>3</sup> and Buddhism, and various New Age movements all offering to meet the spiritual need of enquirers. As loyalty to Christian denominations fades quietly away, people are faced with a perplexing

---

<sup>1</sup> There are churches that avoid this headache, such as the Orthodox churches, but even here all is not well. Some Greek churches in Sydney are experimenting with services in English as well as Greek in an attempt to check their loss of young people.

<sup>2</sup> The Uniting Church for all its problems is at least an attempt to form an Australian Church, though its basis lies in Anglo Scottish denominations.

<sup>3</sup> Estimated to have 750,000 followers in 2000.

range of spiritual choices. The decline of the major churches in recent decades is apparent. In contrast to this downward trend the Pentecostal Charismatic churches are growing, and their music without doubt is a major factor in attracting people and young people in particular into their ranks. For many churches choruses and worship songs have replaced traditional hymns and presented a new image closely related musically to secular styles. They have as it were 'caught up,' and given other churches something of an out- dated image.

But all is not lost for the less radical. Recent hymnals have included some contemporary songs alongside time- tested favourites, and these have found general acceptance in the mainstream denominations. Even so, this new music (generally moderate) has not altered the decline in church statistics, and it has been left to the more adventurous Pentecostal denominations to musically 'speak the language' of youth. A major factor in the change of this musical landscape has been the invention of electronic instruments, though there are some contemporary churches that are making use of orchestral instruments alongside drums, electric guitars etc.<sup>4</sup> But chiefly it is the style of music (imitative of secular songs) and the physical congregational participation in terms of clapping, swaying and jumping that marks the difference between traditional and contemporary worship, the former appealing generally to the aged, the latter to youth. Some want a truce and sensibly select the best from both worlds. Others in both camps want to do their own thing with strong theological, social and musical objections on both sides. If the current trends continue, churches that have limited themselves exclusively to traditional hymns (around 15%) are likely to die out. The mixed churches (around 70%) will survive, for many individuals

---

<sup>4</sup> See for example The Abundant Life Church in Bradford England as seen on the ACC.

value the treasury of past hymns together with selected modern songs. These are mainline churches that include upper and middle class professionals and intellectuals who are conditioned to the discomfort of pews and in general do not choose to jump around in worship. Their taste includes formality, stained glass, candles, incense and rituals foreign to the contemporary church scene. The contemporary music churches (around 15%) are growing and are likely to continue to do so for reasons stated. It is quite possible that there may be some kind of reaction down the proverbial track, and that some people at least as they grow older will desire worship that is less physically demanding and more intellectually challenging. Currently there are moves both ways across the divide, though most change from traditional to contemporary churches. For the foreseeable future it appears that both parties will have to live with each other and hopefully learn from each other: At least this gives people choice in the spiritual supermarket in which we live:

The church of the future must become transcultural. The evangelical church must learn to sing spiritual songs; the charismatic church must rediscover hymns, and the traditional church must learn to sing a new psalm. The young church must respect the older church and vice-versa. Where will all this lead? To the most exciting celebration imaginable.<sup>5</sup>

Young Christians today who enjoy contemporary styles are often ignorant of the great hymns of the past and need to discover this rich inheritance. At the same time the old school needs to learn to be less critical of the musical tastes of the young, and avoid appearing superior. As one senior lady member of a traditional high Anglican church with a diminishing congregation put it to me with a note of regret, “My grandson goes to a modern charismatic church, but better that than nothing at all.” With Christianity in

---

<sup>5</sup> Gerrit Gustofson ‘Psalm Hymns and Spiritual Songs’ in *Worship Leader* May/June 1996.

numerical decline within our society, it should be a comfort rather than a worry that at least the contemporary churches are showing signs of growth even if their music and theology are not exactly to everyone's taste. Past innovators such as Moody and Booth were criticised for their methods by the religious establishment, but they at least got results. For the time being as contemporary mega churches 'pack 'em in,' those concerned about the future of Christianity should be grateful.

The changes in Christian hymnody that have been the subject of this inquiry can lead to some serious theological questions, not least about the nature of worship and the place of music in worship. Were it possible to determine the musical preferences of the Christian deity, the whole controversy could be resolved. Since this cannot be done, we are left with denominations creating music according to their own tradition and taste and believing somehow their kind of music is that desired by the object of their worship. We can only conclude that the deity's taste in music must have changed over the centuries! The bible, central to the culture of Protestants and Pentecostals leaves us in ignorance about musical styles, but if biblical theology has anything to say on the matter it is surely that the deity is not too fussed about the style of music, but far more concerned with the sincerity (or lack of it) that lies behind the offering. Perhaps here is a way at least forward if not out of the present tension. The Orthodox Christian who kisses an icon and listens to the chanting of prayers is no better or worse than the Catholic or Protestant who sings hymns or the neo Pentecostal with preference for choruses and worship songs. If as suggested, sincerity is what really matters most in all aspects of worship including music,

then when this is present, Christians can retain their personal preferences, with respect for those whose tastes differ.

Charles Wesley was England's most prolific hymn writer, but I give the last word to his brother John. Their movement caused no little disturbance and division with its emphasis upon experiential rather than formal religion. Hymn singing and an insistence upon a religion of the heart characterised the fervour of Methodism. But it is a mark of John Wesley's graciousness that in regard to those who differed from him in matters of doctrine and worship, he could say:

Every wise man therefore will allow others the same liberty of thinking which he desires they should allow him; and will no more insist on their embracing his opinions than he would have them to insist on his embracing theirs. He bears with those who differ from him, and only asks him.....'If thine heart is as my heart.... Give me thine hand.'<sup>6</sup>

Wesley's wisdom it would seem has timeless value, and is good advice for both sides of the present debate.

