


Exploring the Contemporary Congregational Song Genre: Texts, Practice, and Industry



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Abstract

Contemporary congregational songs (elsewhere referred to as ‘praise and worship’ music, or contemporary worship music) began some forty years ago in Western Pentecostal/Charismatic contexts, but their influence is now worldwide and pan-denominational. While professional and popular discourses relating to this genre are widespread, scholarly engagement is still nascent. Where it is available, it is most often the examination of a specific contextualisation of the genre. Moreover, the music of the genre is under-represented in analyses because researchers have preferred sociological, historical, or theological methodologies. Finally, lacking from the contemporary congregational song (CCS) discourse is a research method and meta-language to facilitate a generic understanding of the genre; its texts, producers, and consumers.

This thesis provides a broad scholarly platform for CCS; a framework for their creation, analysis, and evaluation upon which future scholarship can build. This thesis identifies, defines, and explores the CCS genre, its texts, its production and producers, and Christians’ engagement with these mediated texts as individuals, and in corporate worship settings.

The methodology employed to achieve these aims is a tri-level music semiology (Nattiez, 1990). At the first level, twenty-five of the most popular CCS sung in churches around the world are subject to individual and collective analyses, based on their most-viewed YouTube versions. Key lyrical, musical, and extra-musical characteristics were identified. At the second level, Christians attending CCS-oriented churches were directly surveyed to ascertain their engagement with CCS. Two key questions were explored: What can Christians sing? And, What do Christians want to sing, and why? Supporting data from the 2011 National Church Life Survey (NCLS) was also analysed and cross-tabulated. Finally, key CCS writers/producers/performers were interviewed to ascertain the degree to which they considered diverse and localised congregational engagement.

This study sheds new light on the CCS genre, articulating its musical, lyrical, and extra-musical elements in greater detail and depth than has previously been available. It also reveals CCS as primarily a functional genre, facilitating musical worship for individual and gathered Christians. Furthermore, CCS is a contested genre, constantly under a process of negotiation and transformation by various stakeholders. Tensions between the new and the familiar, the individual and communal, the professional and vernacular, all contribute to the formation and evolution of the contemporary congregational song genre.



Statement of Candidate

I, Daniel Thornton, certify that this thesis entitled 'Exploring the Contemporary Congregational Song Genre: Texts, Practice, and Industry' has not previously been submitted for a degree, nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University. I also certify that this thesis is an original piece of research, and it has been written by me. Any help or assistance that has been received in my research has been appropriately acknowledged. Additionally, all information sources and literature used are indicated within this thesis. The research presented in this thesis was approved by the Macquarie University Ethics Review Committee, reference number: 5201300769 on the 26th February 2014.

Daniel Thornton (43176836)

11 November 2015



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Chapter One: Introduction and Overview

Contemporary Congregational Songs

The Christian church has had a long, illustrious and frequently contentious history with its music. The last forty years¹ have notably contributed to such controversy, arguably amplified through emerging communication technologies and increasing, though still nascent, scholarship. Its focus has centred on the adoption or infiltration of secular/profane (Western) popular music idioms into diverse Christian worship contexts. These contemporary congregational songs (CCS)² have permeated Western/Western-influenced Christendom, ignoring denominational, cultural, national, and linguistic boundaries, to indelibly mark Christian musical worship around the globe at this time.³ CCS contribute to placing the contemporary church within its contemporaneous culture; a culture where forms of popular music play significant roles in identity formation (Connell and Gibson, 2003), individual expression (Bowman in Holm-Hudson, 2002), communal values (Hall and Gay, 1996), generational delineation (Frith, 1981), political and commercial exploitation (Frith in Bennett, 1993), and emotional management (DeNora, 2000; Levitin, 2011; Miller and Strongman, 2002). Despite the considerable advances in popular music scholarship over the past forty years, academic scrutiny of CCS remains fragmentary.

¹ Many authors who have documented contemporary congregational song history place its starting date around the end of the 1960s to early 1970s. For further details see (Cusic, 2002; Dyrness, 2009; Hustad, 1993; Ingalls, 2008; Nekola, 2009; Redman, 2002; Wagner, 2013).

² The term CCS throughout this dissertation will stand for both its singular and plural forms. It should be clear through the context as to its appropriate form.

³ The 2011 National Church Life Survey (NCLS) from Australia indicated that 60% of churches utilise CCS in their services (details in Chapter Six). Orthodox churches were not involved in the survey, and certain bastions of Christian religious-musical traditions maintain an active stance against the utilisation of such music. Even so, this active stance against CCS could be interpreted as exemplifying their influence upon Christian musical worship.

This thesis aims to advance CCS scholarship through the analysis of its texts, producers, and consumers, and will propose a framework for CCS creation, discussion, and evaluation. Such a task requires an understanding of the unique context in which CCS exist and function. For example, CCS are entrenched in the commercially driven multi-billion dollar popular music industry (Shuker, 2013). Also, CCS research benefits from being contextualised within its centres of production and promotion; which are often large and influential pentecostal-charismatic (Ingalls and Yong, 2015, p. 4) Christian churches in the USA, the UK, and Australia (Basden, 1999, p. 87; Evans, 2006, p. 87; Royle, 2012). Furthermore, CCS research needs to understand its mediated forms, where Christians individually and personally engage in meaning-making through these texts; free from church buildings and liturgical framework. With these factors in mind, analysis of the CCS genre requires a multi-faceted, multi-disciplinary approach.

Music semiologist, Jean-Jacques Nattiez, presents a viable methodology. His tri-level (tripartite) paradigm, from his book *Music and Discourse: Towards a Semiology of Music* (1990) addresses three levels at which music is written, recorded, performed, and consumed. His 'poietic' level of analysis deals with all aspects of music production, namely, the composer, creation process, and contributors; and cultural milieu affecting the people, production, and music. The 'neutral' or 'immanent' level is where musicology has been traditionally situated, analysing the musical work itself; whether it be a notated score, a recording, a video, or a performance. Finally, the 'esthesis' level explores the listener's perspective; their perception, cognition, interpretation, and reception history. Justifiable scholarly critique of Nattiez' music semiology exists, which I address in the following chapter. Nevertheless at a conceptual level this tripartite analytical approach presents a useful methodology for pursuing a greater understanding of CCS,⁴ and is therefore employed in this dissertation. A comparable analytical framework was proposed by Longhurst (2014); production – text – audience. This is a possible

⁴ For other researchers employing Nattiez's tripartite analysis for CCS, see Evans (2002), Crabtree (2003), and Riches (2010).

alternative, however, Longhurst's sociological orientation obscures or minimises musicological insight. Thus, Nattiez' music semiology will assist in the articulation of a more nuanced and comprehensive definition of the genre than has previously been proposed. It will illuminate the ways in which Christians individually and corporately engage with CCS. I will argue that Christians (in CCS-oriented churches), while maintaining individual preferences for musical worship, willingly set those preferences aside to engage in communal expressions of musical worship. I will also contend, through this method, that the myriad influences and expectations (internal and external) on CCS producers foster a highly complex, contested, and ambivalent environment in which the genre evolves.

Before continuing, I will explore the various complexities of the term I have employed in this thesis for the *contemporary congregational song* genre; its definition and justification.

Defining the Term

Historically, practitioners, popular publications, industry, and scholars have preferred alternate terms to contemporary congregational songs for this genre. 'Praise and Worship' music is one of the most popular terms (Bettcher, 2010; Hartje-Doll and Pollard in Ingalls et al., 2013; Rabey, 1999; Sorge, 1987; Woods and Walrath, 2010). Other writers have used contemporary Christian worship music (CCWM), or just contemporary worship music (Frame, 1997; Ingalls, 2008; Redman, 2002). Each of these labels has significant semantic and doctrinal ambiguities, which the literature review addresses. Evans (2006, p. 45) arguably articulates the most useful and accurate label for this genre, contemporary congregational songs (CCS).

While *contemporary* is a relative descriptor, rather than a concrete one, it fulfils an important function within the proposed term. As will be established in Chapter Three, the

top 25 songs⁵ being sung by Australian churches, specifically pentecostal-charismatic congregations, are no older than twenty years, and 76% (19/25) are less than ten years old. Their median year of composition is even more recent: 2011. This alone would be worthy of the term *contemporary* compared to the age of hymns employed by many mainline⁶ churches. Furthermore, one definition for *contemporary* is things simply occurring concurrently. Thus, whatever any congregation is singing at their next service is contemporary,⁷ although such a definition is unhelpful here. It is true at another level for many (Pentecostal/Charismatic) churches who reinterpret 'older' congregational songs, for example, hymns, through popular music idioms. Furthermore, *contemporary* appropriately correlates with other popular music genres, such as 'adult contemporary' and 'contemporary Christian music' (CCM).

Finally, the term *contemporary*, provides currency; it remains applicable even through the musical/lyrical evolution that has already occurred over the last 40 years and will no doubt continue. Instead of limiting the genre to a chronologically bound term, *contemporary* is meaningful, inclusive and adaptable.⁸

Congregational incorporates a number of ideas. The Macquarie Dictionary defines congregation (the root form) as "an assembly of persons met for common religious

⁵ For the purpose of analysis, a representative list of 25 CCS is established in Chapter Three. This list is comprised of the most commonly employed CCS in Christian churches across Australia, based on their reporting data to Christian Copyright Licensing International Ltd. (CCLI) from 2007 - 2013. CCLI licenses churches to use CCS within the scope of copyright legislation for the global regions in which they operate. In turn, local churches report their usage of songs; which might include projection of lyrics, incidental audio recording of songs, physical printing of lyrics, and/or reproduction of sheet music. Although the focus of analysis is on Australian data, international CCLI data has been investigated and shows only minor regional variations, affirming that the observations can be extrapolated to the global genre.

⁶ Mainline (sometimes referred to as mainstream, or oldline) denominations refer to protestant churches as differentiated from evangelical, and pentecostal-charismatic protestant denominations. See <http://www.thearda.com/mapsReports/reports/mainline.asp>.

⁷ A valuable discussion of this semantic dialectic when applied to Christian worship is undertaken by Redman (2002, p. 175).

⁸ It should be noted that the formulating parameters for the representative CCS list used for this research produce a span of songs from 1995 to 2012.

worship” as well as “an organisation formed for the purpose of providing for worship of God...” (“congregation”, 2009). Furthermore, under the adjectival definition of “congregational”, as opposed to the capitalised version referring to the denomination, the Macquarie Dictionary gives as its example “congregational singing” (*ibid.*), thus reinforcing the colloquial connection of these words as argued for here. *Congregational* is the only part of the term that contextualises the songs as ‘Christian’.⁹ Moreover, this adjective connotes the communal and cooperative nature of the songs. This thesis does not address Christian songs intended only for ‘professional’ performance, by ‘stars’ on a stage, despite the research identifying the porous boundaries between CCS and CCM (Ingalls, 2008, pp. 154–155; Mall, 2012, pp. 13–14; Nekola, 2009, p. 327). Performance-oriented CCM generally engages people as an audience, but not fundamentally as contributors to, or co-performers of the songs. Bifurcation of musical performance, and communal music-making is problematic, for the boundaries are seldom so clearly delineated. Nevertheless the communal nature of CCS is a central feature of this genre, and hence the descriptor *congregational* is particularly pertinent; something that alternate terms, such as ‘Praise and Worship’, fail to capture.

Song(s) is also an important term in preference to its alternative ‘music’ (for example, contemporary worship *music*). Song is, of course, the more specific term, as all song is music, but not all music is song (“music”, 2009). Song typically includes the crucial additional components of both the human voice, and lyrics (“song”, 2009). Lyrics are words, and words denote and connote less equivocal meaning than does music alone, notwithstanding their poetic dimensions. It is this particular feature of Christian worship – song – as opposed to music, which authors in the field of Christian worship invariably extol. Corbitt (1998), for example declares, “Kingdom music is, first of all, song... song is the expressive, lyric, and symbolic language of people who live in communities of like

⁹ It should be noted that the term “congregational” is not exclusively used by Christian communities. While it is used solely in reference to Christian song in this thesis, others may justifiably choose to define “contemporary congregational songs” across a wider religious scope.

people” (p. 39). Many authors specifically affirm singing as a pre-eminent expression of Christian worship (Best, 2003, pp. 143–144; Quantz, 2009; Wren, 2000). An example is this bold quote from Guthrie (2011):

The congregational song is not a metaphor of the socially and ethnically diverse church; it is this church, this body's voice, this body made audible. The church's song is one way that the church and the Spirit announce this unity to one another and to the wider world (p. 28).

It is not that music is unimportant; indeed much of the discussion around CCS is its musical content. Rather, I propose that music is primarily important in CCS because songs do not exist in isolation from their musical content. Put another way, ‘song and its music’ articulates the appropriate weight of focus for this genre, rather than ‘music including song’. Of course, the term ‘pop music’ is often understood as pop songs, and does not appear to suffer from its imprecision, though perhaps inadvertently gives greater weight to the musical content. This is ultimately an issue of semantics and is thus, contestable. In the process of categorising his music album, *Prayerworks*, Crabtree (2003) argues for music as worship even when devoid of lyrics. I do not disagree; musical worship goes beyond words. Indeed, the Psalms specifically instruct the praise of God to occur with instruments (for example, Psalm 150), albeit, this is still a song. However, with rare exception, people have voices; a comparatively small percentage of people play musical instruments (notwithstanding that the voice is itself a musical instrument). This universality of voice (Best, 2003, p. 145; Corbitt, 1998, p. 33) and its capacity for both melody and meaning through lyrics makes the term *song* an important descriptor of the genre, and the central focus not only of this research, but, I would argue, of musical worship.

Thus, contemporary congregational songs (CCS) most adequately and accurately describe the genre under investigation. The term contemporary congregational songs articulates, in a way superior to any other term in the literature, this communally performed musical

genre which utilises elements and the syntax of (Western) popular musics combined with colloquial lyrics articulating fundamental Christian doctrines and experience. I propose that it should be the preferred term, despite its current status; and, therefore, it is the one adopted throughout this dissertation.

Thesis Overview

Chapter 2. Literature Review

The Literature Review situates CCS within several broader research fields. Much of it is inter-disciplinary, for there is no single academic discipline that adequately accounts for CCS. Evans (2006) proposes three possible fields for CCS, namely, popular music studies, vernacular music studies and theomusicology. Note that popular music studies, a parental field for CCS, also requires integrated and diverse disciplinary approaches. Some of these branches of inquiry include anthropology, cultural studies (Longhurst, 2014; Storey, 2006), sociology (DeNora, 2000; Frith, 1998), psychology (Levitin, 2011), musicology (Middleton, 1990; Moore, 2001), music theory, music history, ethnomusicology (Stobart, 2008), and semiology (Leeuwen, 1999; Nattiez, 1990; Tarasti, 1995). In addition to this, CCS requires fields such as theology (Peterson, 2002), biblical studies (Ross, 2006), ecclesiology, missiology, Pentecostal studies (Clifton, 2009), liturgical studies (Ruth, 2013, 2002; Sigler, 2013), ritual studies (Albrecht, 1999), and church history (Faulkner, 2012; Nekola, 2009). Clearly, such a plethora of disciplines makes a literature review for the study of CCS a precarious balance of adequate depth and judicious focus, which can only ultimately lead to a selective survey.

Ethnographic and phenomenological studies capitalise on the experiential orientation of Pentecostal/Charismatic expressions of corporate musical worship, where CCS have been especially cultivated and promoted. Theology, biblical studies and ecclesiology address CCS lyrics and contexts. Pentecostal church growth, in both numbers and influence,

alongside its employment and commercialisation of CCS has generated significant interest from cultural studies' and sociological researchers, as well as numerous ethnomusicologists (Ingalls, 2008; Porter, 2014; Riches, 2010; Wagner, 2013). Ethnomusicologists (Butler, 2002; Rommen, 2007) have also explored CCS in non-Western, or marginal settings.

An evaluation of the literature reveals the current paucity of CCS-specific and CCS-generic research, especially musicological research, but also it effectively informs methodological approaches to the topic, which the following chapter applies to the research questions.

Chapter 3. Research Questions, Method and Design

This chapter articulates the research questions, and the methodology and methods employed to answer them. It follows the poietic, neutral, and esthetic analytical paradigm (Nattiez, 1990) and explores their specific application to CCS. Nattiez's music semiology is based on the idea that musical works are more than their "text" or "trace", and encompass both the intentions and conditions of creation, and their reception – the work as it is perceived. This holistic approach to musical meaning "require[s] a theory that deals with... practical, methodological, and epistemological" concerns (*ibid.*, pp. ix-x), which Nattiez posits as music semiology.

The first task, utilising this method, is to define the musical works under analysis. For this research, those works are a representative list of twenty-five CCS based initially on Australian/New Zealand data and cross-reference with worldwide data. Methods relating to the 'new musicology' (Beard and Gloag, 2005, p. 122; Kramer, 2011, p. 63; Cook in Stobart, 2008, pp. 48–70) are outlined in order to set up the individual song and CCS corpus analysis of the following chapters. Theomusicological (Evans, 2006; Spencer, 1991) concerns shape the music and lyric analyses, leading to the creation of four song categories to encompass the spectrum of CCS lyrics. Following this, a rationale is

presented for using the most-viewed YouTube versions of each representative CCS as the “primary text” (Moore, 2001) undergoing neutral level analysis.

The methods involved in the esthetic level of analysis are considered next. The implementation of an online survey, conducted by the researcher, is detailed, which included the recording of participants singing CCS unaccompanied and answering some related questions. The survey tool itself is evaluated; its limitations, the participants, and the mixed methodology required to understand individual engagement with CCS. Alongside the researcher’s survey is an analysis of recent National Church Life Survey (NCLS) data, which will be introduced in this section.

Finally, for the poietic level of investigation, an interview of key CCS writers, producers, and performers is outlined. The parameters, limitations, and qualitative methodology for these interviews will be discussed in preparation for the findings presented in Chapter Seven.

Chapter 4. Representative CCS Individual Song Analysis

This chapter undertakes the neutral level analysis of each of the twenty-five representative CCS. Musicology is necessarily reductionist (Walser, 2003, pp. 22–28), and potentially more so when analysing a genre, for the premise is to find points of intersection that distinguish works in this genre from an alternate one. Importantly then, an individual analysis of songs avoids the potential prescriptive homogenisation of the genre. Furthermore, it focusses on the unique, and notable lyrical, musical, and extra-musical features of these songs that contribute to their individual prominence.

The YouTube versions with the highest view counts,¹⁰ and SongSelect¹¹ lead sheets, of each of these songs, are analysed. Musicological and theological analyses are applied to the songs themselves, while media studies methods, specifically insights from Goodwin (1993) and Cook (1998), are applied to the multimedia content. Broader sociocultural and technological explorations are conducted to inform and complement the other analyses.

Chapter 5. Representative CCS Corpus Analysis

A discussion of scholarly work on concepts of genre in music provides the foundation for this chapter (Frow, 2006; Gjerdingen and Perrott, 2008; Lena and Peterson, 2008; Marino, 2013; Weisbard, 2013). CCS can be viewed as a sub-genre of contemporary Christian music (CCM), itself a sub-genre of popular music (Ingersoll, 2001, p. 121). While the previous chapter identifies how individual songs stand out from the sea of CCS available, the corpus analysis endeavours to define the genre as it both aligns itself with, and separates itself from, other popular music genres. It does this by articulating common elements or characteristics of the corpus. This corpus analysis is only a snapshot of the genre's current state. However, the genre features articulated here provide future scholars with a baseline measurement for CCS evolution and localisation.

The findings are summarised in a conclusion that posits a definitive description of the genre, that is neither prescriptive nor normative. Alongside the previous chapter and the

¹⁰ The exact algorithm YouTube uses for counting a view is an industry kept secret. However, in broad terms, when an individual watches the video (or at least more than the set threshold proportion of it, and is not the same IP address 'watching' the video multiple times within a six to eight hour period), it is counted as one 'view' and appears added to the tally at the bottom right of the embedded video panel on its webpage in YouTube (Ramesh, 2013).

¹¹ SongSelect is an online repository of CCS lyrics and musical scores. It is a commercial resource developed and operated by Christian Copyright Licensing International Ltd. (CCLI), and is the most popular source for CCS sheet music around the world by CCLI license holders.

poietic and esthetic analyses that follow, the “intricate semiotic web of music and extra-musical associations” (DeNora, 2000, p. 61) within CCS are clarified and nuanced.

Chapter 6. Esthetic Analysis Through the Research Survey and NCLS Data

An online survey was conducted for this research asking Christians attending churches in Australia to answer questions salient to issues explored in this dissertation. Of particular note, the survey also entailed participants recording an unaccompanied rendition of a CCS of their choice. The survey was conducted online and anonymously. While the details of the survey’s parameters and procedures are addressed in Chapter Three, this chapter focuses on the data, analysis, and findings.

The limitations of the representative CCS list, analysed in Chapters Four and Five, is that it is based on songs sung at church gatherings as reported by churches with Christian Copyright Licensing International (CCLI) licences. It does not reveal how congregants engage or do not engage with those songs. Not only did direct inquiry answer those questions, and explore Christian’s meaning-making processes through the genre, but the unaccompanied singing revealed both the average Christian’s capacity to sing CCS, as well as their song choices. This data provided a valuable comparison with CCLI data.

The National Church Life Survey (NCLS) has conducted surveys of church-goers across Australia every five years since 1991, the most recent being 2011. The 2011 survey included over 260,000 church attenders in more than 4500 churches and parishes from 23 Catholic, Anglican and Protestant denominations. Some of their questions specifically relate to people’s engagement with music and worship in corporate church settings. Esthetic analysis was aided by two sets of recent data, providing direct feedback from individuals encountering musical worship at local churches. One was the most recent (2011) National Church Life Survey Attender Form C questions 42 – 67 (Appendix A). The other was from the same year; the Operations Form questions 20 – 30 (Appendix B). The

combined analyses of these experiential perspectives of CCS provides insight into Christians' relationship with this genre, both inside and outside of established religious settings.

Chapter 7. Poietic Analysis

A level of conflation between composer, producer, performer, and worshipper is valid and, in fact, helpful in the CCS genre. Chapters Four and Five establish that for every song in the representative list, at least one of the writers is also a recording artist, worship leader, and local church member. The implications of this confluence might suggest CCS writers consciously consider the congregation/local churches when they write, record, or perform their songs. Interviews with key representative CCS composers revealed the degree to which that is the case. They revealed the ways in which CCS songwriters adapt their writing/performing style to accommodate the diverse variation in musical skill, church size, and denominational sensitivities at work in local expressions of their songs.

Six songwriters and two industry veterans were interviewed specifically to ascertain their awareness of, and adaptation to, congregational reception, cognition, and engagement. Analysis of these semi-structured interviews identified that most writers are peripherally aware of their songs' expressions within local church contexts. At the same time, they are acutely aware of their own contexts and how 'successfully' their songs are received in their church, or churches/events/conferences where they perform/minister.

Chapter 8. Towards an Understanding of CCS

Chapter Eight brings together the three levels of analysis to inform a framework for the creation, discussion, analysis, and evaluation of CCS. The findings from the poietic, neutral

and esthetic levels of analysis (Chapters Four – Seven) are compared and contrasted; tensions articulated, alignments established, and conclusions drawn. One of the hypotheses synthesised from the data is that the CCS genre – towards its centre (Frow, 2006, p. 128) – are songs musically accessible to mass culture, easily replicable in vernacular contexts, containing lyrics that are theologically resonant to their performers (congregation), personally meaningful, and in successful cases, are memorable. They also contain identifiable lyrical, musical and extra-musical features.

Contemporary congregational songs, as a musical expression of the individual and corporate faith of Christians, require ongoing academic rigour. This chapter proposes avenues for extending CCS-related research.

The Researcher

This research does not argue for a worship or musical style, nor for any particular tradition, be it liturgical, traditional, contemporary, emerging, or any other. This is not a biblical studies thesis and will not ascribe biblical directives regarding music and worship that are equivocal. A weakness in some of the literature on CCS is its sense of agenda. Of course, attempting to remove all subjectivity from academic investigation, especially in the humanities, is impossible, and some would argue, undesirable (see Kramer, 2011). Nevertheless, by analysing *what is*, rather than *what should be*, this dissertation intends to remove a level of subjectivity and potential pre-judgement. In that sense, I resonate with Marsh's and Roberts' (2013) comments regarding their approach:

It is vital not to make prior or even later judgements about any popular culture or art's intrinsic worth or purpose. Here we are examining what people actually do with products of art and culture, whether high or low (p. 17).

Notwithstanding, the following is a disclosure of abeyant biases and presuppositions. I am an ordained minister of the Pentecostal denomination, Australian Christian Churches (ACC, formally Assemblies of God Australia). While I have a formal classical music background from the Sydney Conservatorium of Music, I have also been raised in a local church context that, from its origins, was popular-music-oriented. Thus, I have not wrestled, as many academics of CCS have, with the adoption or infiltration of CCS into traditional church contexts; it is a 'native' musical expression of my Christian faith. As I majored in Composition, I have a musicological orientation that has required cross-disciplinary expansion, given the 'new musicology' and the currency of popular music studies (Katz, 2014). I am a practitioner, having spent over twenty-five years writing/recording CCS, and leading worship and worship teams in a wide variety of pentecostal-charismatic¹² (Ingalls and Yong, 2015, p. 4) and evangelical Christian contexts. This experience brings a vital perspicacity and theoretical sensitivity (Corbin and Strauss, 2014, p. 78) to CCS practices, and ensures that the academic lens of this research is appropriately contextualised.

¹² Ingalls proposes and explains this term which covers a very broad spectrum of CCS-oriented worship practices that are not denominationally derived or aligned, but broadly Pentecostal/Charismatic in influence. As such it is a useful overarching term which I co-opt at various points in this thesis.

Chapter Two: Literature Review

Introduction

Contemporary congregational songs are utilised as individual and corporate musical expressions of Christian faith. They are only one component of Christian worship (Evans, 2006, p. 45), and a specific form of it. Despite their historical and present significance, there are of course myriad other expressions of worship; “prayer, preaching a sermon, sacrifice, sacrament (or magic), and spiritual ecstasy” (Lang, 1997, p. 1), to name a few. The impressive breadth of Christian worship forces any thesis in this field to remain sharply focussed. Even musical worship is not specific enough, with its history extending not only to the earliest days of the Christian church but back to its roots in the Old Testament musical worship of Israel. Thus, the scope this literature review surveys, it is always with contemporary congregational songs in mind.

Understanding of the CCS genre requires an understanding of its foundations, history, influences and contexts. Nekola (2009) similarly affirms these as core issues at the centre of contemporary contentions over CCS; “1) the interpretation of scripture [foundations] —and the institutionalisation of specific beliefs into theology and doctrine [history] — and 2) the understanding of musical meaning and, thus, musical power [influences, contexts]” (p. 2). With that in mind, this chapter commences with an examination of the biblical and theological roots of Christian worship and its musical expressions. This section reveals the difficulty in deriving robust definitions and extrapolations directly from scripture or theology that are useful for the study of CCS. A selective overview of congregational singing’s history and tradition follow. It is Western-centric, and reviewed from a paradigmatic perspective of the emergence of CCS as a ‘native’ musical worship expression of a generation of pentecostal-charismatic Christians. The salient examples provided in this section affirm that tensions between secular and sacred, institution and

individual, 'old' and 'new', elite and popular, constantly influence historical perspectives of church music.

The review of history proceeds to contemporary church practices, specifically those where CCS are employed. Scholarship here tends to be etic, which often leads to a misinterpretation or only partial interpretation of the field, as I have argued in an article for the *Australasian Pentecostal Studies Journal* (Thornton, 2015). There is much to affirm in Nekola's (2009) contention that "what may appear to outsiders as a battle over musical style, or... [more broadly] a generational conflict over rock 'n' roll, is more deeply rooted in a system of fundamental tensions and hotly contested ideologies within American evangelicalism" (p. 242). However, to reduce all contention to issues of contested religious authority is to underestimate the deeply personal and powerful musical preferences that drive not only CCS discourses but also discourses in popular music studies.

An overview of key literature in the field of popular music studies is undertaken to explore popular music's influence on the CCS genre. This is followed by a narrower focus on vernacular music (Evans, 2006, 2002; Johnson, 2000), which provides valuable contextualisation to CCS. The literature engaging with CCS lyrics, a defining feature of the genre,¹³ is surveyed, finally arriving at the specialised CCS scholarship, and other informative, though tangential, literature.

Biblical and Theological Foundations

Evangelical Christians¹⁴ fundamentally believe in the authority and didactic capacity of

¹³ Some argue it is the only defining feature (Gormly, 2003; Price, 1999), which I will contest later.

¹⁴ For an extensive discussion of what constitutes evangelicalism especially as it relates to the origins and proliferation of CCS, see Ingalls (2008).

the Bible (Boone, 1990, p. 1; Nekola, 2009, p. 3); and they look to scripture to shed light on their faith and its expressions. While alternative starting points, perhaps from historical, societal, cultural or anthropological perspectives, would, no doubt, yield valuable insights into the origins of Christian worship, there is considerable consensus in the pursuit of its biblical or theological foundations (see Aniol, 2009; Dawn and Taylor, 2003; Faulkner, 2012; Frame, 1997; Kurtz, 2008; Liesch, 1988, 2001; Peterson, 2002; Segler and Bradley, 2006). This starting point is also consistent with the churches (particularly pentecostals-charismatics) that have promulgated CCS (Cushman, 1995, p. 358).

The nature of biblical worship has been extensively investigated (Ashton et al., 2010; Brueggemann, 2005, 1984; Segler and Bradley, 2006; White, 2000). It is described by Peterson (*ibid.*), in his work *Engaging with God*, as the approach of or engagement with God on His terms, involving “honouring, serving and respecting him,¹⁵ abandoning any loyalty or devotion that hinders an exclusive relationship with him” (p. 283). Note the absence of any musical reference in this definition. The original scriptures were written predominantly in Hebrew (Old Testament), and Greek (New Testament).¹⁶ All Hebrew and Greek words for our equivalent English word ‘worship’ are essentially non-musical; yet, contemporary usage of the word has become synonymous with music, at least in pentecostal-charismatic circles (Albrecht, 1999, p. 155). Scripture is clear that music was used for the purpose of both individual and corporate worship expressions, the Psalms being just one example. However, the current interchangeability of terms is neither biblical nor helpful. Carson (2010) recognises this, noting that there is a rich theological and biblical scope for our English word ‘worship’, but we constantly skew people’s

¹⁵ Metzger (1993) notes that while a growing contemporary practice has been to capitalise pronouns for Deity (He, You) as a sign of reverence, there is no such distinction in the Hebrew or Greek texts of scripture (p. 149). With that in mind, I have not altered the capitalisation (or non-capitalisation) of any pronouns for Deity in any quotes employed in this thesis.

¹⁶ Small portions of the Old Testament (the books of Ezra, Daniel and Jeremiah) were written in Aramaic.

perceptions of the word with our usage; for example, 'worship leader',¹⁷ 'time of worship',¹⁸ and 'worship team'.¹⁹ At the same time, Carson acknowledges the struggle to find a term for the specific activities of gathered New Testament believers if 'worship' is to be awarded its broadest biblical meaning (pp. 47-49).

While etymology and semantics are not the focus of this study, defining key terms is required, and numerous writers (Chant, 2000; Duncan, 2009; Evans, 2006; Faulkner, 2012; Kauflin, 2008; Parrett, 2005) raise concern over contemporary language surrounding 'worship', and its dislocation from biblical and theological foundations. One example of this, pertinent to the CCS discourse, is the especially Pentecostal practice of verbally identifying the 'presence of God' with musical worship (Boschman, 2011, p. 23; Jennings, 2014, p. 41). On the one hand, such an expression stands in tension with the foundational Christian doctrine which asserts that Christ's death and resurrection alone provide believers access to His indwelling presence (Smith, 2012; Wright, 2009, pp. 130–153). On the other hand, subjective experience can reinforce the perception of God's presence within personal, or corporate, often musical, acts of worship (Jennings, 2014, p. 53; Smith, 2012). This tangible or manifest presence or 'the anointing' as it is often termed,²⁰ has biblical foundations, although predominantly situated in the Old Testament, and only occasionally related to music (for example, 2 Chronicles 5:11-14). Such conflation of music, worship, and experiential religion will feed into the discussion of what Christians want to sing (in Chapter Six), and why. It is introduced here, however, to demonstrate the entangled semantics relating to this field.

While Peterson's (2002) definition of worship (above) is biblically founded, and evangelically orthodox, scripture's exposition of music is far more arcane. Part of the

¹⁷ Normally refers to the lead singer of the musical portion of a Christian gathering.

¹⁸ Normally refers to the musical portion of a Christian gathering.

¹⁹ Normally refers to the musicians and singers involved in the musical portion of a Christian gathering.

²⁰ For a further discussion of perceptions of 'the anointing' in churches utilising contemporary worship forms see Robinson (2011, pp. 55–57).

challenge is simply that the Bible, as Corbitt (1998) states, “is not a treatise on music” (p. 39). Begbie (2007, p. 59), Faulkner (2012, p. 17) and Wilson-Dickson (1992) confirm this; the latter tantalisingly suggests that the Bible does not easily reveal its secrets regarding music (p. 22), as if he is about to expound upon them. However, for a book of almost 450 pages Wilson-Dickson’s *A Brief History of Christian Music* is only able to devote ten of those to a discussion on music from biblical times.²¹ This is indicative of the Bible’s conspicuous dearth of musical detail.

The Bible does, however, provide some insight on music and musical worship, and it contributes to the foundation of CCS. Hurtado (1999), for example, notes that “several NT [New Testament] passages indicate the prominence of songs in the devotional life of early Christians (for example, 1 Corinthians 14:26, Colossians 3:16-17, Ephesians 5:18-20, James 5:14, Acts 16:25)” (p. 86). Many writers (Dawn and Taylor, 2003; Liesch, 1988; Sorge, 1987) have attempted to establish a precedent based on the passages in Colossians and Ephesians regarding “psalms, hymns and spiritual songs”. Other authors (Begbie, 2007, p.70; Best, 2003, p.146; Evans, 2006, pp.43-44) are quick to point out the vanity of this exercise. Even if these three song types do represent definitive categories at the time, current notions of ‘traditional’ and ‘contemporary’ congregational songs cannot, with integrity, coalesce with them. No church is currently singing psalms exactly as they were sung by the first Christians or by the Hebrews centuries earlier. We do not know what musical content furnished the psalms of those times (Begbie, 2007, p. 73). Furthermore, it is a specious argument to assert that the apostle Paul intends to define musical doctrine in this passage; he may well have been simply describing song genres of that time or else providing a random selection of songs to demonstrate the breadth of Christian expressions of musical worship.

²¹ Similarly, even the title of McKinnon’s book, *Music in Early Christian Literature* (1989), as valuable a contribution as it is, explicitly has to deal with literature regarding music, not the music itself. Furthermore, like Wilson-Dickson, McKinnon is only able to devote six pages of his book to music in the New Testament.

There are indeed abundant biblical references to music or associated activities, notwithstanding their fragmentation; over 500 according to Evans (2006, p. 40) and approximately 1028 according to Boschman (2011, pp. 83-109).²² The first limitation is that all references are text, not sound. Oral cultures did not require musical detail to be passed on in literary form; music was passed down through performance (Wilson-Dickson, 1992, p. 23). However, such an absence can be helpful in forming a hermeneutic for biblical worship, and in turn, for CCS. The clear lack of debate in scripture over musical styles should have facilitated the church's growth into diverse cultures and musical heritages around the earth, although historically this was often not the case.

However framed, instructions regarding musical worship in scripture must be interpreted and complimented extra-biblically. Such approaches may use metaphor or analogies (Carson, 2010, p. 32; Kurtz, 2008, p. 332; Lewis, 1994, pp. 98-99), but consistently place God at the centre of any theology of musical worship. Dawn (1995) is one such voice, and her observations of the often human-centred 'worship wars' are insightful (p. 80). There is little doubt that the rise of secular humanism within modern Western society has influenced contemporary Christian thought and activity to varying degrees (Nekola, 2009). However, many scholarly voices degrade this dialectic into subjective, generational, and polarising rhetoric. Dawn, for example, goes on to state that we might be "tempted" to make worship "market driven", and that "[w]e permit that to happen when we study what consumers/worship participants fancy more than we study what is right with God" (*ibid.*, p. 24). Clearly Dawn presumes knowledge of a music style that is "right with God".

Utilising biblical exegeses to form a theology of corporate musical worship is clearly limited. Moreover, neither the Old nor New Testaments give us enough musical detail to establish a framework for analysing or evaluating music in CCS. In light of this, church

²² The discrepancy between the two figures lies in what constitutes a musical reference in Scripture. Boschman is far more generous in his definition.

history and tradition are logical sources for further insight. This is both helpful and precarious. As Peterson (2010) observes:

[I]n the twenty-first century [if not also in other centuries], social trends shape the decisions congregations make about how as a church we will worship God as much as, and perhaps more than, any scriptural or theological argument (p. 46).

Christian Worship History and Tradition

While Martin (1974) declares, “the Christian Church [at its inception in the 1st Century CE] was born in song” (p. 39), the details of those songs are exiguous. Faulkner (2012) notes some generally accepted characteristics of early Christian music and musical practices stating, “it tended to be more spontaneous and emotional than calculated and intellectual... and it was almost exclusively vocal” (p. 51). Considering CCS, and its featured instrumental support, the early Christian avoidance of instruments is problematic in attempting to establish musical worship precedents for the genre under examination. At the same time, the ideas of emotional and spontaneous musical worship practices resonate with CCS (Jennings, 2014).

Despite early resistance, musical instruments did gradually make their way into Christian liturgical practice with occasional setbacks, from the likes of Jan Hus in the early fifteenth century (Perris, 1985, p. 144) or Zwingli a century later (Segler and Bradley, 2006, p. 33) and Calvin following (Wilson-Dickson, 1992, p. 65). The organ, as the chief musical accompaniment to corporate worship, had an enviable duration emerging in prominence around the thirteenth century. Advancing to the eighteenth century, a number of significant figures emerged on the musical landscape of corporate Western protestant worship whose influence still lingers today. Isaac Watts (1674-1748) dubbed, the ‘Father of English Hymnology’, indelibly impacted protestant liturgy with some 750 originally composed hymns, as did the Wesley brothers, John and Charles, later. This emerging

Christian hymnody, now often termed ‘traditional’, is contrasted with popular music styles of worship, commonly identified as ‘contemporary’ in the ‘worship wars’ rhetoric (Galli, 2011; Long, 2001; Thorngate, n.d.).²³ The impression should not be given that hymns are no longer being written; songs in the hymn style, or new hymns, are still being composed today, following in the long-standing traditions of church hymnody, while negotiating contemporary influences and contexts.

In the nineteenth century, new congregational songs promoted and sustained the two Great Awakenings. Moody and Sankey, and Fanny Crosby in the U.S.A. and William Booth in the U.K., all made their mark on the domain of Christian congregational music. In fact, Booth revolutionised the use of instruments for gospel purpose (Cusic, 2002, p. 57). Each denominational, and by extension doctrinal development paved the way for new music to articulate and consolidate those positions. One of those particularly significant musical-religious developments occurred at the turn of the twentieth century, in a new ‘move of the Spirit’, Pentecostalism.

Booker (1988) documents some of this revolutionary worship from her account of the black Pentecostal church in America of the early 1900s; she speaks of “improvisation, shout-ing [sic], and drumming produced by hand-clapping and foot stomping... [it was] the African traditions that the plantation ‘invisible church’ had kept alive” (p. 39). Despite advances in music technology and musical styles, the contemporary Pentecostal churches employing CCS still maintain many of these distinctives, as Jennings (2008) and Hawn (2006) more recently observe. They both describe similarly enthusiastic singing accompanied by dancing, lifting arms, and general physical engagement from both the platform and congregation (Hawn, 2006, p. 24; Jennings, 2008, pp. 161–174).

²³ Both terms, ‘traditional’ and ‘contemporary’, are equivocal and vary in usage across the literature. There is ongoing debate over their definition and usage (Ruth, 2002; Sigler, 2013), and they are used advisedly throughout this thesis.

Of course, within these Pentecostal bookends of the twentieth century occurred profound changes in secular popular music culture and industry. Rock 'n' roll and emerging popular musics of the 1950s and 1960s which owed a great deal to the influences of African American spirituals and gospel music (Boyer, 1979; Burnim and Maultsby, 2014; Reagon, 1992; Williams-Jones, 1975), also quickly found their comparable expressions in more Caucasian forms of Christianity. The Hippie influx to Calvary Chapel in Costa Mesa, California became a key hub of Jesus Movement music of the 1960s and 1970s. This fresh and expressive music of the church brought about the Christian music publishing company and record label, Maranatha! Music. Around the same time, David and Dale Garrett established *Scripture in Song*, producing influential recordings and publications of early contemporary congregational songs in New Zealand. This territory is already extensively covered in the literature (for example, Cusic, 2002; Ingalls, 2008; Nekola, 2009; Wagner, 2013), so my focus turns to the contentions that emerged.

This worship music revolution of this period ignited significant contentions; vocal reservations and even scorn from conservative quarters, and on the other side, derision of, or ambivalence toward, advocates of traditional congregational songs (hymns). Dawn (1999), while attempting to situate herself somewhere in the middle of these positions, inevitably appeals to historical security, urging that hymns have already been assessed by the ultimate judge: time. Her assessment of our "increasingly narcissistic culture" effectively calls for us to be suspicious of all new songs (p. 182). Morgenthaler (1998), on the other hand, argues that old models of musical worship styles need to be retired; that while they were genuine expressions of the day, their contemporary impotence is demonstrated in the significant decline in mainline church attendance in recent decades (p. 19). Other writers (Chapell, 2009; Dyrness, 2009, p. 50; Hartje, 2009) maintain that hymns and contemporary choruses have more similarities than differences. Logically, all hymns were 'contemporary' when they were written. Moreover, what new musical era has not faced resistance from those entrenched in the previous one?