---

<sup>6</sup> 'Catholic Spirit' Sermon by John Wesley. See A C Outler, ed. *The Works of John Wesley* Vol. II, p. 79.

*Index**Examples of Hymns/Songs with Music*

<b>Example</b>	<b>Name</b>	<b>Page</b>
I	Our God our help in ages past	13
II	When I survey the wondrous cross	14
III	Love Divine, all loves excelling	19
IV	And can it be that I should gain	20
V	Jesus comes with all his grace	21
VI	Rejoice the Lord is King	22
VII	There were ninety and nine	27
VIII	Jesus keep me near the cross	29
IX	They were gathered in an upper chamber	33
X	O come, O come Emmanuel	41
XI	The king of love my shepherd is	42
XII	Now that the daylight fills the sky	46
XIII	He who would valiant be	47
XIV	All people that on earth do dwell	55
XV	Immortal, invisible God only wise	57
XVI	O Jesus I have promised	63
XVII	I cannot tell why He whom angels worship	64
XVIII	To the war! To the war	71
XIX	O boundless salvation	72
XX	Lift up the trumpet	75

XXI	Let every lamp be burning bright	76
XXII	How great Thou art	78
XXIII	I come to the garden alone	79
XXIV	We shall overcome	89
XXV	Strangest dream	90
XXVI	Blowin' in the wind	91
XXVII	Lord Jesus Christ	103
XXVIII	At the name of Jesus	104
XXIX	Lord for the years	107
XXX	Blessed is the man	109
XXXI	Merciful and gracious be	110
XXXII	All my trials	112
XXXIII	When I needed a neighbour	112
XXXIV	Lord of the dance	113
XXXV	Thank you	114
XXXVI	When the Church of Jesus	117
XXXVII	God of concrete, God of steel	118
XXXVIII	Holy Holy	121
XXXIX	Jesus is Lord	122
XL	Garment of Praise	125
XLI	All hail king Jesus	125
XLII	Our God reigns	126
XLIII	The Servant King	131

XLIV	Be still for the presence of the Lord	132
XLV	Laudate Dominum	134
XLVI	Since the world was young	135
XLVII	My Jesus, my Saviour	137
XLVIII	The heart of worship	139
XLIX	Glorious	141
L	How deep the Father's love for us	150
LI	Brighten the corner where you are	151
LII	Jesus, God's righteousness revealed	158

*Appendix I*

*Churches Visited & Style of Music*  
 (Traditional: Mixed: Contemporary)  
 Sept. 2004- Sept. 2005

<i>Church</i>	<i>Day &amp; Time</i>	<i>Type</i>	<i>Comment</i>
1 Anglican Cathedral Newcastle	Sun 9.30am, 5.9.04	Trad	Orchestral Mass (Haydn).
2 Uniting Church Seniors Wallsend	Thurs 1.pm 9.9.04	Trad	<i>Alexander's Hymns No 3.</i>
3 Russian Orthodox Church Wallsend	Sat 6pm 11.9.04	Trad	No hymns.
4 Reorganised Saints Church Wallsend	Sun 9.30am 12.9.04	Mixed	Own hymn and songbooks .
5 New Beginnings Christian Church	Sun 10am 26.9.04	Contemp	Very imitative of 'pop' music culture. Amplification, strong beat etc.
6 Salvation Army Hamilton	Sun 9.30am 3.10.04	Mixed.	
7 Baptist Church Wallsend	Sun 9.30am 17 10 04	Mixed	Pianist didn't help!
8 Roman Catholic Church Shortland	Sun 8am 24.10.04	Contemp	Single guitar accompaniment, gentle songs.
9 Christian Reformed Church Glendale	Sun 9.30m “	Mixed	2 flutes & piano .
10 Presbyterian Church Wallsend	Sun 10am 31.10.04	Mixed	An elderly organist and congregation struggling with choruses – a bit sad!
11 Uniting Church Adamstown	Sun 9am 7.11.04	Mixed	<i>TIS</i>
12 New Vine Baptist Church Maryland	Sun 9.30am 14.11.04	Contemp.	8 piece band including drums. Entertaining .

13	Anglican Church New Lambton	Sun 8am 21.11.04	Trad	<i>TIS</i>
14	Uniting Church Boorugal	Sun 9am 28.11.04	Trad	<i>AHB</i>
15	Jehovah's Witnesses Wallsend	Sun 9am 5.12.04	Trad	Their own book .
16	Salvation Army Wallsend	Sun 10am 5.12.04	Mixed	Recorded accompaniment .
17	Uniting Church Hamilton	Sun 9.30am 12.12.04	Trad	<i>TIS</i>
18	Anglican Church Hamilton	Sun 9am 19.12.04	Trad	<i>TIS</i>
19	Lutheran Church Broadmeadow	Sun 10am 19.12.04	Trad	Sitting for hymns a bit odd!
20	Uniting Church Mayfield	Sun 10.30am 2.1.05	Trad	<i>AHB</i>
21	Living Well Ministries Church Kotara Hts	Sun 9.30am 9.1.05	Contemp	Interminably repeated choruses tending to conditioning. Songs about 'Gad' reveal the American influence.
22	Church of Christ Mayfield	Sun 10am 16.1.05	Contemp	Song group; guitars drums, microphones etc. Very staged. Congregation generally passive.
23	Contemporary Christian Centre Cardiff	Sun 10am 23.1.05	Contemp	Loud, very loud. Imitative of rock concert Attracts a large number of young people. Clapping, jumping, drums guitars etc. A strong possibility of ear damage.
24	Uniting Church Shortland	Sun 8.30am 6.2.05	Trad	<i>TIS</i> . Elderly congregation .
25	Christian Life Centre Macquarie Hills	Sun 8.30am 13.2.05	Contemp	Usual instruments, trumpet & bongos .

26	Baptist Church Cardiff Heights	Sun 9.30am 20.2.05	Mixed	<i>The Hymnal &amp; Scripture in Song</i>
27	Christian City Church Maryland	Sun 10am 27.2.05	Contemp	The usual.
28	Christadelphian Ecclesia Newcastle West	“ 7pm “	Trad	Rather glum!
29	Christian Life Centre Gateshead	Sun 9.30am 6.3.05	Contemp	Very loud.
30	Baptist Church Cardiff	Sun 10am 13.3.05	Mixed	<i>The Hymnal &amp; Scripture in Song.</i>
31	Uniting Church Jesmond	Sun 9.30am 20.3.05	Mixed	<i>TIS</i> . Multicultural cong. English hymns a bit limp but a Sudanese group singing one of their own songs in Sudanese made up for it.
32	Anglican Church Birmingham Gardens	Sat 7pm 26.3.05	Trad	Easter vigil service. 1 hymn, <i>TIS</i> .
33	Greek Orthodox Church Hamilton	Sun 8.30am 27.3.05	Trad	Not Easter. No quarrelling over instruments here!
34	Salvation Army Lambton	Sun 9.30am 3.4.05	Mixed	12 piece brass band with drums playing foot-tapping choruses. Vigorous hand clapping.
35	Samoan Adventist Church Wallsend	Sat 10am 9.4.05	Trad	Sankey with Samoan rendering.
36	Congregational Church Kurri Kurri	Sun 10.15am 10.4.05	Mixed	Sankey, Scripture in Song, and the local church has produced its own book of 65 contemporary songs by Zschech, Bullock, Kendrick etc. Some of these were sung (rather badly) though the Sankey songs were not much better.
37	Anglican Church Cardiff	Sun 9am 17.4.05	Trad	<i>AHB</i>
38	Society of Friends (Quakers) Newcastle	“ 10am “		Refreshingly quiet.

39	Hebrew Congregation Newcastle	Sat 6.30pm 23.4.05	Passover	Cantillation is by aural tradition. The cantor is unaware of notation. Some songs were sung at the meal, but these too were passed on by ear.
40	Anzac Service Civic Park	Mon 10am 25.4.05	Trad	Two traditional hymns.
41	Uniting Church Seniors Wallsend	Thurs 1pm 28.4.05	Trad	<i>Alexander's Hymns No 3.</i>
42	Coral Sea Service Civic Park	Sun 11am 1.5.05	Trad	Two traditional hymns.
43	Gospel Hall Cardiff	“ 6pm “	Trad	<i>Redemption Songs.</i> Don't think the music has changed for about 100 years!
44	World Wide Church of God Charlestown	Sun 10am 8.5.05	Contemp	2 elec. guitars – 1 rhythm & 1 bass.
45	Baptist Church Warners Bay	Sun 9.30am 15.5.05	Contemp	Trad. hymns jazzed up with guitars and drums etc. somehow do not sound right?
46	International AOG Waratah	Sun 6.30pm 22.5.05	Contemp	2 guitars, 4 female vocalists- the usual .
47	Uniting Church New Lambton	Sun 6.30pm 29.5.05	Contemp	2 guitars, drums. Trad. in morning .
48	Christian Science Church Hamilton	Sun 10am 5.6.05	Trad	Rather sedate .
49	Hunter Christian Church Highfields	Sun 9.30am 12.6.05	Contemp	6 piece all male band; very loud!
50	Good Shepherd Mission Edgeworth	Sun 2.30pm 19.6.05	Contemp	1 acoustic guitar, keyboard & tambourines; Pente. worship, singing in tongues, endlessly repeated choruses on which the middle aged congregation seemed to get on 'a high.' Suppose it's better than drugs & alcohol!

51	Uniting Church Wallsend	Sun 9.45am 26.6.05	Trad	<i>TIS</i> organ accomp. rather boring.
52	Bayside Church Warners Bay	Sun 6pm 3.7.05	Contemp	Usual loud band plus stage smoke. 'Hope you enjoy it' said to me twice. Religious hedonism?
53	Latter day Saints Church Charlestown	Sun 9am 10.7.05	Trad	Denominational hymn book .
54	Spiritualist Church Newcastle	" 3pm "	Mixed	Taped music. Local church has produced its own book which includes 'pop' songs e.g. <i>The Rose</i> .
55	Adventist Church Wallsend	Sat 11am 23.7.05	Contemp	Piano, 2 guitars, drums, vocal group of 4.
56	Macedonian Orthodox Broadmeadow	Sun 9am 24.7.05	Trad	Couldn't be further from contemporary music.
57	Community Church Adamstown	Sun 6pm "	Contemp	Hillsong backing CDs for vocal group.
58	Roman Catholic Church Waratah	Sat 5.30pm 30.7.05	Mixed	Electric organ accomp.- not too good .
59	Life Church Hamilton	Sun 6.30pm 31.7.05	Contemp	The usual plus bongos & conga drums .
60	Baptist Church New Lambton	Sun 10am 7.8.05	Trad	1 acoustic guitar and 1 violin played by aged musicians. Not very inspiring.
61	Unichurch Newcastle University	" 7pm "	Contemp	Guitars, drums & keyboard –the usual.
62	Anglican Church Lambton	Sun 9am 14.8.05	Trad	<i>Mission Praise</i> . Elec.organ accomp. quite dull.
63	Holy Apostles Gk. Ortho. Broadmeadow	Sun 8am 21.8.05	Trad	Does not attract young people.
64	Baptist Church Hamilton	" 10am "	Contemp	CDs much in use. Young congregants.