No matter what musical worship traditions were established, broken, changed or revitalised throughout church history, Rognlien (2005) concludes simply, "historically, music has held a place of honour as the pre-eminent artistic expression of worship because it is a primary language of the soul" (p. 133); a poetic and noble attribution. However, music's capacity to contribute to expressions of corporate worship goes well beyond its being heralded as the "primary language of the soul". Secular and Christian authors alike have much to say about music's innate power. Music has didactic capabilities; one need only consider the way we have taught children the English alphabet for almost 200 years through the nursery rhyme tune *Twinkle, Twinkle, Little Star*. It functions as a mnemonic device (Wilson-Dickson, 1992, p. 67), both through musical associations as well as specific lyric content. It enhances community, especially in communal music-making environments (Stige et al., 2010). It also has the power to affect people's moods (Levitin, 2011, p. 191). DeNora (2000) states: "Building and deploying musical montages is part of a repertory of strategies for coping and for generating pleasure, creating occasion, and affirming self- and group identity" (p. 16).

Finally, returning to the peculiar connection between music and spiritual influence/authority, what are music's metaphysical capacities? According to 1 Samuel 16, David played music that caused an evil spirit to leave King Saul. The details, however, are tantalisingly sparse. It does not reveal whether it was the specific music he chose to play that brought the result, or whether it would not have mattered which music he chose to play. Was it rather the fact the *he* played it, as Boschman suggests (2011, p. 47)? Did the type of instrument played have any bearing? While these questions are unanswerable, the relationship between music and the spiritual or at least metaphysical, are worthy of consideration. In fact, several writers (Evans, 2006; Jennings, 2014; Robinson, 2011) attempt to engage with the transcendent attributes of worship music. Scholarship has limitations when attempting to engage with music's un-languagable and inscrutable elements (Nattiez, 1990, pp. 150-151). While Nattiez is not writing with any religious perspective in mind, for the Christian, his observation is imbued with biblical language

like, 'the anointing', 'God's manifest presence', and 'the glory of God'. Such intangible and personal concepts are important to explore, especially as they relate to why Christians want to sing the songs they do. This discourse will be pursued further in Chapter Six. In the meantime, perhaps Rognlien is rather wise to articulate such an elusive description of music's purpose within the church.

Historically, there has been a perpetual vacillation between musical worship performed by the learned professional on behalf of the body of Christ and genuinely congregational expressions of song. This phenomenon is pertinent to the CCS discourse. As early as the fourth century the Catholic Church began replacing public singing with the, "priestly liturgical chant" (Cusic, 2002, p. 8). Another example of this swing occurred in the Wesleyan revival of the eighteenth century. Wilson-Dickson (1992) states that "[t]he Methodists insisted that the music to their hymns should be accessible to all and where possible sung by all" (p. 187). Interestingly, it seems Western composers and clergy alike have a propensity towards complicating, professionalising, and perhaps eulogising art that begins with inclusive, communal values; the vulgar turns into the elite, the common into the exclusive.²⁴ Within the dominant popular musical style of CCS, there are observable tensions between both professionalisation and democratisation of worship. Some popular music performance paradigms distance performers from audience, while some popular music elements make songs accesssible to the masses – singable melodies, familiar harmonies and considerable repetition. From a secular perspective, Levitin (2006) similarly notes "[t]he chasm between musical experts and everyday musicians that has grown so wide in our culture makes people feel discouraged... This performance chasm does seem to be cultural, specific to contemporary Western society" (p. 194). So, those engaged with CCS, as vernacular music, negotiate, in perhaps a unique way in

²⁴ This is further explored in Chapter Seven from the perspective of key CCS writers/performers.

contemporary Western society, the tension between music as elite performance and music as communal practice.²⁵

As useful as an examination of church history and tradition are, almost any argument can be made for the preferred progenitors of Christian musical worship, depending upon what part of history one wishes to elevate. Which part of church history should be authoritative in determining current musical worship practices? How adamant can we be that our version of historical worship practices, of local churches around the globe, is accurate? History and tradition are certainly useful reference points for the present, and no doubt our present is always best served when we understand and learn from our past. However, this literature review only intends to highlight the broad range of informants to the field of CCS. The biblical and theological perspectives, and historical and traditional trajectories, helpful as they are, are not sufficient for a comprehensive understanding of CCS, and so it is to contemporary church practices and their surrounding dialogues that we now turn.

Participatory, for Whom? Contemporary Contentions

Despite one tendency towards professionalising worship music throughout church history, overwhelmingly, the voices of theologians and academics affirm musical worship of and by believers at large. As mentioned, this is already a key component of the genre named contemporary *congregational* songs. Alongside the voices expressing this paradigm already quoted, White (2000) proposes that calling a service “liturgical” is, by definition, an indication that all worshippers play an active role; that herein is expressed the “priesthood of believers” (p. 26). Erickson (1989) equally celebrates the priestly character of the church as defiance of a “clergy-dominated performance of the liturgy” (p.

²⁵ Music as communal practice, reinforcing community values, has a long heritage in African American musical traditions (Small, 1999, pp. 163–190).

1). Kimball (2009), Wallace (2010) and numerous other Christian authors could be quoted for their vocal affirmation of the participatory nature of corporate worship. In fact, it may be one of the few points of agreement between ‘traditional’ and ‘contemporary’ worship proponents, and this point speaks to the very heart of musical choices for CCS.

Of course, agreeing that corporate musical worship is to be an activity of the whole body of gathered believers, is not the same as agreeing on what defines participation. Erickson may state: “Music is indispensable to participation” (1989, p. 95), but what is participation? People participate by singing, but also through thoughtful contemplation. Those who lift their hands, or clap, participate in ways that are both similar to and different from communal singing. Musical styles that encourage greater physical or emotional engagement are participatory in an extended way. Marsh and Roberts (2013) though not specifically addressing CCS, do present insight into participation. “Participation is not... [d]ependent on knowledge of lyrics. Important though singing along to known words can be, the sense of community/communion with others can be engendered by wordless participation” (p. 82). Clearly there are challenges in determining a congregant’s level of participation through observation alone. While scripture may assert that God sees the heart of the worshipper (1 Samuel 16:7), scholarship focuses on the observable, logical, and arguable. Fortunately, the esthetic analysis of the NCLS data in Chapter Six directly deals with the empirical evidence for participation levels in contemporary worship. However, at this stage of engaging with the literature, notions of participatory worship only grow in complexity, as Corbitt (1998) articulates:

How we [participate in] worship is seldom taught, but transferred through experience (worship culture). With rare exceptions, music is central to our worship culture. As such, our preference and selection of music have much to do with our cultural preferences and aesthetic standards (p. 50).

Here, participatory worship is defined in direct relationship to the music chosen for its embodiment. It is a justifiable relational coupling, but as Corbitt acknowledges, fraught with subjectivity. This subjectivity is apparent in Dawn's (1995) charge for churches to "teach congregants the distinction between music appropriate for private enjoyment and music suitable for public worship" (p. 177). Dawn clearly considers herself equipped to judge "music suitable for public worship", as do others. Aniol (2009), Blanchard and Lucarini (2006), Gordon (2010), Johansson (1992) and Parrett (2005) all echo the 'high art' rhetoric, warning against pleasing people with musical choices based on "unbelievers' tastes", as if somehow believers have some musical conversion alongside their spiritual one. Of course, positing a God-preferred worship style in the negative is disingenuous; it is too easy to propose music God purportedly does not like.

Negative assessments of the CCS genre are often based on the premise that 'music is not morally neutral'. Bourn (2002) and others (see Blanchard and Lucarini, 2006) not only support this line of thinking, but further propose, even if music is morally neutral, those who compose it are not. As music is continually associated with a certain context and values it inevitably possesses those values (Bourn, 2002). Consequently, they argue that popular music associated with profane and degenerate values (from a certain Christian perspective) cannot and should not be adopted by the church. The logic is that an appropriate musical style for worship must exist that was somehow created in a sacred cultural vacuum, or perhaps that whatever the styles of secular music, church music should always sound as different from them as possible. When asked about popular music forms of worship in *The Christian Century*, Wren (2000) does not stand alone when he argues that music cannot be divided into secular and sacred. In fact, he acknowledges that "to look down on [secular] popular music is a class-based prejudice which we need to unlearn" ("God talk and congregational song," 2000, p. 504).

Dawn (1995) is equally zealous regarding this topic, revealing her Reformed heritage and accompanying musical biases. She asks, "How will we teach Christianity's specialness if

the music in our worship services imitates the superficiality and meaninglessness of the general world?" (p. 46). She later proposes, "shallow music forms shallow people" (*ibid.*, p. 175), and concludes, "we must also ask if certain kinds of musical style should not be used in worship because their associations would be disruptive to worship" (*ibid.*, p. 191). Without ever directly mentioning popular music, and without justification, Dawn clearly infers its inadequacies. Equally importantly, the premise is flawed: musical associations that "would be disruptive to worship" should surely include all music with which believers experience negative associations. For example, organ music, that one might associate with the lifeless, religious 'traditions of men'; choral music, if associated with negative experiences of choir participation. A musical style for worship that has no negative associations for anyone inevitably rules out all musical styles.

The concept of participation led to a consideration of music in which a given culture might naturally participate, and some of the scholars above do have moments of capitulation. Dawn (1995), for example, later defines a more pragmatic approach to participation, stating that the diversity of ages, maturity and culture within churches requires authentic worship to explore a variety of musical styles (pp. 179-180). Her presupposition is that if all congregation members feel that some effort has been made to connect with their preferred musical style, then they will more actively engage in corporate worship. Would there be increased participation if all tastes were catered to, as Adnams also suggests (2008, p. 246)? Surely it is not even possible to cater to the plethora of tastes spanning a church of hundreds or thousands or even just ten, which the esthetic investigation (Chapter Six) confirms. Even an attempt to please everyone's musical preferences also has the potential to disengage everyone equally, or simply lead to participation only during the familiar.

Others suggest that engagement, a key paradigm for understanding the CCS genre, though linked to musical style, is equally about concepts such as authenticity, excellence, and

innovation. Indeed, these terms were identified by worship directors²⁶ interviewed by Morgenthaler (1998, p. 207), despite considerable diversity, and even disagreement over worship practices, including musical style. Honing in on the kind of worship music that 'Baby-Boomers', returning to the church, are seeking, Morgenthaler speaks of worship that involves:

Expressive... songs that create a mood, are easy to sing and hard to forget; that stir a wide range of emotions; that people will beg to sing again; and that communicate the great doctrines of the Christian faith (the truth about God) (*ibid.*, p. 152).

In a similar vein, Ong's (2011) questionnaire on 'music and Christian spirituality', found that participants' "good experience" equated not only to a positive sense of engagement with the music, but also a perception of genuineness and the ability to rid oneself of self-consciousness so as to enable focus on God (p. 15). This proposition is well supported in the research of other ethnographers like Adnams (2008), Ingalls (2008), and Jennings (2008).

Clearly, the 'right' music elicits in us an openness to participate. Musical worship is intentionally an affective experience, as Hull (2009) acknowledges. His concern, shared by many, is that placing the subjective needs of worshippers at the centre of corporate worship turns God into the believer's servant, rather than submitting our lives to be God-centred (pp. 24-31). Wilson-Dickson (1992) similarly asserts that "positive spiritual commitment", which results in enthusiastic singing, will eclipse the focus on musical style (p. 425). Chapell (2009) also suggests prioritising Christ should enable unity, despite worship style choices; however he quickly acknowledges, "at levels more deep than most of us can explain, music communicates our values, anchors our feelings, and expresses our heart." Therefore, the music chosen to accompany our worship leads to profound inspiration or isolation (p. 296). These very personal and intense emotional responses

²⁶ People responsible for the leadership and/or management of musicians/singers within a local church.

to music regularly polarize church communities and writers. However, they are at the centre of the discourse on CCS.

Tiefel (1987), over 25 years ago suggested, “Composers [of CCS] will have to work with the [popular music] style before it becomes workable for the people in the pew” (p. 11). His prophetic words are now affirmed; “The time will come when the music of the era which began in 1952 [Rock ‘n’ Roll] and continues in 1987 will infiltrate the corporate worship of God’s people by means of its style.”²⁷ Participation requires a level of familiarity (Levitin, 2011, p. 242) and a degree of simplicity (*ibid.*, p. 170). A generation born and bred on popular music inevitably makes an expression of their faith that coalesces with their musical preferences. In light of this, we turn our attention to popular music studies and its intersection with CCS.

CCS as Popular Music

CCS are popular music, so an understanding of popular music scholarship feeds into the CCS dialectic. Early popular music scholars wrestled with an emerging and evolving field that stood in the shadow of over 400 years of Western art music history, academia, and hauteur. At first, it was Euro-centric sociological approaches that grappled with popular culture generally, and popular music specifically, which provided new paradigms for research. Now, fifty years on from the publication of Adorno’s *Introduction to the Sociology of Music*, his presence is still keenly felt in this field’s scholarly discourse. For instance, DeNora (2003) writes:

Despite the various criticisms that have been directed against Adorno’s unique version of music sociology, there is no discounting its seriousness, no question that

²⁷ Tiefel does not take into account African American gospel music’s long history “in the pew”. Nor does he acknowledge Rock ‘n’ Roll’s debt to African American music, especially as it relates to music within the church, in the preceding eras (Burnim and Maultsby, 2014; Maultsby, 1983; Williams-Jones, 1975).

the questions he posed were profound. For this reason, Adorno remains a figure with whom to reckon (p. xii).

Indeed, significant contributors to the popular music studies dialectic have had to engage Adorno. Middleton (1990), who substantially critiqued Adorno, states, “anyone wanting to argue the importance of studying popular music has to absorb Adorno in order to go beyond him” (p. 35). Frith (1998) certainly did, summarily stating that “mass cultural critique was an indictment of low culture from the perspective of high art (as was certainly the case for Adorno)” (p. 16). Longhurst (2014, pp. 3–14) was another whose starting point for *Popular Music and Society* was a critique of Adorno. He addresses Adorno’s generalisations of pop music, his choice of works for analysis, his non-reflective stance on his own historical and social context and conditioning, his lack of attention to the “dynamic and changing nature of music” (p. 13), and finally the limitations of his analytical frameworks.

In her book, *After Adorno: Rethinking Music Sociology*, DeNora (2003) recognises one of the major flaws in Adorno’s work as “his tendency to use his own interpretation of form (his immanent method of critique) as a methodology of knowing about social relations and about history” (p. 26). Moreover, his sparse socio-musical landscape consisted of only social forces, musical materials, composers, and listeners, thus missing the weighty complexities of musical consumption and its implications (*ibid.*). Despite his shortcomings, DeNora lauds his rejection of the “dualism of music and society” (*ibid.*, p. 151) and suggests that his understanding of music as a part of “the social writ large”, that is, “music is a constitutive ingredient of social life” (*ibid.*), was his greatest contribution to the field. DeNora ultimately proposes a reconciliation of Adorno’s key themes with new “conceptions of music (in sociology) and society (in musicology)” (*ibid.*, p. xiii) which culminate in “a programme of grounded, actor-oriented research, focussed on the concept of the Musical Event” (*ibid.*). While I would suggest that DeNora is sociologist first and musicologist second, her insights here are helpful in the study of CCS, which clearly

revolves around individual and corporate engagement with the CCS “Musical Event” as a vernacular music expression and experience.

Another dominant figure looming over the sociomusicological landscape was French sociologist, anthropologist and philosopher, Pierre Bourdieu. Despite Bourdieu’s sparse direct engagement with music in his writings, and even rarer engagement with popular music, his concepts of cultural capital (Bourdieu, 2010), field (Bourdieu, 1993), and habitus (Bourdieu, 1984) have been profoundly influential. In a critique of Bourdieu’s influence on music sociology, Prior (2011) observes that “Bourdieu-inspired studies of both popular and classical music now occupy a good chunk of the field” (p. 122). However, he goes on to evaluate in the light of more recent sociomusicological scholarship (Born, 2010, 2005; DeNora, 2003; Hennion, 2008, 2003), that Bourdieu’s analyses of art in cultural encounter seem rather “flat” (p. 133). Without diminishing Bourdieu’s ongoing influence, Prior makes a final point worth citing; the necessary interdisciplinary activity required to do justice to the study of popular music (and, thus, also to CCS) can equally dilute all disciplinary methodologies. He states:

A little musicology for formal analysis of the work, a little Husserl for temporality, a little Merleau-Ponty to bring in the body, a touch of Foucault for subjectivity, a whiff of Deleuze for some difference, some cultural anthropology and Actor Network Theory for the object. All of which can end up in a mish-mash theoretical pragmatism that wants the best of all worlds. While theoretical eclecticism can be a useful corrective to siding with a single theorist, it can also end up as a marriage of inconsistent premises (*ibid.*, pp. 133-134).

“Theoretical eclecticism” is an issue for the popular music scholar; there are multiple disciplines, methodologies, and theoretical frameworks through which one can meaningfully explore the field. It is equally an issue for the study of CCS, which leads me to a discussion of music semiology.

As stated in the introduction, Nattiez's music semiology was introduced to the field in 1990. Although this work centred on historical Western art music, it helpfully recognised the potential for all music to communicate infinite meaning. His tripartite analysis of music provided new paths for musicologists, ethnomusicologists and sociomusicologists to explore. One of the benefits of his analytical approach was the avoidance of conflating experiences of consumption with production intent or projecting intent of the composer into the analysis of a score.

As interesting as his approach is to musical analysis, possibly his greater achievement was to call into question the fortress of previously impenetrable composer-centric or score-centric scholarship of Western art music traditions. Nattiez writes:

An analysis in effect states itself in the form of a discourse—spoken or written—and it is consequently the product of an action; it leaves a trace and gives rise to readings, interpretations, and criticisms (*ibid.*, p. 133).

Thus, Nattiez brought the written analysis of music from a declarative to discursive state and removed some of the mystical authority of music historians and musicologists; while at the same time not undermining the premise for and value of musical analysis.

Despite Nattiez's enticing work, DeNora (2000) felt the limitations of musicology's conventional concern with the music 'object' which she contends "highlight[s] why semiotic analysis is not sufficient as a means of addressing the question of music's affect in practice, music's role in daily life" (p. 27). Despite this perceived weakness, DeNora seems to echo Nattiez in this statement; "...music's 'effects' come from the ways in which individuals orient to it, how they interpret it and how they place it within their personal musical maps, within the semiotic web of music and extra-musical associations" (*ibid.*, p. 61).

Whether Nattiez's music semiology is seen as restrictive or liberating, it has nevertheless impacted the musicological landscape. Evans (2002) recognises and utilises this

approach in his analysis of the CCS, as do Crabtree (2003) and Riches (2010). Despite such utilisations, a serious challenge to musical semiotics is articulated by Mirigliano (1995). Mirigliano's following summary articulates his scholarly dilemma with this approach:

[I]t is precisely on its founding object that musical semiotics manifests its limits and its insufficiency... [I]f music is a sign, or if one wants to study musical phenomena *as if* they were signs, an exhaustive description of them imposes the recourse to two planes, the expression plane and the content plane: a semiotics of music would begin where the empirical exercise of interpretative practices is replaced by the explicit description of a formal system of content. It is here that a semiotic approach to the facts of music (and of art) has to gauge its (theoretical and operative) pertinence and fecundity. It is also here that musical semiotics risks giving us only negative answers – negative in the logical sense that musical semiotics can perhaps tell us only what music is not (*ibid.*, p. 59).

Essentially, Mirigliano recognises that music as a sign cannot denote or connote any specific content, even intangible content, such as a specific emotion; for example, no musical expression consistently means 'joy' to every listener, nor do composers presume to impose upon listeners such a finite interpretation. Unsurprisingly, Mirigliano does not attempt to solve the conundrum, but simply articulate it.

Notwithstanding this critique, Nattiez's over-arching ideas and methods have merit for this research in terms of the complex, partially closed and integrated system of CCS creation and consumption. All of the songwriters listed in the representative songs are also local church congregation members. That is, they are consumers/worshippers as well as creators. They write from their experience of worship, as well as from 'revelations' they receive in and through their church. Such 'revelations' may flow from the messages preached, specific vision statements, informal congregational dialogue, or from the general spiritual milieu. Nattiez's approach can accommodate these factors, and

considers them both in isolation (at each tripartite level) as well as in the “semiotic web” which DeNora also describes. Finally, though Nattiez’s focus is on Western art music, his statement below could equally apply to the experiential and embodied nature of popular and vernacular musics, including CCS:

Because it is a metalanguage, musical analysis cannot substitute for the lived experience of the musical. If analysis should achieve this substitution, that would mean that discourse *is* the musical piece itself. The relationship between experienced musical reality and discourse about music is necessarily an oblique one. The musical metalogue is, moreover, always full of gaps. (Nattiez, 1990, p. 153).

The CCS genre is so profoundly praxis-oriented and experiential, the linguistic nature of this research is faced with the inadequacies of musical analysis and discourse to articulate its multitudinous and multisensory facets. This thesis as musical metalogue, like all others as Nattiez states, will inevitably be “full of gaps”, which can only be bridged by actual engagement with the music itself and an experience of its contexts of performance.

Around the same time as Nattiez, Middleton (1990) articulated an ambitious redefinition of musicology, to “remap the terrain... of the whole of Western musical history” in his book, *Studying Popular Music* (p. 122). Despite his substantial critique of Adorno’s work, Middleton arrives at where he believes Adorno’s journey should have taken him: to an embrace of the contradictions, struggle and conflict within popular music. “Contradictions, struggle and conflict” in the CCS genre will similarly feature throughout this thesis. Middleton also shuns positivist music analysis approaches for a range of interdisciplinary tools to explore the musical-social totality, a concept that continues to play out in the ‘new’ musicology addressed later in this section.

Another significant contributor to the discourse on popular music studies in the 1990s was British sociomusicologist Simon Frith. His seminal work, *Performing Rites: On the*

Value of Popular Music (1996), aims to debunk the high/low culture debate, arguing that all musical meaning (or meaninglessness) is culturally formed and influenced, and, in fact, the same processes for describing music, and making value judgements, despite differing criteria, are inherent in all human judgements of music, no matter what the genre. He argues for a reintegration of mind (high art), and body (low art), in the discussion of all music. Frith engages with the theories and propositions of his predecessors and contemporaries, including Adorno, Bourdieu, Williams, Keil, Finnegan, and many others.

In Chapter Three I will return to a discussion of Frith and the parity between concepts of 'popular' and 'effective'. However, it is worth exploring some of his promulgations here that relate to the study of CCS. Frith summarises his book as an argument for an aesthetic theory based on a sociological approach to music (*ibid.*, p. 276). One of Frith's initial challenges is his observation that "[c]ulture as an academic object, in short, is different from culture as a popular activity, a process, and the value terms which inform the latter are, it seems, irrelevant to the analysis of the former" (*ibid.*, p. 12). Part of the significance of this work is his ability to harmonise the value terms related to the process of popular cultural activity – a sociological approach, with the traditional academic object – and its historical and musicological approach. He accomplishes this task not only by examining concepts of value in music, but also by exploring the basis or terms of justification for those assessments (*ibid.*, p.17). The popular cultural activity, in this case, are individual and gathered practices of Christian musical worship, while the object is the CCS genre, a genre many associate with 'low' art.

Frith asserts that just because the object of value judgements ('high' and 'low' art) "are different doesn't mean that the processes of judgement are" (*ibid.*). In so arguing, Frith removes some of the elitist scaffolding upholding the traditional dichotomies of 'high' and 'low' art. Frith argues, in reference to research about laymen's assessments of 1930s-1940s films, that the same criteria are relevant to music value assessment, namely, its ability to take one out of oneself, offering intense experiences, an overwhelming mood;

and by reference to the range of experiences it offers, to genre expectations, and to cultural hierarchy (*ibid.*, p. 52). Such criteria are certainly relevant to CCS, especially in their lived musical experience. Frith's bent towards film and, later on, film music does not invalidate his theory. Indeed his statement that "musicological theories of classical musical codes, are essential for studies of popular music" (*ibid.*, p. 106), which he applies to film music, is arguably relevant in the full breadth of the statement itself. While he does not rigorously outline what classical musicological theories he means, popular music genres, and especially CCS, fit into well-worn paths of the Western diatonic musical common practices. Especially, then, at the neutral level of analysis (in Chapters Four and Five), standard musicological tools can be informative.

On a different tangent, Frith (1998), in discussing pop musicians (in particular, singers), notes that they "may be 'unschooled' ... but they are not 'unlearned', even if this is primarily a matter of learning by doing" (pp. 54-55). This very much applies to the congregational singer and potentially to the 'lead' singers on the platform. The congregation is regularly indirectly tutored in how to sing through the contemporary church worship services. 'Doing' is not only considered a didactic function but, in fact, the essential goal of corporate worship. The reality of this *ad hoc* training-as-by-product, lacking in any pedagogical consideration, has become the focus of recent scholarship from a growing number of authors including Dawson (2005), Brett (2009) and Robinson (2012).

On the topic of song lyrics, and based on the research of the time, Frith suggests that teenagers either did not understand song lyrics or were not particularly focussed on them. Based on this, Frith claims that the common practice of separating song lyrics from their musical setting in analysing "meaning" promotes faulty conclusions. His argument is summarised as: "song words are not about ideas ('content') but about their expression" (*ibid.*, p. 164). There is adequate evidence to support that conclusion today. However, are CCS any different? Surely the implications of CCS words and their theological import

warrant an analysis separate to their musical setting. Given that some CCS lyrics can be equivocal at best and heretical at worst, it may be argued that singers of CCS clearly do not understand or particularly focus on the lyrics. Gilbert (2013) has conducted research supporting this notion. Without delving more deeply here (it is addressed from various perspectives in Chapters Five to Seven), it nevertheless affirms Frith's observations that lyrics should be considered both as "content", analysed for meaning, as well as being considered within their performative context and lyrical-musical marriage. Finally, as with Nattiez, I appreciate Frith's self-reflection and self-critique, while in the midst of developing his arguments he acknowledges "musical talk is both necessary and useless" (Frith, 1998, p. 74).

During this period of popular music studies scholarship, Negus published *Popular Music in Theory: An Introduction* (1997). He wrestled with practices of production and consumption, or creativity and commerce, not just as dichotomies, but rather in questioning how oppositional the practices really are, and examining the mediating processes involved between them. In so doing, he critiqued the work of Adorno and others and proposed that "[h]ow we actually *listen* to the sounds, words and images and what these *mean* and how we then *use* these in our lives can surely be no more 'determined' than the language we have available to speak with will determine what we are going to say." He goes on to say, "It is one thing to concede that our choices as audiences are clearly limited... but it is quite another to declare that music's more experiential dimensions... [are] so clearly 'determined'" (*ibid.*, pp. 52-53). DeNora's empirical studies (2000) added weight to Negus' contention, as this study will also do through esthetic analysis in Chapter Six.

Concluding this selective survey of popular music studies scholarship is a brief acknowledgement of Allan Moore, whose extensive contribution to the field is referenced throughout this thesis. He authored the seminal work, *Rock: The Primary Text: Developing a Musicology of Rock* (1993), from which I will derive the musical texts for analysis

(Chapter Three). He most recently authored the very useful *Song Means: Analysing and Interpreting Recorded Popular Music* (2012) and is also the editor of both *Analyzing Popular Music* (2003) and *Critical Essays in Popular Musicology* (2007). The latter two are excellent summaries of many of the developments in the field to those points. Walser's opening chapter, in *Analyzing Popular Music*, directly levels his academic arsenal against Frith's work. Walser says, "instead of aestheticizing popular music, we should be historicizing all music and accounting in each case for the particular pleasures that are offered and thus for the values on which they depend and to which they appeal" (Walser, 2003, p. 20). I am not sure that Frith, himself, would object to that statement. Walser, however, progressively elevates his critique stating:

Frith argues that popular music deserves the sorts of aesthetic distinctions that are taken for granted in discussions of more elite forms of culture. Even more than that, he contends that we must establish value in order to be able to convince others to listen to what we like (*ibid.*).

Walser goes on to suggest "[s]ince Frith limits his concern to what he thinks people should be listening to, without examining the moral and ethical commitments that underpin such choices, his is not really a discourse of value as much as a discourse of power" (*ibid.*).

Walser's arguments are persuasive, though he clearly enjoys the role of agitator, and they rest on the premise that musical analysis is really human analysis, as we are the creators, consumers and meaning-givers to music. He suggests the best analysis "blurs the lines among historical, analytical and ethnographic approaches arguing, in effect, that musical texts and practices are just as complex, and just as historically situated, as people are" (*ibid.*, pp. 18-19). This is perhaps as good a definition as any of the concepts behind the 'new' musicology. He goes on to propose ten apothegms which he is quick to mitigate with the following:

Despite their declarative tone, they are meant to be heuristic rather than authoritative, useful more than definitive. The test of their utility is simply whether they can lead to more illuminating analyses of popular music (*ibid.*, pp. 22-28).

I repeat them here in order to examine their usefulness in the analysis of CCS.

1. It's OK to write about music
2. Unlike language, music often seems not to require translation
3. Musical judgements can never be dismissed as subjective; neither can they ever be celebrated as objective
4. The split between musicology and ethnomusicology is no longer useful because its constitutive dichotomies – self/other, Western/non-Western, art/function, history/ethnography, and text/practice – are no longer defensible
5. Analysis is a relational activity; its success is relative to its goals, which analysts should feel obliged to make clear
6. The split between musicology and music theory has never been useful because its constitutive dichotomy – culture/structure – has never been defensible
7. Analysis is inevitably reductive, which is precisely why it's useful
8. 'Popular music' and 'classical music' cannot be compared in terms of value because these categories are interdependent and actively reproduced
9. 'Twentieth-century music' is the music that twentieth-century people have made and heard
10. You only have the problem of connecting music and society if you've separated them in the first place (*ibid.*)

The undercurrent of humour and somewhat academically inflammatory language should not diminish the contribution. His observations regarding the all but obliterated lines between musicology, ethnomusicology and music theory, as well as popular, classical and twentieth-century musics are signs of popular music study's maturing as a discipline. He is not alone in questioning disciplinary demarcations in music (Stobart, 2008). His first

two apothegms provide a symbiotic binary resonating with similar observations by Nattiez, Frith and others. His third apothegm is again not new (see Nattiez, 1990, pp. 174-177) but relevant. His fifth and seventh apothegms identify analysis as requiring clear goals, acknowledging its relational nature and its reductive process. In doing so, the scholar makes no more and no less of their analysis and sets others up to read it contextually. His tenth apothegm rests on decades of hard-fought academic debate attempting to reconcile sociology and musicology. The statement makes it sound as though there should not have needed to be such aggressive dialectic to arrive at such an obvious position; however, this is the privilege of hindsight. In summary, Walser's apothegms are entirely useful in the analysis of CCS, while one must remain keenly aware of a single caution; the potential of inter-disciplinary dissipation. With that in mind, I position myself firmly in my expertise and professional experience as a musician, composer and performer, and thus recognise my orientation towards musicological concerns and the dynamics of live performance, including its environment and reception.

From an industry perspective, CCS is a sub-genre of Contemporary Christian Music (CCM), or Christian/Gospel ("Recording Industry in Numbers", 2013). Because of CCM's implicit acceptance as a genre within popular music at both an industry (Billboard) and academic level, many writers feel no need to justify CCS's alliance with popular music. For example, Mumford (2011) identifies the pervasive CCM or 'worship music' as "first and foremost a subgenre of the American popular music that emerged in the mid-1960s" (p. 42). Webber (2009) acknowledges "pop music's" origins in "chorus music" pervading the modern church. Ingersoll (2001) provides slightly more detail, noting 'easy-listening', 'pop-rock', reggae beats and harder 'classical' rock music accompanying "contemporary Christian worship music" (p. 121). Gormly (2003) states that CCM is "virtually indistinguishable from its secular counterparts" (p. 262), further proposing that lyrical content is its only distinguishing feature; a point to which we will return.

With the link of CCS and popular music firmly established, Shuker's (2013) *Understanding Popular Music Culture* provides an insightful lens through which to examine CCS. For example, he describes how individuals engage with "musical texts" (p. 103) for their own purposes, which also aptly describes Christians' individual engagement with CCS, especially through new mediums such as streaming video/audio, and mobile music platforms. Another example is his comment about the lack of direct correlation between the popularity of performers and substantive content of their work (p. 85). How true this is of CCS, where, for example, a new song from Hillsong Music will not be measured necessarily on its own merits, but rather on the reputation and influence of the brand (Riches and Wagner, 2013).

Shuker's explanation of culture as it relates to popular music is particularly relevant to CCS:

We need to see culture as a reciprocal concept, an active practice which shapes and conditions economic and political processes, as well as being conditioned and shaped by them. The various types of consumers of popular music genres... illustrate this reciprocity, occupying a critical social space in the process whereby the music acquires cultural meaning and significance (2013, p. 189).

Evans (2006, p. 110) unequivocally places the creation of CCS within this reciprocal concept of culture. CCS influence, and are influenced by, the broader contemporary Christian culture, as well as denominational, national, economic, and secular cultural activities and paradigms. Reciprocally, CCS have had a monumental impact on (Western) Christian culture (denominationally, nationally, and internationally). Is CCS then a sub-cultural or a counter-cultural movement? Howard (1992) suggests that it could be both. For some, it is a subculture of overall societal values; for others, it is countercultural, standing in the face of hegemonic dominance (p. 124).

The connections between CCS and popular music are one matter; the *reasons* for those connections are another. Gordon (2013) approaches this topic from a unique media ecology perspective. He states that unless individuals choose to listen to an alternative musical style or styles, they are predominantly subjected to the surrounding style of 'pop'. Thus, the cultural gatekeepers essentially groom us to prefer popular music unless we have had significant alternative influences, or have consciously chosen to reject that grooming. Ingersoll (2001) suggests a more socio-historical approach, identifying Baby Boomers as "the first Americans to grow up with popular music as a continual backdrop to their lives" (p. 122). As Morgenthaler (1998) discovered, the logical extrapolation is for their general musical preferences to impact their preferred worship styles.

As expected, commercial motives are often assigned to CCS' adoption of popular music forms. In quoting the International Federation of the Phonographic Industries (IFPI) from 2006, Shuker reveals "the recorded music industry is the engine helping to drive a much broader music sector, which is worth more than US\$100 billion globally" (2013, p. 14). While physical sales are still in decline, income derived from digital sales, performance rights, and synchronisation rights continues to grow ("Recording Industry in Numbers," 2013). The Christian/Gospel sector from a Gospel Music Association Report in 2007 ("Christian Gospel: Music That Connects," 2007) revealed that recorded music sales were, at that stage, almost US\$700 million yearly. The Christian/Gospel sector represents some 6.75% of all music album sales. While "Praise and Worship" officially only accounts for 10% of those sales (*ibid.*), there are many other sources of income, such as live performance fees, merchandising, royalties from performance rights, mechanical rights, music reproduction rights, publishing rights, and synchronisation rights. Christian Copyright Licensing International (CCLI) collects royalties from churches on behalf of song owners/recording owners and in the Asia/Pacific region (a small region globally) distributed over AUS\$16 million since 1993 ("CCLI 19th Annual Advisory Council Meeting – Asia/Pacific region," 2013). There is no escaping the fact that the CCS is big business. Rabey (1999) in his article, *The Profits of Praise*, written 14 years ago, observed that CCS

as exemplified by Maranatha! Music and Integrity, had transformed the way congregational songs were produced and distributed, and the way the contemporary church sang. Moreover, they had also created substantial new Christian commercial enterprises. It was an accurate account then, and even more so now:

The album-a-year policy of Hillsong is testimony to [the current throw-away pop culture society]. Many of the great songs recorded on previous albums are never to be sung again, such is the requirement that new songs be adopted, tested, recorded and sold. But this is true virtually across the board (Evans, 2006, p. 85).

It is equally testimony to the need to return, with regularity, substantial revenues to the recording and publishing labels, as Marsh and Roberts (2013) also observe. While they acknowledge that "[t]he links between religion [specifically CCM] and economics are very complex" (p. 50), they also state, "Manifestations such as the megachurch and the rise of praise and worship music, seem to be in direct response to (and even as a reflection of) consumer culture" (*ibid.*, p. 53).

The final work for consideration in this CCS-oriented review of popular music studies literature is Ruth Finnegan's seminal *The Hidden Musicians: Music-Making in an English Town* (1989). It initiates a discussion of CCS' divergence from popular music studies. Finnegan's ethnographic work focussed not on a genre, nor on prescribed professional or commercial expressions of music, but rather on the lived practices of music within a community. She analyses this complex communal musical praxis through three interconnected modes; classical (pre-written work), jazz (improvised work), and rock (communal-performance-created work) (2007, pp. 160-179). Interestingly, all three modes are pertinent to the study of CCS. All of the twenty-five representative songs (listed for analysis in the following chapter) were specifically pre-written and pre-recorded before making their journey towards market saturation that finally caused their appearance in the CCLI reports. At the same time, these songs are played in thousands of local churches every week. They are played by variously trained (or untrained) musicians

where, although core elements are retained, there is considerable flexibility in instrumentation, form, vocal harmonisation and non-defining elements of the song. In essence, improvisatory skills are extensively exercised in the performance of these songs as Finnegan notes as a specifically identifiable practice in jazz. Finally, in this congregational activity of musical worship there are the essentially vernacular music qualities that Finnegan identifies in other pop/rock music performance settings. Finnegan was clearly an academic precursor to vernacular music studies, which will be explored momentarily.

Two insightful quotes from Tagg (2000) are a fitting conclusion to this section. Firstly he states, “[o]ne of the initial problems for any new field of study is the attitude of incredulity it meets. The serious study of popular music is no exception to this rule.” In many respects popular music studies is now a maturing field; however, the rigorous study of CCS remains embryonic, and is therefore still subject to the ‘incredulity’ of which Tagg speaks. Secondly, he states “[i]t is clear that a holistic approach to the analysis of popular music is the only viable one if one wishes to reach a full understanding of all factors interacting with the conception, transmission and reception of the object of study” (*ibid.*). It is this “holistic approach” which this research undertakes in its pursuit of an increased understanding of the CCS genre, cognisant of maintaining methodological and theoretical integrity.

Vernacular Music

Vernacular music is a relatively new term coined by Bruce Johnson (2000) in examining music which is:

largely generated at a local level and expresses the sense of the immediate, lived experience, of individual and collective regional identity. It includes ethnic,

indigenous, folk, jazz, pub rock, and community and domestic music experience (p. 8).

Vernacular is the everyday language as spoken by a group of people. In the same way, vernacular music is indicative of music created for and by laypeople and reproduced physically, rather than playing a recording or attending as an audience. *Happy Birthday* is sung at all manner of venues, by groups of people, to celebrate an individual's birthday. Generally, all attending will sing, whether trained or untrained, whether musically gifted or completely tone deaf. At the football stadium, fans will spontaneously launch into their team's anthem *a cappella*. People join in as someone picks up a guitar at a party and starts to play 'old favourites'. These are but a few examples of vernacular music.

Evans (2006) argues that CCS are "essentially reflective of the immediate, lived experience of particular churches" and thus fit within the vernacular music discourse (p. 11). While CCS *can* be experienced simply as performed music with religious content, the nature of gathered believers worshipping is communal, as has been established earlier; gathered believers express their relationship with God through the singing of songs.

Evans defines the scholarly challenge of CCS's vernacular core this way:

There is a very real danger that we have allowed the current congregational music that proliferates in our churches, whether it be the compositions of Redman, Hughes, Zschech, Baloché or Tomlin, to become kitsch, to become the everyday music we are somehow embarrassed about analysing. This is not the fault of those outside the Church; it is the responsibility of those of us within the Church, who deal in researching and teaching about contemporary Christian Music, to not shy away from the everyday musical experiences of our local congregations (2006, pp. 12-13).

Johnson (2000) makes many observations about the challenges of analysing and assessing vernacular music in comparison to Western art music genres. His insights map well to the CCS territory, and are explored below.

Johnson speaks of “diversity and hybridity” of Australian jazz in recent decades. He discusses music in social practice being extraordinarily rich in diversification (*ibid.*, p. 183). CCS, as expressed in local churches of myriad denominations and movements across Australia, equally demonstrate this rich diversification. Moreover, hybridity is at the core of local church expressions of CCS; local churches use whatever accompanying instruments and skills they possess to reproduce the songs. Enhancing this thought, Johnson argues that “doctrines of formal perfection, central to institutionalised policy, education, administration” are in stark contrast to vernacular music expressions (*ibid.*, p. 177). This tension is clearly visible between original, commercially-released recordings of CCS, and live local church practices. Both Evans (2006, p. 6) and Wren (2000, p. 52) agree that highly produced, professional recordings of CCS, inevitably make live-performance emulations by local churches virtually impossible.

There is, in fact, a long history of disconnect between recorded musical experiences and their unrealisable ‘live’ equivalents even in the broader popular music discourse, as noted by Frith (1998, p. 228). In fact, Evans’ statement is not only true, but it is also rather understated. The post-production work on even so-called ‘live’ albums is impossible to reproduce live. The vocals have been post-multi-tracked, edited, tuned, and no longer have the audio spill associated with live recorded environments; equally, instrumental parts are perfected, edited, and layered. Next, audio effects are carefully automated into countless tracks, and extensive mixing and mastering occur to produce the commercially released ‘live’ recording. Apparently, the live worship environment is much more forgiving than the recorded one, given that the great majority of churches are content with a modest reproduction (or even mild butchering) of the song, containing essential elements such as riffs, rhythmic patterns, key instruments, essential vocal melody and

harmony. Johnson's "modes of expressivity of vernacular music" as communicated in local church worship indeed defy "formal perfection."

Johnson addresses the collective improvisation and interactivity of audiences with extrinsic conditions as anathema to the Western musicological traditions of exalting the autonomous text. This is consistent with CCS practices, where actual live expressions of a song may substantially alter and enhance the original musical text. Sections of a song that are affective at a given moment may be extensively repeated; other sections may be left out. On a related theme, Johnson states "the intractability of collective improvisation to the form of a scored 'opus' [which] constitutes a radical disadvantage to legitimacy as high art" (2000, p. 181). Even though many churches attempt to reproduce songs 'as recorded' (at least regarding form and style), pentecostal-charismatic environments, in particular, celebrate space for the organic and collaborative in corporate worship. 'Free worship' (or spontaneous singing) as expressed by a congregation in the instrumental sections of songs, or at the end of a song is a common example.

A final comment is warranted regarding Johnson's observation that the "aesthetic forcefield that arranges itself around the 'serious' music composer" is an inappropriate model for the vernacular music tradition (*ibid.*, p. 176). The relationships between composers of CCS, performers, audience, music-text and venue in the contemporary local church are equally complex and multifarious. CCS composers are, as previously mentioned, also local church parishioners. In fact, Hillsong Church has an unwritten, though thoroughly enforced, policy to allow only songs to be recorded that come from active congregation members.²⁸ I shall explore the ramifications of this relational dynamic to applying appropriate analytical tools to CCS in Chapter Three.

²⁸ There have been a few exceptions to this edict over the past 20 years, including *Healer*, *Here I am to Worship*, *How Great is Our God*, and *Turn Your Eyes Upon Jesus*. The reasons for these exceptions are beyond the scope of this thesis.

Although Johnson (2000) coined the term ‘vernacular music studies’, this field of enquiry is often considered to be the domain of ethnomusicologists and ethnographers. As ethnomusicologist Titon confirms: “Our questions concern music as lived experience, as commodity, as social practice, and as cultural symbol” (2003, p. 171). It is beyond the scope of this thesis to explore the entire academic heritage for this field. Nevertheless, it raises a question; how then do vernacular music studies’ methodologies and methods affect CCS research? One implication is that the professional performance (live or recorded) of these songs, which will be analysed as the ‘musical text’, is not sufficient to understand this genre. The average congregant’s interaction, engagement, and reproduction of these songs are essential components which cannot be assessed solely through the analysis of the professionally recorded work. While an ethnographic approach may appear to serve this research aim, I believe there are advantages to the analysis of an anonymous audio-recorded survey, which I articulate in the following chapter.

Viewing CCS as vernacular music is helpful in establishing its differentiation from broader popular music. Identifying these differences, such as focussed audience contribution, increased improvisation, and democratization of musical roles allows appropriate tools to be applied to its analysis. Moreover, CCS as vernacular music is intrinsically linked to the hypotheses of this thesis. Two key questions buttress a comprehensive analysis of contemporary congregational songs; what *can* the average (Western) believer sing? And what do they *want* to sing? Such questions are at the heart of vernacular music; music that is created and consumed by those in the lived experience of personal and corporate worship. CCS lyrics contribute to answering those questions; to which we now turn.

Lyrics – a Defining Mark

Ong (2011), in identifying the differences between secular popular music and CCS states, “The words of the contemporary Christian songwriter are often vivid and passionate in religious expression. In other words, the sonic narrative expresses Christian theological beliefs in fashionable, popular jargon” (p. 31). It is this “fashionable popular jargon” that attracts the scrutiny of a significant number of writers.

Erickson’s (1989) recommendation is simply, “liturgical language should be like a clean window – you look through it, not at it” (p. 124). Others are more direct in their critique. Dawn (1995) declares, “no matter how musically wonderful, pieces must be rejected if the text is theologically inadequate” (p. 170). This is a common strain, and Tucker (2009) is one of those who resonates with it. She focuses on the text separate from musical style and instrumental accompaniment, demanding that the lyrical content accurately conforms to the Christian’s theological and doctrinal position. She postulates that historically, Christian reform in song was related to the aligning of Christian doctrine with lyrical form (p. 3-9). Given that a broad denominational acceptance of contemporary congregational songs exists, either current CCS lyrics are general enough not to arouse the wrath of denominational distinctives, or, many at the grass-roots level of local churches are less preoccupied with those distinctives. There are certainly some writers who are preoccupied with them, Parrett among them; “Perhaps a new wind of theologically sensitive songs will blow some of the chaff out of our sanctuaries for good” (2005).

The question arises; do CCS lyrics need to represent a full spectrum of Christian theology and doctrine? Riches (2010) does not think so. She makes the point that Pentecostal worship does not attempt any systematic theology in its lyrical endeavours, but rather addresses the particular worship context of the local church, encouraging and challenging believers in their relationship with God (p. 49). Liesch (2001), at a further extreme, suggests that contemporary songs are incapable of the task of comprehensive doctrine.

He believes “choruses” (another name for CCS) excel at celebration and intimacy but lack intellectual rigour (p. 21). While he accuses CCS of lacking “a mature exposition of the broad range of biblical doctrines,” the implication is that he believes they *should* offer such an exposition. I propose that the idea that all biblical doctrines should be enshrined in congregational song is both impractical, and unnecessary. If the role of music in corporate worship is a catalyst for divine encounter, as Jennings (2014, pp. 41, 53) suggests, and not primarily for Christian education in doctrinal truths, then lyrics which facilitate divine encounter are fit for purpose. Quite apart from this, historically, oral culture used song to transfer important knowledge to future generations, but this is not the case in Western culture today; didactic material (written, recorded, broadcast, and digitally disseminated) on Christian doctrine is freely and widely available for those who seek it.

Whether CCS lyrics are doctrinally comprehensive or not, music’s power to validate poor lyrics cannot be overstated. Veteran worship music publisher Prince (2008) notes, “songs can carry alarming heresies and still be cheerfully sung from one end of the land to the other, over and over again” (p. 18). Chant (n.d.) observes the phenomenon historically, stating:

Since the days when Arius enshrined his celebrated heresy in song and a thousand years later the followers of John Hus used his Christ-centred hymns to inspire them to victory, music has been visibly a powerful tool (*ibid.*).

Chant (2000) purports that one of the reasons for songs’ influential nature is that, unlike sermons, songs are easily repeated. Indeed, congregations who would be quite upset to hear their pastor preach the same message four weeks in a row, are quite happy to sing the same song much longer than that (p. 7). His summation is that songs, “rather than exposition of Scripture, [are having a] more profound and lasting influence on Christian life and behaviour” (*ibid.*, p. 8). Prince (2008) commences his book *Worship is a Bowl of Noodles* with a story leading to this statement: “So a simple but important issue had reared its head, one we had not thought about much:

1. Songs teach Christian truth (or error).
2. People believe what they sing" (p.16).

These writers affirm that the result of congregational participation in CCS is that song lyrics become believers' personal confessions. The constant declaration of these lyrics must inevitably shape one's beliefs. Indeed, an enemy of Luther as quoted in Lester Hostetler's *Handbook to the Mennonite Hymnary* insisted "Luther's songs have damned more souls than all his books and speeches" (2013).

Alongside the potential of song lyrics to subvert authority or skew theology, Abbington (2009) observes that sometimes those who are making decisions about songs used in a church context focus more on style than substance (pp. 40-47). Such a basis for song choice potentially facilitates heretical congregational confessions. Indeed, often those making decisions about the use of specific contemporary songs in Pentecostal church life are not theologically trained. The CCS revolution brought with it a focus on competent musicians/singers functioning in the role of leading congregational worship, rather than trained clergy; although variously trained clergy remain present, and can (and do) contribute to the dialectic surrounding CCS lyrics.

Scholars (for example, Duncan, 2009, p. 112) not only scrutinise lyrical content but many also wrestle with the appropriate matching of music to lyrics. Hughes (2010) maintains, "the tune must support the meaning of the text. It is inevitable that a sentimental melody attached to a hortatory text will deflate the force of the text" (p. 170). "Inevitable" is an adamant term, while a "sentimental melody" is a subjective, and culturally contextualised term. Hughes perhaps has an example in mind, but the generalisation here is too equivocal. Furthermore, no evidence is provided that such a melody will beget inaction or indecision.

Johansson (1992), in his book *Discipling Music Ministry*, surmises that Christians who only sing "choruses" will end up as spiritually deep as the lyrical content of those songs. He

accuses CCS lyrics of being “simplistic, pleasure-oriented, emotionalistic, intellectually weak and undisciplined”; finally stating that immaturity is the result of such a diet [of songs] (p.136). The adjectives utilised by Johansson seem to reference musical style as much as, if not more than, lyrical content. The conflation involved in ‘style’ and ‘content’ debates are recognised by Ashton (2010) who astutely notes:

One result of the power of music is that people become deeply wedded to their personal preferences and find it difficult to recognise that the style of music is almost always a matter of no intrinsic theological importance (p. 91).

Musical style is only connected to theology through human attribution and agency, affirmed by both Ashton and Corbitt (1998, pp. 33–35). Furthermore, musical style is a human construction; arguably for the Christian it is an extension of the original Creator, but humans ascribe theology to musical style, musical style cannot ascribe theology to itself. Therefore musical style can be considered *always* to be of no intrinsic theological importance. This is not to suggest musical style is value-neutral, although once again, this is not intrinsic to music, but rather to human attribution.

Webber's (1996) experience of CCS adds fuel to the critiques of textual and musical tensions previously cited. He feels contemporary music ‘supporting’ the congregational song overshadows the text; that the text ends up being a footnote to the song. Furthermore, the text is no longer the unifying thread, but rather, as he refers to it, the “sameness of the musical beat, the overwhelming noise of the band, and the similarity of the musical content” (Webber, 1996). Webber’s description of musical style here reveals his preferences. Popular music scholars find a wealth of material to explore in instrumental textures and tone colours of rock/pop recordings; and to quantify popular music as having a “sameness of beat” is simply to demonstrate unfamiliarity with the repertoire and its purpose. Apart from which, the accusation of “sameness of beat” could equally be levelled at hymns, by the uninitiated. Faulkner (2012) is more pragmatic in his assessment of many Christians’ popular music preferences in worship. He declares

scriptural and anthropological support for music in worship, admitting that Christians, “have no particular reason to value elaborate art music in worship” (p. 169).

It is not only lyrical content, or the appropriate matching of music to lyrics, that gains attention from academics. Chant (*An ABC for Christian Musicians*, n.d.) addresses a related common contemporary issue for CCS lyricists, namely, grammatical slang. Colloquial grammar abounds in CCS. Chant, however, feels that foisting “bad” grammar on a congregation is equivalent to insulting them. Be that as it may, language is an evolving communication form and on its evolving edge of common usage, grammar is equivocal. Analysis of representative CCS lyrics in Chapters Four and Five will touch on the use of colloquial language, as a mirror of culture, and as one of the connecting threads to vernacular music.

In summary, the subject of CCS lyrics is highly contentious. ‘Appropriate’ musical/lyrical unions for corporate worship are often rationalised through personal opinions, and masked in quasi-theology and selective history. This research, instead, seeks to determine how the music and lyrics already utilised in CCS constitute a relevant, useful, and affective expression of genuine worship for Christians engaging with the genre.

CCS Scholarship

CCS scholarship does exist, though it is neither abundant nor comprehensive. Among the field, many have engaged in ethnographic or phenomenological approaches (see Adnams, 2008; Bettcher, 2010; Hall, 2006; Hawn, 2006; Ingalls, 2008; Jennings, 2008; Ong, 2011), which is arguably the combined result of a young research field and one that often defines itself experientially (Jennings, 2014; Vondey and Mittelstadt, 2013, p. 10). Sociology and religious studies have certainly informed these studies, though many of them consider themselves within the discipline of ethnomusicology, which has been typically associated with the study of ‘other’ musics (Bohlman, 2008, pp. 100–101; Nooshin, 2008, pp. 72–73).

The lens, then, is often that of the participant-observer, coming in from the outside to gain an understanding of the music and its culture, rather than of the musical native exploring music from his/her naturally 'emic' perspective (Thornton, 2015). Ingalls (2008) states it plainly when she speaks of the "importation of the charismatic 'praise and worship' model" into the congregations she studied (pp. 384–385). These studies often excel at identifying specific practices and extrapolating theoretical positions related to CCS and their communities. However, as their focus is on those communities, the CCS genre itself, and specific musicological concerns are often not central to any analyses. Two scholars (Evans, 2006, 2002; Riches, 2010) have focussed on the dominant producer of CCS in Australia, Hillsong Church. It is Australia's largest church,²⁹ and it is a part of the Australian Christian Churches (ACC). A few authors (see Brett, 2009; Dawson, 2005; Robinson, 2012) have focused on vocal technique and vocal care within contemporary churches utilising CCS.

Only two studies (Ruth, 2013; Walrath and Woods, 2010) were able to be sourced which specifically examine the foremost CCS as identified by Christian Copyright Licensing International (CCLI). Walrath and Woods (*ibid.*) compilation alongside Evans' (2006, 2002) excellent scholarship on CCS, viewed under the rubrics of popular music studies, vernacular music studies, and theomusicology, provide a foundation for this research. They are explored further in the following chapter, but for now, let us explore the other voices in this field.

Harold Best (1993) is one of the notable earlier scholars to engage with the church's utilisation of popular music styles, although this was not his sole focus. He promulgates musical pluralism and challenges those who argue for the morality of music apart from lyrics. He also challenges preconceptions of musical value judgements, which Christians can be quick to exercise. He advocates the new, both musically and technologically. However, for all of this, he neither proposes nor exemplifies a methodology instructive

²⁹ 30,000 regular attendees <http://myhillsong.com/about>.

for this research. Corbitt's *The Sound of the Harvest: Music's Mission in Church and Culture* (1998), on the other hand, provides a wealth of methodological considerations for the congregational song. Corbitt comes closest to attempting a framework for the congregational song; it is a simple one, but still informative. He proposes three essential attributes to the effective congregational song; that they should be singable, the music, danceable, and they should contain a meaningful message (1998, p. 285). This 'singable' feature is a core quality scrutinised throughout this thesis in each analytical level.

Corbitt's fascinating second quality (danceable) resonates with extant scholarship on the somatic nature of popular music (Hesmondhalgh, 2013, p. 29; Middleton, 1993; Whiteley, 2013). CCS' 'danceable' quality has been observed by many authors (for example, Ingalls, 2008; Jennings, 2014; Ong, 2011; Wagner, 2013) and it does not require further endorsement here. Finally, the 'meaningful message' is a feature of CCS that again is woven through each level of analysis.

Corbitt concludes:

The meaning of music resides in people, not in sounds. In a general sense, our evaluation of music has more to do with the people who make it, perform it, and respond to it and the context in which it is performed than the music itself (p. 33).

In this way, Corbitt reiterates the ideas of his sociomusicological contemporaries. What is notable in Corbitt's work is his ability to hold in tension these sociomusicological concerns with textual analysis and music psychology; having said that, his analytical approach has limitations. For example, Corbitt proposes that an appropriate analysis of CCS musical texts would comprise the following three steps:

[Firstly] the music is analyzed. This is a nonjudgmental stage where we ask the question, What is the message of the song actually preaching? In the second stage, the song is compared to both cultural norms and biblical standards. In the third stage, we draw conclusions about the directives of the message (p. 178).

Clearly Corbitt's focus here is on the lyrical content and therefore only really useful within that scope of analysis. Even Corbitt's comment that "[b]ecause texts of music are written within cultural, historical, political, and even economic contexts, their meaning must first be discovered within that context" (1998, p. 181) which rewardingly could have been explored from a macro 'musical event' level, is only applied to a lyrical analysis.

In affirming songs as the pre-eminent form of Christian worship, Quantz (2009) advocates more of a musicological focus, in at least the first three of the four ways he believes congregational songs can be "meaningful and effective" (p. 36). Firstly, he proposes composers of vocal music adopt a limited range and tessitura. Secondly, he calls for congregational songs to be less rhythmic complexity than "instrumental music". Thirdly, he promotes melodic contours that generally favour smaller intervals, especially step movement. Finally, Quantz says that while not everyone can play a musical instrument, all can sing, thus affirming the universality of songs in worship. The vocal range and tessitura of representative CSS will certainly be analysed, as will the intervallic structures of melody – building on the work of Schellenberg (Schellenberg, 1997, 1996; Schellenberg and Trehub, 1996; Stalinski and Schellenberg, 2010). Quantz does not define which instrumental music CCS should be compared with, but given the growing rhythmic complexity of much CSS, compared to hymns, many popular songs within the genre may not resolve his criteria. While not all of Quantz's criteria can be empirically tested, certainly his first and third points can and will be in the neutral level analysis.

Begbie's (2007) contribution is interesting in its attempt to create, from biblical text and history, an approach involving "Christian ecology" which utilises Creation as a framework. He is particularly interested in applying this to musical theologians and theological musicians. Rather than a theology of worship, Begbie works towards a theology of music, which does not attempt to promote or demote any particular musical style. In one sense then, it lacks a 'position' on musical worship and the believer, except to spread a very wide interpretation of Creation and humanity's position in the Christian ecology. Three of his

notable contentions include; “[that] pieces of music typically possess an aesthetic integrity... they operate metaphorically, generating a surplus of meaning... [and that] music is very context friendly” (p. 57). There is a veiled warning here, as heard elsewhere, that analysis that purports positivist song meaning will quickly reveal its inadequacies. There is also the insight that people easily reinterpret music based on the setting in which they experience it, which DeNora’s (2000) research supports. Begbie advocates thinking of music in a Christian ecology that is neither escapist nor imperialist. Others who have sought an inclusive framework for Christians’ interaction with all popular music whether in consumption or creation include Faulkner (2012), Joseph (2003), Howard and Streck (2004) and Marsh and Roberts (2013).

Marsh and Roberts are of particular interest; they explore popular music through sacramental theology. They suggest this convergent theological approach to popular music has growing interest; that popular music can be a “channel of the self-revelation of God, or of the grace of God” (*ibid.*, p. 37). Their attempt to align Christian perspectives of popular music with Daniel Levitin’s *The World in Six Songs* (2008) is admirable, though potentially problematic, given Levitin’s evolutionary, and ultimately scientifically reductive perspective. However, the most compelling aspect of their work is the creation of the ‘Magisteria-Ibiza Spectrum’ to describe “affective space” in which we consume popular music. They describe affective space as “any practice or activity that entails significant emotional engagement, through which a person can be shown to do more than just enjoying the moment” (*ibid.*, p. 16). The spectrum allows for a high level of complexity, and potentially overwhelming configurations in examining music consumption and meaning-making.

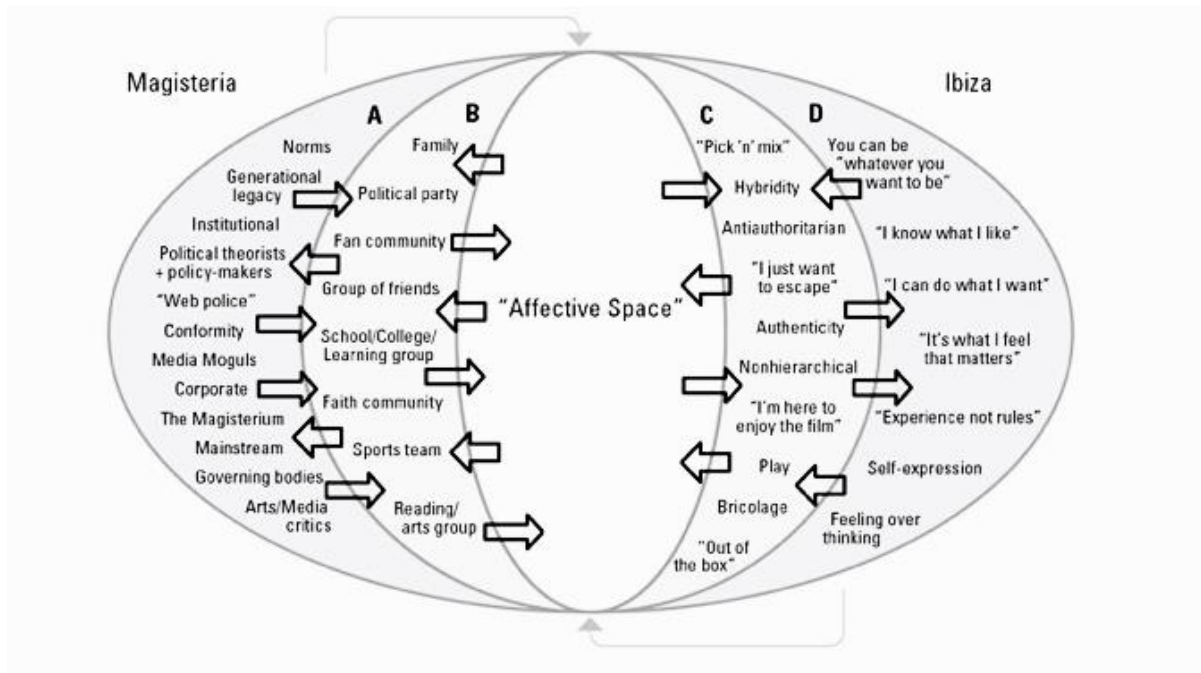


Figure 2.1 – The Magisteria-Ibiza Spectrum (Marsh and Roberts, 2013, p. 19)

They conclude that:

[f]or those to whom music is at all significant, then, music is part of the self-shaping process and a means of discovering and expressing who we believe ourselves to be. In a clear sense, we *are* our playlists (*ibid.*, p. 111).

The relevance of this to CCS is not in the neutral level analysis that follows in Chapters Four and Five, but rather in the esthetic analysis, conducted through the online survey and investigation of NCLS data.

With a backdrop of the theological study of the cultural significance of popular music, Marsh and Roberts list seven functions of music:

- Music orders and organizes time
- Music brings people together
- Music exercises the body

- Music expresses values
- Music enables participation
- Music provides a way of channelling emotion
- Music can be seen to shape life (*ibid.*, pp. 130-132).

All of these are readily applied to the live corporate worship experience of churches utilising CCS; alongside which, they identify four dominant themes in people's use of popular music, including; transcendence, embodiment, connectedness, and ritual (*ibid.*, p. 146-153). Thus, while these authors do not set out to explore an esthetic analysis of CCS per se, the framework provides valuable insights and tools to do so.

Conclusion

The literature that borders the field of contemporary congregational songs is demonstrably extensive and diverse. Therefore, this overview has been purposely selective, with the primary goal of contextualising the research area. The biblical and theological foundations upon which Christians build, or justify, their musical expressions of corporate worship were examined. Historical perspectives were considered, confirming music's contentious capacity in the church from its inception. They also illuminated the vacillation between worship forms that are professionally-dominated and congregationally-participative.

What is clear is that the gathered body of believers has always expressed its relationship with God through song. Current controversies often revolve around popular music's infiltration of or appropriation by modern churches. Various authors' approaches to the appropriateness of musical content were noted, as well as their issues with popular music's secular or profane associations; despite such diatribes often centring on what *should* be (according to the author), rather than what *is*. The chapter covered key popular music studies scholars and the ways in which their approaches and methodological tools

potentially intersect with CCS research. Vernacular music informed the space where contemporary congregational singing diverges from defining qualities of popular music, such as performance contexts.

The ethnographic or church-specific case studies were helpful, especially from an esthetic perspective, but by design and method they are not intended to comprehensively investigate the CCS genre. Moreover, their often ethnomusicological origins paint CCS as the 'other' music that has entered the Christian church, rather than the mainstream indigenous music of a current generation of believers (Bouma, 2008, p. 92). The nature of CCS lyrics was explored, as well as the often contentious marriage of music and words. The common cries that CCS lyrics lack 'depth,' theological rigour, and sometimes, simply good grammar, were presented.

Finally, there was a direct focus on CCS research and literature. Proponents of the congregational song's significance and power abound. This strong sentiment, however, should not obscure the desultory scholarly discourse regarding CCS. Recent scholars approaching CCS from various angles (see Evans, 2002; Neto, 2010; Riches, 2010; Wagner, 2013; Walrath and Woods, 2010) all attest to this dearth; and, for what academic endeavour does exist, Pentecostal perspectives on the very music that they have played a key role in promulgating to the church-world (Evans, 2006, p. 87) are almost non-existent. Thus, this review situates CCS among a number of well-resourced scholarly fields while also demonstrating the opportunities for this monograph to contribute to the substantial gaps.

Chapter Three: Research Questions, Method and Design

Introduction

CCS may be a niche sub-genre of popular music, but they are still global commodities, operating across a global market as popular music does (Shuker, 2013, p. 2). Highly popular CCS are sung in Western/Western-influenced churches around the world, as evidenced by Christian Copyright Licensing International Pty Ltd (CCLI) who monitor CCS usage.³⁰ While Australian-based data is the primary focus of this research, this thesis aims to demonstrate that its findings can be extrapolated to the genre as it functions globally.

Five research questions were formulated to illuminate the key features of the CCS genre, reveal Christians' levels of engagement with CCS, explore writers'/performers' approaches to CCS, and through synthesis, enhance our understanding of the genre. These questions are aligned with the three-level music semiological framework, as devised by Nattiez (1990), and outlined in Chapters One and Two. They are:

1. What are CCS-oriented churches (which hold CCLI licences) currently singing?
And what are the musical, lyrical, and extra-musical characteristics of those songs individually and as a corpus?
2. In the context of vocal technique/production and voice function, what are Christians who attend these churches able to sing?
3. What songs do these Christians remember and want to sing, and why?
4. In what ways are CCS composers/producers/performers considering congregational engagement?

³⁰ Extensive attention is given to CCLI later in this chapter.

5. What alignment is there between what Christians can sing, want to sing and are singing in CCS-oriented churches?

The next section links the research questions to each of the three levels of analysis and then outlines the methodology employed to answer them. Below is a diagrammatic representation of what follows.

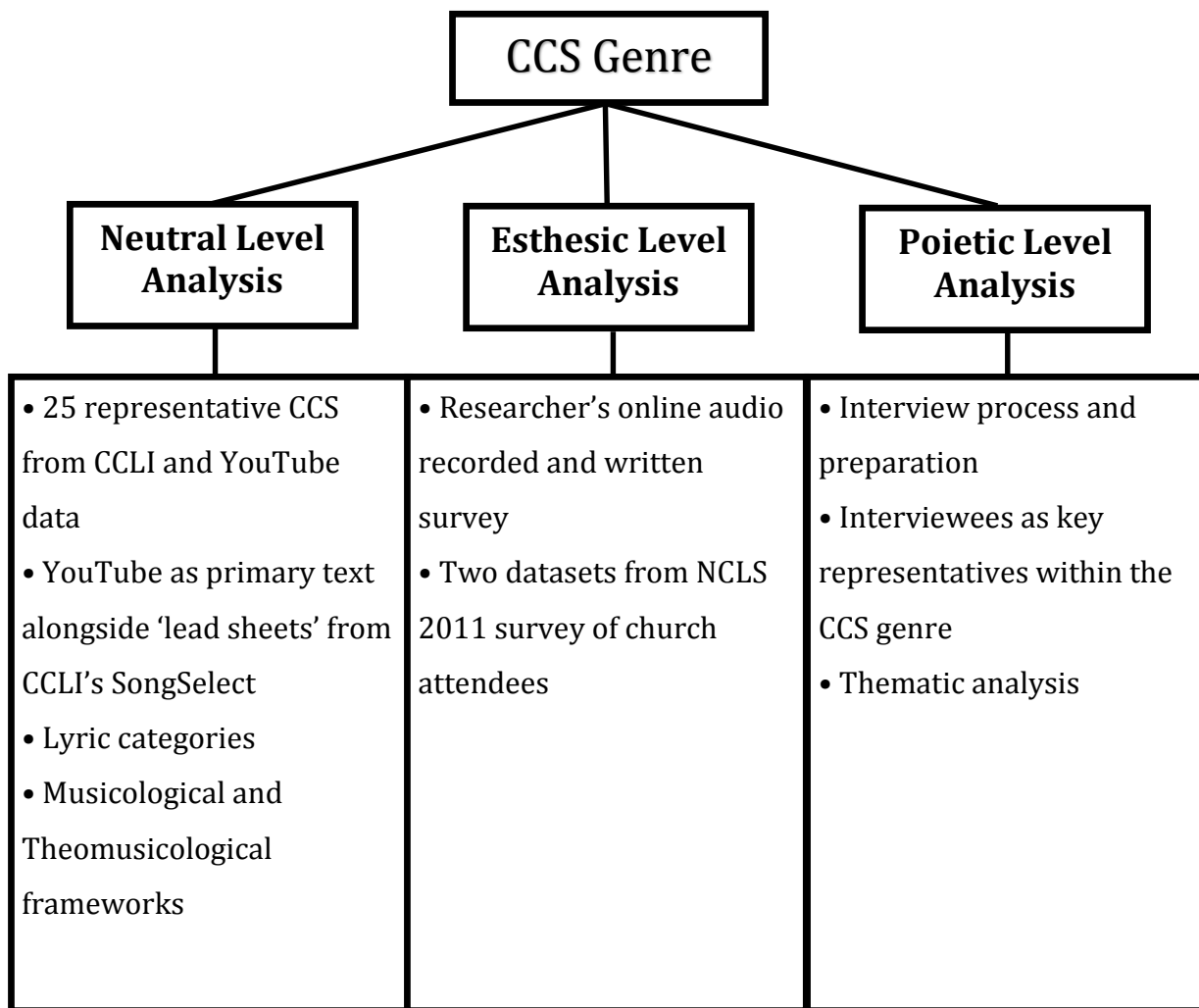


Figure 3.1 – Diagrammatic representation of analytical framework

Neutral Level Analysis

The initial challenges for CCS analysis are choosing a representative sample to analyse and establishing the primary texts for that sample. This section argues for the critical and selective use of Christian Copyright Licensing International Pty Ltd (CCLI) data and YouTube to achieve a representative list of CCS and their ideal primary texts for analysis. These primary musical texts/events/works then undergo neutral level analysis, which musicology has traditionally encompassed. Chapters Four and Five deal with the findings related to Question 1 – “What are CCS-oriented churches (which hold CCLI licences) currently singing? And what are the musical, lyrical, and extra-musical characteristics of those songs individually and as a corpus?”

Before the days of overhead projection of song lyrics, many churches used songbooks and hymnals to aid communal musical worship expressions. Publishers could quantify units sold, but could not identify which songs from those publications were sung by local churches, nor with what frequency. Equally, record labels³¹ collect data on worship album sales, but again, sales do not conflate with CCS use in local churches. Even with the emergence of online music retailers, such as iTunes, downloads of individual songs did not necessarily equate to congregations singing those songs.

Paralleling such changes and challenges, the emergence of CCS created new copyright issues for the local church. Churches’ historical employment of hymns in the public domain posed no copyright issues. As such, the Australasian Performing Rights Association Limited (APRA) granted (and still grants) churches a voluntary exemption from the need for a performing licence for worship services (“Church | APRA AMCOS,” n.d.). However, the rights of a growing body of CCS copyright owners (songwriters/publishers) were contravened as local churches began printing CCS lyrics, projecting them onto screens, recording CCS within the context of recording a church

³¹ As well as the Australian Recording Industry Association (ARIA) who provide the official music charts based on national sales data.

service, or photocopying sheet music without permission: Enter Christian Copyright Licensing International Pty Ltd (CCLI).

CCLI

CCLI is a privately owned company which was started by Howard Rachinski in 1988 in the U.S.A. to serve the copyright needs of local churches. In 1993, CCLI spread its coverage to Australia/New Zealand, and has been licensing churches to comply with copyright requirements under the respective regional copyright laws. The majority of licence fees are returned to copyright owners (writers/publishers), and only a small percentage³² are retained for administration and growth. Over the last 20 years, CCLI has become the central repository for CCS ("CCLI: Who We Are: About Us: CCLI History," n.d.). It has over 300,000 English language congregational songs in its database.³³ CCLI represents all of the most prominent writers and Christian publishers and has an active policy to contact writers whose songs are reported to CCLI, but are not currently represented by them.³⁴

CCLI offers three different licenses/products in the Asia/Pacific region; the Church Copyright Licence (CCL), the Music Reproduction Licence (MRL), and SongSelect. From each of them, CCLI draws different, but related data, and produces semi-annual reports. CCL is the most generic and popular licence. In 2012,³⁵ there were just under 10,000 CCL licences issued in Australia/New Zealand. This is substantial, given the estimated number of churches, 16,000, in Australia/New Zealand (Christian Copyright Licensing

³² The exact percentage is dependent on the region, the market size, and the particular license. This can be from 22% to 35%, however exact figures are not always publicly available.

³³ <http://www.ccli.com/WhatWeOffer/ChurchCopyrightLicense.aspx>.

³⁴ Some composers may choose not to monetize their compositions because of philosophical positions on the nature of songs for church use or of copyright in general (Ccworshiparchive, 2008; "Christian music song lyrics," n.d., "Taking risks and freeing up worship," 2009). See also <http://creativecommons.org/>.

³⁵ This is the latest data released to the CCLI advisory council in 2014. The Asia/Pacific advisory council has not met in 2015, nor has more recent data been made available.

International Pty Ltd, 2013). 85% of these licences were issued to churches with congregations of less than 200 people across 69 denominational groups, sub-groups or church movements. Anglicans, Baptists, the Uniting Church, the Australian Christian Churches (ACC, formally Assemblies of God, AOG) and Presbyterians share the greatest representation, 49% of all licence holders. This percentage, however, does not directly correlate to the “top songs list” that CCLI compiles from churches’ CCL reporting. “Top songs lists” are also influenced by the size of the congregation. The exact algorithm is unavailable, due to corporate policy, but the general principle is that larger churches pay more, and in turn exert more influence on the reports. The irony is that larger churches are often the ones producing and distributing CCS (for example, Hillsong Church), and at the same time, they are the ones having the most influence in reporting. This leads to them receiving the largest royalty payments to their writers/publishing arms. The return to these churches’ publishing entities, is exponentially higher than their CCLI licence fees, raising questions, either legitimately or vexatiously, that they unfairly benefit from their position of influence.

Part of the importance of focussing on CCLI here, is their substantial influence on the CCS genre. They do not instigate a song’s adoption into local churches, but they do perpetuate it, through their reporting and financial distribution processes, which inevitably favour larger churches. Australia’s largest churches are predominantly Pentecostal (“List of the largest Churches in Australia - User Contributed Rankings,” n.d.) and Pentecostals are the second largest number of weekly church attendees (McCrindle, 2014). These facts contribute to their songs featuring on the “top songs lists” over the past 20 years. However, the influence of Australia’s largest Christian denomination, Catholicism (id the population experts, n.d.) is noticeably absent. One explanation is that they often use musical sources in the public domain and thus do not require CCLI licences. Another, is that they have historically adopted licences from other agencies that focus on liturgical material aligned with Catholic theology and practice, such as Word of Life International, and Licensing Online. As Catholic liturgy neither features nor promotes CCS (Schaefer,

2008, pp. 159–177, 191–196), this denomination’s absence while conspicuous, affirms CCLI as an appropriate data source for CCS research.

CCLI also provided denominational subsets of the “top songs lists” to the researcher. These were used to ensure that the songs analysed were representative of CCS-oriented churches. However, care was taken in their use, as individual Pentecostal movements in Australia have a strong bias in their song choices. The ACC are dominated by Hillsong songs,³⁶ and somewhat by Planetshakers.³⁷ C3 churches are dominated by C3 Oxford Falls³⁸ songs. INC (formerly COC) churches are dominated by songs from Citipointe Live,³⁹ and historically, the songs of Andrew Ironside. A singular focus on any of these movements could limit the ability of this research to be representative. Thus, denominational data and the three CCLI licences/products were correlated to arrive at an optimal representative CCS sample.

The CCL licence is useful in that it is the most widely used and reported on across Australian/New Zealand churches. However, it is also the slowest to recognize new songs. CCL reporting is *a posteriori*; only after the church has sung the song, is it reported on a semi-annual basis. Moreover, congregations who sing the same songs over many years skew the list towards older songs. The copyright date range for the CCL top 25 songs in 2012 was 62 years, and the median composition date was 2001. Contrastingly, the MRL’s⁴⁰ copyright date range for the same period was 16 years, and the median

³⁶ Given that they are the largest church in the ACC movement, and the senior pastor Brian Houston utilised his influence during his tenure as both NSW state president and National president to promote Hillsong CCS.

³⁷ Planetshakers Church, Melbourne, VIC - <http://www.planetshakers.com/>. From 1997, as a youth ministry of Paradise Community Church, and then from 2004 as Planetshakers church, “Planetshakers” conference drew thousands of young people, predominantly from ACC churches.

³⁸ This is the first and flagship C3 church (formally Christian City Church), a church of several thousand congregants. It is pastored by the movement’s founders Phil and Chris Pringle. There are over 300 C3 churches around the world – <http://www.c3churchglobal.com/>.

³⁹ The largest church in this movement, and a producer of CCS.

⁴⁰ Australia, NZ, and the UK only. USA copyright laws do not require a music reproduction licence.

composition date was 2006. The MRL records physical or digital copies of CCS sheet music, making it a more up to date source, as copying sheet music precedes the introduction of the songs to the congregation. The MRL is not based on the church size, but rather on the number of copies made. Larger churches with often comparatively sizable worship teams require higher quantities of sheet music reproduction, thus effectively Pentecostal churches have a greater influence on the MRL “top songs list” than other denominations. These factors make the MRL “top songs list” more conducive to the research aims. However, this report on its own has the potential to skew the results by representing songs that were copied, but not eventually sung by the congregation.

For the purpose of this research, CCLI’s SongSelect is the preferred option. Initially launched in 2003, SongSelect is an online resource that provides for graduated levels of subscription; from access to CCS lyrics, to the full provision of sound samples, lead sheets, chord charts and four-part vocal arrangements. There are many reasons why SongSelect is a superior data resource for this research. Only those with an existing CCL or MRL can subscribe to SongSelect, which in 2012 represented 35.7% of CCL holders or 3,488 subscribers. An updated version of SongSelect launched in April 2012, recorded (to the CCLI fiscal year end, September 2012) 38 million page views. Additionally, 54,068 unique songs were accessed and the site delivered:

- 5,569,014 chord sheets
- 2,137,259 lead sheets
- 858,133 hymn sheets (4-part harmony)
- 4,920,905 lyric sheets (Christian Copyright Licencing International Pty Ltd, 2013, p. 55)

Furthermore, SongSelect’s Application Programming Interface (API) has now been incorporated into “partner products” that directly facilitate almost 20,000 churches’ administration of corporate worship personnel. SongSelect is also the most commonly used publishing source reported by MRL holders (Christian Copyright Licencing

International Pty Ltd, 2013). This means that local churches acquired their master copy of sheet music from SongSelect over any other publication source. The SongSelect site requires a level of technological literacy. As mainline denominations are skewed towards an older demographic (Mollidor et al., 2013, p. 5), SongSelect is more likely to represent song usage from churches with a younger demographic, namely Pentecostals (Powell, 2013). The data supports this notion. The range of copyright dates for the SongSelect top 25 songs in 2012 was 62 years⁴¹ and the median composition date was 2004. Thus, SongSelect CCS are slightly older than the MRL but more recent than the CCL. If one looks at the mean age of CCS, CCL's is 1998 (or 2000 without its oldest song, *How Great Thou Art* (Stuart K. Hine ©1949)), MRL's is 2006, and SongSelect's is 2001 (or 2004 without *How Great Thou Art*). While the MRL demonstrably contains the most recent songs, it is only updated semi-annually; SongSelect is perpetually updated.

For all of the reasons mentioned above, SongSelect is arguably the most authoritative source to establish the worship music practices of CCS-oriented churches. In light of this, the Australia/New Zealand SongSelect “top songs” data as at 1st August 2013 was selected as the basis for the 25 representative CCS. The copyright date range for this list was 17 years, but the noticeable difference is in the median year of composition – 2011. This report did produce some anomalies. The main Hillsong Church album is released each year at the Hillsong Conference, in this case from 1st – 5th July 2013, entitled *Glorious Ruins*. Of the 25,000 people who attended the conference, there was a large representation from churches across Australia.⁴² There were high initial sales of the album, and intensive

⁴¹ The anomaly here, as in the CCL for range, is the song “How Great Thou Art” (Stuart K. Hine) which was copyrighted in 1949.

⁴² Although Hillsong does not release data about attending churches, having personally attended many Hillsong conferences, they make a practice of identifying (during certain key sessions) the spectrum of attendees, asking people from specified states of Australia, or specified denominations to “make some noise”. Though clearly a very imprecise data measurement, alongside informal conversations, there is absolutely no doubt that all major denominations, from all over Australia are represented.

teaching of its songs to delegates during the 2013 Hillsong Conference.⁴³ To be expected, in the weeks following the conference, delegates returning to their local churches were keen to introduce those songs. This was evident in the 1st August 2013 SongSelect “top songs list”. Four of the top 25 songs were from the *Glorious Ruins* album.⁴⁴ While these songs may yet prove to be enduring in the spectrum of CCLI reports, they were dismissed from the possibility of analysis for this research, as they have not had adequate time to establish their pervasiveness or lack thereof. Nevertheless, it is interesting to note which songs from the album instantly had SongSelect subscribers/CCLI licence holders accessing the lyrics and music charts.