65	Baptist Church Islington	Sun 6.30pm 28.8.05	Contemp.	5 piece band; drummer very keen!
66	Uniting Church Boolaroo	Sun 10.30am 4.9.05	Mixed	<i>AHB &amp; SS.</i> Elderly cong. singing 70s choruses & 60s hymns – a bit sad!
67	Uniting Church Seniors Wallsend	Thurs 1pm 8.9.05	Trad	<i>Alexander's hymns-</i> depressing.
68	Scots Kirk Presbyterian Hamilton	Sun 9.30am 11.9.05	Trad	<i>PCH</i> used. Like stepping back 50 years.
69	Harvest Crusade 05 Newcastle	“ 7.30pm “	Contemp	Big and loud. 4 day event including 'artists' Delirious, Zschech, Planetshakers etc. held at Entertainment Centre. 90% young people. Claim of 1000 converts?
70	Uniting Church Charlestown	Sun 9am 25.9.05	Mixed	<i>TIS &amp; Choruses.</i> Elec. Organ accompaniment. Not very inspiring.

*Churches visited in alphabetical order*

Adventist

Anglican

Baptist

Congregational

Charismatic (various)

Christadelphian

Christian Science

Gospel Hall (Brethren)

Jehovah's Witnesses

Latter Day Saints (Mormons)

Lutheran

Orthodox (various)

Presbyterian

Reformed

Roman Catholic

Salvation Army

Society of Friends

Spiritualist

Uniting

*Hymn Books & Song Books consulted*

- 100 Hymns for Today: A Supplement to Hymns A & M* (London: Clowes, 1969).
- Alexander's Hymns No 3* (London: Marshall, Morgan & Scott, n.d.).
- Alleluia: Supplement to the AHB* (London: Collins, 1987).
- All together again* (Adelaide: Lutheran Publishing House, 1983).
- All together now* (Adelaide: Lutheran Publishing House, 1980).
- Anglican Hymn Book* (London: Church Society, 1965).
- As One Voice* (Manly Vale: Willow, 1999).
- BBC Songs of Praise* (Oxford: OUP, 1997).
- Book of Worship* (Geelong: Reformed Churches of Australia, 1990).
- Billy Graham Crusade Songs* (Sydney: Chancel, 1958).
- Celebration Hymnal* (Great Wakering: McGrimmon 1978).
- Children's Hosannas* (London: Nicholson & Son, n.d.).
- Christadelphian Hymn Book* (Birmingham: Christadelphian Press, 2002).
- Christian Praise* (London: Tyndale 1957).
- Christian Science Hymnal* (Boston: Christian Science Publishing Society, 1909).
- Come all you People* (Glasgow: Wild Goose, 1994).
- Common Praise* (Norwich: Canterbury Press, 2000).
- Complete Mission Praise* (London: Marshall Pickering, 1999).
- Congregational Church Hymnal* (London: Congregational Union, 1916).
- Congregational Praise* (London: Independent Press, 1951).

- C S S M Choruses* (London: Scripture Union, 1921).
- E A C C Hymnal* (Tokyo: East Asian Christian Conference, 1964).
- Evangelisches Kirchengesangbuch* (Hannover: Schlutersche Verlagsanstalt und Druckerei, 1983).
- Faith Folk & Clarity* (Yarmouth: Galliard, 1967).
- Favourites for Youth* (Grand Rapids: Zondervan, 1975).
- Fresh Sounds* (London: Hodder & Stoughton, 1976).
- Gather Australia* (Melbourne: GIA Publications, 1995).
- Glory and Praise Vol. 3* (Phoenix: North American Liturgy Resources, 1983).
- Great Day* (O'Hallaran: Southside Community Church, n.d.).
- Great Hymns of Faith* (Grand Rapids: Zondervan, 1976).
- Hillsong Music Collection Vol. I-IV* (Baulkham Hills: Hillsong Publishing, 2000).
- Hymns Ancient and Modern* (London: Clowes, 1889).
- Hymns Ancient and Modern: Standard Edition* (London: Clowes, 1924).
- Hymns Ancient and Modern Revised* (Bungay: Chaucer Press 1983).
- Hymns Ancient and Modern: New Standard* (Norwich, Canterbury Press, 1983).
- Hymns and Songs A Supplement to the MHB* (London: Methodist Publishing House, 1969).
- Hymns for the Living Church* (Carol Stream: Hope publishing, 1980).
- Hymns of Faith* (London: Scripture Union, 1964).
- Hymns of the Saints* (Independence, Missouri: Herald Publishing, 1981).
- Ina Pepese Ia* (Apia, Samoa: Ole Ekalesia Faapotopotoga.....1986).
- Iona Abbey Songbook* (Glasgow: Wild Goose, 2003).
- Lutheran Hymnal* (Adelaide: Lutheran Publishing House, 1979).