The initial list, minus the *Glorious Ruins* songs, was then compared with the historical SongSelect data to ensure that the songs (if released earlier than the current reporting period) had a history of utilisation. They were then compared with the MRL and CCL reports to see if the songs had currency and history (again except for songs too recently written). Additionally, they were cross-referenced with the last three years of data from CCL and SongSelect reports from the USA; CCL, MRL and SongSelect reports from the UK; and with the SongSelect report from Canada, in order to see whether the songs were globally adopted. They were also assessed in the light of three Australian denominational subset lists CCLI supplied to the researcher, namely; ACC/AOG, Baptists and COC (now INC). Despite the parochial nature of the ACC and COC/INC lists, CCS *not* written internally to a movement, for example, songs sung in ACC churches not emerging from Hillsong Church, clearly speak to the broader influence and significance of those songs.

⁴³ A trend that Hillsong has capitalised on to bring mainstream media attention to the its music (“Harrison Craig to battle ABBA, hip hop and Hillsong for top spot on ARIA chart,” n.d., “Hillsong beats Beyonce, Gaga on chart,” n.d., “Hillsong Live wins ARIA award,” n.d.).

⁴⁴ “Christ is enough” (Reuben Morgan and Jonas Myrin), “Man of Sorrows” (Brooke Ligertwood and Matt Crocker), “Glorious Ruins” (Joel Houston and Matt Crocker), and “Anchor” (Ben Fielding and Dean Ussher).

Cross-referencing

As recognised by Woods and Walrath (2010) in their use of CCLI “Top 25” lists from 1989 to 2005, the CCLI data is an ideal resource for identifying popularly utilised CCS for analysis (pp. 18-20). Despite the validity of CCLI data, and its potential for CCS research, it cannot be used to address how congregations meaningfully engage with those songs; neither licences nor SongSelect are available to individual subscribers. There are however other ways to approach the question of individual engagement with CCS. The National Church Life Survey (NCLS), examines Christians’ engagement with CCS within church services (see Chapter Six). Their engagement with CCS outside of church services is another matter. The researcher’s survey provides some useful data (see Chapter Six). In terms of mass individual engagement with CCS, however, YouTube is enlightening.

This thesis proposes that the primary text of CCS is their most popular recorded version (often, but not always, the original recorded version). Evans’ work (2002, pp. 9-10) is the basis for such a proposition, underpinned by the previous scholarship of Moore (2001) and Hayward (1998). If a prominent recording (a ‘track’) is accepted as the primary text, then the question transforms into asking which medium of that track should be analysed. Internet-based streaming services (both audio and video services) in particular, have experienced profound growth over recent years. Globally, and locally, YouTube is the pre-eminent service. Competing reports suggest that there are 800 million to 1 billion global regular users of YouTube (“IFPI Digital Music Report 2013,” 2013, p. 9; “Recording Industry in Numbers,” 2013, p. 26). The largest providers of music videos on YouTube are VEVO (a conglomerate content provider from Sony Music Entertainment, Universal Music Group and EMI) and Warner Music Sound. In fact, of all YouTube channels, these represent two of the top three (*ibid.*). Furthermore, nine of the ten most-viewed videos on YouTube are music videos (“IFPI Digital Music Report 2013”, 2013).

YouTube is free, from the consumer’s perspective. It is easy to share songs through social media or via URL links. It is available anytime, and anywhere the Internet is accessible,

with suitable bandwidth. Furthermore, this streaming music phenomenon also aids in the teaching/learning of CCS. The pre-music-streaming practice of churches copying CDs or tapes for worship team members to learn songs was complicated, and ultimately illegal. CCLI has for many years been aware that such practices were at odds with copyright law, but until recently did not have a viable solution.⁴⁵ CCLI needed cooperation from both the song owner and the Master Recording owner to create a 'rehearsal license' for churches, which has recently been accomplished and launched in the USA. However, in the absence of such a license, churches look for alternatives, and YouTube provides one. Every song found in any of the CCLI "top songs lists" have hundreds if not thousands of representations on YouTube.

The view count of CCS videos on YouTube mostly represent individual watchers. This individual activity verifies people's engagement with specific CCS. Moreover, a large view count arguably indicates a higher level of public engagement than a small view count. Thus, YouTube CCS data provides a valuable counter-balance to CCLI data. For the purpose of this research, YouTube is used to ensure that the analysed songs are representative of individual Christians' choices, and not just of choices made on behalf of congregations.

Keil (cited by Frith, 1998) argues that "in class society the media of the dominant class must be utilised for [a vernacular] style to be legitimated" (p. 231). This insightful comment can be directly applied to CCS' mandatory existence on YouTube. With that in mind, and the arguments set forth above, the chosen 'representative twenty-five songs' from the CCLI data were cross-referenced to YouTube views. Songs that were comparatively poorly viewed⁴⁶ were considered to lack the representational factor

⁴⁵ As a member of the CCLI Advisory Council (Asia/Pacific) for seven years I have been personally engaged in a number of conversations at council meetings exploring this territory.

⁴⁶ All songs chosen had more than 1.5 Million combined views across each song's dominant representations.

essential to this research. The demographics of YouTube⁴⁷ reinforce the rationale of the list as being representative of younger church congregations, which as noted are more likely to be pentecostal-charismatic in orientation, engaging regularly with CCS (Powell, 2013). McCrindle (2014) calculates that the average age of church attendees in Australia is 53yrs, while the average age of those attending Pentecostal churches is 39yrs.

After the methodological approaches discussed above, the final list of CCS for analysis emerged as:

Number	Song	Songwriter(s)	Year
1	<i>10,000 Reasons</i>	Jonas Myrin and Matt Redman	©2011
2	<i>Cornerstone</i>	Jonas Myrin, Reuben Morgan, Eric Liljero, William Batchelder Bradbury, and Edward Mote	©2011
3	<i>Our God</i>	Matt Redman, Jonas Myrin, Chris Tomlin, and Jesse Reeves	©2010
4	<i>How Great Is Our God</i>	Chris Tomlin, Jesse Reeves, and Ed Cash	©2004
5	<i>Oceans (Where Feet May Fail)</i>	Matt Crocker, Joel Houston, and Salomon Ligthelm	©2012
6	<i>Blessed Be Your Name</i>	Matt Redman and Beth Redman	©2002
7	<i>Amazing Grace (My Chains Are Gone)</i>	John Newton, Chris Tomlin, and Louie Giglio	©2006
8	<i>Mighty To Save</i>	Reuben Morgan and Ben Fielding	©2006
9	<i>Here I Am To Worship</i>	Tim Hughes	©2000
10	<i>God Is Able</i>	Ben Fielding and Reuben Morgan	©2010
11	<i>Beneath The Waters (I Will Rise)</i>	Brooke Ligertwood and Scott Ligertwood	©2011

⁴⁷ 67% of U.S. YouTube viewers are between the ages of 18 – 34 (Glenn, 2013). Even though 70% of YouTube viewers are outside of the U.S., 90% are still under the age of 54 and over 50% under the age of 44 (Chappell, 2012).

12	<i>One Thing Remains (Your Love Never Fails)</i>	Brian Johnson, Jeremy Riddle, and Christa Black Gifford	©2010
13	<i>In Christ Alone</i>	Keith Getty and Stuart Townend	©2001
14	<i>Hosanna</i>	Brooke Ligertwood	©2006
15	<i>I Surrender</i>	Matt Crocker	©2011
16	<i>Jesus At The Center</i>	Israel Houghton, Adam Ranney, and Micah Massey	©2011
17	<i>The Heart Of Worship</i>	Matt Redman	©1997
18	<i>How Deep The Father's Love</i>	Stuart Townend	©1995
19	<i>Happy Day</i>	Tim Hughes and Ben Cantelon	©2006
20	<i>Indescribable</i>	Laura Story and Jesse Reeves	©2004
21	<i>The Stand</i>	Joel Houston	©2005
22	<i>For All You've Done</i>	Reuben Morgan	©2004
23	<i>Open The Eyes Of My Heart</i>	Paul Baloche	©1997
24	<i>Desert Song</i>	Brooke Ligertwood	©2008
25	<i>Revelation Song</i>	Jennie Lee Riddle	©2004

Table 3.1 – 25 Representative CCS

Although these songs are clearly representative of the genre in terms of acceptance, popularity, and a degree of longevity, the question remains, can the analysis of such a selective list be reasonably extrapolated to account for the genre as a whole? As will be discussed in Chapter Five, this analysis explores the ‘core’ of the genre (Frow, 2006, p. 128), where its identifying features are sharpest. In so doing, the genre summary does not propose that CCS are generic, indeed, towards the fringe of this genre would be an impressive diversity of musical styles and lyrical content that would defy any sense of homogeneity, and, in fact, reinforce the genre’s vernacular nature. Rather, the point that will emerge from the analysis is that at the ‘core’, there are numerous features that are consistent. A brief discussion of the top 500 songs in CCLI charts bears these commonalities out. Many of the same producers of the “Top 25” lists hold a large portion of the top 500, that is to say, there are musical, lyrical, and production consistencies

because key producers are dominating the genre's landscape. For better or worse, this makes the representative list of twenty-five CCS, also representative of the larger 'core' of the genre. This is perhaps unlike other popular music genres where artists may come and go quite quickly, and therefore the musical and lyrical content are subject to a greater degree of fluctuation. It is also unlike global popular music genres in that CCS have quite a collaborative and platform-sharing culture in which there is a high degree of mutual influence occurring in the writing, recording, and performing of CCS. Chapters Five and Seven affirm this with their sections on multiple authorship and co-writing. Having worked with many churches over the years, I have witnessed that even locally written CCS are held up against the popular CCS, such as the representative list, as a measure to be judged against. The further such local expressions of the genre stray from the exemplars, generally, the less favourably they are received, which, yet again, affirms the proposition that the analysis of the representative songs is able to speak to the articulation of the broader genre.

Analytical Approaches and Theomusicological Categories

The theoretical frameworks for CCS analyses have been discussed in the previous chapter. This section focuses on the application of those frameworks and the creation of theomusicological categories. Sheet music⁴⁸ for each song has been sourced from CCLI's SongSelect (consistent with it being a principal source for the formation of the representative CCS list) and provides a complementary primary text. It should be noted that minor errors in these notated representations, predominantly with melodic notes, and occasionally harmony, were identified. As previously discussed, both Moore (2001, p. 35) and Hayward (1998, p. 9) attest to the role of the recording as the primary text. Moore also affirms a role for the examination of sheet music "if its use is carefully

⁴⁸ The sheet music was in the form of what is typically referred to as a "lead sheet" containing the melody, lyrics, and chords above the staff.

considered" (*ibid.*, p. 35). He argues that the rock score is essentially a memory aid to reproduce the actual recorded sound. It is an economical method for articulating simple rhythms, pitches, and harmonic progressions, which is certainly the way most pentecostal-charismatic church musicians utilise it. Jennings (2014) similarly confirms the authority of the recorded version of CCS, while acknowledging that churches use the written score as a reference, also adding that they exercise levels of autonomy for section repetitions or order (p. 104). Within church culture at large, the 'lead sheet' or 'chord chart' is more prominent than it is in the broader pop/rock genres, as musicians often use the sheet music in 'performance' of CCS.

A table of musical/lyrical and extra-musical elements that contributed to the analysis is provided in Appendix C. One of the ways in which this song information is synthesised is in the creation of lyric categories. Analyses showed that each CCS lyric contains at least one dominant theme. Many practitioners and academics (Badzinski et al., 2010; Evans, 2006; Pass, 1989; Prince, 1993) have attempted to categorise the overarching themes in these songs, however, there is no present broadly accepted model for this task.

Suggestions for CCS thematic categories include Prince's (2008) biblical worship word analysis (pp. 56-57) resulting in three major themes; worship, rejoice [sic] and praise (combined). Praise (combined) includes related words such as bless, exalt, glorify, magnify and thanks. The summary reveals that praise and its associated concepts are by the far the most dominant theme in biblical expressions of the creation's relationship to the Creator. Prince also points out that praise songs in the 1980s and 1990s, as defined above, were particularly under-represented among CCS. While the three major themes identified by Prince represent thematic categories, they are insufficient to communicate the diversity of current CCS lyrics.

Another potential CCS categorisation method can be developed from Liesch's (1996) five stages of the live worship experience; they include engagement, exaltation, adoration, intimacy and closeout. While the increased number of categories provides more

flexibility, it still does not adequately address songs with testimonial, social justice or prophetically-oriented lyrics. Woods, Walrath and Badzinski (2010) build on Pass' (1989) original work categorizing songs as *Kerygma* (proclamation/word), *Koinonia* (fellowship) or *Leitourgia* (service, ministry, worship or sacrament) as they analyse the 77 top CCLI songs from 1989 – 2005 (pp. 93-97). These are said to align with the "threefold church model... found in Acts 2:42". Pass (2010) goes on to develop the *Leitourgia* idea to include the sub-categories of Petition, Thanksgiving, Praise and Adoration (p. 110). These categories are one option and certainly help to differentiate themes within CCS. However, even within the same book, *The Message in the Music*, there is some confusion in their application. Badzinski et al. include "praise", that is the proclamation of God's attributes or works under the category of *Kerygma*, whereas Pass places "praise" songs under *Leitourgia*.

Evans (2006) creates categories based on the lyric content of CCS compared to established theological concepts and identifies eighteen song types (pp. 114-115). While these categories are comprehensive, they are, at times, redundant. 'Anointing' and 'Spirit' songs are one such example. As Evans articulates, the anointing is the work of the Holy Spirit. As seen through Pentecostal theology, the Old Testament anointing is a picture of the empowering of the Spirit, of being set apart and given spiritual authority (*ibid.*, p. 101). According to Cotton (2002), the anointing and the Spirit are inextricably linked. Therefore, to separate songs into these two categories when they are essentially of an integrated theological concept seems arbitrary. Similarly, 'Eschatological' and 'Judgement' songs are connected. Judgement is not a common feature in CCS lyrics, but when it does occur, it is always in its eschatological setting. Once again, it is not that they cannot be separated, but rather that separation seems redundant.

'Holiness', 'Salvation' (Christology) and 'Spirit' songs are all described by Evans as "praise songs about" each person of the Godhead; Father, Son, and Spirit respectively (*ibid.*). With many scholars arguing for a Trinitarian approach to worship (Parry, 2011; Ruth, 2010;

Torrance, 1997; Webber, 2000), would not these three song types make more sense as a combined type with sub-categories? Finally, prayer, while represented in Confessional and Transformation/Dedication categories, arguably deserves a more formal treatment. Sung prayer has a long history within the Christian church and represents a substantial body of CCS lyrics. Similarly, prophetically-oriented songs are not given a devoted category.

While acknowledging that CCS lyrics are broad, creative and constantly evolving, this thesis posits and argues that the following proposed four categories accommodate the dominant intent of all CCS lyrics. They address the limitations of the categories above, and are capable of, and useful for, identifying the dominant themes of all songs within this genre:

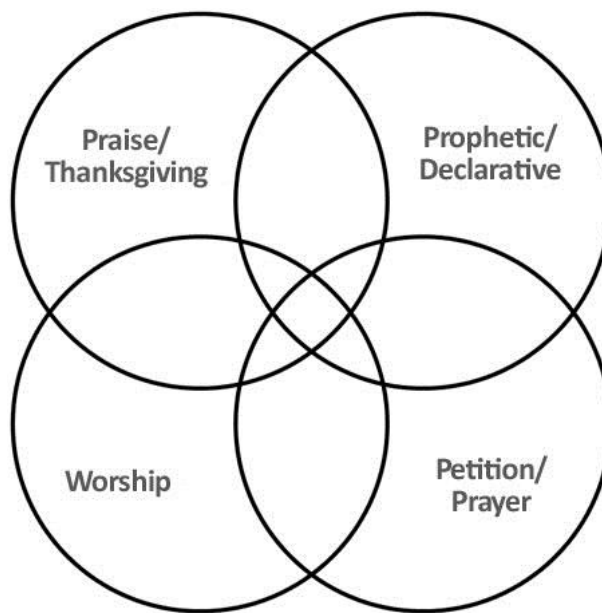


Figure 3.2 – Four CCS Lyric Categories

- Praise/Thanksgiving – to or about God (or any Person of the Godhead), His character and/or His acts; acknowledgement, testimonial (in terms of God's role), invitational
-

- Prophetic/Declarative – directed to the singer, the congregation, the unsaved, the wider community, or even the Devil; addressing revealed truth, reality (present or future), testimonial (in terms of our reality, or promised reality), social-justice
- Worship – directly addressed to God (or any Person of the Godhead); defined by intimacy, surrender, relationship, dedication
- Petition/Prayer – request directed to God (or any Person of the Godhead); the request may take any form, but are often personal, corporate, evangelical or eschatological

These are not mutually exclusive categories; CCS, as Evans concurs, contain a main categorical thrust, but also often have a secondary theme (2006, p. 117). Each of Evans' categories, outlined earlier, can be subsumed into one of these four. For example, Evans notes that 'Anointing' songs are a "call" for the Holy Spirit's anointing (*ibid.*, p. 114), accordingly, they are a Petition/Prayer. The particular focus of that prayer is important, but whether it is for empowerment, healing, forgiveness or the anointing, the overarching category is clear; these are songs that address the Godhead to request something. As prayer is an important aspect of the Christians' life generally, it overflows into their songs and, therefore, deserves identification under its own banner.

Differentiating and Conflating Ideas of Popular and Effective

It has been established that the twenty-five chosen songs are representative of broad contemporary church practice. Hence, they are demonstrably popular; but does popular equate to best written, or prime example, or most effective? Furthermore, how is popular a measure of value? While Frith (1998) strongly argues that "a measurement of popularity... is not a measure of value", he freely confesses that he is unable to solve the methodological issues in establishing value terms in qualitative research (p. 48). Thus his assertion is effectively undermined; a measurement of popularity may well be *a* (but perhaps not *the only*) measure of value. He further asserts that the "equation of popular

culture with market choice is problematic" (*ibid.*, p. 15) and continues, "[t]he populist assumption is that all best-selling goods and services are somehow the same in their empowering value" (*ibid.*, p. 16). While value and popularity are not necessarily homologous, for CCS there is a stronger correlation between these terms than elsewhere in popular music (further explored in Chapter Six).

If something is 'fit for purpose', then it is arguably effective. If a *congregational* song is not being sung by congregations, then it cannot be reasonably defined as effective; no matter how musically appropriate/inappropriate or theologically significant/heretical the lyrics are. The representative songs listed above are being sung by thousands of churches and millions of believers across the Western/Western-influenced world: so they are demonstrably popular *and* demonstrably effective. For a song to make it to the top of the CCLI charts, countless congregations need to have vetted it both musically and lyrically. People across a broad age range have accepted these songs. Small and large churches have accepted them. Various regions have accepted them. I am not suggesting that one should blindly accept the popular consumption of such songs as being equivalent to their actual value. Equally, however, one cannot simply dismiss such a broad and critical acceptance of these songs as *solely* a product of mass marketing, commercialisation, and herd instinct.

Esthetic Level Analysis

The esthetic level of analysis focuses on the listener, who in corporate musical worship practices is also a performer. It covers their engagement with CCS through perception, cognition, interpretation and reception. Applied to this research, it seeks to explore the measurable capacity of Christians to engage with CCS, which predominantly occurs in the act of singing them. Qualitative and quantitative research is required to answer these questions. There are two parts to this level of CCS investigation that address Questions 2

and 3 – In the context of vocal technique/production and voice function, what are Christians who attend these churches able to sing? What songs do these Christians remember and want to sing, and why?” – they are dealt with in Chapter Six.

The first part of the human research involved the creation of an online survey tool to examine musicianship and song choices among contemporary church attendees. Two hundred and fourteen anonymous Australian participants, representing Christian denominations who engage in popular musical forms of worship, were surveyed. There were two sections of the survey; a written section, and an audio recording section. The written section involved thirteen questions, ten of which were compulsory; and of the additional three questions, two clarified previous answers, and one gave participants the opportunity to add anything else they wished. A copy of the survey can be found in Appendix D. Both quantitative, and qualitative questions were useful for esthetic analysis. Some of the questions pertained to what participants were planning to sing in the audio recording section and what other songs they might have considered. Other questions sought to clarify the participants’ music and church contexts and provide insight into their song choice.

Participants were asked to indicate their age range, the church they attend and their involvement in any church worship team. They were also asked if they had had musical training, and if so, in what instrument(s). These answers informed the analysis of the vocal recordings from section 2.

The second part of the survey, the audio recording tool, had a simple record/pause button that participants could press to start and press again to stop. Ideally, it was felt that a ‘playback’ button where participants could ‘approve’ their recording before submission would be counterproductive. The results could be significantly compromised if participants kept re-recording their submission until they had, for example, perfected their vocal performance. Equally, a live recording of people in a congregational setting (a church service) would not provide the opportunity for participants to re-record or

monitor their personal satisfaction with the recording. The provision of a playback button was decided against, so that more spontaneous data would be elicited for analysis. However, the only company who provided an appropriate online recording tool (Evoca), had a playback function. To mitigate the potential skewing of results, specific instructions were given and requests made for participants not to concern themselves with a 'perfect recording', nor record multiple submissions. For those without access to a microphone in their computer, an automated phone system was provided as an alternate way for people to record themselves singing.

The written and audio responses were then analysed, with special attention given to participants' song choice. The recording of participants singing allowed for a nuanced assessment of the degree to which they could reproduce their chosen song. The recording was decontextualized compared to the congregational environment where most Christians would sing these songs. However, the survey model demonstrated Christians' capacity to sing CCS without accompaniment, thus indicating a song's singability apart from its live performance context. What vocal range do people choose, when it is not imposed upon them? How accurate is their relative pitch without accompanying instrumental support? The survey ran from 15th March 2014 to 30th September 2014, by which time two hundred and fourteen participants were surveyed, one hundred participants submitted a recording.

In this same chapter, two data sets were analysed from recent (2011) National Church Life Survey (NCLS) surveys. Around 1800 people, from twenty denominations contributed to the Attender form C. Questions 42 – 67 expressly asked questions related to church attendees' views about worship (Appendix A). Some of these questions focussed on peoples' preferences of worship style and engagement with music and congregational singing. The results of this survey provided contextual balance, and reinforcement to the researcher's survey described earlier, as individuals were surveyed but in a congregational setting. Additionally, a data set was analysed from the Operations

Survey, filled in by one person from each church represented in the Attender survey. Questions 20 – 30 (Appendix B) specifically ask about the style and content of worship services. Some of these were directly about musical style.

The data sets were provided in IBM's SPSS format (.sav) and analysed using the SPSS Statistics software. Although raw data was provided, the weighting function was activated, as described in a recent publication on NCLS Research methods:

NCLS Research... produces Australia's most reliable demographic estimates of the national churchgoing population. These estimates are obtained by calculating frequencies on weighted attender data, where the weight applied to the information provided by each respondent is the inverse of the estimated attender participation rate for that respondent's region or denomination. The participation rate is the number of NCLS participants from that region/denomination divided by the estimated attendance for that region (Pepper et al., 2015).

They proceed to explain that:

[r]egional weights were used for each of the Anglican, Baptist, Churches of Christ and Uniting Church denominations, with the regions all contiguous with state (New South Wales, Victoria etc) with the exception of the Anglican dioceses. A single weight was applied to Pentecostal church attenders, as low participation by Pentecostal churches in the 2011 NCLS did not justify the calculation of unique weights for the different movements (*ibid.*).

Given the smaller numbers of Pentecostal participants, compared with average attendance, and the fact that these churches, in particular, focus on CCS, it was reasoned that the weighted data would return the more accurate and relevant results to this research. Interestingly, Pepper et al. go on to state:

Participation by most of the Pentecostal movements in the 2011 NCLS was poor, especially by the Australian Christian Churches (Assemblies of God), of whom only 2.5% took part, and the Christian Outreach Centres, of whom only 4.3% took part. ACC churches make up 60% of the Pentecostal churches in Australia and their absence from the NCLS is a significant limitation of the survey. However, local church life surveys are being undertaken by the ACC movement at the time of writing, the data from which will be used to augment the 2011 NCLS datasets to greatly improve Pentecostal representation (*ibid.*).

Fortunately, this augmented data was available and thus utilised by the commencement of this research.

Poeitic Level Analysis

The poeitic level of analysis (Nattiez, 1990) engages with all aspects of music production. Given the complex shared roles of CCS writers, producers, performers, and consumers, this chapter provides a necessary balance to the neutral and esthetic analyses. A majority of the songwriters are also worship leaders (see Chapter Five), but they are equally congregants within local churches. Their inspiration for writing CCS takes place within the cultural context of their local church, the direction and leadership of their pastoral oversight, the size of their congregation and worship team, the sermons preached, their denominational influences, as well as their own musical and familial or broader cultural influences. Because of this inextricable complexity, it was felt that a semi-structured interview style would provide the most useful qualitative data for analysis. Interviews were used to address Question 4 – “In what ways are CCS composers/producers/performers considering congregational engagement?” (Chapter Seven).

Firstly, key songwriters and worship leaders from the representative CCS were identified, and six were chosen from a cross-section of countries and denominations. The two female contributors, Mia Fieldes and Darlene Zschech, were exceptions to this criteria in that neither of them are in the CCS representative list. While Brooke Ligertwood is the pre-eminent female CCS composer on this list, she has a strict policy of not doing interviews (although there are rare exceptions). The other female writers from the list were either unavailable for interview, or not otherwise strongly representative of the genre, for example, their co-writing was sporadic (Beth Redman) or their songs appearing on the representative CCS list are outliers. In light of this, and the significant influence of Hillsong Music on the representative list, two female perspectives were sought from their organization.

Zschech, though no longer at Hillsong Church,⁴⁹ is indeed ‘famous’ in the Christian worship world. She was the worship pastor at Hillsong Church from 1996 to 2007 (Riches, 2010). Her extraordinarily successful song *Shout to the Lord* (1993) has consistently highly rated on CCLI charts around the world for twenty years. Moreover, under her leadership, many of the iconic names of the Hillsong stable of writers, for example, Reuben Morgan, Joel Houston, Ben Fielding, Brooke Ligertwood, Matt Crocker, were developed and given worldwide exposure on Hillsong platforms and albums. Furthermore, Zschech continues to influence CCS writers and worship leaders around the world, so her contribution to this research is significant. Fieldes is also connected to Hillsong, and, in fact, the first writer that Hillsong signed for a lifetime publishing agreement. She was developed as one of the next generation of writers under Darlene, and now co-writes with high profile CCS and CCM writers around the globe, including Michael W. Smith, Paul Baloche, Lincoln Brewster, and Matt Mahor. While her contributions to CCS do not appear on the representative list, her experience in the

⁴⁹ Darlene and her husband Mark, have been the senior pastors of Hope Unlimited Church since 2011.

industry, and within the Hillsong culture and context, and her experiences with other key writers around the globe makes her a valuable contributor to this research.

Twelve questions were prepared, although the interviews were conducted in a semi-structured manner to capitalise on the interviewees' spontaneous responses. Questions revolved around the central issue of congregational awareness and consideration in the writing of CCS. Interviews were conducted face-to-face, via voice recording, via email, and via Skype as preferred by interviewees. These interviews provide valuable insight into the relationship between composer/producer and consumer/performer. These interviews occurred throughout 2014 and early 2015. The information and consent form is included in Appendix E.

The next step involved applying a six-phase thematic analysis process as detailed by Braun and Clarke (2006). While there are numerous ways to approach thematic analysis, Braun and Clarke articulate their model in a clear, concise, and replicable fashion. Although their model was initially aimed at thematic analysis in psychology, it translates to the context and scope of this thesis. First, was the transcription of interviews, and the data familiarisation process. Initial codes were then generated from interesting features of the data. The searching, reviewing, and defining of themes followed, culminating in the final report. An inductive approach was applied to allow themes to emerge from the data (*ibid.*, pp. 83-84).

Conclusion

The mixed methodology for this research is complex. However, an integrated approach was pertinent to the scope of the research, and the music-semiological project. Thus, the research design was purposefully constructed to comprehensively address the research questions. Moreover, any single level analysis is potentially de-contextualised and limited by the interconnectedness of writer/performer/consumer in CCS. The focussed selection

for each level of analysis contributes to a holistic examination of CCS. It is necessarily multi-disciplinary, multi-methodological research and the following chapters endeavour to maintain the clarity and integrity of each approach.

Chapter Four: Representative CCS Individual Song Analysis

Introduction

Having identified twenty-five representative CCS and discussed the methodological approaches to analysing them, this chapter and the next, engage in neutral level analysis of the primary text. Each analysis in this section follows the same focal pathway, starting with the video, YouTube channel owner, and community, and visuals, or sometimes the composer, or other significant meta-information. It then moves to a discussion of the music itself, and finally explores lyrical facets. There is a selective element to each analysis, as this chapter deals with the points of differentiation: What makes each of these songs unique? Some authors (for example, Schapiro, 2011) have suggested that CCS are so generic as to be varyingly indistinguishable. If so, then this list is arbitrary. This chapter, however, argues that these particular songs contain unique musical, lyrical, and extra-musical properties that contribute to their broad acceptance and incorporation across denominations, regions and socio-economic strata, while also exemplifying certain generic features of the genre.

New videos of CCS are constantly being uploaded to YouTube, and existing videos are taken down by third-party copyright claims, or by video owners themselves (Prellwitz and Nelson, 2011). The highest-viewed videos of CCS commonly retain that status if they have been uploaded for more than one year. However, sometimes they do not, and sometimes CCS videos analysed here during the research period were removed, for example, *Our God* and *Jesus At The Center*. This dynamic nature of YouTube videos does not nullify their value for analysis; YouTube has already been established as a primary conduit between CCS and Christians en masse. Moreover, whatever video content changes, the audio used for YouTube versions of these CCS are usually the original

recordings or re-recordings from the singer-songwriters, or key CCS 'star' recordings. The difference in these recordings⁵⁰ is noted where relevant but does not substantially alter the analysis of the compositions. At the same time, there is value in maintaining an awareness of the uncertain longevity in online streaming platforms.

A final note should be made regarding the sometimes extended analysis of why certain YouTube mediations of CCS were the highest-viewed. A song's prominence among the plethora of CCS does not hinge upon which YouTube mediation is most-viewed. However, the most-viewed versions provide us with unique insight, as they represent Christians' preferred connection point to each song. In the context of neutral level analysis, exploration of an individual CCS mediation's popularity privileges us with esthetic insight, increasing our understanding of the genre itself.

10,000 Reasons (Jonas Myrin and Matt Redman)

The *10,000 Reasons* YouTube video⁵¹ is not official, that is, it is neither created nor uploaded by the copyright owner of the audio recording nor song owner. Rather, it is fan-created/uploaded, containing a static background picture (Figure 4.1) with the overlaid lyrics appearing synchronously with the audio. It is simply constructed; the type of video that might be projected on a screen during a church service for the congregation to sing along with. With the average size of churches in Australia between 60 – 70 people ("Size of Churches", n.d.) live musicians are often in short supply to facilitate corporate musical worship. While churches invariably value live musicians over CCS music videos, the use of videos does provide one viable solution in the absence of live music.

⁵⁰ While the term 'track' might more accurately describe recordings of songs, these YouTube mediations are more than an audio track, they are a visual and audio representation of the song. Thus, while the term 'track' is still used in these analyses, it is mostly confined to describing the recorded audio portion of the song.

⁵¹ http://www.youtube.com/watch?v=DXDGE_IrI0E (accessed 1.11.15).



Figure 4.1 – 10,000 Reasons: http://www.youtube.com/watch?v=DXDGE_lRI0E (Background picture)⁵²

Further to this public projection scenario, the large font size lyrics (white, non-serif, and outlined in black) consume much of the screen and serve for easy reading. It is not designed to impress with film or editing techniques; its focus is the song. This is a recurring feature of CCS YouTube videos, to which I will return. British musicologist, Nicholas Cook argues, in his book, *Analysing Musical Multimedia* (1998) that “it is complementation and contest that prove to be critical in analysing musical multimedia” (p. 115). Contest is seldom a feature of any of the CCS videos analysed, and even complementation is framed as visual subservience to the audio. Based on pop music videos, Cook may reasonably argue that for the “emergence of signification” to occur in multimedia, there must be “a ‘limited’ intersection of attributes, as opposed to either complete overlap or total divergence” (p. 82). Applied to this musical multimedia, the background picture does cohere with the first Verse⁵³ lyrics about worshiping God as the

⁵² Please note, the screenshots used in this thesis are used in line with the fair dealing exception known as ‘research or study’ (Australian Copyright Council, 2014).

⁵³ Verse, Pre-Chorus, Chorus and Bridge are common terms used to describe song sections in CCS. Each section represents certain genre expectations which will be examined more closely in Chapter Five. These song sections have been capitalised throughout in order to differentiate them from their more generic definitions.

“sun comes up”, but this visually-referenced lyric does not recur elsewhere in the song, nor is it central to the overall message of the song. The visuals celebrate the simplicity of the song and serve its potentially functional role in corporate worship. There *is*, therefore, a “limited intersection of attributes”; however, there is a clear hierarchy of mediums, which aligns better with Goodwin’s (1993) theories on music video analysis.

There is also an official YouTube version for *10,000 Reasons* with a slightly varied arrangement (a higher level of production on a more recent recording). Unlike the most-viewed version, this video is in a more typical ‘music video’ vein, showing Matt Redman and a band singing/playing the song in an old church, filmed in black and white. It has 2.7 million views compared with the other’s 9.2 million, but it was uploaded over seven months after the original (5th July 2012 compared with 25th November 2011). The seven-month gap is enough for the original video to gain viewing momentum, achieved through the sharing of video links, and increased viewership, thus raising its search profile, fostering even more viewers. The ability to see how many people share one’s video is, unfortunately, only available to the channel owner, via YouTube Analytics.⁵⁴ All channel owners of the representative CCS videos were contacted, and one responded (Chad McCracken, who uploaded *One Thing Remains*). His statistics showed 18,419 shares, exponentially higher than his 2,552 subscribers. This proportion of shares to subscribers would be at least principally similar across all of the representative CCS videos, given the relatively small subscriber numbers compared with the view count. Often the first or at least an early uploader of each of the representative CCS videos acquires the greatest number of views. Future ‘official’ videos tend not to affect the status of the highest viewed version.⁵⁵ On occasion, early uploaders do not achieve the highest-viewed videos (for

⁵⁴ Further information about YouTube Analytics can be found at <https://support.google.com/youtube/answer/1714323?hl=en>.

⁵⁵ This is not the case for secular popular music, where official videos (especially those released by the joint venture video hosting service, VEVO) always appear at the top of song searches and are promoted above all user-generated videos, thus quickly attaining the highest view counts.

example, *Blessed Be Your Name* and *In Christ Alone*); and the reasons for such cases will be individually addressed.

Musically, a low-mid range piano provides the initial introduction for the song. When the vocals enter, Matt Redman (co-writer) is audibly the lead vocal/worship leader. Given the many background voices (singing, clapping and shouting in places) it is apparent that this is a 'live' recording, whereby Redman is leading the congregation in song. The term 'live' is equivocal in CCS recordings. Purportedly 'live' recordings undergo considerable post-production, which often leave very little of the original 'live' performances in the final product. Secular 'live' popular music recordings also have quite a long history of this practice (Donnelly, 2013, p. 178). Furthermore, studio recordings can be engineered in such a way as to capture certain 'live' audio attributes, for example recording an audience in a studio, or arranging a choir to sing as if it were a congregation, or recording the band playing together to capture moments of spontaneity and interaction. Finally, 'live' audio elements, like 'crowd sounds' are often added into 'live' recordings to enhance or replace existing ambience.⁵⁶

Progressively instruments enter, building to the first Chorus. Among them are the acoustic guitar (Redman's signature instrument), a bass guitar, an organ sound, a bass drum and a mandolin for the second Chorus and Instrumental, and finally a tambourine. Additionally, backing vocalists sing 'woahs' through the Instrumental. The drum kit and electric guitars, staples of CCS, are conspicuously missing from this recording. However, Redman's Anglican background arguably makes him more sensitive to varied denominational musical environments, and the acoustic feel to the recording is more

⁵⁶ Having personally produced/co-produced three 'live' worship albums for Influencer's Church, SA (formally Paradise Community Church), three 'live' albums for North Shore Christian Centre, NSW, and two for C3 Mt Annan (formally Mt Annan Christian Life Centre), this practice is common among recording engineers of the genre. Personal conversations with veteran recording engineer, Trevor Beck, affirm this practice (2013, pers. comm.).

flexibly reproduced in local congregations, than some of the extensively produced large band/choral recordings of, for example, Hillsong Church.

The song contains a rather large melodic range (a major 10th), with the tessitura coalescing around a range of pitches; G4,⁵⁷ A4 & B4.⁵⁸ The highest notes (E5, F#5) are towards the end of the Chorus, which help to provide a natural climax each time the section is sung. The song form is fairly standard⁵⁹ with the noticeable absence of a Bridge. In its absence, the three Verses and the Instrumental all contribute to the delicate tension between variety and familiarity, a theme further explored in Chapter Seven. A rhythmic device – an additional 2/4 bar – is employed at the end of each third line within the Verses. In effect, it produces a musical pause allowing the weight of the lyrics to be considered. It also gives the singer the opportunity to take an adequate breath before the ensuing phrase. Finally, it inadvertently creates heightened anticipation for the Chorus from the fourth line of each Verse. While Pentecostal CCS composers tend not to include such pauses, they are not uncommon in traditional hymns, with which Redman would be familiar.

Lyrically, this is one of six of the representative CCS which addresses God in both the 2nd and 3rd person. While these songs are a minority of the representative list, they are

⁵⁷ All note naming uses the standard scientific pitch naming conventions as originally outlined by Young (1939).

⁵⁸ A modified version of Rastall's (1984) formula for identifying tessitura, or pitch centre of gravity (PCG), is adopted throughout. Rastall states, "The PCG is the pitch at which the voice-part may be considered as being concentrated: it is not the mean (midpoint) of the outer limits of the voice-range, for it takes into account the duration for which each pitch is used in the piece." (p. 190). His formula involved identifying all pitches within a song, and the rhythmic value of those pitches. A crotchet was given the arbitrary value of 1, thus a quaver would be .5 and a minim 2. A table is then created to show which pitches dominate in the song. Rastall took this one step further to add all the pitch values together and divide by the total durations to arrive at a singular PCG number. However, this final stage reduces the tessitura to a number which often falls in-between any specific chromatic pitch. Thus, the calculations for each song, which can be found in Appendix F, only follow the first two parts of the process, allowing for a more musical interpretation of the data.

⁵⁹ Introduction(4), Chorus, Verse1, Chorus, Verse2, Chorus, Instrumental-Chorus, Verse3, Chorus x2, Tag x2, Instrumental(4), Tag x3.

important in that they raise the issue of God's immanence (2nd person address) and transcendence (3rd person address), addressed further in Chapter Five. In this case, the change in addressing God in the 3rd person ("the Lord", "His") to the 2nd person ("Your") occurs in the Chorus and re-orientes the singer from a focus on their own self/soul regarding their intention to worship, to directly addressing God, the object of their worship:

Bless the Lord O my soul, O my soul

Worship His holy name

Sing like never before, O my soul

I'll worship Your holy name

Such an adjacent change in address (and repeated change, given multiple Choruses and Tags) may confuse the focus. However, this oscillation emerges from a single theological understanding. As established in the Literature Review, worship is both an internal attitude and orientation and an external expression; the *10,000 Reasons* Chorus articulates this dynamic.

No regular rhyming scheme is employed, and there is some variation in the syllabic count for each Verse; however, the Verses are melodically and rhythmically consistent. The last line of each Verse is strictly ten syllables and provides rhythmic and melodic drive towards the Chorus, enhanced harmonically by the only perfect cadence within the Verse.

The Verses are rich in descriptive language and the poetic line,

Ten thousand reasons for my heart to find

containing the title of the song, is paralleled by the eschatologically oriented third Verse containing the lines,

Still my soul will sing Your praise unending

Ten thousand years and then forevermore

which elicits vocal enthusiasm from the congregation on the recording. The return (second coming) of Christ Jesus and evangelical Christians' expectations towards their eternal state and activities appear in a number of songs (*Cornerstone, How Great Is Our God, Hosanna, and Revelation Song*). Eschatological hope is an essential component of Christian faith, although particularly featured in Pentecostal denominations (Faupel, 1996), and clearly overflows into the lyric-writing of CCS.⁶⁰

10,000 Reasons has quickly risen to international acclaim, winning the GMA Dove Awards⁶¹ Song of the Year and Worship Song of the Year, 2013, and taking the top or near-top ranking in recent CCLI reports from the UK, USA, Canada, Australia and New Zealand. Moreover, over the research period, the *10,000 Reasons* video gained an additional 10,000,000 views. While many older songs were promoted through pre-digital/streaming mediums of transmission (live performances, television, and CD sales), *10,000 Reasons* has had all of these plus the pervasive and influential platforms of social media. It is thus, an example of the new marketing integration that has transformed cultural industries generally, and CCS specifically.

⁶⁰ There is also historical precedent in hymns for eschatologically oriented lyrics, for example *Golden Bells* (1923) containing songs like *Come, Thou Almighty King, When we meet together on the other shore, and, I shall be ready to welcome the Savior*.

⁶¹ Each year, the Gospel Music Association (GMA) recognises outstanding achievement through these awards in a range of subgenres within the Christian music industry.

Cornerstone (Jonas Myrin, Reuben Morgan, Eric Liljero, William Batchelder Bradbury and Edward Mote)

The Cornerstone video⁶² with the highest view count on YouTube is yet another fan-created and uploaded video utilising an audio rip⁶³ from Hillsong's *Cornerstone* album (2012). The official Hillsong YouTube channel video⁶⁴ was uploaded only six days after this one, yet surprisingly has 1.2 million fewer views. More perplexing is the fact that the fan-uploader, Allan Santosh, has only 2,348 subscribers (as at 16th October 2013), compared with Hillsong channel's 95,425 subscribers (as at the same date). This example would suggest that being first on YouTube is critical, especially when, as in the case with Hillsong albums (released July each year at the annual Hillsong Conference), people are anticipating the release date. It demonstrates the power of YouTube as an initial resource for Christians who are looking for CCS, as long as the producer already has a significant following.

Following the twelve-second moving graphic title, with the audio track already playing underneath, background pictures appear (photos of nature, some close up and some panoramic) that change every three seconds. Although the photographs used are static images, they are edited to be constantly moving from one side to another or zooming in/out with soft transitions between them. At the same time, the lyrics in bold white font dominate the screen. In the official video, no lyrics are displayed. As with the *10,000 Reasons* video, the fan-created/uploaded video is undoubtedly a better resource for worship teams to learn lyrics, as well as for churches using it as a substitute for live musicians.

⁶² <http://www.youtube.com/watch?v=QvLxZEU02uI> (accessed 1.11.15).

⁶³ 'Rip' is the common term used for format-shifting of audio Compact Discs or DVDs, whereby digital copies of the audio/video tracks are stored (often in compressed formats) on a computer or digital storage device.

⁶⁴ <http://youtu.be/izrk-erhDdk> (accessed 1.11.15).

Typical of Hillsong Church albums since *Power of Your Love* (1992), this is a 'live' recording with substantial levels of post-production. The aural presence of the congregation is a key to songs being perceived as congregational. It is a distinctive of the genre and reinforces CCS as vernacular music; communally created and performed. Musically, the small (or large) vocal range of the melody is noteworthy; either a Perfect 5th (for female vocalists) or a Perfect 12th (for male vocalists who sing the Chorus up an octave from the end of the second Verse onwards). This male 'octave jump' is a popular contrivance⁶⁵ for building dynamics and intensity into CCS. If the range of a section (mostly Chorus or Bridge) is small enough, and the tessitura is at the lower end of the average male register, then the section can be repeated in the octave above. This is often at the very top of the average male register and engenders a much higher degree of strain, energy and physicality bringing with it a sense of intensity and passion that is often a desirable association with Pentecostal worship (Robinson, 2011, pp. 72, 192).

The instrumentation builds up in volume and texture throughout the song, finally concluding in a quiet third Verse. The form of this song and *10,000 Reasons*, are similar; both have three Verses, both have no Bridge, both use an Instrumental section and sectional variation to provide relief from repetition, and both finish with eschatologically-oriented Verses. *Cornerstone*, however, contains a 'false finish' where the instruments continue to play and vocalists 'spontaneously' build up towards ultimate repetitions of the Chorus. Recording 'free' worship, like this, is important to 'live' worship albums as well as key to a particularly Pentecostal worship practice (Clifton, 2009). Worshippers attending pentecostal-charismatic services are often encouraged (explicitly or by example) to not only sing the words of a song but to sing their own words/thoughts/prayers to God during instrumental sections. Such practices further cement CCS as vernacular music, and differentiate them from popular music.

⁶⁵ Other examples of this practice include *One Thing Remains*, *Anchor* (Fielding, 2012), *Running* (Crocker and Ligertwood, 2011), and *Our Pentecost* (Thornton, 2015).

Like *Amazing Grace (My Chains Are Gone)*, the Verses of this song originate from a traditional hymn, in this case, *My Hope Is Built On Nothing Less* (c. 1834), lyrics by Edward Mote (1797-1874). However, the melody here is completely re-written. Also, the original hymn contained the refrain (Chorus), “On Christ the solid rock, I stand; all other ground is sinking sand”. This Chorus is completely replaced, and only the first, second, and fourth Verses are lyrically re-used. The predominantly three-syllable divisions of the new Chorus lyrics provide emphatic and purposeful proclamations; each phrase both melodically and lyrically reinforcing the core message of the song. Nevertheless, they essentially restate the original Chorus, raising the question as to why the contemporary songwriters felt the need to re-write Chorus lyrics at all. Commercial factors may have contributed; lyrics represent half of the copyright in a song, melody and music constitute the other half. By writing new lyrics and new music, their royalties are increased. Alternate explanations are possible; it is not uncommon to take popular hymns and re-write both lyrics and music to modernise them, making them more consistent with the song structure and style of other CCS. However, commercial motivations cannot be ruled out.

This song only addresses the 2nd Person of the Trinity, utilising “Jesus”, “Christ” and “Lord” or 3rd person pronouns (He, His and Him). It is therefore not sung directly to Jesus, but about Jesus. It is both Praise/Thanksgiving, in terms of acknowledging Christ’s place and power in believers’ lives, and Prophetic/Declarative in terms of the way it positions the singer in relationship to their world and to their Saviour, consider:

I dare not trust the sweetest frame, but wholly trust in Jesus’ name or

When darkness seems to hide His face, I rest on His unchanging grace

The rhyming scheme used for the Verses is AABB. Metaphors play an important role in this song, as they do in many CCS. Although the Verse lyrics are 180 years old, the poetic metaphors evidently still have currency, for example:

In ev'ry high and stormy gale, my anchor holds within the veil

Whether commercially driven, or driven by the writers' observation of other successful modernisations of traditional hymns, or by a desire to bridge denominational divisions, or by genuine inspiration from the original, it is a song that has quickly found its place among diverse groups, with its simple harmonic and melodic construction and memorable opening lines of its Chorus; "Christ alone, Cornerstone".

Our God (Matt Redman, Jonas Myrin, Chris Tomlin and Jesse Reeves)

This is yet another fan-created and uploaded video.⁶⁶ The audio track comes from the Passion 2010 album, *Awakening*. Once again, shifting nature pictures provide the backdrop to this video with large white font lyrics, this time scrolling up the screen as they are sung by Chris Tomlin (co-writer, performer, and leader of Passion Church worship). For the Bridge, a different visual effect is applied to the lyrics, which zoom into the foreground accompanied by an additional shadow effect. Among the representative CCS this video has the second highest number of views, 18.8 million (only *Mighty To Save* has more, just over 20 million). Neither the artistry of the visual production nor its visual content can account for such high traffic to this song; other highly produced music videos for CCS have substantially lower view counts. It is also not a representation of this YouTube channel's general traffic. Their next most watched video has a comparatively meagre 61,000 views. It is the song itself that has engendered wide acceptance and acclaim among this genre's aficionados, and it has accomplished this in only three years since release. *Mighty To Save* (2006) has had four more years to establish its unparalleled view count.⁶⁷

⁶⁶ <http://www.youtube.com/watch?v=zlA5IDnpGhc> (accessed 1.11.15).

⁶⁷ By the time this thesis was completed, *Our God* had accrued the highest view count of any of the representative CCS, and then was removed from YouTube.

Worthy of note is this song's trans-continental authorship. Redman is UK based, Myrin although originally a Swede, now in Berlin, was UK based for many years (at Hillsong London) while Tomlin and Reeves are based in the USA. Myrin is a co-writer of the three top-ranking representative CCS (*10,000 Reasons*, *Cornerstone*, and *Our God*). Redman also has four songs in the list, Tomlin and Reeves have three, respectively. Currently, these writers/performers/recording artists exercise significant influence over the genre. They each have influential platforms from which to promote their songs; and having co-written this song there were undoubtedly multiple fronts for marketing. In addition, other major artists have covered this song (Israel Houghton, *Love God. Love People. (The London Sessions)*) and promoted it from significant ministry platforms (for example, Houghton at Lakewood Church, Houston, Texas, and Steffy Frizzell at Bethel Church, Redding, California). Many authors acknowledge the celebrification of worship leaders as an industry imperative, or perhaps a religious reflection of star-driven secular entertainment (Ingalls, 2008; Jorstad, 1993; Price, 2003; Teoh, 2005; Wagner, 2013). The authors/artists mentioned above have achieved a star-like status in the genre, even though many of them publicly reject such attribution (see Chapter Five).

Musically, it is one of only a few songs in the list to sit in a mid-tempo range (105bpm).⁶⁸ The mean tempo from the list is 80bpm, and the median is only 71bpm. The broader discussion of why predominantly slower songs appear on this list will be addressed in the following chapter. However, it is worth noting that mid-tempo songs which can be supported with an acoustic guitar or piano, are more likely to be broadly appropriated than faster, more complex songs.

⁶⁸ Beats per minute. Also described as mm (metronome marking) or the musical symbol: ♩=.

Apart from two much older songs (*For all You've Done* and *Open the Eyes of my Heart*), this song contains the fewest lyrics. "God" and "You" are the only terms used for address, although the opening lines,

Water You turned into wine,

Opened the eyes of the blind

suggest that the "You" and perhaps even the "God" references are directed to Jesus.⁶⁹ The Bridge words are almost like a protest anthem; with driving, and repetitive declarative phrases of only two pitches per phrase.

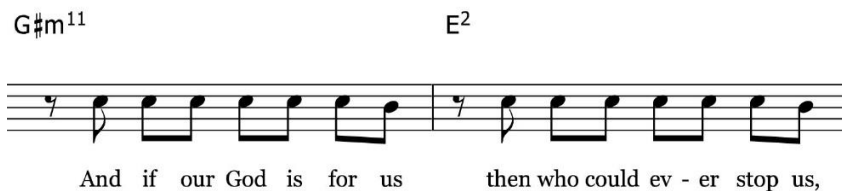


Figure 4.2 – Our God (Bridge)

The tessitura is crafted to move progressively higher through each section; B4 for the Verse, C#5 for the Chorus and D#5 for the Bridge.

One other lyric is worthy of note,

Out of the ashes, we rise...

It is undoubtedly a powerful metaphor, however not a scriptural one. It is rather a Greek mythological reference to the Phoenix. Nevertheless, the idea that out of pain, challenge, and loss, God renews and restores is not anti-scriptural; for example, Isaiah 61:1-3 (The Spirit of the Lord GOD *is* upon Me. Because the LORD has anointed Me... To give them beauty for ashes, The oil of joy for mourning, The garment of praise for the spirit of heaviness – NKJV). Does such adoption of mythological metaphors into CCS lyrics

⁶⁹ These miracles are assigned to Jesus in John 2 and John 9 respectively.

enhance or detract from Christian worship? Given the popularity of this song, clearly many churches, and multitudes of Christians do not perceive any lyrical conflict, or perhaps their meaning-making process accommodates any metaphorical picture that positively reflects on theological ‘truths’.

How Great Is Our God (Chris Tomlin, Jesse Reeves and Ed Cash)

The fan-created/uploaded video⁷⁰ achieving the highest view count of this song is unique in that it does not have the lyrics displayed over the almost universal nature pictures. Instead, this video starts with the scripture John 3:16 appearing on screen (white font on black background) for eighteen seconds, and is read by a deep male voice. Then when the song starts, instead of lyrics, various scriptures progressively appear over the background pictures. As with many recordings of this song, there is a seamless transition to the hymn, *How Great Thou Art* at the end. *How Great Thou Art* is still within copyright and although perennially popular, has been unsurprisingly swept up in the popularity of *How Great Is Our God* and appears well up in the CCLI top songs rankings. *How Great Is Our God* has been at or near the top of the Australian CCLI top songs list for eight years, to which few other songs can lay claim. This was the first combination of CCS and Hymn to make such an impact on the CCLI charts, but it was not the last. Perhaps pursuing the success of this ‘blend’, Tomlin wrote his version of *Amazing Grace (My Chains Are Gone)* to similar acclaim. This integrated CCS/Hymn approach provides an interesting musical (and arguably commercial) solution to the ‘worship wars’ of the 1980s and 1990s. Ingalls (2008) upholds this song pairing *How Great Is Our God* and *How Great Thou Art* as an “icon of the dynamic formation of evangelical identity through congregational song” (p. 407).

⁷⁰ <http://www.youtube.com/watch?v=xi0yLRX4d2M> (accessed 1.11.15).

The audio rip of this video taken from *The Best of Passion (so far)* album (2006) is quite poor in quality, also containing two audio glitches (at 5'31" and 5'42"). Also of interest is the extra unrelated piano/strings track that is placed at the end of this video, while further scriptures and nature pictures are displayed. Why then has this particular video had so many views? Not because of the quality; not because of its potential as a lyric learning aid or live church worship substitute video. And not because of the channel owner; he only has one other song on his channel, the Mercy Me track *I Could Only Imagine* (which has just under one million views). The remainder of his videos are unrelated to CCS and have comparatively negligible view counts. The upload date again provides insight. The next highest-viewed YouTube representation of this song was posted almost two years after this video (13th August 2008, compared with 16th September 2006).

The live nature of the recording is again celebrated, even to the point of a slightly out of tune vocal from Tomlin at 3'42" and a generally unpolished vocal, testament to Tomlin's lack of formal vocal training. The congregation is elevated in the mix, including the individual shouts or whistles, and Tomlin steps back from the microphone a couple of times as if to give over the worship to the people.

Harmonically, this song is typically simple (four-chord progression – I vi IV V), making it accessible to musicians who have had limited formal training. The tessitura moves from around G4 in the Verse to C5 in the Chorus and Bridge, providing a natural lift in volume and intensity of vocal performance for those sections. This pattern for rising sectional pitch centres is typical of the majority of songs analysed; respectively lower pitches are assigned to the Verses and higher pitches are assigned to the Chorus/Bridge. Alongside this tessitural formula, the musical accompaniment always supports this lift in sectional pitch centres with an increase in instrumentation and/or dynamic. The significance of this practice is that typically, CCS musical forms result in repeated Choruses. Such repeated sections have a potentially greater impact when they can be enthusiastically sung, which is achieved or enhanced when the melody is written in a higher vocal register.

Only one other representative CCS addresses all Persons of the Godhead (*The Stand*) and even then, this is the only overt Trinitarian reference among them. Such theological articulations, alongside eschatological references to *the Lion and the Lamb* (Revelation 5) and the *Beginning and the End* (Revelation 1:17, 22:13) no doubt help to strengthen what are otherwise rather simple and repetitive Chorus and Bridge lyrics. Furthermore, *How Great Is Our God* is the only song to address the Godhead with six different terms; “God”, “Father”, “Son”, “Lion”, “Lamb”, and “Spirit”. *Revelation Song* comes in second with five terms, but most songs have four or fewer. Importantly, the terms used are meaningful to all Christian faiths and most often scripturally derived, facilitating their broad appropriation.

The lyric “our God” is found in two other songs *Our God* and *God is Able*. This collective possessive pronoun connected to God echoes the opening of the Lord’s Prayer, “Our Father in heaven” Matthew 6:9 (NIV). CCS have been accused of a me-centred lyric orientation (Horton, 2008), and the majority of the representative CCS *are* from the personal/singular perspective. However, the phrase’s appearance in these three popular CCS confirms the corporate identity in worship. This trend is further explored in the corpus analysis.

Oceans (Where Feet May Fail) (Matt Crocker, Joel Houston and Salomon Ligthelm)

This is an official video⁷¹ and alongside *Happy Day*, the only top-viewed version to be uploaded by the recording owner. Put another way, only 8% (2/25) of the representative CCS videos are official videos uploaded by those who have the rights to do so. The majority are uploaded without the legally required synchronization and master licences.

⁷¹ http://www.youtube.com/watch?v=dy9nwe9_xzw (accessed 1.11.15).

More broadly, YouTube was almost terminally litigated by large multinational corporations with music industry interests because of the fan-created/uploaded music video phenomenon.⁷² However, the USA's implementation of its Digital Millennium Copyright Act (1998) with its Title II (an Online Copyright Infringement Liability Limitation Act) providing a "safe harbor" for online service providers (Vlcek, 1998), placed the onus on copyright owners to advise content platforms, such as YouTube, of any copyright infringements. YouTube took the proactive approach of offering either to remove infringing videos or to allow copyright owners to monetise their intellectual property.⁷³ It was Hillsong Publishing's policy until recently to request the removal of copyright infringing videos of Hillsong music from YouTube (S McPherson, personal communication, 2nd October, 2013). However, with the torrent of uploads, the effort in policing of such a policy and the fact that videos removed clearly state the name of the copyright owner who demanded their removal (shedding a less favourable light on the Christian publishing company), Hillsong Music/Hillsong Publishing decided to monetise non-official uploaded content. Exceptions exist for content that infringes the moral rights of the Hillsong brand.

Somewhat ironically, this official video does not take the typical form of official CCS music videos – the filmed 'live concert' – but rather, the common fan-created/uploaded CCS style, albeit more artistic and refined. Following a brief animated logo for Hillsong United, the background shifts to an almost indiscernible ocean film re-coloured in muted red, green, blue and grey. As lyrics are sung, they appear on the screen, not in a stark white, but a light grey, surrounded by a box and transitioned with a checkered effect. While it does simulate many fan-created CCS music videos, the style was likely chosen because this was a studio album, rather than a 'live' recording (which Hillsong traditionally film),

⁷² The most famous case being Viacom vs. YouTube, a summary of which can be found at http://en.wikipedia.org/wiki/Viacom_International_Inc._v._YouTube,_Inc.

⁷³ More information about YouTube's Partner Program and monetization of content can be found here: https://support.google.com/youtube/topic/14965?hl=en&ref_topic=2676320.

thus, there was no existing 'live concert' video to upload to YouTube. This simpler and far cheaper mediation has clearly not been a deterrent to viewers.

The clarity of each sonic element in the song immediately points to this as a studio album rather than a 'live' recording.⁷⁴ The strings/pads of the opening provide the bed from which the cello solo grows. The simple and sparse piano enters, followed by the single female vocal (Taya Smith). The first Chorus adds guitars and some extra keyboard parts followed by the introduction of drums and backing vocals for the Instrumental. The song progressively builds through the next Verse, Chorus and Instrumental section until the Instrumental Bridge commences at 3'09" which returns to simple piano chords and a reverse piano effect. The Bridge then builds over multiple repetitions and the first and only vocal harmony enters (a male voice) well into the repetitions. Eventually, the return to the Chorus reduces the volume and instrumentation back to pads and guitar that is followed by almost a minute of meditative non-rhythmic spacious pads. Despite it clearly being a studio album, the singability/playability of the song from a local church perspective is maintained. This includes limited harmonic repetition, typical structure, and typical rising pitch centre of gravity (PCG) (Rastall, 1984) through the sections, typical limited vocal range in each song section, and typical intervallic structures in the melody.

Zion, the album from which this song is taken has been Hillsong United's most commercially successful to date, debuting at number 5 on the U.S. Billboard 200 and at number 1 on the Australian ARIA Albums Chart ("*Zion* (Hillsong United album)," 2013). It is a relatively recent release, and therefore, has neither reached its zenith, nor proven its longevity. The fact that it has appeared so highly on the SongSelect charts, however,

⁷⁴ One of the key techniques of 'live' recording is to capture some of the 'atmosphere' of the event, which in audio terms effectively means adding 'noise' to the track, this practice sometimes obscures, or at least contextualises sounds in a much larger space. Studio recordings allow for high levels of signal and low levels of noise, creating cleaner and potentially more intimate sounds.

indicates that churches intend to adopt this song into their repertoire, which will ultimately register on CCLI's CCL and MRL reports.

There are over twice the number of male lead vocal examples (18/25) from the list than female (7/25), and often it is the songs written by female composers that are recorded with female lead vocals.⁷⁵ However, three songs written by males contain female lead vocals: *Oceans (Where Feet May Fail)*, *In Christ Alone* and *For All You've Done*. Given other examples of these composers' songs, the key (signature) has been lowered to suit the female lead vocalist's range. Such practices encourage local church worship leaders, of either gender, to transpose songs into more suitable keys as required. The gender imbalance remains an issue, and is further explored in Chapter Five.

The only Godhead references are to the "Spirit" and "my Saviour", and they only occur in the Bridge. The rest of the song uses a personal/singular point of view (POV) and a direct address to God with the 2nd person pronoun. The language heightens the intimacy of the song combined with the intimate quality of the lead vocal. Metaphor is a key component of the lyric. The song alludes to the story found in Matthew 14:22-33 where, in the midst of a storm, at Jesus' word, Peter steps out of the boat to walk on the water towards Him. Although Peter falters after observing the wind and waves, Jesus takes him by the hand, and they return to the boat, at which point the storm immediately ceases. Especially in Pentecostal circles, this popular passage attests both to the miraculous, and to the nature of faith and doubt for the believer. In terms of lyric categories, the song begins as Worship; statements about trusting Jesus in the midst of oceans (a metaphor for life and circumstances) and our intention to pray ("I will call upon Your name") and to spiritual rest. These affirmations lead to Petition/Prayer in the Bridge which is not 'save us from sinking' but rather 'increase our trust and faith!'

⁷⁵ This is true of *Beneath The Waters (I Will Rise)*, *Hosanna*, *Desert Song*, and *Revelation Song*.

An interesting internal rhyming scheme occurs in the Bridge where the end of the first line partially rhymes with the first phrase of the second line (“borders”, “waters”, and “wander”, “stronger”). There are also some mixed metaphors that do not violate the poetry, but rather stretch interpretation. Here are two lines from the Bridge:

Let me walk upon the waters wherever You would call me

Take me deeper than my feet could ever wander

The first reference is consistent with the prevailing biblical allusion, however, the second is not. The idea of going ‘deeper’ is at odds with walking on water; yet, it may allude to another scriptural passage, this time the prophetic ‘river of healing’ from Ezekiel 47. In this passage, God takes Ezekiel into progressively deeper waters until he can no longer stand. Even without the knowledge of this reference the second line is a word picture that colloquially makes sense. We use the English term ‘out of our depth’ when we find ourselves in a situation without the skills or experience to adequately navigate it. In this way, the line can simply be asking God to put us in situations just described, so our reliance is again totally upon Him. Although explainable, these lines point not to a logical approach to lyric creation, but rather a creative compilation of loosely associated metaphors. Such approaches to lyrics creation are common in the CCS genre, and further addressed in Chapter Five.

Blessed Be Your Name (Matt Redman and Beth Redman)

There are many videos for this song, at least four with over a million view counts each. The mediation analysed here⁷⁶ does not conform to the pattern of first/early uploaders’ effects on view counts. In this case, at least two versions of this song were uploaded a year earlier than the one analysed (25th January 2007, compared with 16th February

⁷⁶ <http://youtu.be/du0il6d-DAk> (accessed 1.11.15).

2008).⁷⁷ However, these earlier versions have very few subscribers or other videos. The most-viewed version by pastorlan (YouTube channel owner) is one of 105 videos uploaded to his channel, with a combined view count of over 50 million. Clearly, there is both a following and a precedent for this being the prominent version, even though the recording is not that of the co-composer, Matt Redman, but rather the now defunct band, Tree63. The arrangement and stylistic elements, however, are consistent with versions Redman has recorded. Again, this video contains the lyrics in large white font, this time over a single photo of a glowing orange moon in a black sky.

The vocal range is large (Perfect 11th), however each section has a limited range; Verse (Perfect 5th), Pre-Chorus (Perfect 5th), Chorus (Perfect 4th) and Bridge (Perfect 4th). The harmonic progression is repeated in every section of the song; I V vi IV (one chord per bar).

With four Verses, this song has one of the highest word-counts (147) on the list. Given Redman's denominational context, it is not surprising to see the hymn-like multiple Verses (again) combined with the more contemporary song form (V1&2, PC, C, V3&4, PC, C, Br, PC, Cx2, Br).⁷⁸ Each set of Verses unfolds a contrasting version of seasons in life. The first and third Verses speak of things being well, plentiful, abundant and right, where the second and fourth Verses articulate life at its hardest, and loneliest, of difficult and painful moments. The overriding message is that the singer chooses to worship, honour, praise, and bless God no matter what the circumstances. The Pre-Chorus also maintains the tension between turning blessings experienced to praise, and still praising in the darkest moments. In covering the extremes of life, it is an encompassing lyric which promotes authenticity in performance through verbalising personal challenges without denying one's faith. Without question, the dominant theme though is not the nature of

⁷⁷ <http://youtu.be/7Qp11X6LKYY> (accessed 1.11.15) and <http://youtu.be/F6xo5Kogzal> (accessed 1.11.15).

⁷⁸ V = Verse, PC = Pre-Chorus, C = Chorus, Br = Bridge (other songs contain I = Introduction, Ins = Instrumental, T = Tag line and O = Outro (instrumental ending)).

life, but a focus on blessing the name of the Lord. The phrase “blessed be Your name” or its variations (“blessed be the name of the Lord”, and “blessed be Your glorious name”) occur 13 times (without counting repeated sections) or 59 of the 148 words, 40% of the lyric content. Such a high level of repetition offsets the larger overall word-count, ensuring the song is memorable and singable. Moreover, the majority of the words are in the Verses (as in *How Great Is Our God*) while the Chorus contains only nine different words. The 2nd person pronoun and “Lord” are used for addressing God in the song.

Poetic word pictures are utilised to enhance personal meaning-making while still addressing specific life-seasons, consider:

Where Your streams of abundance flow
When I’m found in the desert place
Though I walk through the wilderness
When the sun’s shining down on me
On the road marked with suffering

While the specifics of individuals’ “desert place[s]” would no doubt differ, anyone who has experienced life would understand the metaphor. Many of these have scriptural overtones, for example, the account of Israel in the wilderness/desert (Exodus, Numbers), or the waters that flowed for Israel from the rock that Moses struck (Exodus 17, Numbers 20), or the *Via Dolorosa*, the way of sorrows, being the road that Jesus walked before being crucified (Matthew 27:32-33; Luke 23:26-27; John 19:17). These references help to connect to the larger theological framework within a limited form (song). Probably the most contentious lyric (certainly among Pentecostals) is that of the Bridge:

You give and take away

The idea that God gives is not particularly problematic (for example, John 3:16). However, does God “take away”? The lyric is from Job 1:21 where Job makes this very statement:

And he said:

“Naked I came from my mother’s womb, And naked shall I return there. The Lord gave, and the Lord has taken away; Blessed be the name of the Lord.” (NKJV)

The question, then, is not whether it is scriptural, but whether it fits with the broader New Testament understanding of the nature and character of God. There has been a reticence in Pentecostal circles to affirm God as one who takes things away, which explains why this song has been less popular in the CCLI denominational charts of Pentecostals. At the same time, lyrics that touch on areas of human suffering, challenge, and difficulty are quite common in popular CCS, as long as they are presented in a context of hope and faith. Here are some examples from songs in the representative list:

And on that day when my strength is failing (*10,000 Reasons*)

I once was lost... was blind... (*Amazing Grace (My Chains Are Gone)*)

When darkness seems to hide His face (*Cornerstone*)

This is my prayer in the fire, in weakness or trial or pain (*Desert Song*)

Where feet may fail and fear surrounds me (*Oceans (Where Feet May Fail)*)

Constant in the trial and the change (*One Thing (Your Love Never Fails)*)

You stood before my failure (*The Stand*)

There is a delicate balance that CCS writers negotiate between honestly expressing the full spectrum of human experience including suffering, yet placing all experience within the revealed nature of God in Christ, one where the abiding features are “faith, hope and love. But the greatest of these is love” 1 Corinthians 13:13 (NIV).

Amazing Grace (My Chains Are Gone) (John Newton, Chris Tomlin and Louie Giglio)

This song was a questionable inclusion, given the substantial portion of a traditional hymn that does not fit within the CCS definition. However, the performance context is clearly in the genre under discussion, and it gives insight into the musical solutions (as mentioned for *How Great Is Our God*) bridging the contemporary/traditional musical divide in churches. In addition, the original Chorus by Tomlin and Giglio provides an interesting contrast to the Newtonian hymn.

The video⁷⁹ opens with a scripture, Ephesians 2:8-9 over the nature scene (static photo with slow zoom-out effect). Lyrics, in large white font, then following the audio with the pan/zoom affected photos in the background, all wrapped in soft transitions.

Musically, the first notable change from the original hymn is the fact that the song is recorded in 4/4 instead of the traditional 3/4 time signature. Such a change is not unique to this recording, as localised expressions of this hymn have often adopted the 4/4 time signature. *In Christ Alone* is the only other representative CCS in 3/4, and only two other songs are outside the dominant simple quadruple time signature so embedded within pop/rock music. A noticeable absence from the instrumentation is a drum kit. However, given the nature of the hybrid song this may have been strategic. Strong drums and distorted guitars potentially marginalise churches who do not have, and perhaps do not want, those musical resources. Thus, the simple piano introduction is an accessible start to the song, and even when other instruments are introduced, the arrangement is not overly complex or dense. The arrangement progressively builds over each section (Choruses always achieving greater volume and textural density) until it returns to the piano and vocal for the final Verse.

⁷⁹ <http://www.youtube.com/watch?v=Jbe7OruLk8I> (accessed 1.11.15).

Out of the original six stanzas of the hymn (Turner, 2003), Tomlin/Giglio choose to use only four. The use of all six Verses/stanzas would have pushed the boundaries of standard CCS forms. Three Verses for a CCS are common (eight of the representative list fall into this category), and even four Verses if they are short (and often grouped together, for example, V1&2, C, V3&4, C). Six of the representative CCS contain four Verses, but none of them has more. With this in mind, the following Verses of *Amazing Grace* were not included:

Through many dangers, toils and snares, I have already come;
'Tis grace hath brought me safe thus far, and grace will lead me home.

Yea, when this flesh and heart shall fail, and mortal life shall cease,
I shall possess, within the veil, a life of joy and peace.

A further popular final Verse added sometime after 1790 and recorded in Harriet Beecher Stowe's novel *Uncle Tom's Cabin* (1852) (Aitken, 2007), was also left out even though it appears commonly in contemporary versions of the hymn:

When we've been there ten thousand years, bright shining as the sun,
We've no less days to sing God's praise than when we'd first begun.

The exclusion of this Verse is multifaceted. First, it is a triumphant eschatological proclamation that does not fit with the more intimate and testimonial orientation of the rest of the Tomlin/Giglio version. In fact, they choose not to end on the Chorus with the declarative "Unending love, amazing grace"; but rather with the final line of the fourth Verse:

Will be forever mine

Will be forever mine

You are forever mine

This both personalises and brings immediacy to the finally present-tense lyrics.

Second, Tomlin presented the explanation for his decision in a brief radio interview (Tomlin, 2011). He noted that during his research of this song, he discovered that the popular last Verse (“When we’ve been there...”) was not in Newton’s original version, and he resonated with the idea of reinstating Newton’s original final Verse. In a personal conversation with Malcolm DuPlessis (2014), it was discovered that DuPlessis initiated the writing of this track with Tomlin, for the promotional trailer of the movie, *Amazing Grace* (2006), revealing another reason for keeping Newton’s original stanzas.

Notice the 1st person singular orientation of the chosen final Verse compared with the 1st person plural of the more recently popularised final Verse. Its repetition in Tomlin/Giglio’s version only further highlights the intended personal and intimate nature of this reinvention. Personalised lyrics are arguably consistent with the ‘me-orientation’ of modern Western society (Giddens, 2013), modern Christianity (Horton, 2008) and CCS lyrics generally; indeed 16 of the 25 representative CCS use only the 1st person singular POV.

The other lyric worth discussing here is the third line of the Chorus:

And like a flood His mercy reigns

Firstly, can “mercy reign”? Out of the 275 references to mercy in the New King James Version of the Bible, not one places the concepts of “mercy” and “reigning” together. Mercy appears in many contexts, some of which include; mercy endures, show mercy, mercy seat, grant/extend mercy, have mercy on me, desire/love mercy, mercy triumphs. That is not to say that this is theologically erroneous, the poetic freedom of song lyrics allows for allegory, metaphor, word pictures and other creative devices. The question remains, what do the authors mean by “mercy reigns”? Furthermore, if God’s mercy does reign, how does it do so “like a flood”? Avoiding a quibble over semantics, the picture could suggest God’s mercy being so abundantly poured out upon the worshipper that

nothing can supplant it, that is to say, God, through His mercy, reigns in our lives. Any more detailed examination, however, creates a degree of awkwardness in interpretation.

Mighty To Save (Reuben Morgan and Ben Fielding)

At the time of writing, this YouTube video⁸⁰ had the highest individual number of views of any of the representative CCS, over 20 million. It is a DVD rip (audio and video) of *Mighty To Save* from the Hillsong album of the same name (2006), uploaded by WimNL who only uploads Hillsong/Hillsong United ripped videos, 79 of them as at 18th October 2013. The channel has over 105,000 subscribers and combined views of almost 140 million.⁸¹ This has been their most watched video, the second being *At The Cross* from the same album (17 million views) and third, *From The Inside Out*, again from the same album (9 million views). Despite early uploaders generally attaining higher view counts, this video uploaded one and a half years after the DVD release. However, with their substantial subscriber base (three times as many as the official Hillsong YouTube channel), it is not surprising that this quickly gained viewing momentum over earlier uploaded versions. On top of which, earlier YouTube versions were fan-created videos, not DVD rips. Hillsong has consistently produced videos (of increasing quality) alongside their audio releases for almost 20 years. The presence of these official videos (whether officially or unofficially uploaded) has given added impetus to their songs globally. The key worship leaders (Darlene Zchesch, Reuben Morgan, Joel Houston, Brooke Ligertwood, Marty Sampson, Matt Crocker, Ben Fielding and others) have become globally recognised

⁸⁰ <http://www.youtube.com/watch?v=-08YZF87OBQ> (accessed 1.11.15).

⁸¹ Despite a number of attempts to contact WimNL, no response has been received. Furthermore, unlike many YouTube channel owners, they do not post any comments or replies on their videos. In fact, they have posted no new videos in the last 4 years, suggesting that are no longer actively engaged in any way with this channel.

names/faces of CCS, despite Hillsong's adamant control of the music brand being their church and not individual artists (Riches and Wagner, 2013; Wagner, 2013, p. 63).

This 'live' video is filmed in the style of a 'live secular rock concert'. In reference to online distribution of music video content, Holt (2011) proposes that end-user experience is the key to understanding these mediations as "the online concert experience" (p.54), "The extraordinary concert event" (p.55), and "video blogs" (p. 56). This video certainly has the end-user experience in mind; the stage is dynamically and creatively lit, the smoke machine is not overpowering but enhances lighting effects, and backgrounds are constructed to maximise visual impact across multiple cameras. Apart from the key musicians/singers (around 15) there are two large choir sections that dominate either side of the stage. The 10,000-strong congregation are often included in the chosen shots, reminding us that this is 'more than a performance'. Camera operators target congregants who are passionately engaged; raising hands, singing, jumping, and shouting. The editing itself is dynamic; shots never last more than three seconds except where the overhead boom camera sweeps across the stage and down through the congregation. Many shots move in and out of focus adding more visual energy to this slow song to engage viewers in the worship experience, tapping into the "visual associations that exist prior to the production of the clip itself, in the internal sign systems of the audience" (Goodwin, 1993, p. 58).

The introduction is a three-note semiquaver, melodic cross-rhythm set up by the electric guitar, quickly accompanied by spontaneous congregational crotchet-clapping. A fuller band introduction follows. The instrumental sound is much larger and texturally richer than the songs of Redman and Tomlin or even the recent sound of Hillsong United (*Oceans*). This is typical of the Hillsong Live sound. Not only is the live band and choir of a considerable size, but the post-production work adds additional layers of guitars and keyboards (keys) and vocals to produce a large, rich, and full sound. The guitars/bass/drums dominate musically, and the vocal presence is always prominent,

even subtly behind the opening solo by Morgan. Although the lead vocal is male, Zschech's voice is clearly audible from the first Chorus onwards as a co-worship leader. The electric guitar solo at 3'24" does not dominate the music, it sits alongside the singers 'free worship', Zschech prominent in the mix. The breakdown vocal Chorus at 4'04" and vocal Bridge at 5'22" continue to reinforce the intended congregational priority of the song.

The song is anthemic with lyrics that are self-consciously universal;

Everyone needs compassion

Everyone needs forgiveness

The hope of nations

Shine your light and let the whole world see

The second Verse is an exception, containing a personal prayer and commitment, defined by the 1st person POV for the singer and the direct address of God in the 2nd person. Orientationally then, the song is potentially unfocused, with singular and plural points of view for the singer(s) and 2nd and 3rd person pronouns for addressing God, yet still evidently very popular.

Here I Am To Worship (Tim Hughes)

Here I Am To Worship (2000) is one of the older songs on the list. None of the top-viewed videos for the representative CCS were posted before 2006, and then only one (Indescribable) is from that year, with only four more from 2007. Of course YouTube only commenced in 2005; picked up by Google in October 2006, the next few years witnessed its exponential growth and market saturation ("History of YouTube", 2014). Older songs on the list had many recordings before consumers saturated YouTube and before YouTube became the essential marketing tool for music. *Blessed Be Your Name* is one

example of an original (as in, first) recording not attracting the most views. Similarly, Tim Hughes' original album entitled *Here I Am To Worship* (2001), containing its namesake song, has very few YouTube representations. It was veteran CCM artist, Michael W. Smith's version on his album *Worship Again* (2002) which constitutes the audio for the video analysed here.⁸² In 2003, Hillsong recorded another popular version of this song on their album *Hope*. Hughes's profile in the UK, Smith's in the USA and Hillsong's in Australia, quite apart from their respective international profiles, doubtless had a significant impact on this song's popularisation.

Hughes, the composer, is a guitarist, whereas Smith, the recording artist of the analysed version, is a pianist, and thus Smith reshapes the song around his instrument. His female backing-vocalists and use of the organ and tambourine produce a 'gospel' sound in contrast to Hughes' strings/guitar/loops adult contemporary almost 'indie' original. Smith's version is also slightly faster than the original.

The video is the standard fare of fan-created static nature pictures (without movement effects) and more large white font lyrics synchronised to the audio. One of the stranger aspects of this video is the awkward quick-fade at the end of the video track. The video finishes at 4'02" while the audio track on the CD ends at 4'56".⁸³ Whether this edit is intended or accidental, and despite the awkward fade, this version has become dominant on YouTube. The reasons for this include the channel's 63,000 subscribers, the fact that there is no official video for the song, and that it is still one of the relatively early YouTube uploads of the song.

Though the melodic range is a Perfect 8ve from B3 – B4, in practice, the song is often reduced to a Perfect 5th as the low B (the sole note extending the range from a Perfect 5th

⁸² <http://www.youtube.com/watch?v=CoxopsRSfdU> (accessed 1.11.15).

⁸³ Ultimately, the reasons for such editing are only known by the channel owner, and as mentioned, all but one was reluctant to respond to attempts to contact them.

to a Perfect 8ve) is only found in the Bridge and can easily be replaced by E4. As such, it potentially has the smallest range of any song on the list, with a possible equal in *Cornerstone* for female vocalists who do not sing the Chorus an octave higher. A small range makes transposing the key easy, and in turn, facilitates easier transitions between songs. Corporate musical worship typically involves more than one song; in current Australian Pentecostal churches, normally 4-5.⁸⁴ The transitions between these songs are important. Songs sharing the same key or closely related keys facilitate the musical flow during corporate worship, which is an important feature of Pentecostal worship practice.

Hughes' lyrics are devotional and poetic. His word-pictures and metaphors capture aspects of the life of Jesus and His relationship with Christians using vivid and emotive language, consider;

Light of the world You stepped down into darkness

Beauty that made this heart adore you

All for love's sake became poor

I'll never know how much it cost to see my sin upon that cross

The last line of the Bridge articulates the soteriological theme of Christ's atonement in a unique way. By using the 1st person perspective ("I'll never know" or "my sin") and relating it to "cost" adds poignancy and immediacy to this Christian tenet. In addition, this single-line Bridge is, in performance, repeated many times, reinforcing its message. Regarding song type, only two other representative CCS are solely Worship in lyrical orientation – *The Heart Of Worship* and *Jesus At The Center*. Even though the song clearly refers to Jesus, His life and work, He is never mentioned by name. The 2nd person pronoun address is used throughout, consistent with the Worship song type. The address of Jesus

⁸⁴ Of the 50 churches I have personally ministered in over the past two years, 4-5 songs is the consistent request for the initial corporate worship time, equating to 20-30 minutes. This is consistent with personal conversations with worship leaders and directors across Australia.

in the Chorus (besides the pronoun, *You*) is “my God”, a possible reference to Thomas’ revelation of the resurrected Jesus in John 20:28 (Thomas said to him, “My Lord and my God!”). The other address is “King of all days”, not a direct scriptural reference, although certainly consistent with evangelical doctrinal orthodoxy. Interestingly, Hillsong United used this same phrase as the basis for an original song, *King Of All Days*, in their album *Tear Down The Walls* (2009). Appropriation of lyrics from other CCS for new ones is a common practice and sometimes more akin to cannibalism than creative inspiration. Similar observations have already been made regarding *In Christ Alone* and *Cornerstone*, or *Our God* and *God is Able*. Toynbee’s (2003) notion of “[s]ocial authorship” applies here, whereby all those involved in the CCS collaborative process are “selecting from a pool of coded voices that are shared within a given musical community” (p. 110). Thus, from a lyrical perspective, one would expect there to be repetition, imitation, and variation of ‘acceptable’ CCS lyric content within the genre (further explored in Chapter Five).

This song conforms to the common CCS structure; V1, C, V2, C, Brx4, Cx3. This basic form of Verse, Chorus, repeat, alternate section (normally Bridge), and a final return to Chorus, with its variations, will be confirmed as a common CCS song structure in the following chapter.