- Mission Praise* (London: Marshall Pickering, 1990).
- New Catholic Hymnal* (London: Faber, 1971).
- Praise and Worship Music Book 1*(Springvale: Resource Christian Music, 1981).
- Praise to God Parish Hymn Book* (Wahroonga: Dominican Hymnal Committee, 1991).
- Psalm Praise* (London: Church Pastoral Aid Society, 1973).
- Psalms Hymns & Spiritual Songs*: by Watts (London: Jackson & Walford n.d., c.1860?).
- Redemption Songs* (London: Pickering & Inglis, n.d.).
- Rejoice* (Sydney: Presbyterian Church of Australia, 1987).
- Rejoysing 2* (Geelong: Reformed Church Youth of Australia, n.d.).
- Sacred Songs & Solos rvd.* (London: Marshall Morgan and Scott, 1921).
- Sacred Songs for use in the Church Army* (London: Church Army Mission, n.d.).
- School Hymn Book of the Methodist Church* (London: Methodist Youth Dept. 1950).
- Scottish Psalter and Church Hymnary* (London: OUP, 1929).
- Scripture in Song 1 2 & 3* (Geelong: Christian Marketing, 1975, 81, 88).
- Service Book and Hymnal* (Minneapolis: Augsburg, 1958).
- Seventh Day Adventist Hymnal* (Warburton: Review and Herald Publishing, 1985).
- Sing for Peace* (Independence, Missouri: Herald Publishing, 1994).
- Sing Out* (Surrey, British Columbia: Worldwide Publishing, 1972).
- Sing Praises to Jehovah* (Brooklyn: Watchtower Bible & Tract Society, 1984).
- Songs of Faith* (Melbourne: Joint Board of Christian Education, 1966).
- Songs of Fellowship* 2 vols. (Eastbourne: Kingsway Music, 1991).
- Songs of God's People: Supplement to Church Hymnary* (London: OUP, 1988).
- Songs of Praise* (London: OUP, 1926, enlarged ed. 1931).

- Songs of Worship* (Melbourne: Joint Board of Christian Education, 1968).
- Sound of Living Waters* (London: Hodder & Stoughton, 1974).
- Sunday School Praise* (London: National Sunday School Union, 1958).
- Supplement to Lutheran Hymns* (Adelaide: Lutheran Publishing House 1987).
- The Australian Hymn Book* (Sydney: Collins, 1977).
- The Australian Welsh Hymn Book* (Brisbane: Welsh Society, 1987).
- The Baptist Church Hymnal* (London: Psalms & Hymns Trust, 1933).
- The Baptist Hymnal* (London: Psalms & Hymns Trust, 1963).
- The BBC Hymnbook* (London: OUP, 1951).
- The Believer's Hymn Book* (Glasgow: Pickering and Inglis, 1963).
- The Cambridge Hymnal* (Cambridge: CUP, 1967).
- The Catholic Worship Book* (London: Collins, 1985).
- The Church Hymnal* (Washington: Review and Herald Publishing, 1941).
- The Church Hymnary* (London: OUP, 1927).
- The English Hymnal* (London: OUP, 1906 rvd. 1933).
- The Hymnal* (Independence, Missouri: Herald Publishing, 1956).
- The Hymnal* (New York: Church Corporation, 1982).
- The Hymnal* (New York: Protestant Episcopal Church, 1940 & 1982).
- The Hymnal* (West Ryde: Aylesbury Press, 1967).
- The Hymnal Companion to the BCC* (London: Longmans, 1926).
- The Hymnary* (Toronto: Uniting Church Publishing House, 1930).
- The King's Praise* (Cincinnati: Standard Publishing, n.d.).
- The Living Parish Hymn Book* (Sydney: Liturgical Press, 1961).

- The Methodist Hymn Book* (London: Methodist Conference Office, 1933).
- The Methodist Hymn Book with Tunes* (London: Wesleyan Conference Office, 1904).
- The Methodist Hymnal* (Baltimore: Methodist Publishing House 1932).
- The New English Hymnal* (Norwich: Canterbury Press, 1989).
- The New Living Parish Hymn Book* (Sydney: Dwyer, 1987).
- The Public School Hymnal* (London: Novello, n.d.).
- The Redemption Hymnal* (Stockport: Puritan Press, 1951).
- The Salvation Army Tune Book* (London: Salvation Army Publishing. 1931 *with Supplement* 1953).
- The Salvation Army Tune Book* (London: Salvationist Publishing, 1987).
- The School Hymn Book of the Methodist Church* (London: Methodist Youth Dept, 1950).
- The Smithton Songbook* (Nashville: Integrity, 1999).
- The Song Book of the Salvation Army* (St Albans: Campfield Press, 1986).
- The Source Vol. 1 & 2* (Buxhall: Worldwide Worship, 2001).
- The Survivor Song Book* (Eastbourne, Survivor, 2001).
- The World's Most Beloved Hymns* (New York: Song Dex, 1959).
- The Worshipping Church* (Carol Stream: Hope Publishing, 1990).
- Thirty 20<sup>th</sup> Century Hymn Tunes* (London: Weinberger, 1960).
- Together in Song* (Sydney: Harper Collins, 1999).
- Twenty one Hymn Tunes* (London: Weinberger, 1966).
- Wings of Song* (Unity Village Missouri: Unity Books, 1984).
- Integrity's Worship* (Nashville: Integrity, 2004).
- Y Llawlyfr Moliant Newydd* (Abertawe: Undeb Bedyddwyr Cymru: 1956).

*Youth Praise Vol. 1* (London: Church Pastoral Aid Society, 1966).

*Youth Praise Vol. 2* (London: Church Pastoral Aid Society, 1969).

*Youth Sings* (Minnesota: Praise Book Publications, 1951).