Of the four (male) English writers represented in this dissertation, three – Hughes, Redman, and Townend – each have more than one song in the representative list. Their initial successes; Hughes’ *Here I Am To Worship* (2000), Redman’s *The Heart Of Worship* (1997) and Townend’s *How Deep The Father’s Love* (1995), were all released before the pervasive spread of internet-based media platforms. Nevertheless, the initial success of these songs paved the way for their future songs, affirmed in a recent conversation with CCS industry heavyweight, du Plessis (2014). Once a songwriter has emerged in prominence through an influential song (think of Zschech’s *Shout To The Lord* as yet another example), there is an expectation that more noteworthy songs will emerge from that source. Whether in spite of the expectation or in response to it, those songwriters

often continue to write new songs, which are predictably more quickly accepted and adopted into the repertoire of local churches. This is particularly true of the next song; *God Is Able*.

God Is Able (Ben Fielding and Reuben Morgan)

God Is Able is the title track of Hillsong's 2011 live worship album. The official pre-release video⁸⁵ (22nd June 2011; album release date was 5th July 2011) consisted of the audio track with a single static image of the album cover. The highest-viewed video⁸⁶ was either directly ripped from the official version on YouTube and re-uploaded, or else re-created by the fan-channel (razin rubin, 30th June 2011). In this case, the highest view count is neither particularly high, nor substantially different among the four top-viewed videos for this song (600,000 – 800,000), only one of which is a full audio/video rip from the *God Is Able* DVD. The composers (Morgan and Fielding) also wrote *Mighty To Save*. *God Is Able* has not had the international impact of their earlier icon; notwithstanding the fact that *Mighty To Save* has had four extra years to achieve its status. However, it is unlikely that this song will reach the other's heights although Fielding suggested that it might just be emerging on the international CCS radar (B Fielding, personal communication, 26th October 2014). Notwithstanding this prediction, the lyrics are less poetic, the Bridge is less anthemic, even the harmony is less varied than *Mighty To Save*. On top of which the theme of the song cannot help but stand in the shadow of *Our God*, a similar but arguably more interesting song, at least lyrically.

While this song has clearly been accepted, affirmed and utilised by thousands of churches in order for it to appear so highly in the CCLI charts; its success provokes an interesting dialectic around Hillsong Music's powerful marketing machine. The title tracks of (at

⁸⁵ <http://youtu.be/AwaKvZWE6t8> (accessed 1.11.15).

⁸⁶ <http://www.youtube.com/watch?v=IxRQahH0cqA> (accessed 1.11.15).

least) the last decade of Hillsong Live albums (with the exception of *Faith + Hope + Love*, 2009 as there is no song with this title on the album) have all appeared highly in CCLI reports: *Cornerstone* (2012), *God Is Able* (2011), *Beautiful Exchange* (2010), *This Is Our God* (2008), *Saviour King* (2007), *Mighty To Save* (2006), *God He Reigns* (2005), *For All You've Done* (2004). These songs are inevitably given special focus and promotion at the album launch (the annual Hillsong Conference) ensuring the thousands of delegates return to their churches, having learnt the song and bought the CD/DVD/Sheet music. Whether the title track is their best song or not, it is unsurprising that it disseminates with such impetus if ultimately achieving only the momentum that the individual song deserves. This practice also reflects wider secular popular music album-naming practices.

Moving to some of its musical features, the PCG centres around three notes – B4, C#5 and D#5. Even though the melodic range encompasses a minor 7th (already not particularly large), the notes that extend the song beyond the major 3rd just identified are occasional. The benefit of this small range, like *Here I Am To Worship*, is that the song is easily transposable. Of the 19 slower songs (51 – 79bpm) on the list, this is the fastest. The next fastest song is, in fact, *Our God*, which jumps to 105bpm. Even with the 26bpm discrepancy, it is notable that on the spectrum of tempi, these sit next to each other in the representative list; *God is Able* a faster slow song, and *Our God* a slower fast song.

Unlike *Our God*, this song is purely Prophetic/Declarative in its lyrical type. It addresses God in the 3rd person, and the singer's POV is 1st person plural. It is effectively a communal statement of faith, underlining a particular attribute of God's nature; His omnipotence. Pentecostal theology affirms God's ability and willingness to engage with humanity through His Holy Spirit in our present time (Clifton, 2009, p. 217) and one can identify the overtly positive, supernatural language of these lyrics as originating in a Pentecostal community, in this case, Hillsong Church. While the overriding emphasis is on God ("God

is..." "He will..." "He is..." "He has..." "He defeated" *et cetera*), one line from the Chorus shifts the focus;

In His Name we overcome

This lyric personalises (at a corporate level) the power of God at work in us and adds another dimension to the overall lyrical message. It also refers to the letters to the churches in Revelation (2 and 3) encouraging each church, and by extension every believer, to overcome.

Given this song's place of prominence in the Hillsong canon, it is a valuable source for research. However, anecdotally this song has already been replaced by newer Hillsong songs in the regularly-renewed master lists of churches with which I have contact.

Beneath The Waters (I Will Rise) (Brooke Ligertwood and Scott Ligertwood)

Brooke Ligertwood (nee Fraser) has three songs in the representative CCS list, *Beneath The Waters*, *Hosanna* and *Desert Song*. She is the most represented female writer on the list. The four other female composers represented have only one song each, most of which are co-written; Beth Redman (co-writer *Blessed Be Your Name*), Christa Black Gifford (co-writer *One Thing Remains*) Laura Story (co-writer *Indescribable*) and Jennie Lee Riddle (*Revelation Song*). Ligertwood is also the only New Zealand songwriter among those just mentioned, although her popularity as a congregational songwriter came from her time in Australia and her connection to Hillsong church. Thus, she is often regarded as an Australian songwriter. The female songwriters represent three or four nations – USA, UK, and Australia/New Zealand – as do the 24 male songwriters. This is no coincidence, for these have been the dominant regions of CCS production around the world. Brooke (I will use her first name in this section to distinguish her from her co-writing husband, Scott) is the only female writer who also features as the recording artist/worship leader on her

songs. She follows in the footsteps of Zschech, who did the same for her now famous song, *Shout To The Lord*, as well as later songs she (co)wrote. Hillsong, while not alone, has established a unique platform for championing female songwriters and worship leaders.

This video⁸⁷ is fan-uploaded, although it is an audio/video rip from the official *Cornerstone* DVD. It was uploaded the same day as the album release, 3rd July 2012, by someone whose reward is at least two million more views than the official (or any other) YouTube version of this song. The video was recorded at Colour Conference (the yearly Hillsong Church, and Australian Christian Churches' women's conference) in 2012, meaning that the congregation were entirely female (besides a few men serving the conference in various capacities). Perhaps surprisingly, this is not mimicked on-stage where all the instrumentalists are male (except for the second keyboard player), and the males outnumber the females on the platform. There would be female instrumentalists at Hillsong capable of playing for such a conference. This event also plays a part in the recording for Hillsong's main yearly worship album. How conscious the powers that be are of promoting male musicians is unknown, but certainly such a scenario calls into question gender biases in both popular music (Green, 2005, 2002; L. Green, 1997) and within churches, as well as gender stereotyping (Harrison, 2009). These issues are not peculiar to Hillsong; they are part of the wider discourse on gender and popular music (Auslander, 2004, p. 10; Whiteley, 2013).

There is not an absence of male vocals in the mix. However, there is an absence of male vocals in the ambient (congregational) microphones. At 4'49" the female congregants without musical accompaniment, are dominant in the mix (although this is often a mix of live and overdubbed choirs to achieve the desired sonic outcome). Given that this song is co-written by Brooke, with a female lead vocal in performance, performed at a women's

⁸⁷ <http://www.youtube.com/watch?v=mTwA3NLEjY4> (accessed 1.11.15).

conference, the chosen key is unsurprisingly oriented for maximum congregational involvement, with a melodic range of Ab3 – C5.

The video contains elements similar to those described in *Mighty To Save*. Instrumentally, the song carries the hallmarks of Hillsong's sound, including four to five vocal layers; worship leader, co-worship leader, backing-vocalists, choir and congregation. Often the choir and congregation are indistinguishable due to post-production practices with overdub recordings and the use of compression (as an example) to blend vocal layers. The distorted, but not harsh, electric guitars melodically and harmonically drive the song along with the semiquaver pulse on the bass and the solid section-specific drums. The acoustic guitars, keys and percussion, fill in the gaps, until the sound is once again, very full.

There are only three songs that fit in the purely Prophetic/Declarative lyric category, and this is one of them; the others are, *Amazing Grace (My Chains Are Gone)* and *God Is Able*. And like these other songs, there is a strong confession of faith in the face of circumstances expressed in the lyrics;

I will rise, I will rise

Now in Him I live

I stand a new creation

I rise as You are risen

I stand to sing Your praises, I stand to testify

Even the melody for *I will rise*, rises from the 5th to the 6th and then 8th degrees of the scale, and the highest note in the Chorus is at the end on the words "I live". In this way, without over-extending the synergy, the music itself reinforces the lyric message. The Ligertwoods also create a musically unique Bridge compared with those examined so far. Instead of a few words repeated at a generally higher tessitura than previous sections

with a small range, this Bridge contains an impressive 79 words and while the four-chord harmonic pattern repeats, the melody progressively moves from a low Ab3 to the highest note in the song (C5) building towards the reprise of the Chorus. The lyric simplicity of the Chorus gives room for the more verbose Bridge. Brooke adopts a similar lyric-writing technique for *Hosanna*. In fact, Brooke's songs have some of the highest word-counts among the representative CCS. Besides *In Christ Alone* (224 words), which by its hymn-like compositional form and four stanzas was bound to contain a high word-count, Brooke's *Desert Song* has the next highest (168 words) followed by this song (153 words). If *In Christ Alone* and *How Deep The Father's Love* and possibly *Amazing Grace* are removed from the discussion due to their structure demanding a higher word-count, the statistics affirm a generally higher word-count from female writers/co-writers (138) than from male writers (106).

One Thing Remains (Your Love Never Fails) (Brian Johnson, Jeremy Riddle and Christa Black Gifford)

This fan-created/uploaded video⁸⁸ is a more sophisticated production than previous representative CCS videos. The ubiquitous large-white-font lyrics following the audio remain; however the backgrounds are not static pictures, nor animated static pictures, but motion graphics and filmed footage. During the introduction, a sped-up nature scene including a large national park-type horizon pre-dawn shows the coming day. This is followed by footage (taken from various angles) of a waterfall and the stream that continues from it below. While these images may conjure any number of meanings for individuals, they also represent common religious themes. The 'new day' concept is full of spiritual and scriptural analogies; the account of creation (Genesis 1), the manna that appeared in the morning for the Israelites in the desert (Exodus 16), Psalms addressing

⁸⁸ http://www.youtube.com/watch?v=6_KXsMCJgBQ (accessed 1.11.15).

the praise of God at dawn (Psalms 5, 30, 59, 88, 90, 92, 143), God's new mercies each morning (Lamentations 3), and even the account of Jesus resurrection (Matthew 28, Mark 16, John 20). Similarly, the concept of flowing water is replete with spiritual/scriptural parallels; the supernatural provision of water from the rock for the Israelites (Exodus 17, Numbers 20), the water baptism of Jesus (Matthew 3, Mark 1, Luke 3, John 3), the connection between water baptism and baptism in the Holy Spirit (Matthew 3:11, Mark 1:8, Luke 3:16, Acts 1:5, Acts 2:38), the Bible as water (Ephesians 5:26), and water and healing (John 5).

Most of the other visuals once the song starts are abstract looped motion graphics containing moving colours, shapes and textures. Each song section is assigned its own background. The 2nd Verse/Bridge graphic also has a picture of a sculpture of Jesus' face semi-transparent within the larger graphic. The other footage worth noting is the rather random appearance of a young girl running towards a cube that has the word "life" written on it, and picking it up (2'30" – 2'38"); this occurs over the instrumental section before the Bridge (Figure 4.3). Despite its apparent randomness, the metaphors abound; receiving the Kingdom of God like a child (Matthew 18:3, Mark 10:15, Luke 18:17), the concepts of both 'eternal life' and 'abundant life' (John 3:16, John 10:10), the ability to choose life, the simplicity of choosing life, or the innocent 'embrace' of life.



Figure 4.3 - One Thing Remains: http://www.youtube.com/watch?v=6_KXsMCJgBQ
(Background picture)

The audio is ripped from the *Come Away* (2010) album by Jesus Culture. Instrumentally, this is standard CCS ‘worship band’ fare, though the audio mix is less dominated by a wall of vocals. The congregation is not particularly loud in the mix, and there is no choir or barrage of backing-vocals (Hillsong), notwithstanding the clear congregational clapping alongside the guitar/drums introduction. These are some of the ways in which Jesus Culture differentiate their ‘worship sound’. Their mixes are also more bass-heavy than Hillsong’s main albums and Jesus Culture’s keyboard pads play a much larger role in the sound. Hillsong United’s *Zion* album shares these sonic affiliations with Jesus Culture, suggesting the differentiation is perhaps a part of establishing the unique identity of the next generation of worship bands.

This song is another example of the octave transposition (described in *Cornerstone*) to create a dynamic within the song for male vocalists. Even though the sheet music notates the first Verse and Chorus in the high male vocal register, it is performed an octave below. This is actually two octaves below the written notes, given that all lead sheets transcribe

the melody in the treble clef, no matter whether they are performed by a male or female vocalist.

Lyrically, this song finds its core message from 1 Corinthians 13, often referred to as ‘the love chapter’, not only because of its topic, but its common contribution as the scripture read at weddings. In this personification of love, *The Message* (an idiomatic/dynamic equivalence translation of the Bible) says in verses 3-7 “Love never gives up” and in the NIV translation says “Love never fails” (verse 8). There is no specific verse articulating the third lyric phrase of the Chorus; [Your love] *never runs out on me*. However, it is in keeping with the general thoughts of the chapter, albeit personalised. And the namesake of the song *One Thing Remains* is a contraction of verse 13;

And now these three remain: faith, hope and love. But the greatest of these is love (NIV).

This song is built upon the general essence of the chapter with a firm focus on God’s love, specifically for ‘me’, rather than a specific scriptural transcription. In the process of creating this believer-centred lyric, this song has a unique feature not found in other representative CCS; there is no reference to any Member of the Godhead, rather only the address of God directly through the 2nd person possessive pronoun (Your, as in *Your love*). Herein lies the potential for CCS lyrics to be so generic, that the unidentified ‘lover’ might be human rather than divine. This song, however, does reference acts associated with the atoning work of Christ, in the Bridge:

My debt is paid, there’s nothing that can separate my heart from Your great love.

In Christ Alone (Keith Getty and Stuart Townend)

In Christ Alone, *Cornerstone*, *Amazing Grace (My Chains Are Gone)*, and *How Deep The Father’s Love* all sit in a liminal space bridging traditional hymns and CCS, and thus were

all questionable inclusions to this CCS research. Songs in this space have the potential to bridge denominational worship practices. They also have the potential to offend traditionalists by surreptitiously adding popular music into their sacred space, equally producing ambivalence in contemporary worship advocates who see them as a capitulation to the past. *Cornerstone* and *Amazing Grace (My Chains Are Gone)* approach this hybridity differently from *In Christ Alone* and *How Deep The Father's Love*. The first two take the wordiness and gait of traditional hymns as their Verses (either with original or re-written melodies) and write a melodically and lyrically simpler Refrain/Chorus consistent with the CCS style. *In Christ Alone* and *How Deep The Father's Love*, however, are written to mimic the traditional strophic hymn form without a Chorus, but performed with the instrumentation, textural, and dynamic sensibilities of CCS. *In Christ Alone* adopts a typical slower CCS dynamic shape building to a musical peak at the end of the second Verse, returning to musical simplicity and lower volume to emphasise the lyrical poignancy of the third Verse, followed by another musical build.

This song is not found in any Pentecostal church CCLI 'top songs' list, nor is *How Deep The Father's Love*, and in my experience of ministry, these songs have never been on their master song lists.⁸⁹ *In Christ Alone* and *How Deep The Father's Love* skew the average age of the representative CCS, both being in the oldest five songs. This fact testifies to the slower uptake and longer lifespan of CCS within mainline churches, who account for these songs' appearance on the list. Failure to include them in this research would bring even more alignment to the unifying features of the representative CCS, which at the same time would be ignoring the influence of these songs, at least within non-pentecostal-charismatic contexts. Essentially, to remain faithful to the methodology, these aberrations must be considered. In fact, they both affirm some of the genre's features and

⁸⁹ The pool of songs from which worship leaders, or other appointed personnel can choose for inclusion in a given church service.

equally demonstrate the breadth of the list, and by extension the variety across local churches.

There are two YouTube mediations⁹⁰ that have very similar view counts (5.8 million compared with 5.1 million). The highest-viewed, and the version analysed⁹¹ is, somewhat unusually, the more recent of the two videos by a whole year, and inferior in its visuals and editing. Moreover, at 4'21" the song fades out before the track is finished, but then has an abrupt surge, almost a glitch, in volume before disappearing altogether. A 30-second silence follows the fade-out, with a text box appearing on the video that requests donations to support the distribution of Bibles in China. The audio track is taken from a recording identified only by the two lead vocalists, Adrienne Liesching and Geoff Moore, on the title slide. The track was either from the 2002 release *Left Behind Worship – God Is With Us* (ForeFront Records) or the 2003 release by WorshipTogether, *Be Glorified*, both containing the same audio track. The other version⁹² by David Renton contains video footage from Mel Gibson's film *Passion of the Christ* (2004) in the top half of the screen with the lyrics below. It is a different recording ripped from an unknown source. The reason for such a high view count on a poorer quality video is undoubtedly related to the 63,000 subscribers to WorshipVideo (YouTube channel owner) compared with David Renton's 3,000.

Returning to the predominantly viewed version, the scale used is the older 4:3 format compared with the newer standard widescreen, 16:9.⁹³ The video content is poorly rendered or compressed. The background pictures are (again) static nature photos.

⁹⁰ http://www.youtube.com/watch?v=ENTL_li4GbE (accessed 1.11.15) and <http://youtu.be/8welVgKX8Qo> (accessed 1.11.15).

⁹¹ http://www.youtube.com/watch?v=ENTL_li4GbE.

⁹² <http://youtu.be/8welVgKX8Qo>.

⁹³ These ratios represent a proportional relationship between an image's width and height. The original standard image aspect ratio of television (and computer monitors) was 4:3, which is now being phased out. Since the advent of widescreen video, and high-definition television, the 16:9 image aspect ratio has become the standard.

There is no official video for this song, only fan-created/uploaded videos. As discussed, officially created and uploaded videos are in the minority, but they are especially rare for songs that were released before YouTube became such a dominant repository for CCS. The current environment of media consumption demands CCS have a presence on YouTube, even if the production is unsophisticated or inexpensive. CCS producers are now actively engaged in both creating and promoting official CCS videos on YouTube, often in forms that look like 'good quality' fan-created videos.⁹⁴ Two current examples of fan-esque official video creations are Chris Tomlin's *Crown Him (Majesty)*⁹⁵ and Hillsong Young and Free's *Alive*.⁹⁶

The instrumentation of the analysed version of *In Christ Alone* is texturally rich, comprising large keyboard pads, acoustic and electric guitars, bass, drums and loops, and in instrumental sections tin whistles/Irish flutes feature. The melodic inflections and instrumentation suggest a Celtic flavour. The drum and cymbal rolls provide musical impetus to transitions. The use of the minor v chord (in this case an A minor) is unusual in a major key. However, the minor v chord is only used in the instrumental introduction/interludes. It, therefore, provides harmonic variety to the song, which could otherwise be quite harmonically predictable, without encroaching on its singability.

The melody, like that of *Amazing Grace*, is based on the pentatonic scale, except for the brief appearance of the 7th degree of the scale in the sixth line of the stanzas. The highly repeated melodic fragments are consistent with general CCS melodic construction. The song's tessitura is around D4, although the song reaches a whole octave higher at its melodic zenith. The first four lyric lines and the final two contain five different notes while lines five and six for each stanza leap out of the prevailing register extending the song's

⁹⁴ Some of the popular official CCS channels representing many of the representative songwriters/artists now include; [HillsongUnitedTV](#), [ChrisTomlinVEVO](#), [MattRedmanVEVO](#), [KingswayWorship](#), and [JesusCulture](#).

⁹⁵ <http://youtu.be/hqy-gob13kA> (accessed 1.11.15).

⁹⁶ <http://youtu.be/qEvEVALlNQ> (accessed 1.11.15).

range by a minor 6th. Townend reports that he was inspired to write the words to this melody sent to him by Getty (a musician with a classical background), following an initial earlier introduction (*Story Behind The Song, In Christ Alone* Stuart Townend, 2009).

The song fits into the Praise/Thanksgiving and Prophetic/Declarative categories. God is only addressed in the 3rd person, and titles of address include; “God”, “Jesus” and “Christ”. Even then, “God” is only mentioned in the second Verse. The line “In Christ alone” appears at the start of the song and the start of the second Verse. The rhyming scheme is ABACDDEF while the syllabic count is eight for every line. Some of the vocabulary is more sophisticated than the common colloquial expressions in most CCS; for example, “scorned”, “fiercest”, “strivings”, “wrath”, and “bursting forth”.

As mentioned, *In Christ Alone* and *Cornerstone* share lyrical ideas. There is, of course, a similarity in theme, the centrality of Christ and His work, but also in language; “Christ alone”, “cornerstone”, “my hope”, “through the...storm”. Writers are generally unwilling to divulge how much they engage in the conscious ‘borrowing’ of existing lyrics, but the practice is self-evident.

Hosanna (Brooke Ligertwood)

This fan-ripped and uploaded video⁹⁷ is from the official DVD of Hillsong’s *Saviour King* album released July 2007. An identical rip⁹⁸ by YouTube channel, WimNL (uploader of *Mighty To Save*) has only two million fewer views than this one by SaMmM123. Visually, the video is consistent with the other Hillsong live worship videos that have been examined so far and does not require further elaboration here.

⁹⁷ <http://www.youtube.com/watch?v=AQGjdTpMUcU> (accessed 1.11.15).

⁹⁸ <http://youtu.be/UXCoHxX1OC8> (accessed 1.11.15).

The natural minor mode is used for the introduction – i2, III2, iv7, v7,⁹⁹ and instrumental section leading into the bridge, but the bulk of the song is in the relative Major. The practice of employing more interesting harmony in non-vocal sections can also be seen in *In Christ Alone* and *Indescribable*; vocal sections appear best supported by more predictable harmonies. The natural minor tonic, C#m, also occurs as a point of vocal rest between the first and second Verses, and before the third Verse. This interplay between Major/minor modality is one of the unique features of this song. Another interesting, though not uncommon feature, is the ‘down’ first Chorus, where the drums and electric guitars are removed to feature the vocals, supported by acoustic guitars and subtle bass. The ‘middle 8’ Instrumental has the expected lead guitar solo building musically into the Bridge, which has the highest notes in the song, C#5, and the highest PCG, G#4/B4.

The initial Rhodes piano is soon lost in the mix of the full band, once again driven by guitar, bass and drums. Interestingly, Ligertwood’s *Beneath The Waters* is not only at an almost identical tempo, 73bpm compared with 75bpm of this, her older hit, but it also has the same semiquaver bass pulsating under the Verses.

For almost a full minute at the end of the song, the musical bed continues on the tonic chord, while ‘free worship/spontaneous song’ can be heard from the on-stage singers and from the congregation. Where video is involved, post-production is challenging for such sections, as spontaneous aspects can be hard to reproduce in the studio. Hillsong records the lead vocal overdubs while they watch the live video in sync to overcome this. Additionally, chosen camera shots move from the worship leader to more individual congregational worshippers or musicians or other singers to cover potential mismatches from the live to the post-produced.

⁹⁹ The introduction does not appear in the SongSelect chart, however, if it were, (despite its minor orientation) it would be written in the same key as the rest of the chart (E Major): vi, I, ii7, iii7.

This song has the shortest word-count for any Chorus of the representative CCS, just four words. The use of the word Hosanna is particularly noteworthy; no other representative CCS uses it. Its origin is found in Hebrew worship and refers to ideas such as 'save, rescue, help'. It is an exclamation familiar to Christians particularly because of its use in welcoming Jesus to Jerusalem (Matthew 21:9-15, Mark 11:9-10, John 12:13) as He entered upon a donkey, only days before His crucifixion (commonly celebrated as 'Palm Sunday' in Christian traditions).

The comparatively higher word-count (130) of this song, then, is achieved through repetition, mostly in the Verses and Chorus. The Bridge, like that of *Beneath The Waters*, (again) has the most words (46) and the least repetition of any section of the song. The Verse lyrics contain strong prophetic imagery:

I see the King of glory
Coming on the clouds with fire
I see a generation
Rising up to take their place
I see a near revival
Stirring as we pray and seek

Despite their eschatological flavour, the lyrics do not rejoice in the coming wrath of God, but rather speak of the Christian hope in Christ's return as well as a glorious church and a globally impacting gospel. Ligertwood artfully moves the Verses' lyrics from a broad focus to personal/corporate application:

The whole earth shakes (Verse 1)
The people sing (Verse 2)
With selfless faith (Verse 3)

We're on our knees (Verse 4)

God is addressed in the 3rd person in the Verses and the POV for the singer is both 1st person singular and plural. However, the Bridge uses the 2nd person address and singular POV as the song turns into a passionate prayer – witnessed through lines such as “break my heart” and “[e]verything I am for Your Kingdom’s call”. This change in focus between the various sections leads to this song sitting in a unique position regarding song type. It is Prophetic/Declarative in the Verses, Praise/Thanksgiving in the Chorus and Petition/Prayer in the Bridge. Such a focal shift potentially confuses the lyrical direction, but Ligertwood manages to make the transitions flow without the feeling that they are contrived. This is a prime example of the way in which the proposed CCS lyric categories can overlap.

I Surrender (Matt Crocker)

While not the most popular song on the CCLI charts, at the time of writing, this is the most popular song (by a substantial margin) of the Hillsong Live album, *Cornerstone*, on YouTube.¹⁰⁰ There have been almost ten million views of this video.¹⁰¹ It is also the second longest video of the representative CCS (10'27"), which might normally indicate a reason for it to have fewer views. Considering that the longest video (*Jesus At The Center*) does not contain the audio of a commercially released recording, it makes it the longest music video of its type. The essential form of the song concludes by 6'05", a more typical CCS length. An instrumental section over the Chorus harmonic progression follows; it very gradually builds, and starts to capture the ‘congregation’ singing the Chorus again. When the Chorus has musically returned to full force, and the worship leader has returned to the microphone to lead, they move to the Bridge again, which they repeat for almost

¹⁰⁰ <http://www.youtube.com/watch?v=HcnfT4arZtI> (accessed 1.11.15).

¹⁰¹ Escalating to an impressive 35,000,000 views as at 11th April, 2015.

another two minutes before ending with a *rallentando* and the common 'band crash out'.¹⁰²

This is yet another fan-ripped video from the *Cornerstone* DVD (2012), uploaded on 3rd July 2012. The channel owner, *ilovepi227*, has uploaded 155 videos, many of which are Hillsong DVD rips. Interestingly, this is the only song to have broken the one million views mark with *ilovepi227*'s next most popular videos quickly declining from a maximum of 953,000 views.

Reuben Morgan prays during the introduction for around thirty seconds, before Matt Crocker (composer and co-writer of *Oceans*), vocally leads the song. Spontaneous prayer between songs in a live worship context is quite common. In Pentecostal circles (certainly within the ACC and C3 movements in Australia), worship leaders are discouraged from talking too much during the corporate musical worship time. Equally, 'awkward' silence is avoided in transitions. Prayer, in addition to its spiritual validity, becomes a useful transition tool. In this case, the prayer is not directly encapsulating the message of the coming song, but rather directing people's attention away from the musical transition, and onto the object of their worship. Its inclusion on a CD, however, is unusual, although possibly indicates an intent to emphasise the 'live' nature of the recording.

I Surrender is in 6/8, sharing the less common time signature with only one other song on the list, *Indescribable*. The song contains the second largest vocal range of the

¹⁰² 'Crash out' is a term familiar to bands in the worship context. Songs rarely finish with a 'hard stop'. They either finish on the final chord with the band no longer keeping time, but filling the space with loud, continuous sounds (such as rolling on the crash cymbals) where the congregation can spontaneously clap, or verbalise their praise; this is a 'crash out'. Alternatively, they finish the same way but don't continue filling the space with sound, i.e. they let the natural decay of the instruments end the song. Another familiar approach to finishing CCS is that the song comes down in volume and arrangement and either loses rhythm or at least loses the dominant drive of rhythm, giving space for spontaneous song over the softer repeated or static chord pattern.

representative CCS, a Perfect 12th, although it is the Bridge that extends the range beyond a Perfect 8ve, and as such is sung by most female vocalists an octave lower than written.

The intimate language of the lyrics employs a personal perspective:

Here I am down on my knees again

Surrendering all

Desperate for You

I hunger and thirst

Jesus is addressed by name, and by the title “Lord”. None of the other Persons of the Godhead is addressed. The POV is personal and singular, and the address is in the 2nd person, all of which neatly places this song in the categories of Petition/Prayer and Worship.

Like *Hosanna*, the Chorus has very few lyrics, just six distinct words. They are interesting in that the repetition of “I surrender” suggests that the subject is without personal agenda, but it is followed by a statement of agenda; “I want to know You more”. These phrases are not necessarily conflicting, but certainly tenuously co-constructed. It is an uneasy assertion that the diligent study of God’s word which would doubtless increase one’s knowledge of Him mandates the act of personal surrender, or that the act of surrender necessarily increases our knowledge of God.

The analogies of “a rushing wind” and “a mighty storm” in the Bridge reference biblical passages such as Acts 2 (day of Pentecost), 1 Kings 19 (God’s communication to Elijah), and Psalms 18, 29, 77, 104 (God’s voice like thunder). In addition, they speak of a very sensorial experience, one that is affirmed and encouraged in Pentecostal worship (Jennings, 2008).

Jesus At The Center (Israel Houghton, Adam Ranney and Micah Massey)

This video¹⁰³ from Hillsong Conference July 2011 was forcibly removed by Sony Music Entertainment during the writing period of this thesis.¹⁰⁴ Such removal of music videos is consistent with the findings of Prellwitz and Nelson (2011) who noted that 48.8% of music video removals from YouTube “were a result of third-party claims by copyright holders” (p. 6). It is also consistent with their findings that the half-life of music videos on YouTube was between 9 and 18 months, and that the more recent and popular the song, the shorter half-life it should expect, given that copyright owners, often the record labels, were more aggressive with their demand for video removal when songs had a greater potential for income (*ibid.*, p. 7).

While not an official upload, the channel owner, freechapelworship, is connected with Free Chapel, Gainesville, GA, USA whose senior pastor is Jentzen Franklin, and whose worship pastor is Micah Massey; Franklin has been a guest speaker at Hillsong Conference over many years. Massey and Israel Houghton were guest artists/speakers in 2011 and this song, which they co-wrote, they performed at one of the sessions. There is no official music video for this song, and the official recording was actually released a year after this video was posted, *Jesus At The Center* (Israel & New Breed, 14th Aug, 2012). Even though the audio on this video is truly live and lacks the quality, finesse, and arrangement of the official version, it is still by far the most popular version of the song on YouTube (before it was removed). It is also the longest video of any of the representative CCS.

A fascinating comparison lies between *I Surrender* and *Jesus At The Center*. Both are long (10'26", 11'29"), both are purported to be 'live', both include aspects of 'live worship' for example, speaking, prayer, extended 'free worship'. However, *I Surrender* is polished,

¹⁰³ <http://www.youtube.com/watch?v=ES96YsNtCHY> (accessed 1.11.15).

¹⁰⁴ An exact copy of this version was uploaded by an alternate YouTube channel owner, Iullita alex, 16th March 2012, which has not yet been removed (<https://www.youtube.com/watch?v=HvZk5p4s-5w> (accessed 1.11.15)).

arranged, produced and even the 'free worship' is carefully constructed through the instrumental arrangement and vocal activity of the worship leader and other lead singers. *Jesus At The Center*, on the other hand, is genuinely 'live' with no post-production. Houghton's voice is demonstrably tired; further strained at the point where he attempts to address the congregation through his headset microphone at 7'25". He is unable to hear himself and ends up taking Massey's microphone. When Houghton first takes the microphone, the delay effect used for sung vocals is still turned on, which is quickly noticed by front-of-house (FOH) engineers and turned off. At 9'10" he goes back to using his headset microphone with some initial feedback, but this is addressed again quickly from the sound desk. The master compressor/limiter suppresses the volume substantially whenever the whole band is in, and Houghton is up in his power register.

For a genuinely live recording, the audio is adequate, but it does reveal just how much post-production goes into a finished 'live' album, as heard in the *I Surrender* video. The passion of the live performance and its context allow listeners to excuse aspects of audio and video production that they would not do so for a commercially released product. Visually, the typical Hillsong camera shots and editing approaches remain, with somewhat less lighting than for album recordings. There is also a longer period given to each shot compared with live album videos.

While originally a questionable addition to the representative CCS list, with a comparatively low view count (1.4 million), and relative infancy; its popularity in SongSelect, recent official album release, and Houghton's profile suggests its full influence has not yet been realised. Interestingly, this is not the most popular song on the album; *Your Presence Is Heaven* (2012) is. It may well appear on the CCLI charts above *Jesus At The Center* at some future point. However, as this song was introduced before the official release of the album, and featured at Hillsong Conference in 2011, it gained the initial momentum. Such strategic introductions of CCS are important for song momentum and are further explored in the corpus analysis.

While Houghton is a highly popular CCM artist, his true tenor range makes most of his recordings vocally irreproducible in a local church live worship context. This could be one of the reasons why there are not more of his songs on the CCLI charts, and among the songs that are, they are virtually always transposed at the local church level. It is not surprising that *Jesus At The Center* has the highest note (G#5) and highest tessitura (E5) of any of the representative CCS.

As previously mentioned, this is one of the three CCS solely in the Worship category, although it moves very close to Petition/Prayer in the use of *Jesus be* at the start of the second and third Verses. The POV is personal/singular and the address only to Jesus, utilising His name or the 2nd person pronoun. In fact, the name Jesus is repeated at least 26 times throughout the song (from the official lyrics), or over 20% of the lyric content. There is a progression of focus for the Verses from “Jesus at the center of it all”, to “Jesus be the center of my life”, to “Jesus be the center of Your Church”, reinforcing the idea discussed in *How Great Is Our God* regarding a trend to recognise both the individual in corporate worship and the community.

The Heart Of Worship (Matt Redman)

Written in 1997, this is the second oldest song on the representative CCS list, alongside *Open The Eyes Of My Heart*. *The Heart Of Worship* is the song that brought Redman to international prominence. It has been extensively covered by artists including Michael W. Smith, Randy Travis, Sonicflood and Passion, but this version is taken from Redman’s original recording from the album *Intimacy* released in the UK in 1998 (1999 in the US under the revised title, *The Heart Of Worship*). The story of the song’s creation has now become quite famous in Christian circles as a metaphor for the dangers inherent in the commodification and commercialisation of worship music; the lyrics themselves hinting at their origins:

When the music fades, and all is stripped away, and I simply come

Longing just to bring something that's of worth, that will bless Your heart.

Redman's pastor felt that there was a dynamic missing in the church's worship and so he decided to set aside the band and sound system for a time, encouraging the congregation to be producers, rather than just consumers of worship. Despite some initial awkwardness, there came a renewed heart of worship overflowing in spontaneous songs and prayer; out of which Redman was inspired to write the song ("Song Story," n.d.). The reason for re-posting the story here is to posit a rationalisation for its endurance. Moreover, Redman's denominational background has facilitated the wide acceptance of this song across mainline denominations, which along with *In Christ Alone* and *How Deep The Father's Love* attest to the reporting power of non-Pentecostal churches, and their slow rate of adoption.

This video¹⁰⁵ is fan-made/uploaded. The background consists of nature pictures, mostly without text, although a couple contain scriptures or statements of Christian ethos or values. They change every four seconds, and the large-white-font text follows the lyrics of the audio track.

The initial simple acoustic guitar and Rhodes accompaniment behind a single vocal, support the message of the lyrics. The arrangement develops eventually incorporating drums, keys, bass, electric guitar and another backing vocal to the mix, but also remains simple and spacious. The gentle instrumental ending with the repeated phrase "I'll bring you more than a song" captures the essence of *Heart Of Worship*. The irony of the lyrics that declare a desire to bring Jesus "more than a song" of worship is, of course, that *this is*

¹⁰⁵ <http://www.youtube.com/watch?v=PH-snsXw1as> (accessed 1.11.15).

a song of worship. However, this self-reflective position exudes authenticity, a topic further explored in the following chapter.

The three CCS in the devoted Worship category are all directed to the 2nd Person of the Trinity and each address Him in different ways. *Here I Am To Worship* uses “King” and “God”, *Jesus At The Center* uses only “Jesus”, and *Heart Of Worship* uses “Jesus”, “Lord” and “King”. It is, of course, possible to have a Worship song type that addresses the other Persons of the Godhead, but clearly adoration, exultation, and devotion have predominantly been directed towards Jesus in CCS. People may feel less comfortable directing these types of lyrics to God, the Father or God, the Holy Spirit. Alternatively, perhaps CCS writers have succumbed to a ‘Jesus is my girlfriend/boyfriend’ theology as suggested by some writers (Drury, 2010; Holt, 2009; Hoskin, 2013; Scaramanga, 2012; Williams Paris, 2010). What is clear, is that the Godhead is not given equal focus in CCS (Ruth, 2010).

The repentant tone of the Chorus includes the line; “I’m sorry Lord for the thing I’ve made it [worship]”. No other representative CCS expresses repentance so directly, albeit specific repentance, rather than general repentance of sin that Christian doctrine associates with salvation. It is possibly one reason, besides its age, that this song has not lasted long in Pentecostal churches. Pentecostal songs tend towards a very positive, feel-good lyric. “I surrender” is acceptable, for it could simply mean that whatever agenda we had, we lay down, but “I’m sorry” suggests a particular awareness of one’s sin, an experience of the feelings of guilt and shame, and moreover a need to ask for forgiveness. Pentecostal songs tend to focus on the post-salvific experience, a life empowered by grace, expressions of faith (the ideal) over reality, ultimately more God-conscious, than sin-conscious, more future-focussed than past-focussed.

How Deep The Father's Love (Stuart Townend)

This is the oldest song (1995) that made it into the representative CCS list. It has one of the lowest YouTube view counts,¹⁰⁶ a result of its age, and possibly YouTube's younger demographic. However, it has doggedly remained high on CCLI charts in several global regions for more than a decade which means churches (almost exclusively mainline) continue to sing this song. If there is a 'rule' for CCS, then in some respects, this song is the exception which proves it. Its popularity among non-Pentecostal churches is both surprising and understandable. It is the only song on the list with a predominantly 5/4 time signature, which switches to 3/4 at the end of each Verse. This feature, alone, rules it out for most contemporary church worship band drummers, who would struggle to make such a rhythm feel natural if they could play it at all. On the other hand, the lyrics are deeply engaging and poetic, and it fits into a strophic hymn form. It is very similar in lyrical and melodic form to Townend's more recently celebrated song *In Christ Alone*. Both have eight-line stanzas. Both have repeated melodic phrases for lines 1 and 2, 3 and 4 and 7 and 8, although the last line resolves to the tonic. Both contain a melodic lift for lines 5 and 6 to a higher vocal register. Both lyrically address the work of Christ, particularly his death on the Cross, its relevance to sin, and his resurrection.

Townend creates a visceral encounter with this scene, placing the singer as an active participant within it:

Ashamed I hear my mocking voice, call out among the scoffers

It was my sin that held Him there

His adjectives and word pictures similarly engage the singer:

Make a wretch His treasure

¹⁰⁶ <http://www.youtube.com/watch?v=YV2zMZ-nZ7k> (accessed 1.11.15).

My sin upon His shoulders

His dying breath has brought me life

The POV is mostly 1st person singular, although the song opens with the plural:

How deep the Father's love for us

Three of the representative CCS contain the first Person of the Godhead address, "Father"; this song, *How Great Is Our God* and *For All You've Done*. And of course, this is the only one with it featured in its title. It is interesting that all of those songs are more than seven years old. Furthermore not one of them uses it as a direct address for God, but rather as a descriptor:

How deep the Father's love for us

The Godhead three in one, Father, Spirit, Son (*How Great Is Our God*)

The Father's only Son (*For All You've Done*)

The direct address of God as Father, which Christ exemplified (Matthew 6:9, Luke 23:46) and Paul encourages (Romans 8:15), has gone out of favour with current writers. A search for the theme of 'Father' in CCLI's SongSelect returns 1300 CCS, whereas 'Jesus' returns 6905 songs. Media representations often malign or ridicule fatherhood (Macnamara, 2006; Prinsloo, 2006), which may be a contributing factor. While this song indirectly addresses the Father and Son ("Jesus", "Christ", and "Son"), it is consistent with the other 84% (21/25) of the representative CCS in not addressing the 3rd Person of the Trinity.

The audio for this fan-created video comes from Phillips, Craig, and Dean's *The Ultimate Collection* album (2006). Townend originally recorded it on his album, *Say The Word* (1997), although some forty other artists have now covered the song.¹⁰⁷ The original

¹⁰⁷ Based on versions available through iTunes Australia.

audio recording's musical arrangement may have contributed to its comparative lack of popularity. It was done in a folk/country idiom (acoustic guitars, steel guitar with slide, meandering vocal); a style not commonly associated with the most popular exemplars of CCS.

Guitars, bass, and drums musically drive many popular versions of CCS. As previously noted, *How Deep The Father's Love* is not a song that lends itself easily to such musical forces. The arrangement here recognises that fact, containing only subtle percussion (Djembe) for rhythmic emphasis, and piano, later adding strings and guitar, extra vocals and extra orchestral percussion.

This video is the shortest of all representative CCS, 3'15". The older songs on the list (2004 or earlier) are on average shorter than more recent songs, the one exception being *Revelation Song*, which was popularised in a more recent recording by Jesus Culture, and thus is not representative of its era. A mixture of background pictures is present in this video, some of nature, some of 'meaningful images' (for example, faces showing emotion, 'love-hearts', a cross). One final feature making this video unique is that instead of simply following the audio with lyrics appearing on the screen, the creator has decided to place a biblical commentary supporting each lyric phrase. The single or partial scripture verse used to explain/support each line is never identified, but they are well known. They are copied from the *New International Version* (NIV) of the Bible. Such a 'running commentary' on the lyrics which affirms their theological and doctrinal accuracy places it in contrast to those CCS that are less theologically grounded, also making it more attractive to conservative churches.

Happy Day (Tim Hughes and Ben Cantelon)

The YouTube video that has the highest-views for this song was only found well into the analytical process. While comparing the song with its namesake, *O Happy Day*, a video

was discovered of a live worship service from NewSong Church, Irvine, California, 14th November 2006. Tim Hughes was the guest minister and sang *Happy Day*.¹⁰⁸ The church uploaded it as *Oh, Happy Day! Tim Hughes*, despite it being correctly titled on the title panel of the video as *Happy Day*. Given that it has only 100,000 more views than the alternate video¹⁰⁹ that was going to be analysed, I propose that there are some important observations to be made from each mediation.

Had the NewSong Church version not come to light, I would have noted that the other video, alongside *Oceans*, is the only officially created and uploaded video with the highest number of views for its representative CCS. In this case, it was a video of the live recording of the song by co-writer/artist, Tim Hughes with his 'worship band' and an audience/congregation. One of the differences between that video and the Hillsong worship videos is that the congregation is less featured both in the audio mix and the visuals. Even their applause at the beginning and end of the song mark them more as audience than as co-worshippers, indeed the applause was likely 'enhanced' or replaced in post-production as is typical of 'live worship' recordings. The environment here is not a stadium or church, where legions of worshippers produce a visual feast. They are sufficiently filmed for the viewer to know they are present, and somewhat engaged, but the environment is primarily for the audio recording. Another visual difference is the positioning of the backing-vocalists, set well behind Hughes and off to the side; Hillsong Live worship videos have a whole front line of vocals, even though there are clearly one or two worship leaders. In this case, the backing-vocalists are also singing with microphones on stands (as opposed to the handheld wireless microphones of Hillsong recordings), thus, they are not free to move around the stage, decreasing their visual prominence and their engagement with the congregation.

¹⁰⁸ <http://www.youtube.com/watch?v=qjJrbB8vxR4> (accessed 1.11.15).

¹⁰⁹ <http://www.youtube.com/watch?v=BOiIW8nrw5g> (accessed 1.11.15).

That particular official version was recorded on the compilation album, *Worship at the Abbey*, released, August 2007 and included eight other worship artists; Stuart Townend, Lou Fellingham, and Smokie Norful among them. Two years later Hughes released his own 'live worship album' entitled *Happy Day*, featuring that song, aware of its growing prominence in CCLI charts (T Hughes, personal communication, 10th August 2014).

In comparison, the actual top-viewed version of this song was uploaded a whole year before the official video. Besides *Jesus At The Center*, which as mentioned is now removed, this is the only video that does not contain post-produced audio. The general musical mix is adequate, with the guitars, bass and drums given the usual prominence, as well as a keyboard pad, on top of which is Hughes' voice, and later a backing vocal harmony. Hughes' vocal is not entirely reliable in pitch, which is typical of live vocals. The audience is not lit, but is clearly visible against the backdrop and light of the stage, besides which, their clapping can be heard clearly through the ambient microphones. Once again, like *Jesus At The Center*, this song was video/audio recorded and uploaded before any commercial audio recording was released. Whether such pre-release videos help build momentum for the commercial release or hamper it, is a worthy question outside the scope of this research.

This is the fastest song on the representative CCS list, and it raises an important discussion (pursued in the following chapter) around why the majority of songs appearing so highly on the CCLI charts are slower in tempo. A relevant question here, however, is why this song? Out of the faster songs, popular on the CCLI charts, why has this one been so broadly accepted and why is it so enduring? One of the first features to discuss is not musical; Hughes, co-writer of this song is the worship pastor at Holy Trinity Brompton (HTB), most famous as the cultivating ground for the 'Alpha Course' reinvigorated and championed by the Senior Minister Nicky Gumbel.¹¹⁰ Hughes' strong connection through HTB to mainline

¹¹⁰ Notwithstanding the conflicting statistics from a variety of sources, many millions of people have attended this introduction to Christianity course in around 169 countries, and across diverse denominational settings ("Alpha course," 2014, "Inside Alpha," n.d.; Bell, n.d.).

churches ensures that the song is widely accepted, and as we have seen with *In Christ Alone* and *How Deep The Father's Love*, mainline churches often continue singing introduced songs for many years. However, more than this, *Happy Day* has a musical simplicity that faster songs often lack. For example, many faster songs from Hillsong have guitar or bass riffs that require a reasonable degree of skill, and sometimes equipment, to replicate.

This song has the largest range of any representative CCS, a minor 14th. One might argue that such a large melodic range should make the song less singable by untrained congregations; it certainly limits the possibility of transposition. Musically, the high PCG of the Chorus and Bridge (C5) compared to the significantly lower E4 of the Verses provides a substantial lift each time the section changes. At the same time, female singers can sing the Chorus/Bridge an octave lower, reducing the range to a Perfect 8ve.

Lyrically, this song owes a debt to either the original eighteenth century hymn *O Happy Day, That Fixed My Choice* (Doddridge, 1702-1751), or to its popularised gospel version from 1967. In fact, one wonders whether the title alone attracted initial listeners expecting to hear Hughes' version of the 'classic.' The Verses focus on the resurrection of Jesus, and his Second Coming, respectively, with the phrase "Jesus is alive, He's alive" repeated at the end of both. The Chorus is a testimonial celebration of the individual's (1st person singular POV) day of experiencing personal salvation. As a lyric category, it is Praise/Thanksgiving. Like *Jesus At The Center*, it addresses the 2nd Person of the Godhead alone, using only the 2nd person pronoun "You" and the name "Jesus".

Indescribable (Laura Story and Jesse Reeves)

Popularized by Tomlin on his album *Arriving* (2004), this song was written by Laura Story and Jesse Reeves (Reeves co-wrote *Our God* and *How Great Is Our God*, and also plays bass

and does backing-vocals for Tomlin). The video¹¹¹ is fan-created/uploaded. It consists of mostly nature pictures, especially pictures of outer-space and stars. Unlike the generic nature backgrounds of many of the videos, this video often tries to match the visual to the lyrics:

Who has told every lightning bolt where it should go (Figure 4.4)



Figure 4.4 – Indescribable: <https://www.youtube.com/watch?v=7PTvr755V8s> (1'19")

Or seen heavenly storehouses laden with snow (Figure 4.5)

¹¹¹ <http://www.youtube.com/watch?v=7PTvr755V8s> (accessed 1.11.15).



Figure 4.5 - Indescribable: <https://www.youtube.com/watch?v=7PTvr755V8s> (1'28")

Who imagined the sun and gives source to its light (Figure 4.6)



Figure 4.6 - Indescribable: <https://www.youtube.com/watch?v=7PTvr755V8s> (1'35")

Yet conceals it to bring us the coolness of night (Figure 4.7).



Figure 4.7 - Indescribable: <https://www.youtube.com/watch?v=7PTvr755V8s> (1'42")

Also, unlike other fan-created videos, the lyrics do not appear on-screen following the audio. Words (in large white fonts) do appear sporadically on-screen with some animation over a black background. They occasionally line up with the lyrics (for example, the start of the second Chorus), but mostly they appear at various points reinforcing the overall message.

Of all videos analysed for the representative CCS, this was the earliest uploaded (12th April 2006), even though there are nine other songs written, recorded and released in the same year, or earlier. The popularity of this video (over nine million views) is negligibly contributable to the channel owner, whose other videos have a maximum of 22,000 views, and most are not related to CCS.

This song gained considerable momentum through a national tour (USA) led by Tomlin, and entitled "The Indescribable Tour" alongside Louie Giglio and Matt Redman in 2005/2006. It featured the song, as well as Giglio's engaging visual and spoken presentation on the cosmos and its attestation to a great and unfathomable God.

The featured use of the bVII chord is not uncommon in CCS; however, it is the only one of the representative CCS that utilises it.¹¹² The creative harmonic content of the instrumental is also noteworthy; bVII, bIII, bIII42. As in *In Christ Alone* and *Hosanna*, this interesting harmony is in a non-vocal section. The final bIII42 sets up a dissonance that longs to be resolved, and is, by chord I at the return to the Chorus. Even the introductory harmony, just chord IV, is interesting in that it sets up a melodic riff over the Lydian mode, creating the common ‘mysterious’ sound alluding to the lyric content.

The only other song in 6/8 is *I Surrender*. Although 6/8 is comparatively uncommon, it is still the second most employed time signature in CCS after the ubiquitous 4/4. From the largest melodic range (*Happy Day*) to the smallest (officially); this song’s range is only a minor 6th, making it ideal for transposition. The song type is Praise/Thanksgiving. The focus is clearly directed towards God, and “God” is the only term of address besides “You”. The 1st person plural (we) perspective dominates, although it only appears in the Chorus and only once, maintaining the God-focussed lyrics. A change occurs at the end of the song with the line:

You see the depths of my heart and You love me the same,

a line repeated several times. This is a unique feature of the song. There are other songs that articulate the nature and character of God from 1st person singular or plural perspectives or both, but this song alone contains the shift from painting a verbal picture of an extraordinary, “Indescribable”, “uncontainable”, “incomparable”, and “unchangeable” God to His intimate relationship with the singer/worshipper. An omniscient God, Who still loves each one of us unconditionally; this is one of the core messages of evangelical Christianity.

¹¹² I do not consider its appearance in *Revelation Song* here, as that song is written in the Mixolydian mode forcing the vii to be bVII, rather than using bVII as a harmonic alteration.

The word-pictures are particularly important in this song; they are designed to give a sense of the awe and wonder of God's creation, as well as humanity's limitations. They bring to mind God's address to Job (Job 38-41) where He uses similar analogies to remind Job that he is but a human being and is incapable of passing judgement on the Creator of the universe.

The Stand (Joel Houston)

As with *Happy Day*, here again, an alternate video has come to light since analysis began, with 100,000 more views than the video originally identified as most-viewed. The user-driven dynamic nature of YouTube is such that no single channel owner, contributor, publisher or YouTube itself has ultimate control over what becomes popular, further complicated when there are multiple versions of the same song available. So far, the two key factors proposed for a CCS mediation's dominance in views have been an early upload date, and a significant subscriber base. However, for this example neither of those arguments are tenable. The video with the most views,¹¹³ granted not by a significant margin, is by a fan contributor who has no other videos uploaded, only 958 subscribers and this version was uploaded 17 months after the other highly-viewed version.¹¹⁴ The audio is the same for both, taken from Hillsong United's album *United We Stand* (2006). ajrafco's¹¹⁵ (later and highest-viewed) version is the work of someone with video editing experience; professional landscape video backgrounds (some utilising time-distortion effects) on top of which is at least one layer of looped, evolving and moving shapes with multiple elements. Finally, the lyrics are displayed in particular colours to visually match the backgrounds, sometimes with animated effects (*So I'll Stand*), and all with shadow effects to ensure that they are clearly legible. Given that the other YouTube version has

¹¹³ <http://www.youtube.com/watch?v=kV5iZBTNYrk> (accessed 1.11.15).

¹¹⁴ <http://www.youtube.com/watch?v=cAQ61KH7qRc> (accessed 1.11.15).

¹¹⁵ The YouTube channel owner.

no on-screen lyrics, this may account for part of this version's popularity. Moreover, this version runs for almost four minutes less than the alternative. Those four minutes, a rip from the official DVD, are filled with musical content, and some spontaneous background vocal worship, but visually it is filled with video footage of Hillsong United performing around the world. As inspiring as the footage is, it does not ideally serve the local church live worship setting. Moreover, the shorter version (which also has the lyrics) provides a better tool for musicians and singers who are endeavouring to learn the song from YouTube.

In many ways, the rip of the official music video is typical of Hillsong worship videos; the stage lit like a rock concert replete with smoke machine, the congregation filling the area in front of the stage, engaged, singing, hands raised. The style of filming is a little more 'edgy' to suit the Hillsong United brand (Riches, 2010; Riches and Wagner, 2013); more blurred shots, mixture of black and white and colour, slightly more artistic angles, and a generally more intimate feel; close, personal shots. Typically, the congregation get their moment to feature, as Joel Houston, writer and worship leader, pulls back from the microphone at 5'53".

The introduction contains a full keyboard pad, over which a reverse lead guitar riff gently sets up the tempo for the song. Houston, on his acoustic guitar, then introduces the song vocally. It contains a very slow build, not becoming the typical driving Hillsong ballad until the instrumental section leading into the Chorus. Even then it returns to a 'down' Chorus, so it has room to rebuild musically.

True to Houston's Pentecostal heritage, the Spirit is mentioned in the lyrics of the 3rd Verse. "God" is utilised in the Pre-Chorus and "Lord" (an address, in this case, of the 2nd Person of the Trinity) in the Chorus, making it one of only three songs to address the Spirit and the only other song (besides *How Great Is Our God*) to address all persons of the Godhead.

The Stand fits into the Worship and Prophetic/Declarative categories. The theme of 'standing' has not only biblical frames of reference ("...and having done all, stand" Ephesians 6:13), but also colloquial ones ("stand up and fight", "time to take a stand", "stand for something"). These associations all work for Houston's lyrics which first address God as the one who figuratively "stood" before creation and then Jesus, who "stood" before our failure. The metaphor of "My soul now to stand", is positive and declarative, speaking not to the physical act, but to the spiritual and emotional positioning of believers. The potentially worn words, "All I am is Yours", are framed by the rest of the Chorus, contrasted with "the One who gave it all", making them a fitting conclusion to the song. While the original recording returns to the Pre-Chorus, local churches with whom I am familiar, end the song with the repeated phrase, "All I am is Yours". This ending, however, facilitates the ensuing four-minute instrumental section.

For All You've Done (Reuben Morgan)

This is the oldest Hillsong song on the representative CCS list and the title track from their 2004 live worship album. This song has a comparatively low number of views, just over one million. This may be attributed to its national, rather than international influence; it has not appeared highly on the UK, USA or Canadian CCLI charts. This is the fifth most watched video¹¹⁶ from this channel owner, tamim0007, who has uploaded 258 videos, and has 14,000 subscribers. The CCS with greater view counts from this channel owner interestingly do not appear within the representative CCS list; *With All I Am* (Hillsong, 2004), *I Will Exalt You* (Hillsong, 2009), *Yahweh* (Hillsong, 2009), and *I Could Sing Of Your Love* (Hillsong + Delirious, 2004). This highlights one of the reasons the representative CCS list was not compiled first according to YouTube popularity or even album sales data.

¹¹⁶ <http://www.youtube.com/watch?v=xezYcILo07o> (accessed 1.11.15).

A song's general popularity does not correlate to it being sung in churches, and the genre under investigation is contemporary *congregational* songs.

Although the original video was released in 2004, it was not uploaded to YouTube until 2009. As has been noted, current Hillsong releases are uploaded even in advance of the official release date. *For All You've Done*'s age is evidenced by the lack of a crowd at the front of the stage, the slower speed of camera changes; even the shots themselves are a little less artistic, and some of the drum shots especially demonstrate their inconsistency with post-production audio overdubs. However, the hallmark presence of Darlene Zschech, worship leader, the front line of vocals spread across the stage, the 'multiple leaders' (Zschech, Morgan & Sampson), and the prominent choir, all identify it as Hillsong, quite apart from the musical arrangement.

This is the second-fastest song on the representative CCS list at 133bpm. However, the instrumental arrangement and lyrical rhythm produce a relaxed feel. In fact, by the end of the song, it moves into a half-time feel for the choir's refrain, effectively making the perceived tempo 66.5bpm. The melodic range is a Perfect 8ve. Unlike most other representative CCS, the Chorus tessitura (E4) is lower than the Verse tessitura (G#4), even though the Chorus does contain the highest note of the melody (B4).

The opening lyric "My Saviour, Redeemer" is reminiscent of two earlier Hillsong songs, Zschech's *Shout To The Lord* (1993), with "My Jesus, my Saviour", and Morgan's *My Redeemer Lives* (1998). Typical of older CCS, this song has only one Verse. The use of the word "Hallelujah", while not uncommon in CCS, is unique to this song from the representative CCS list. 'Hallelujah'¹¹⁷ has been a term sung throughout Judeo-Christian history. It moves variously in and out of favour in CCS, as some attempt to de-Christianise

¹¹⁷ Hallelujah is translated from the Hebrew word הַלְלִיָּהּ, meaning "Praise the Lord", and is used 24 times in the Hebrew Bible, mostly in the Psalms (111-117 and 145-150). It is also found four times in Revelation 19.

lyrics, in order to make them more accessible, while others want to retain the rich heritage and meaning of significant biblical and theological terms.

The song addresses the 2nd Person of the Godhead, but He is only referenced as “Saviour, Redeemer”, “Son” and “You/You’ve”. The use of “I” in the Verse and “we” in the Pre-Chorus is not quite as inclusive as it first appears. The “we” is a reference to the world (in which *we live*) which Jesus came into, to fulfil the promise of the Father, and the means of our salvation. However, “I” is only used in the Verse; all other sections are lyrically God-oriented. This song contains the least word-count (61) of any of the representative CCS, another testament to its age, and evidence of the evolution within the genre.

Open The Eyes Of My Heart (Paul Baloche)

This equal second-oldest song of the representative CCS has endured as one of the few faster songs on the list for now over sixteen years. Similar to *For All You’ve Done*, this song has the second-lowest word-count (63), but more importantly, it lends itself to various ecumenical environments in its simplicity.

Originally released on the album of the same name by Baloche (writer and artist) in 2000, many artists have covered this song including Michael W. Smith, Sonicflood, Phillips, Craig and Dean, and Randy Travis. This version¹¹⁸ is credited to MercyMe on the video, and on two similar YouTube videos of this song as well as elsewhere through search engines; however, identifying the commercial release title and year of the recording has been mysteriously unachievable to date. While it is yet another fan-created/uploaded video with predominantly static nature backgrounds and large white font lyrics following the

¹¹⁸ <http://www.youtube.com/watch?v=wutmEjdbedE> (accessed 1.11.15).

audio, it is well constructed, despite the opening title frame. The pictures are panoramic, colourful and inspiring, and transition with the change of sections.

There is a point at which the 'worship leader' instructs the "ladies" to sing (3'39") which turn out to be distinct and well trained female vocalists, so perhaps this 'live' element was added to enhance what was otherwise a studio recording. The version is acoustic guitar driven, although all the usual contemporary worship band elements are present (besides a congregation).

It is reported that this song was lyrically inspired in part by Ephesians 1:18 (Evans, 2009), where the apostle Paul writes that his prayer is for the eyes of the hearts of the believers to be enlightened. The Chorus contains only two repeated phrases, similar to *I Surrender*, and the Bridge contains three repetitions of the address "Holy, holy, holy" followed by the same last line as the Chorus, "I want to see You". The lyrical and structural simplicity are aids to learning the song, but equally give scope for interpretation, to which the various cover versions attest. Despite the simplicity of the Bridge, this third section of the song helps to provide variation and interest to what otherwise could be tedious repetitions of Verse and Chorus. The Bridge finds its lyrical source from Isaiah's encounter with God (Isaiah 6) and John's encounter with God (Revelation 4); in both, they literally see God and in both, they hear "Holy, holy, holy" as the words addressing God in worship. This song speaks to a generation of Western Christians who have been raised on scientific empiricism ('I'll believe it if I see it'), and despite holding onto their faith, hunger for the sensorial reality that buttresses that faith.

This is another song where the 1st person singular and plural pronouns are employed, identifying with both the individual and communal elements of corporate worship. Also similar to *I Surrender*, this song is predominantly Petition/Prayer, with aspects of Worship included. Most of the address is directly using the 2nd person pronoun; however, one term for God ("Lord") is used in the Chorus.

Desert Song (Brooke Ligertwood)

Desert Song is the third of Ligertwood's songs to have achieved inclusion into the representative CCS list. Her penchant for multiple Verses and a sense of narrative journey continue. The Chorus' lyrical structure is very similar to both her other songs; repeated initial phrase followed by an alternate line. Her use of Major/minor tonal ambiguity here can also be found in *Hosanna*. The highest melodic notes across these three songs are within semitones of each other (B4, C5 and C#5).

This version¹¹⁹ was recorded on Hillsong's *This Is Our God* (2008) album and fan-ripped and uploaded from the DVD one day before its official release. This is typical of other Hillsong videos discussed throughout this chapter. A unique aspect worthy of note are the two female, acoustic guitar-playing, co-worship leaders; Brooke Ligertwood & Jill McCloghry. While co-leading is quite common on Hillsong albums, it is normally a mixture of male and female worship leaders or sometimes just male worship leaders. Two female worship leaders are rare. Additionally, the fact that they are both leading on acoustic guitars makes it more noteworthy. Zschech, the dominant female leader for Hillsong over the last twenty years, never led on an instrument, and other female lead vocalists from Hillsong have traditionally followed suit; for example, Miriam Webster, and Mia Fieldes. Ligertwood and McCloghry not only bring a different sound to Hillsong, but a different visual, one that touches on gender constructs within popular music (Whiteley, 2013), and more directly on Ligertwood's development as a crossover artist.¹²⁰

Unlike *Hosanna*, the minor tonality is not confined to instrumental sections, but rather pervades the Verses, which in turn provides a musical lift when the Chorus is positioned in the relative Major key. The perpetual motion of the pulsing semiquaver accompaniment juxtaposed with rhythmically interesting figures by bass and lead guitar

¹¹⁹ <http://www.youtube.com/watch?v=QemZQKKJbRU> (accessed 1.11.15).

¹²⁰ She has retained her maiden name (Fraser) as her artist name, <http://www.brookefraser.com/>.

give the song considerable energy. This only comes to rest in a 'down' Chorus after the Bridge and in the final Verse. How to end the song is a challenge given that the final chord of the Chorus is the minor vi, not a traditionally stable cadential ending. Thus, the contemplative ending of the fourth Verse, finishing on chord IV, while not providing a final cadence per se, is more stable than the previous alternative.

Despite the lyrics declaring this as a song of prayer:

This is my prayer in the desert (Verse one)

This is my prayer in the fire (Verse two)

This is my prayer in the battle (Verse three)

This is my prayer in the harvest (Verse four),

the song type is Prophetic/Declarative and Praise/Thanksgiving. The one lyric line that is a request of God is at the end of the second Verse; "So refine me Lord through the flame". However, the rest of the lyrics are declarative; statements of faith in the midst of the challenges of life (figuratively "desert", "fire", "battle"):

My God is the God who provides

I am a conqueror and co-heir with Christ

So firm on His promise I'll stand

Ligertwood is able to paint these life-scenarios in word pictures that resonate with the worshipper, without them becoming depressing or dismissive:

...desert, when all that's within me feels dry

...fire, in weakness or trial or pain

...battle, when triumph is still on its way

...harvest, when favour and providence flow

This song contains the highest word-count (besides *In Christ Alone*). “God”, “Lord”, and “Christ” are used to address the Godhead, but they are predominantly used in the 3rd person, except in the Bridge where God is addressed in the 2nd person.

This song and the one that follows are the only representative CCS that have the word “song” in the title, yet somewhat ironically, do not have the title of the song in the lyrics. *The Stand* is the only other song without the full title in the lyrics, although the definite article could be easily ignored, given the weight of the noun (“stand”) in the rest of the lyrics.

Revelation Song (Jennie Lee Riddle)

This DVD rip is fan-uploaded¹²¹ from the Christ For The Nations Institute CD/DVD, *Glorious*, featuring Kari Jobe (2004). There is an official version uploaded three years later that has only 260,000 views compared with the fan-uploaded version’s 3.8 million, despite the glitches in the audio throughout the track. This is a ‘live worship’ video firmly established within a church/conference context, lacking the flair (lighting, staging, camera work) of comparative videos analysed earlier (read Hillsong). Jobe first popularised this song, written by Jennie Lee Riddle, followed by Phillips, Craig, and Dean, and more recently Jesus Culture. Besides Ligertwood’s *Hosanna* and *Desert Song*, this is the only representative CCS song singularly written by a female composer.

One of the most interesting and genuinely unique features of this song is that it is written in the D Mixolydian mode. The four-chord progression – I v7 bVII IV – remains throughout the song and provides an almost hypnotic, meditative repetition. It also provides an accessible foundation for spontaneous song/free worship over the same chords. The repetitive melody for the Verses creates a tessitura around D4; the Chorus lifts to centre

¹²¹ <http://www.youtube.com/watch?v=F0bjd5wrgZ8> (accessed 1.11.15).

around A4. This melodic shift is important, given that the harmonic progression does not provide a lift of its own. All notes of the D Mixolydian scale are represented in the melody, but within the octave C4 to C5.

The version ends with almost 1'30" of spontaneous praise from the congregation over the 'crash out' ending from the band. The male worship leader (on piano) continues to encourage the congregation to worship God, and even after they start to wane, he rolls a low octave on the piano that stirs up the congregation a little longer. Extended endings either over a chord progression, or over the final 'crash out' chord are an important and common feature of CCS. Congregants for most of the song are singing the words prescribed for them, projected on the screens. Extended endings or instrumental sections are where believers are encouraged and given freedom to voice their own expressions of praise, thanksgiving, worship and prayer.

This is one of the few songs without a Bridge, leaving one less option for variation, on top of which is an endless repeated four chord progression. It is perhaps surprising that the song manages to maintain musical interest; however, the melodic lift that happens from each Verse to Chorus transition, and the dynamic shift instrumentally, contributes to the song's momentum. The point to make here is that harmonic variation and sectional variation, while often features of CCS, are evidently unnecessary to create a compelling song. In fact, the added advantage of an endlessly repeated harmonic progression is that musicians can perpetuate the pattern and devote their attention to other elements of the song, like dynamics and improvisation.

The Godhead is addressed with many terms; "God", "Jesus", "Lamb", "King", and "Lord", however, the Spirit remains unaddressed. This song lyrically endeavours to capture portions of Isaiah's vision of God (Isaiah 6), Ezekiel's vision of God (Ezekiel 1) and John's (Revelation 4). The language is rich with imagery:

Clothed in rainbows of living color [sic]

Flashes of lightning rolls of thunder

Filled with wonder, awestruck wonder

Jesus Your name is power, breath and living water

The song draws on Christian doctrines of eternity and timeless realities in the spiritual dimension. In that sense, the singer in corporate worship is transported to a dimension outside time and space, which music is so helpful in facilitating (Begbie, 2000; Small, 1999, pp. 104–105), and which this song particularly precipitates.

Conclusion

Despite the myriad similarities among these twenty-five representative CCS, this chapter's focus has been on each one's unique qualities, and the way each song exemplifies and challenges the genre. Analysis was conducted of the primary text – the most popular YouTube mediation(s) for each song – alongside the lead sheet (notated melody, chords and lyrics) sourced from CCLI's SongSelect service. It was a neutral level analysis, with occasional reference to relevant compositional/producer (poietic) perspectives as well as reception/listener (esthetic) perspectives. The origins of the visual components have been particularly scrutinised, given their predominantly fan-uploaded nature, separating them from the origins of the music, as both originally composed and commercially recorded. The musical origins of the primary text have at times been given lengthy discussion to situate them adequately within the genre or compare them with the other representative CCS. The weight of this discourse, however, is ultimately on the musical/lyrical elements that identify and differentiate these songs. Arguably, the unique musical, lyrical, and extra-musical features contribute to the pervasive influence of these CCS. Through this analysis of them, our understanding of the CCS genre is nuanced.

In the following chapter, the consistencies between the twenty-five representative CCS will be explored. They are many, and together, the observations of this chapter and the next expand the parameters and enhance the detail historically articulated for the CCS genre.

Chapter Five: Representative CCS Corpus Analysis

Introduction

The notion of a musical genre is at once obvious and enigmatic. As fans, we instinctively recognise music in those genres with which we are familiar, and when music is *not* of those genres. However, defining musical genres in more positive and concrete terms is challenging. The following discussion of five scholars who approach this field will help frame the analysis for this chapter. Frow (2006) approaches the discussion from a literary background, stating:

[G]enres, are cultural forms, dynamic and historically fluid, ...guiding people's behaviour; they are learned, and they are culturally specific; they are rooted in institutional infrastructures; they classify objects in ways that are sometimes precise, sometimes fuzzy, but always sharper at the core than at the edges; and they belong to a system of kinds, and are meaningful only in terms of the shifting differences between them (p. 128).

Importantly, this quote indicates that genre markers will be most evident towards the “core”. For this reason, the representative list of twenty-five CCS was chosen over a random sample or specific sphere of CCS. This quote also affirms that the CCS genre definition derived from this research is subject to the, “dynamic and historically fluid” nature of genre definitions. It is only a snapshot of the genre, at a moment in church and wider Western cultural history, and at a specific point in the CCS scholarly discourse. Ultimately, the proposed CCS genre description at the end of this chapter needs to be in an ongoing state of contestation, re-examination, and redefinition.

With a more specific focus on music genres, Lena and Peterson (2008) define them as, “systems of orientations, expectations, and conventions that bind together an industry, performers, critics, and fans in making what they identify as a distinctive sort of music” (p. 698). Highlighting the link between music genres and industry, Negus (1999) proposes that “musical categories...shape the music that we might play and listen to, mediating both the experience of music and its formal organization by an entertainment industry” (p. 4). Marino (2013), building on the work of Fabbri (1982) and Holt (2007), approaches musical genre theories initially from their “linguistic label (a name)” which he suggests is assigned to a “set of recognizable musical features... carrying socio-cultural connotations” (p. 7).

From this vantage point, Marino reviews approximately 100 genre names, dividing them into six macro-classes. These include: i. Music (descriptive), ii. Aim (prescriptive), iii. Lyrics (thematic), iv. Culture (aggregative), v. Geography (locative), and vi. Totem (i.e., object; symbolic) (*ibid.*, p. 12). For Marino, “Christian (rock)” (which would include CCS in his taxonomy) is classified under the “Lyric (thematic)” category, which would also include the ‘Love song’ and Christmas carol (*ibid.*). The concept that Christian music is only definable through its lyrical content is supported by other authors (for example, Price, 1999). Marino, however, goes on to propose that Christian music is neither a proper genre, nor style, but more a ‘type’ or ‘area’ of music, which he asserts are the equivalent of Shuker’s “metagenres” (2013), Holt’s “abstract genres” (2007), and Fabbri’s “superordinate categories” (2012) (*ibid.*, p. 13). Such a position is not uncontested. Lena and Peterson, restricting themselves to music genres that operate in the commercial marketplace, see genres as potentially moving through four forms: Avant-garde, Scene-based, Industry-based, and finally to a Traditionalist form (2008, p. 700). As CCM, and thus its subgenre, CCS, commenced as (Christian/church) scene-based expressions of existing genres (rock/pop/folk) rather than as a substantially new musical idiom, Lena and Peterson see CCM/CCS as Scene-based and Industry-based forms of a music genre, still too young to arrive at its traditionalist form (p. 710).

A point to be made here is that Christian music seems to be one of the more abstract and difficult musical genres to qualify, beyond its lyrical content. However, CCS are a special case of Christian music, not specifically dealt with by any of the abovementioned authors. This chapter asserts that a more detailed, concrete and nuanced definition of the CCS genre is not only possible, but important to the discourse. Such a definition fosters a more accurate dialectic, and rigorous scholarship in the field.

Apart from the task of defining the CCS genre, this chapter seeks to make extended observations of the CCS corpus. As de Clercq and Temperley (2011) in their corpus analysis of rock harmony state, "corpus analysis can make useful contributions to a wide variety of musical questions, providing objective answers in place of conjecture and guesswork" (p. 50). It is worth reinforcing that this is still a neutral level analysis, and as such, it endeavours not to read too much into the musical and lyrical elements, for that would shift this section towards either an esthetic or poietic analysis. This is the reason for much of the quantitative analytical data. Too much qualitative analysis would require an 'interpretation', a 'reading' of the text. If this section implies that the composer/artist intended a certain meaning in their work, it has provided a poietic analysis, and if I propose a personal reading based on my own musical preferences, assumptions, and paradigms, I am engaging in esthetic analysis. Thus, while the dominant quantitative observations have the potential to decontextualise some musical/lyrical elements, they also have the advantage of not imposing too much interpretation that would shift the analytical perspective as established for this section of the thesis.

Authenticity, Originality and the Singer-Songwriter

The irony is not lost on this researcher that for a genre that purports to be so congregationally-oriented, all of the recordings discussed have featured a soloist. They might be called a worship leader, and they might be marketed under the banner of a

church (for example, Hillsong) or movement (for example, Passion), however, they are nevertheless artists. This complex identity is further explored in this section, and again from the singer/songwriter perspectives in Chapter Seven, as well as in a recent conference presentation (Thornton, 2015).

At least 19 of the 25¹²² representative CCS are recorded/sung by one of the songwriters in the 'worship leader' or lead vocal role. All but eight¹²³ of the 31 writers from the representative list are also worship leaders and vocal artists in their own right, even when they do not feature on the dominant recording. An example of this is *For All You've Done*, where Reuben Morgan is the composer yet the recording features Darlene Zschech as worship leader. It should also be noted that where non-worship leaders are co-writers, there is always another co-writer who is a worship leader. Moore (2002, p. 211) notes that singer-songwriters often engender an ascribed authenticity in popular music discourses. Such authenticity is important to the perceived integrity of CCS writers.

Many CCS are initially written for a specific church context. All of the Hillsong songs are first taught to Hillsong Church in the year preceding the live recording. Tim Hughes writes and 'tests' songs with the congregation he serves at Holy Trinity Brompton (UK). Chris Tomlin does the same at his home church (Passion City Church, Atlanta, GA, USA). There is undeniably a commercial incentive for writing songs that will be awarded prominence on these influential platforms. Nevertheless, despite potentially concealed pecuniary motivation, the singer-songwriter embedded in a local church context engenders a

¹²² A more accurate figure is not possible given the unknown audio origins of two of the YouTube mediations under analysis; David Renton's version of *In Christ Alone*, and the most viewed version of *Open The Eyes Of My Heart*.

¹²³ Two such instances involve husband and wife co-writing (Matt and Beth Redman, and Brooke and Scott Ligertwood), other 'non-worship leaders' are deceased writers (John Newton, William Batchelder Bradbury, and Edward Mote), in one case (Jesse Reeves) a band member is the co-writer, in another Louis Giglio is Chris Tomlin's Pastor, and finally, Salomon Ligthelm's main focus is actually video and sound production.

perceived authenticity and validity to contribute to the genre in a way that other Christian artists do not.

The current close alignment between singer/worship leader, CCS songwriter, and local church is not aberrant; rather it is an important feature of the genre. Historically however, there are exceptions. In the 1980s for example some CCM artists not overtly aligned with a local church, produced CCS that were broadly adopted by local churches (Amy Grant's *El Shaddai* (Thompson and Card, 1981; 1982), Michael W. Smith's *How Majestic Is Your Name* (1981), or Keith Green's *O Lord You're Beautiful* (1980)). Even in recent years CCM artists have produced 'worship' albums containing CCS, for example, Newsboys *God's Not Dead* (2011), but at the core of the genre, the singer/worship leader/songwriter/local church member dominates.

Authenticity has been a significant theme in popular music studies (Frith, 1998, 1996; Middleton, 1990; Moore, 2002, 2012, 2007, 2001), as it has also been in CCS. According to Ingalls (2008),

the discourse of authenticity is used to legitimate worship practices in which musical style, performance spaces, and social roles are adopted from the performance spaces of mainstream popular music but then are reframed or denied (p. 239).

While this is true, the authenticity discourse within popular music studies has also focussed on notions of originality and bears attention when examining CCS. Originality in CCS is not a notable feature, nor central to its dialectic of authenticity, as Frith similarly notes for the musical genre of pastiche (1996) and Moore addresses in his discussion of *intertextuality* and *hypertextuality* in popular music (2012, pp. 271–273). Solis (2010) also, in exploring rock covers, proposed that “covering someone else’s work could be a way to establish personal authenticity” (p. 300). Thus, the adaptation of traditional hymns in CCS (think *Amazing Grace (My Chains Are Gone)*, and *Cornerstone*) does not de-

authenticate the songs or artists, but potentially lends them credibility through the existing authority of revered texts and institutionalised liturgical practices. Similarly, many CCS borrow (or only slightly adapt) lyric phrases from earlier CCS, which while arguably diminishing their originality, can again enhance their standing. The phrases carry connotations and context that already have legitimacy through previous acceptance/usage. As Levitin (2011) states, “[w]hen we love a piece of music, it reminds us of other music we have heard, and it activates memory traces of emotional times in our lives. Your brain on music is all about... connections” (p. 192). Thus, musical/lyrical connections to previous music/lyrics continually reinforce one’s emotional connectedness to them, as well as reinforcing their doctrinal orthodoxy (accurate or otherwise) through lyric repetition.

This self-perpetuating reinforcement of musical connections bears further comment. Popular CCS utilise a musical canvas intended for untrained singers to easily access, and informally trained musicians to reproduce. Levitin’s (2011) research articulates it as one’s personal musical schema; a spectrum between musical pieces we find too simple, and thus predictable and boring, and those we find too complex, unpredictable and thus undesirable (p. 235). Best (1993) explored a concept similar to Levitin’s in the context of church worship many years prior. He explores the idea of familiarity and newness in CCS with the additional parameter of “appropriateness” (pp. 187-191). His summary is that both familiar or diaconal music and new or prophetic music serve the purpose of the gathered church (pp. 191-194). Also well before Levitin (2011) articulated his concept of musical schemas, Frith (1998) also observed a similar recurring question in popular cultural studies: “How should we rate the pleasures of novelty and repetition? ... the importance of all popular genres is that they set up expectations, and disappointment is likely *both* when they are not met *and* when they are met all too predictably” (p. 94). Thus, there is an ongoing contest in popular music generally, and CCS specifically, between the novel and the predictable. Lyrical or musical simplicity and repetition in CCS may be perceived as a lack of originality, but they exist in a constantly negotiated tension between

the predictable and the novel that constitute an individual's personal musical schema, and the aggregate of a local congregation's musical schemas.

Thus, a lack of perceived musical/lyrical innovation is not necessarily detrimental to the CCS genre. In fact, musicologists who explore this genre will inevitably have a much higher level of musical training than the average congregant, and, therefore, will have a very different musical schema. The danger is that the scholar will judge CCS based not on the musical schema of the target audience, but on their own. This provides further justification for the tripartite analytical framework employed in this thesis, which seeks to understand not only the textual content and message in CCS, but also the way in which its audience perceive, understand and interpret these songs.

Personal musical schemas are arguably one of the key underlying and highly neglected factors behind the 'worship wars'. Endeavouring to find a 'sweet spot' of a diverse community's musical schemas strengthens the case for a CCS musical language that might be considered excessively 'middle-of-the-road'. The genre does change, but slowly. Each new generation is enculturated into particular musical sounds and syntax, and this brings gradual change to the genre. One example is a comparison between the musical style of Hillsong Church's live worship albums, with that of Hillsong United (the next generation) albums, or the new Hillsong Young and Free (the newest generation) albums. Hillsong United has 'heavier' guitar-driven sounds than Hillsong Church live worship albums, and no choir. Hillsong Young and Free have more electronic/loop-driven, 'dance' styles with younger vocal timbres than 'live', or 'United'.

Producers, Publishers and Promotional Platforms

All of the representative CCS have been produced and released in the form of commercial albums of professional quality, which are often financially backed by churches of significant influence (Wagner, 2013, p. 4; Witvliet, 1999) and further underwritten or

enhanced (through marketing and distribution) by major record labels (Howard and Streck, 2004, p. 87). Of course, the current writer/artist heavyweights of the industry (for example, Tomlin, Redman, Morgan) have not always held such influence. Two decades ago it was the likes of Don Moen, Graham Kendrick, and Geoff Bullock. The point is, that while key CCS writers/worship leaders have varied seasons of influence, they share many features. Dominant CCS producers/performers promote their songs through networks of influential churches/movements, and cross- or non-denomination conferences (for example Hillsong Conference, Passion Conference, Soul Survivor) as well as regular national and international tours (for example Jesus Culture, Chris Tomlin, Matt Redman).