### **General Bibliography**

- Adey, L., *Class and Idol in the English Hymn* (Vancouver: University of British Columbia, 1988).
- Appleton, J. H., & Perara, R. C., *The Development and Practice of Electronic Music* (Englewood Cliffs: Prentice Hall, 1975).
- Arthur, M., *When this bloody war is over* (Long Preston: Dales, 2001).
- Baez, J., *And a Voice to Sing With* (London: Century, 1988).
- Bailey, A. E., *The Gospel in Hymns* (New York: Macmillan, 1952).
- Bakker, J., *I Was Wrong* (Los Angeles: Nelson, 1996).
- Barclay, W., *Ethics in a Permissive Society* (London: Collins, 1971).
- Barr, A., *Songs of Praise: The Nation's Favourites* (London: Lion, 2002).
- Barrett, D. V., *The New Believers* (London: Cassell, 2001).
- Benson, L. F., *The Hymnody of the Christian Church* (Richmond: John Knox, 1956).
- Bess, D., 'Speaking in Tongues: The High Church Heresy' *The Nation* 197 (1963) 173f.
- Bettenson, H., *Documents of the Christian Faith* (Oxford: OUP, 1979).
- Bishop, E., *Blood and Fire* (London: Longmans, 1964).
- Blume, F., *Protestant Church Music* (London: Gollancz, 1975).
- Blumhofer, E.L., *Aimee Sempler McPherson* (Grand Rapids: Eerdmans, 1993).
- Boon, B., *Sing a Happy Song* (London: Salvation Publishing & Supplies, 1978).
- Bradley, I., *The Penguin Book of Hymns* (London: Penguin, 1990).
- Chappell, W., *Popular Music of the Olden Time* (New York: Dover 1965).
- Clarke, D., (ed.) *The Penguin Encyclopaedia of Popular Music* (Hammondsworth: Penguin, 1989).
- Clarke, D., *The Rise and Fall of Popular Music* (Hammondsworth: Penguin, 1995).
- Clement of Alexandria, *Pedagogus* in Roberts A., & Donaldson J., *The Apostolic Fathers* (Edinburgh: Clark, 1867-96 rpt. 2004).

- Cox, H., *Fire from Heaven* (Reading, Mass: Addison Wesley, 1995).
- Crowhurst, N., *Electronic Musical Instruments* (Blue Ridge: Tab Books, 1971).
- Davies, J. G., *A Dictionary of Liturgy and Worship* (London: SCM, 1972).
- Dawn, M., *Reaching Out without Dumbing Down* (Grand Rapids: Eerdmans, 1995).
- Dearmer, P., *Songs of Praise Discussed* (Oxford: OUP, 1933).
- Dickson, A. W., *The Story of Christian Music* (London: Lion, 1992).
- Diehl, K. S., *Hymns and Tunes: An Index* (New York: Scarecrow, 1966).
- Drummond, A. L., *Edward Irving and his Circle* (London: Clark, 1938).
- Dunstan, A., *These are the Hymns* (London: SPCK, 1973).
- Dylan, B., *Chronicles* (New York: Simon & Schuster, 2004).
- Edwards, I., *A Humanist View* (Sydney: Angus & Robertson, 1969).
- Escott, H., *Isaac Watts, Hymnographer* (London: Independent Press, 1962).
- Eskew, H., & McElrath, H., *Sing with Understanding* (Nashville: Broadman, 1980).
- Ewing, J., *The Rolling Stones* (Sydney: The Book Company, 1996).
- Frith, S., (ed.) *Popular Music* (London: Routledge, 2004).
- Giles, G., *The Music of Praise* (Oxford: Bible Reading Fellowship, 2002).
- Glover, R. F., *The Hymnal Companion* (New York: The Church Hymnal Corporation, 1990).
- Gneuss, H., 'Latin Hymns in Medieval England' in B Rowland ed. *English Studies in honour of Rossell Hope* (London: Robbins, 1974) 407-204.
- Goldhawk, N. P., *On Hymns and Hymnbooks* (London: Epworth, 1979).
- Grout, D. J., *A History of Western Music* (London: Dent & Sons 1979).
- Grout, D. J., & Palisca, C. V., *A History of Western Music* (New York: Norton, 2001).
- Gummer, J. S., *The Permissive Society* (London: Cassell, 1971).

- Grout, D. J., *A History of Western Music* (London: Dent & Sons 1979).
- Grout, D. J., & Palisca, C. V., *A History of Western Music* (New York: Norton, 2001).
- Gummer, J. S., *The Permissive Society* (London: Cassell, 1971).
- Hancock, C. P., *A Hymn Lovers Companion* (Leominster: Orphans, 1984).
- Headington, C., *Western Music* (London: Bodley Head, 1974).
- Hustad, D. P., 'The Explosion of Popular Hymnody' *The Hymn* 1982, 159-167.
- Hutchings, A., *Church Music in the Nineteenth Century* (London: Jenkins, 1967).
- Inge, M.T., & Piacentino E.J., *Humor of the Old South* (Lexington: University of Kentucky Press, 2001).
- Jefferson, H. A. L., *Hymns in Christian Worship* (London: Rockliff, 1950).
- Jones, C., Wainwright, G., & Yarnold, E., (eds.) *The Study of Liturgy* (London: SPCK, 1978).
- Julian, J., (ed.) *A Dictionary of Hymnology* (London: Murray, 1907 rpt. 1977).
- Kiev, A., 'Psychotherapeutic Aspects of Pentecostal Sects among the West Indian Immigrants to England' *BJS* 15 (1964) 129-138.
- Lambert, B., *Ecumenism, Theology & History* (London: Burns & Oats, 1962).
- Leaver, R. A., *Goostly Psalms and Spirituall Songes* (Oxford: Clarendon, 1991).
- Levy, K., *Gregorian Chant and the Carolingians* (Princeton: PUP, 1998).
- Lightwood, J. T., *The Music of the Methodist Hymn Book* ( London: Epworth 1935 rvd. 1955).
- Lossky, N., *A Dictionary of the Ecumenical Movement* (Geneva: WCC, 2002).
- Lucarini, D., *Why I Left Contemporary Christian Music* (Darlington: Evangelical Press, 2002).
- MacDonald, I., *Revolution in the Head* (London: Fourth Estate, 1994).
- Manning, B. L., *The Hymns of Wesley and Watts* (London: Epworth Press, 1942).
- Manning, P., *Electronic and Computer Music* (Oxford: OUP, 2004).

- Marchbank, P., *The Sixties: Music for the Millennium* (London: Wise Publications, 1997).
- Marwick, A., *The Sixties* (Oxford: OUP, 1998).
- McKinnon, J. W., *Music in Early Christian Literature* (Cambridge: CUP, 1987).
- McKinnon, J. W., 'The Question of Psalmody in the Ancient Synagogue' *EMH* 6 (1986) 159-191.
- Mearns, J., *Early Latin Hymnaries* (Cambridge: CUP, 1913).
- Merryweather, F., *The Evolution of the Hymn* (London: Clowes, 1966).
- Messenger, R. E., *The Medieval Latin Hymn* (Washington: Capital Press, 1953).
- Messenger, R. & Pfatteicher, H., *A Short Bibliography for the Study of Hymns* (New York: Hymn Society of America, 1964).
- Miles, B., *Paul McCartney: Many Years from Now* (New York: Henry Holt, 1997).
- Miller, C.K., *Postmoderns* (Nashville: Discipleship Resources, 1996).
- Music, D. W., *Hymnology: A Collection of Source Readings* (London: Scarecrow Press, 1996).
- Osbeck, K. W., *Amazing Grace* (Grand Rapids: Kregel, 2002).
- Outler, A. C., *The Works of John Wesley* (Nashville: Abingdon, 1985).
- Page, C. (ed.) *Summa Musicae* (Cambridge: CUP, 1991).
- Palgrave, F. T., *The Treasury of Sacred Song* (Oxford: Clarendon Press, 1889).
- Palisca, C. V., *Norton Anthology of Western Music* (New York: Norton, 2001).
- Perry, K. L., (ed.) *Companion to Congregational Praise* (London: Independent Press, 1953).
- Pollard, A., *English Hymns* (London: Longmans, 1960).
- Powell, M. A., *The Encyclopedia of Contemporary Christian Music* (Peabody Mass: Hendrickson, 2002).

- Pratt-Green, F., 'Hymn writing today' *Bulletin of the Hymn Society* 120 (Jan 1971) pp.122-4.
- Quebedeaux, R. *The New Charismatics* (New York: Doubleday, 1976).
- Redman, R., *The Great Worship Awakening* (San Francisco: Jossey-Bass, 2002).
- Reynolds, W. J., & Price, M. A., *Survey of Christian Hymnody* (Carol Stream: Hope, 1987).
- Richard, C., *Which One's Cliff* (London: Hodder & Stoughton, 1990).
- Riedel, J., *The Lutheran Chorale: Its Basic Traditions* (Minneapolis: Augsburg, 1967).
- Rouse, R., & Neill, S. C., (eds.) *A History of the Ecumenical Movement 1517-1948* (London: SPCK, 1967).
- Routley, E., *A Panorama of Christian Hymnody* (Minnesota: Liturgical Press, 1979).
- Routley, E., *Hymn Tunes: An Historical Outline* (Addington: Royal School of Church Music, n.d.).
- Routley, E., *Hymns Today and Tomorrow* (London: Darton Longman & Todd, 1966).
- Routley, E., *The Church and Music* (London: Duckworth, 1967).
- Routley, E., *The Musical Wesleys* (London: Jenkins, 1968).
- Routley, E., *The Music of Christian Hymnody* (Chicago: GIA Publications, 1981).
- Routley, E., *Twentieth Century Church Music* (London: Jenkins, 1964).
- Russian Orthodox Church *Horologion or Book of Hours* (New Jersey: Yes Press, 1995).
- Sadie, S., (ed.) *The New Grove Dictionary of Music & Musicians 2<sup>nd</sup> ed.* (New York: Macmillan, 2001).
- Sandall, R., *The History of the Salvation Army* (London: Nelson, 1947).
- Sankey, I. D., *My Life and Story of the Gospel Hymns* (New York: Harper Bros., 1907).
- Sharpe, E., 'The explosive years of hymnody' *Bulletin of the Hymn Society* 153 (Jan 1982). 9-20.
- Simms, B. R., *Music of the Twentieth Century* (New York: Schirmer, 1996).

- Sunley, A., (ed.) *Australian Music Industry Directory* (Newtown :Immedia, 2005).
- Tamka, S. S., *Make a Joyful Noise unto the Lord* (USA: Oberlin, 1978).
- Tavard, G. H., *Two Centuries of Ecumenism* (London: Burns & Oats, 1961).
- Temperley, N., *Music of the Early Parish Church* (Cambridge: CUP, 1979).
- Tertullian, *Apology* (Harvard: University Press, Loeb Classical Library ed.1931)
- Uniting Church of Australia *Uniting in Worship* (Melbourne: Joint Board of Christian Education, 1988).
- Vaughan Williams, R., *A Musical Autobiography* (London: OUP, 2<sup>nd</sup> edition 1987).
- Ward, T. R., 'The Polyphonic Office Hymn from the late Fourteenth Century' *JAMS* Vol. 22. No. 3 Autumn 1969. 456-503.
- Watson, J. R., *The English Hymn* (Oxford: Clarendon, 1997).
- Wellesz, E., *A History of Byzantine Music and Hymnody* (Oxford: Clarendon, 1971).
- Wellesz, E., *Eastern Elements in Western Chant* (Oxford: Byzantine Inst., 1947).
- Wesley, J., *Journal* Abridged Edition (London: Kelly, 1903).
- Wilson, J., 'Looking at hymn tunes' *Bulletin of the Hymn Society* (Jan 1991).
- Wilson-Dickson, A., *A Brief History of Christian Music* (Oxford: Lion, 1992).
- Woods, R. G., *Good Singing Still* (Telford: West Gallery Music Association, 1995).
- Young, C. R., *Music of the Heart* (Carol Stream: Hope Publishing, 1995).

### *Newspapers & Magazines*

*Anglican Encounter* (published by the diocese of Newcastle).

*Church Music Notes* (Published annually by The Uniting Church of NSW).

*Crosslight* (Published by the Uniting Church in Victoria & Tasmania).

*Insights* (Published by the Uniting Church in NSW).

*New Life* (Weekly Evangelical Newspaper).

*Now* (Published by the Assemblies of God in Australia).

*Proceedings of the British Psychological Society* (Published by BPS).

*Psychotherapy in Australia* (Psychoz Publications).

*The Anglican Encounter* (Published by the Anglican Diocese of Newcastle).

*The Australian Christian* (Published by Churches of Christ in Australia).

*The Australian Presbyterian* (Published by The Presbyterian Church of Australia).

*The Church Times* (Published by The Church of England UK).

*Together* (Published by the Baptist Union of NSW).

*Worship Leader* (American Publication. Select articles available from CCLI website).

### *Discography*

- All Things Bright and Beautiful* (Kingsway KMCD 851).
- Best Loved Hymns* (Kennedy, 3 CD set, no reference no.)
- Blessed* (Hillsong Music, HMA CD 154).
- Cantate! Music from Taize* (TaizeT505).
- Canto Gregoriano* (EMI, 7243 565217 2 8).
- Celtic Hymns* (Kennedy, AMCD 1266).
- For All You've Done* (Hillsong Music, HMA CD 178).
- Forever* (Hillsong Music, HMCD 165).
- For this Cause* (Hillsong Music, HMA CD 133).
- Fully Persuaded* (Beverley Shea, Alliance Music, SSD 0101).
- Gloria: The sacred music of John Rutter* (Cambridge Singers, COLCD 100).
- Heaven Shall Not Wait* (John Bell, The Iona Community, WP 0267).
- Here I Am to Worship* (Tim Hughes, Kingsway, SURCD 53).
- Hillsong London* (Hillsong Music, HMA CD 174).
- Hooked on Hymns* (CEL Music, CEL 043/3).
- Hope* (Hillsong Music, HMA CD 162).
- Hymns & Sacred Songs* (Two Minute Black Wax Cylinder Recordings, Tinfoil .com).
- Hymns of the Fathers* (ABC, 4761600).
- Hymns of Worship* (Joysong, CD 1954).
- Journey of Celebration* (Guild of Church Musicians, Chartreuse, CRC D 2001).

- Just as I Am* (Ira Sankey Hymns, Kingsway, KMCD 987).
- Kingdom Songs* (Worship from Macquarie Christian Life Centre, no number).
- Love From Below* (John Bell, The Iona Community, WP 0270).
- Melodies from the Heart* (Portsmouth Songsters, SP&S, BHSS 0304).
- Only By Grace* (Graham Kendrick, HOS CD 01).
- Paradise Live* (Paradise Community Church, Word CD 533654).
- Praise* (ABC, 9801033).
- Praise the Lord his glories show* (Scots' Church Melbourne, MCD 066).
- Redemption Hymnal* (Kingsway, KMCD 2407).
- Resurrexit. Music from Taize* (Taize T508).
- Shine, Jesus, Shine* (Graham Kendrick, ALD 093).
- Shout to the Lord* (Hillsong Music, HMA 164).
- Songs of Praise* (BBC 1902472).
- Songs of Taize Vol 1* (Km, KmCD 2563).
- Songs of Taize Vol 2* (Km, KmCD 2468).
- Southside 1* (Southside Christian Church, Word CD & DVD 533501).
- The First Decade 1983-93* (Michael Smith, Reunion, 7910086729).
- The Hymns Album* (EMI, CCP 7462022).
- The Hymns of Ira Sankey* (Daybreak Gospel Singers, Ambassador, DCD 180).
- The Second Decade 1993-03* (Michael Smith, Reunion, 023410080-2).
- The Top 25 Praise Songs* (Maranatha, 38597 1824-2).
- Together in Song; Australian Hymn Book II* (Chartreuse, CRCD 1899).
- Touch Heaven, Changing Earth* (Hillsong Music, HMA CD 116).

*Treasures – Best of Iona* (Iona, Word, WHAD 1303).

*Unified Praise* (Delirious: Hillsong Music, HMA CD 176).

*Voices & Vision* (Newcastle Chamber Choir, Chartreuse, CRC D 2000).

*Worship* (Michael W Smith, Reunion, MO 2341).

*You are my world* (Hillsong Music, HMA CD 142).

*Your Favourite Hymns & Songs of Inspiration* (PLS CD 315).