Celebrification of worship leaders and CCS writers (Ingalls, 2008; Jorstad, 1993; Price, 2003; Teoh, 2005; Wagner, 2013) also plays into the discourse, as has already been discussed in the individual analysis of *Our God*. A further point to note is that these 'celebrity' worship leaders are often inextricably involved in creating, reinforcing, and validating the platforms described above. High profile worship leaders not only have their own authorising platforms but invite other high profile or emerging high profile worship leaders to their events, both affirming their place and the place of their 'guests' in the CCS aristocracy. According to Wagner, "it would be disingenuous for Hillsong's worship leaders to deny that they are famous. Hillsong's worship leaders therefore speak openly and often about the dangers of success, always taking care to acknowledge the true 'Famous One'" (2013, pp. 76–77). As the aphorism goes, actions speak louder than words; so one may wonder whether this redirection is entirely genuine, given their very protective, selective and co-supportive platform-sharing. If it is entirely genuine, are they simply 'victims' of the wider cultural practice of celebrification? Chapter Seven further explores these questions from the perspective of the writers.

Gender and Multiple Authorship

Thirty-one different writers contributed to the representative twenty-five CCS. Only five female writers (16%) were among them, and only three songs were written solely by a female composer (two by Brooke Ligertwood, one by Jennie Lee Riddle). This figure is low, and certainly a skewed representation of gender across church attendees.¹²⁴ However, the figure is not dissimilar to Australian studies revealing women represented only 20% of songwriters receiving royalties from APRA/AMCOS (Cunningham et al., 2010; Throsby and Zednik, 2010).

Ten songs had 'single' authorship, which I use advisedly given the complex influences contributing to popular song creation (Negus, 2011). Multiple authorship has become more common in the last decade. One reason may be the royalty income that writers are now well aware of potentially partaking in when writing commercially successful CCS. For example, CCLI Asia Pacific has paid out over \$16,000,000 in royalties to song owners in the last 20 years, and it is only one collection agency, and one of the smaller regions of that agency (Christian Copyright Licencing International Pty Ltd, 2013). Another reason for multiple authorship is the opportunity for promotion across multiple platforms, including different continents and different streams of denominational influence. Yet another (less pecuniary) reason is addressed in Chapter Seven, where writers talk about the heightened creativity in collaborative contexts, the self-imposed expectations of collaboration, and the efficiency of completing songs. Eight of the representative CCS had dual authorship and *Cornerstone* has the most co-authors, five, which was the result of combining a pre-existing text with new lyrics and music.

Ten of the twenty-five songs are from the Hillsong catalogue of which five are singularly authored, and five are co-written. Those ten songs represent eleven different songwriters. Morgan has contributed to four songs. Three have come from Ligertwood.

¹²⁴ Among Pentecostal churches the gender profile is 56% female and 44% male (Mollidor et al., 2013, p. 4).

Crocker, Fielding, and Houston have contributed to two songs each. Morgan, Crocker, Fielding, and Houston are employees of Hillsong Church in various pastoral or music roles. Ligertwood is freelance, as one of her main focuses is outside the context of Hillsong church as a crossover¹²⁵ artist/singer-songwriter.

Eighteen of the recorded versions have a male lead vocal, and seven have a female lead vocal. The broader picture, however, is less bifurcated; often recordings with multiple leaders (especially for Hillsong songs) comprise males and females. The gender imbalance in CCS is worthy of further research, especially when considering that the imbalance is more pronounced here than in the broader CCM genre.

Instrumentation

There are very few songs that do not have the standard, electric guitar(s), acoustic guitar(s), keyboard(s), bass, drums and lead vocal/backing vocals. The individual song analysis section addressed rare and unique instrumental features (or absences). In the great majority of recordings, one is aware of a 'congregation' – clapping before or after the song, making vocal affirmations during the song, or singing along.¹²⁶ Filmed secular 'live concerts' may also feature similar audience engagement; this is an effective marketing tool arguably attesting to the mass popularity of the artist. However, for CCS it is a defining feature, attesting to the vernacular nature of the genre, although as noted, *Oceans* does not conform to this pattern.

¹²⁵ Crossover artists are those who appeal to specifically divergent audiences by offering music in different genres. For the Christian crossover artist, this generally means producing Christian music for a Christian audience, and secular popular music (in the artist's preferred genre) to a secular audience.

¹²⁶ Such congregational engagement is also well established in African American gospel music traditions, practiced decades before the advent of CCS (Boyer, 1979; Legg, 2008).

Congregational involvement on a worship recording affirms the congregational nature of the songs. Even where a song's production values and musical arrangements align with secular popular musics, audible congregational engagement with these songs encourages local congregations to appropriate them. A song may be relatively difficult for the untrained singer to sing, but if it is recorded with a 'congregation', there is a perception that it is singable. Thus, the vernacular nature of the CCS genre is reinforced by recording them with a 'congregation'.

The effects used (such as distortion), and prominence of, electric guitars vary, and these subtle variations mirror the secular music influences on the producer as well as its target audience. Guitars (both acoustic and electric) often dominate the instrumental harmonic component of the mix, above piano or synthesizers. Above those audial components sit the lead vocals, bass and drums.

Examples abound of worship leaders also playing acoustic guitar (for example *10,000 Reasons*, *Our God*, *How Great is Our God*, *Mighty to Save*, *I Surrender*, *The Stand*, and *Desert Song*). There are far fewer examples of keyboard-based worship leaders; Graham Kendrick, Michael W. Smith and Geoff Bullock are among them (although not represented in the representative CCS list). These worship leader/pianists represent an older generation, as already noted. Historically, this may have been influenced by those who viewed guitars as more representative of the secular and profane in rock music, and thus rejected for liturgical purposes (Cloud, 2006; Kwasniewski, 2013). That being said, guitars have had a long tradition in CCS (for example, Larry Norman, and Barry McGuire), and a new generation of writers/worship leaders emerging in the 1990s – the likes of Martin Smith (Delirious?), Reuben Morgan (Hillsong), Paul Baloche, and Matt Redman – once again, raised the profile and popularity of guitar-led CCS. This should not be viewed as a permanent evolution of the genre, but rather a point along the perpetually swinging pendulum of popularity, and the instruments associated with those artists.

Key, Tonality and Harmony

The challenge of discussing key (signatures) for CCS is that when localised, these songs are performed in an array of keys. Sometimes they are changed to suit the vocal range and preferred tessitura of the worship leader; alternatively, to accommodate the lack of musical expertise required to play in the original keys. On other occasions, the keys of songs are changed to facilitate a flow between sequential songs within a 'worship set'. Robinson (2011, p. 117) found that just under 90% of churches he surveyed transposed songs 'sometimes', or 'always'. Alongside these possibilities is the fact that various recordings of individual CCS popularise the key they are recorded in. That key might be quite unrepresentative of the average vocal range, but suits the artist, or adds to tonal qualities that resonate with other popular music, or indeed with the perception of passion in performance. Many local churches choose to play songs only in the recorded key for the sake of the musicians who are learning the songs 'by ear,' even though the key may not be ideal for congregational singing.

From the YouTube mediations of representative CCS, the keys of G Major, D Major and B Major are each used four times. C Major, A Major and E Major are used three times each. These keys suit guitarists¹²⁷ and novice musicians. Moreover, even the least playable B Major can be easily transposed down a tone to A Major, and given that the highest vocal notes of those songs are often around F#5, a tone lower is often preferable. All of these keys are white-note keys, meaning the tonic is a white note as opposed to a black note as viewed on a piano; however, one is missing in prominence. F Major, the only 'flat' white-note key (containing a Bb), has only one song, the recent *I Surrender*. Three other songs are recorded in keys that require a higher level of musicianship; *Blessed Be Your Name* –

¹²⁷ Open strings on the guitar and normally tuned to E, A, D, G, B, and E. Note that besides the key of C, the open strings represent the keys most commonly employed; and even with C Major, the open strings all represent notes of that scale. The creation of chords on a guitar involving flat keys generally involves more 'bar chords' which are harder to hold, and less resonant than the open chords. One alternative is using a capo, so that simple chords can be played in more difficult keys. The only issue with this option is then the need to move the capo to a convenient position for each new song, which may impede the flow of song transitions.

C#/Db, *Beneath the Waters (I Will Rise)* – Ab, and *The Heart of Worship* – Eb; and even then, they are more likely to be played as C or D, A or G and D or E, respectively, at a local church level. SongSelect allows for sheet music to be easily printed out in any chosen key, in acknowledgement of this local performance practice.

All representative CCS are in Major keys, except the modal (though still with a Major key flavour, given the nature of the Mixolydian mode) *Revelation Song*. Five of the songs start with the relative minor chord (vi) and one (*In Christ Alone*) with a minor v, but they always give way eventually to a Major tonality. Such an overwhelmingly Major key canvas raises questions as to why minor keys are so neglected. Part of it may have to do with the very positive nature of most CCS lyrics (explored further below), which may feel less uplifting expressed upon a minor key canvas. Common Western tonal conventions tend to consider minor keys as sadder, darker, angrier or more dangerous than Major keys (Cook and Hayashi, 2008; Nattiez, 1990). These are not adjectives which generally resonate with CCS lyrics.

There are rarely more than two chords in a bar in these representative CCS; the exceptions include *10,000 Reasons*, *In Christ Alone*, *How Deep The Father's Love* and *Jesus At The Center*. And even in these cases the 'extra' chords in the bar are effectively only harmonised passing-notes; that is, diatonic passing-chords. In terms of the larger pattern of harmonic repetition, Moore (2001) observes that in the secular rock corpus "[t]he unit of repetition of harmonic sequences... is frequently four bars, sometimes eight or two bars, and rarely any other number" (p. 55). This is replicated in CCS. The simplicity and pace of harmonic change suits amateur levels of musicianship. Moreover, such harmonic language and syntax is consistent with popular music generally as articulated by de Clercq and Temperley (2011) in their corpus harmonic analysis of the top 500 rock songs from 1950 – 2000. In analysing the harmonic content of these key rock songs, de Clercq and Temperley made several pertinent observations. Every song they analysed contained chord I, and chords IV and V were by far the next most utilised, with chord IV having an

especially high profile. The next most used chords were vi and bVII. Three quarters (75.8%) of the chords used in the analysed songs were major in quality and 23.4% minor in quality. It is interesting that the ubiquitous diatonic progression of I, vi, IV, V produces a similar ratio of major to minor chords.

By comparison, every song in the CCS representative list contained the diatonic Major chords; I, IV and V, with the singular aberration of *Revelation Song*, which being written in the Mixolydian mode, contains the minor version of chord v. Again, de Clercq and Temperley (*ibid.*) found these chords the most common across the rock corpus they analysed (p. 60). Given that all of the dominant key signatures as outlined above sit on one side of the circle of fifths (C, G, D, A, E, B), these prevailing chords are reinforced in the keys themselves. That is, G Major's subdominant is C and dominant is D; D Major's subdominant is G and dominant is A. Thereby, even when musicians are playing CCS in related keys, they are often reinforcing their competence in common chords.

Nineteen (76%) of the representative CCS also contained chord vi, the next most recurring chord, and thirteen (52%) included chord ii. A few songs contained bVII, but this is in contrast to Clercq and Temperley's findings where bVII was the fourth most common chord in the rock corpus after I, IV and V (*ibid.*). These observations only include root movement of chords, that is to say, if chords are written/played in inversions, they are still acknowledged in their basic root position form. The reason for this is that the harmony, while made slightly more interesting through alternate bass notes, is not functionally altered by them. Moreover, chords in CCS are predominantly played in root position.

Sixteen of the songs have four discrete chords (generally I, IV, V and vi, or I, ii, IV and V), seven use five chords, *Hosanna* uses six and *Indescribable*, seven. However, in both cases of the songs using more than five chords, the 'extra' chords are found in instrumental sections only, and all sung sections retain the four-to-five chord standard. Again, this provides for ease of playing, as well as not taxing the untrained ear with too much

harmonic variation. In fact, three of the songs (*God Is Able*, *Blessed Be Your Name* and *Revelation Song*) have a four-chord progression repeated throughout each entire song.¹²⁸ This can engender a hypnotic momentum, but also risks being boring, and, therefore, requires other elements such as lyrics, melody or instrumentation to create musical interest. Such cyclic harmonic frameworks are widespread in popular music as Biamonte (2010, p. 95) also discerns. As such, chords are not part of functional harmony, in the sense of traditional Western art music rules. Instead, chords function as a transparent (overwhelmingly) diatonic canvas that is simply meant to support other, more ‘important’ elements of the song, such as lyrics, melody, textures, and timbre. The ubiquity of these chords, and chord progressions, in popular music is mirrored in Western copyright laws; chord progressions may not be copyrighted, whereas lyrics and music (which is essentially melodies – vocal or instrumental – and their accompanying harmonisation) represent equal portions (50% each) of the copyrighted work. Thus, harmony in CCS is less inherently interesting, and more interesting in either its diversions from typical configurations, or the way it supports other elements, such as song structure.

Ten songs finish on the tonic chord, eight on the sub-dominant, and five on the dominant. Note that the majority of songs finish on a chord other than the tonic. This is in contrast to Ingalls’ (2008, p. 127) observation of three prominent CCS she analysed, which she stated “always [end] on and/or [emphasize] tonic harmony.” A significant contributor to this trend away from tonic chord endings is the ‘free worship’ that often continues after the song has concluded. By not ending on chord I, the song¹²⁹ retains a sense of incompleteness, thus facilitating continued playing/singing spontaneously over the final chord(s) until the ear has subconsciously settled at those harmonic points of rest. The final resting chords are closely related to the tonic, making it easy for the ear to assimilate

¹²⁸ To see the chord patterns used for individual sections within each song, refer to Appendix C.

¹²⁹ While it would be accurate to state that the ‘track’ “retains a sense of incompleteness”, it is equally true of vernacular performances of the song. Referring only to the ‘track’ would reduce the observation to a particular mediation of the song, hence the use of the term ‘song’ over ‘track’.

them. Notice, ending on a minor chord is exceptionally rare; this is not by chance. Generally, corporate CCS-oriented worship is designed to be uplifting; even though minor chords are not inherently ‘depressing’, their use at the end of songs in that setting is quickly discouraged, often by non-musical church authorities.

Ingalls (*ibid.*) promotes the idea that the continuous return to tonic harmony in the Chorus is a feature of CCS, or at least the ‘worship ballads’ she analysed (p. 128). However, nine of the 23 representative songs (Townend’s songs are omitted, as they have no Chorus as such) commence their Choruses with chords other than I; six commence with chord IV, and three with chord vi. It should be noted that even one of Ingalls’ songs, *The Power of Your Love*, also commences its Chorus with chord IV, perhaps suggesting that tonic-centrality was more of a notional feature than an empirical one. At the same time, there is no ambiguity in most CCS as to their key, and by extension, their tonic.

Embellishments of 2nds, 7ths, and suspended 4ths are quite common across the corpus, but as Biamonte (2010) observes:

in many vernacular genres—including blues, jazz, and rock [and CCS]—nontriadic tones are not unstable by definition, in the sense that stylistic constraints require their resolution; common-practice rules of voice-leading and dissonance treatment do not necessarily apply (p. 95).

These embellishments are often the result of kinaesthetic voicing on piano or guitar, rather than conscious harmonic choices governed by formal conventions. For example, a D Major chord typically requires three fingers to play on a guitar (Figure 5.1), however dropping the finger from the top string not only makes it easier to play, but in the process creates the richer D2.

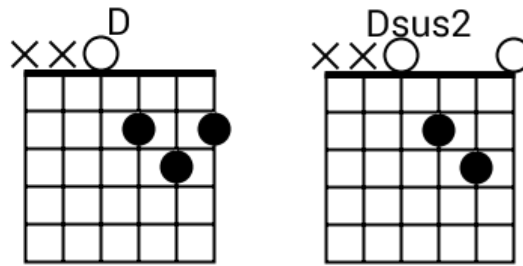


Figure 5.1 - D and D2 guitar fingering

Given this practice and its negligible effect on harmonic function, there is no further need to analyse it here.

The clear correlation between CCS harmony and secular popular music harmony is by design. Many CCS writers talk about drawing inspiration from secular musical sources with the aim of engaging the broader culture in musically relevant worship (Evans, 2006, p. 71; Hughes, 2014; Riches, 2010, p. 109). Harmony is a subtle yet significant tool to align these genres.

Duration

The longest song, based on the YouTube mediations, is 11'29"; the shortest is 3'15". Most Pentecostal churches allow an average of five minutes per song, that is to say, a corporate worship set of twenty minutes would typically include four songs. Hawn (2006, p. 18) recounts an exemplar of this at a Hillsong service including twenty-five minutes of worship and five songs. Variations on this depend on how much spontaneous singing, or repetition of short sections/phrases of the song, is included during this time. Such allotments of time, interestingly, are not far from the average duration of the representative CCS YouTube mediations, which was 6'16". Moreover, the six songs above the average tempo of 80bpm, have an average duration of 4'26", significantly shorter than

the overall average. Slower songs tend to be longer songs. Thus, if four songs are sung in a twenty-minute congregational worship set, where two of those songs are faster and two slower, the average is close to the anecdotal five minutes per song.

In secular popular music, song-length data is difficult to authenticate, however, one study suggests current song-length average is 4'26" (Mark, 2011).¹³⁰ The analysed YouTube mediations of the representative CCS tend to be longer, not only because there are a greater number of slower songs represented, but also because of the spontaneous worship added into, or at the end of many of these songs. Attached to the practice of spontaneous worship is the extensive repeating of certain song sections (most commonly Chorus or Bridge). However, this is more of a feature of 'live' worship than commercially recorded versions of CCS, and only two of the YouTube CCS were 'live' non-commercial representations. This point both highlights CCS' alignment with, and differentiation from secular popular music, as reinforced by my discussion of time signatures and tempos.

Tempo and Time Signature

Twenty-one of the twenty-five (84%) are in simple quadruple (4/4) time, the overwhelming majority. Two are in compound duple (6/8); one is in simple triple (3/4) and one in a 5/4, 3/4 combination time. These ratios are consistent with analyses of time signatures across the last six decades of popular music (Minardi, 2011).

The average tempo is 80bpm, although only six songs are above that tempo, nineteen below, meaning that the majority of songs are comparatively slow. By contrast, throughout the six decades of Billboard charts analysed in "The Billboard Experiment" (*ibid.*), the average tempo of hit songs was a substantially higher 120bpm. From a

¹³⁰ Mark quotes these findings based on <http://www.thebillboardexperiment.com/overall.php> which utilised the Billboard Charts and the Million Song Dataset.

mathematical perspective, the 2:3 relationship of tempi, can be juxtaposed against the ratio for song lengths of CCS, and popular music as analysed by “The Billboard Experiment” which turns out to be the inverse 376:266 (6’16”:4’26”) or rounded to 3:2. Essentially, the difference in song lengths can be accounted for solely through the tempo differentiation, notwithstanding the discourse around spontaneous worship practices.

The proportion of faster to slower songs (6:19) in the CCS representative list is unlikely to represent the general proportion of tempi across all songs represented by CCLI. In the four-song-set example used earlier, Pentecostal churches would overwhelmingly start with a faster tempo song¹³¹ and often follow with another faster tempo song making the tempi proportion 1:1. The denominational CCLI data affirms this observation, showing that ACC/AOG churches have a higher proportion of faster songs (9:14) than the representative list. Why, then, is the representative CCS list weighted towards slower songs?

Faster songs often contain a more distinctive musical style than slower songs; including greater rhythmic dominance and reliance upon drums, more riffs and lead lines, increased syncopation, harsher timbres, for example distortion, and often more somatically oriented lyrics.¹³² All of these factors potentially date faster songs more quickly than slower songs, as their distinctive elements move in and out of fashion, or those elements cause greater contention among clergy and congregants. There is on average a slightly lower word-count, 108, for the six faster songs on the list, compared to the rest, with an average of 123 (details follow in the next section). This may also contribute to the reason faster songs exhibit a shorter life-span, given that they have less lyrical ‘content’, although it is not a substantially lower figure. Ultimately, CCLI charts attest to slower tempo songs

¹³¹ While no empirical data exists on this practice across whole denominations, it is well documented by ethnographers in the field (Ingalls, 2008; Jennings, 2014; Wagner, 2013) based on specific examples. Furthermore, the researcher can personally attest to the veracity of the practice across the many Pentecostal/charismatic and evangelical churches he regularly visits.

¹³² For example, *Break Free* (2006), *Running* (2011), *You Are Good* (2010), and *In Your Light* (2012).

outlasting faster tempo songs. Evidently, slower songs adapt themselves to more ecclesiastical and cultural environments. Mainline denominations may include a *How Great Is Our God* into their service, but they will not (or cannot) include a *Running* (fast song from Hillsong's *Cornerstone* album). This is not only because the older age representation among those churches may not gravitate to this style of faster song, as confirmed by CCLI denominational reports, but also because a higher level of musicianship is required, and more musical resources, to make faster songs work. For all of these reasons, the representative CCS list is skewed towards slower songs.

Song Structure, Lyric Structure and Word-Count

All songs started with a musical introduction of anywhere from two to sixteen bars, except one – *The Heart Of Worship* – which in the recorded version analysed commences immediately with the Verse. The Verse was also the starting point (after the introduction) for twenty-two other songs, with only two songs commencing with the Chorus. Fifteen songs have a definable instrumental section in the arrangement. These sections are commonly four, eight, or sixteen bars long with a single repeated harmonic progression. Fifteen songs contain a Bridge. Only two songs contain neither an Instrumental nor a Bridge; *Amazing Grace (My Chains Are Gone)* and *Revelation Song*. Each of these uses other means to maintain variety and interest in the song. *Amazing Grace (My Chains Are Gone)* structurally uses an asymmetrical division of multiple Verses to provide interest. *Revelation Song*, while not having an Instrumental as such, repeats the final chorus five times, effectively producing a partial 'free worship' section. Moreover, its perpetual motion of repeated chords is its own feature, using dynamics and texture to create musical interest.

Except for the two modern-hymns (*In Christ Alone* and *How Deep The Father's Love*) all representative CCS contain at least one definable Verse and a Chorus. Only two songs

have a singular Verse (*For All You've Done* and *Open the Eyes of My Heart*), and they are both comparatively older songs from the list; multiple Verses are currently normative for the genre. Evans (2006) notes that the average word length of surveyed CCS in his study from the 1990s and early 2000s was 98 (p. 164), 25 words less than this study's 123; 106 for male writers and 138 for female writers. The potential weaknesses of this comparison are that Evans' study did not have the same skew towards slower songs. Moreover, it was focussed on the CCS of Hillsong which, compared with broader CCS of the time, may have had statistically fewer words. Nevertheless, it does appear that there has been a progressive increase in the word-count for the CCS genre. In contrast to the lyrically dense hymns still featuring in Christian worship in the mid-twentieth century, emerging 'choruses' of the 1960s and 1970s were very compact, repetitive and lyrically sparse. However, over the decades, the CCS genre has progressively given way to more verbose lyrics and elaborate song structures. This both bridges the initial gap between CCS and hymns, as well as bringing CCS into alignment with other secular popular song forms.

In Christ Alone has the highest number of words; 224 (though written by male writers); *For All You've Done* has the lowest, 61 words. Interestingly, the duration of *For All You've Done* is 5'35" and *In Christ Alone* is 4'56" confirming that word-count is not directly associated with song length. Clearly, there is a large range for lyric word-count. Some might think that the lesser number of words would make the song less enduring; however, the second-oldest song on the representative CCS list also has the second-lowest word-count (*Open the Eyes of My Heart*, 63 words).

It is not only hymn-like contemporary songs that have a high word-count. *Desert Song*, *Beneath The Waters (I Will Rise)* and *Blessed Be Your Name* all have higher word-counts than *How Deep the Father's Love*, or *Amazing Grace (My Chains Are Gone)*. Higher word-counts do not automatically mean more wordy Choruses, however. Chorus sections overwhelmingly contain only four lyric lines. Even *Mighty To Save*, which contains six, is in effect only four with repeated second and last lines. *Happy Day* has five, although the

extra line is again effectively a repeat of the fourth line. *For All You've Done* has five. *Here I Am To Worship* and *Indescribable* contain six lines. *Beneath The Waters* and *I Surrender* contain only three. Within the genre, Choruses are clearly seen as the simpler and more repetitive section of the song, that is to say, there are always more words in the Verses than in the Choruses.

The direct or slightly varied repetition of lyric phrases is extensive throughout CCS. Even when there is no direct repetition, the performed form of the song contains overt repetition of sections; repeated Choruses and Bridges are ubiquitous in CCS. A large portion of directly repeated lyrics or barely disguised repetition may indicate poor writing or a lack of diligence in the lyric development process. Given that CCS writers put words in the mouths of Christians who sing their songs, one would hope they work with great diligence to create theologically accurate, creative, contemporary, and engaging lyrics. Then what part does repetition play in the writing of CCS lyrics? Lyric repetition has a long history; it can be found in many Psalms (for example Psalm 136 where the repeated phrase "His love endures forever" occurs after each line). It is a well-documented poetic device from the earliest Hebrew poems (Watson, 2004, p. 275) and in poetry generally (Wainwright, 2011, p. 3). It emphasises key messages; it aids memorability. It also continues to align CCS with lyric writing in popular music where Negus and Astor (2015) state lyric repetition plays a major part and is a "prerequisite for all popular songs" (p. 236).

Song Type and Weight of Focus

Eleven songs are primarily Praise/Thanksgiving, with three extra songs having Praise/Thanksgiving as their secondary focus. Seven songs are primarily Prophetic/Declarative, with four extra songs having Prophetic/Declarative as their secondary focus. Five songs have a primary focus on Worship, and four have Worship as

their secondary focus. Two songs are primarily Petition/Prayer, and three have Petition/Prayer as their secondary focus.

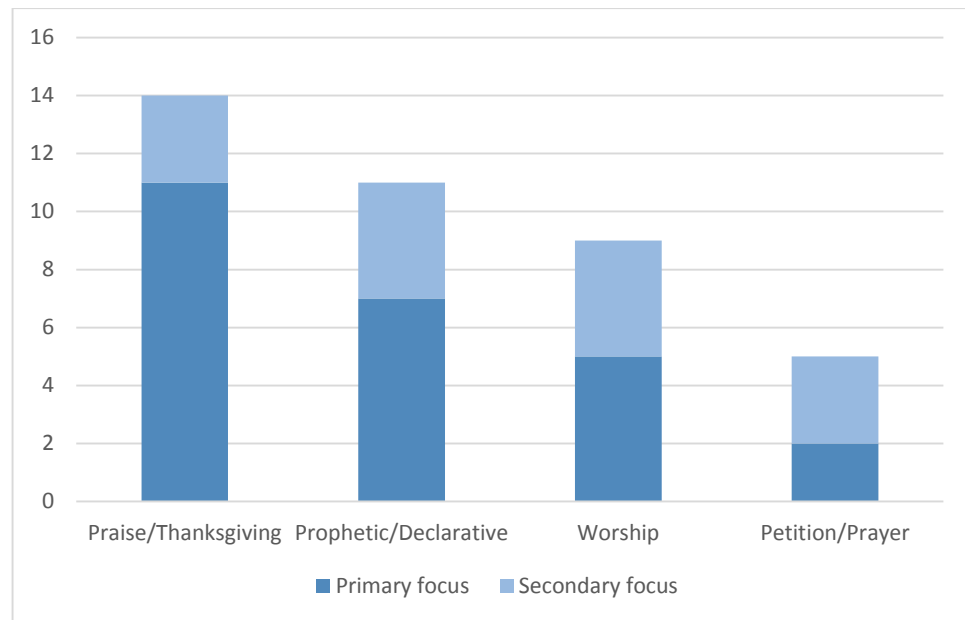


Figure 5.2 - Weight of CCS Song Types

The focus of Praise/Thanksgiving is evidently dominant, followed by Prophetic/Declarative. An important quality of Praise/Thanksgiving and Prophetic/Declarative is their potential outward focus. They have the capacity to be testimonial, which in certain contexts could be evangelistic. They are also culture-forming through repeated expression of ‘imagined’ ideals. Furthermore, they reinforce the community’s beliefs and expectations. One of the critiques of CCS lyrics is their potential to be too intimate and romantic, often described as ‘Jesus is my girlfriend/boyfriend’ songs (Drury, 2010; Holt, 2009; Hoskin, 2013; Scaramanga, 2012; Williams Paris, 2010). The categories of Worship or Petition/Prayer could potentially contain such intimate lyrics, where such a critique might have validity, yet they represented only seven of the twenty-five (28%) as a primary focus. Therefore in practice, intimate lyrics to Jesus do not dominate the CCS lyrical landscape.

Alongside the song type, information about the point of view (POV) from which the song is sung and the balance of personal pronouns to terms of address to God is enlightening.

Sixteen of the songs (64%) are written in the first person, singular (I, me, my). In Evans' (2002) analysis of over 150 CCS in 2002 (songs were written between 1992 and 1999), 71 percent of songs utilised the individual POV. It could be that songs are becoming less first-person oriented, or that his focus on Hillsong songs revealed a more first-person bias in their lyrics. The dominance of this perspective may be related to the broader Western culture of individualism, and equally to the theological position of individual faith and salvation. As Nekola (2009) confirms:

Advertising, product technology, and even the musical and lyrical structure of so-called "worship" music itself helps construct worship as an individual, not communal, experience, further demonstrating the ecclesiastical shift of authority from the institution to the individual (p. 324).

In fact only two of the twenty-five representative CCS use only the plural first person pronoun (We, us, our); *Our God* and *God is Able*. Many believe (Dawn, 1999, 1995; Hamilton, 1999) that a gathered community of faith should not express so much individual perspective in their song lyrics. However, as the congregation internalises these songs, they become the confession of the individual believer, as Hull (2002, p. 16) and Adnams (2008, pp. 120–121) verify. First person singular pronouns make those songs personally significant in a way that plural pronouns would not. Note, though, that seven songs are so far unaccounted for. These are songs that contain both first person singular and first person plural pronouns (I, me, my, we, us, our). It may be that this confuses the focus of the song, but it equally speaks to the communal/individual dichotomy of faith that exists for the Christian, especially when Christians gather together. Ingalls (2008), Adnams (2008), and others have explored the negotiation of a complex identification process by gathered individual believers. Apart from the sociological and psychological arguments for the utilisation of both POVs, there is also biblical precedent

for songs containing both singular and plural personal pronouns (for example, Psalms 20, 44, 66, 75, 85).

It is not only the POV that is relevant, but how much of the personal (singular or plural) perspective is referenced compared with the song's terms of address to the Godhead. As already noted, some writers claim that CCS are too 'me' focussed. Even if we extend that to 'me/us' focused CCS, the data reveals a different picture. After counting the number of POV references, and the number of Godhead address references, a fraction was created. If the number of POV references was greater than the number of address references, then the fraction would be greater than 1, and would represent a singer-focussed song rather than a God-focussed song for a fraction of less than 1.

$$\frac{\text{Number of personal references}}{\text{Number of God references}} > 1 = \text{More individually focussed}$$
$$\frac{\text{Number of personal references}}{\text{Number of God references}} < 1 = \text{More God focussed}$$

Figure 5.3 - Visual representation of Godhead and POV fraction

Only four of the songs (16%) contained a fraction greater than 1; that is to say, twenty-one of the songs had a greater emphasis on Who was being addressed than on the addressor. It is striking that one of those was *Amazing Grace (My Chains Are Gone)* 2.38 (19/8); that is over twice the inward focus to that of the external. The other three were *Oceans (Where Feet May Fail)*, *Hosanna*, and *Desert Song*. The fact that Brooke Ligertwood wrote both *Hosanna* and *Desert Song* is interesting. She may simply have been intentionally writing them from more of a personal perspective, or it may be a subconscious writing style of hers.

Two songs had a fraction of exactly 1 (equal POV to address), *Here I Am To Worship* and *The Stand*. The other nineteen songs had more references to or about God, than they did

to the singer; the emphasis ranged from *Jesus At The Center* at 0.16 (7/44) to *Our God* at 0.88 (15/17). It is interesting that *Jesus At The Center* only uses the first person singular POV, and *Our God* only uses the first person plural POV. Evidently, the lyric content of the most popular CCS does not support the 'me-centred' expression of personal or corporate faith for which some have argued (Webber, 2007). Rather, the CCS lyrics analysed are predominantly God-centred.

One other aspect worthy of attention, related to terms of address and POV, is Evans' (2006) hypothesis that "songs with a term of address (second person) are more individual than plural, and conversely, that third person terms of reference are necessarily plural rather than individual" (p. 116). Eight of the singular POV songs did indeed use the 2nd person address. However, five songs also with a singular POV used only 3rd person addresses. While it is true that those songs only using plural POV were never solely written with 2nd person addresses; one of them uses 3rd person addresses, one uses both 2nd and 3rd person addresses. Beyond these, there are ten songs that have some integrated combination of singular and plural POVs and 2nd and 3rd person terms of address. Ultimately, the findings of this study show that integration of POV and terms of address are moving towards greater complexity than Evans proposed. At the same time, the most consistent pattern did link personal, potentially more intimate lyrics, with the direct (2nd person) address to God.

Focussing in on song titles alone, seven songs have a personal (five singular and two plural) reference in the title (*Our God*, *How Great Is Our God*, *Amazing Grace (My Chains Are Gone)*, *Here I Am To Worship*, *Beneath The Waters (I Will Rise)*, *I Surrender*, *Open The Eyes Of My Heart*). Eleven song titles have an overt or inferred reference to God, although some are obscure (for example, *Cornerstone* or *Indescribable*). The rest are generic titles with variously interpretable Christian meaning (for example, *The Stand*, *Oceans (Where Feet May Fail)*, *Desert Song*, *I Surrender*). Most of these song titles come from an actual lyric from each song; however, as the CCS market has progressively become crowded,

composers/publishers are often looking to differentiate their song from others. Such differentiation results in songs not named after their most prominent lyric, or the first line of the Chorus, but from something more identifiable (i.e., marketable). Examples include; *10,000 Reasons*, *Cornerstone*, *Oceans (Where Feet May Fail)*, *Beneath The Waters (I Will Rise)*, *The Stand*, *Desert Song* and *Revelation Song*.

Theology

Pentecostal theology emphasises embodiment, experience, and the immanence of God's presence (Vondey and Mittelstadt, 2013, pp. 9–10). A common critique of CCS lyrics is that they over-emphasise God's immanence compared to His transcendence (Liesch, 2001); that in composers' desire to present a God who has a personal relationship with humanity through Jesus Christ and perpetually empowers believers through the Holy Spirit, CCS may overemphasise a present and personal God, and lose the revelation of His otherness. One way of examining this is to explore the degree to which God is addressed directly in the 2nd person (You, Your) as opposed to being addressed either in the 3rd person (Him, His) or addressed through various names of the Godhead. A direct address with minimal additional formal titles would suggest an immanent focus for the CCS while an indirect address with more formal titles would suggest a more transcendent approach.

Eleven of the representative CCS only contain 2nd person pronouns (You, Yours). Eight contain only 3rd person pronouns (He, His), and six contain both 2nd and 3rd person pronouns in addressing God. Although there is a majority of 2nd person pronoun usage, it is hardly overwhelming. A more noteworthy focus is the songs containing both 2nd and 3rd person addresses of God. Zschech, as a representative of an older generation of CCS writers, observes that people greatly appreciated the direct language addressing God in her, and Hillsong's CCS (Zschech, 2015). However, younger CCS writers interviewed in Chapter Seven did not make any mention of this aspect of CCS lyrics, nor did they see both

2nd and 3rd person usage as equally important (B Fielding, personal communication, 26th October 2014; T Hughes, personal communication, 10th August 2014; M Redman, personal communication, 3rd September 2014). Again, it appears that the genre has evolved. The initial swing in CCS lyrics to personalise salvation, and personalise the Saviour, has shifted in more recent years, also to acknowledge God's holiness and otherness. It is also worth observing that the Psalms have been and still are a constant source of inspiration to Christian songwriters, and many of them shift easily between addressing God in the 2nd and 3rd person (see Psalms 6, 7, 9, 13, 18 to list but a few).¹³³

As for Godhead titles, the most utilised are those for the 2nd Person of the Godhead, the Son of God, the Lord Jesus Christ. Evans (2006) found a similar pattern in the songs he analysed, with the 2nd Person of the Godhead addressed over 60% of the time (p. 137), although it is amplified here. Nine different terms are used for Jesus across twenty-two of the representative CCS. The most common term is *Lord*, which is interesting, given its biblical origins in the Greek word κύριος, meaning "he to whom a person or thing belongs, about which he has the power of deciding; master" (Thayer and Strong, 1995). The idea that a person can be owned by another in contemporary Western culture is, of course, abhorrent. Yet the idea that Christians can be owned by God appears to sit comfortably in CCS lyrics. Scripture certainly supports such a notion (for example, 1 Corinthians 6:20; Galatians 2:20; Ephesians 1:7). A basic tenet of Christianity is that Jesus must be acknowledged as one's 'Lord' for someone to be 'saved' (Romans 10:9), therefore it is a central, though clearly interpretable term for evangelical Christians. *Lord* was also the dominant Godhead reference in CCS from the research of both Evans (*ibid.*), occurring in almost 50% of songs, and Ruth (2010, p. 32), occurring in 61% of songs. Given both of those studies were of older CCS, perhaps the trend is decreasing marginally, with the term

¹³³ "Lord, do not rebuke me in your anger, or discipline me in your wrath... The Lord has heard my cry for mercy; the Lord accepts my prayer" (Psalm 6:1, 9 NIV). "I love you, Lord, my strength. The Lord is my rock, my fortress and my deliverer;" (Psalm 18:1-2 NIV).

occurring in 44% of the songs from this study. Such a finding nevertheless reinforces 'Lord' as a key term of address for God in CCS lyrics.

Thirteen songs reference the first person of the Godhead, as either the generic *God* or the much less common *Father*. Only three songs refer to God as *Father*, despite this being *the* address that Jesus instructed His disciples to use when they pray (Matthew 6:9) and the focus of worship He gave to the woman of Samaria (John 4). Such an omission in CCS lyrics could well be a sign of a larger cultural issue (as discussed in Chapter Four). Where CCS *are* written that directly address God as Father, they are demonstrably avoided at a local church level as they do not appear highly in any CCLI reports: that is, until recently. Just before this thesis was submitted, two songs with a strong *Father* focus, have been growing in popularity – *This I Believe (The Creed)* (2014) and *Good, Good Father* (2014). Time will reveal the degree to which this shift is enduring. However, it is still in contrast to, for example, Butler's (2002) analysis of CCS in Haitian Pentecostal worship, where half of the songs are directed to the "Father".¹³⁴ The larger question, beyond the scope of this dissertation, is how this lack of address of God as Father affects Christian's modern understanding of salvation, discipleship, family, and authority.

Even more ignored is the third person of the Godhead. Only three songs on the list mention the Spirit and only *Oceans (Where Feet May Fail)* directly addresses the Spirit as an active agent in the believer's life. Is this because there are less CCS acknowledging the 3rd Person of the Trinity? Or, is this the result of Spirit-oriented songs being less generally accepted across Christendom and therefore not appearing in the top songs lists?¹³⁵ Pentecostals particularly invoke a revelation of and active communion with the Holy Spirit in their theology. Other Christian denominations have carefully avoided being

¹³⁴ Butler does not explicitly state this fact as it is not a focus of his study. However, of the eight songs that he identifies and analyses, four contain lyrics explicitly directed to God the Father.

¹³⁵ This skew away from addressing the Spirit in song, is not only found in CCS, but historically across liturgical service music (Protestant, Catholic, and Orthodox), and in Protestant hymnody. Another valid reading for the reticence to include Spirit-focussed songs may simply be a lack of custom for them.

identified through their choice of CCS with Pentecostals. Furthermore, as writers of CCS have sought to appeal to the broadest Christian audience, the potentially contentious Spirit has been less utilised in CCS lyrics. Other researchers (Ruth, 2013, 2010; Torrance, 1997; White, 2004) have also raised the imbalance in Godhead addresses in CCS in their writings, although the cause is under-problematised. Ultimately, local churches' contribute to this imbalance through their song choices; if churches wanted to sing more songs directed to the Spirit, they could easily access them from, for example, Song Select, and the CCS industry would respond by writing more of what the 'market' wanted.

The two songs containing the most discrete addresses of the Godhead (five) are *How Great is Our God* and *Revelation Song*. Similarly, only two songs address all three Persons of the Godhead, *How Great Is Our God* and *The Stand*, and only *How Great Is Our God* is explicitly Trinitarian. This could be a lack of Trinitarian CCS available, but equally, it could be because CCS writers are aware that one of the strong uniting doctrines for all Christians is the saving work of Jesus Christ on the cross. Hence, this is not only a saleable feature for CCS but also, one would expect those songs that have this feature to have the broadest acceptance, utilisation and thus report strongly. That being said, only ten of the representative CCS conspicuously address the crucifixion and/or resurrection of Jesus. As noted just one song, equivalent to 4% of the representative list had no specific address of the Godhead (*One Thing Remains*). This is a lower figure than the 14% of CCS Evans (2006) analysed which had no Godhead reference (p. 137), and again this is probably a result of the Hillsong-centric analysis more than the fact that they are comparatively older CCS than those analysed here. It is closer to the 6% Ruth (2010) found to have no Godhead reference (p. 32). It should also be noted that in more recent years, Hillsong have had Robert and Amanda Fergusson vetting the lyrics of their songwriters. Their focus on ensuring doctrinally orthodox (from a Pentecostal perspective) lyrics potentially increases the Godhead references in their songs.

Broader theological considerations are worthy of attention here. There is a large volume of partially quoted Scripture in CCS, here are just a few examples:

You're rich in love and You're slow to anger (Numbers 14:18, Psalms 145:8)¹³⁶ – *10,000 Reasons*

(when He shall come) with trumpet sound (1 Corinthians 15:52)¹³⁷ – *Cornerstone*

...if our God is for us, then... who could stand against us (Romans 8:31)¹³⁸ – *Our God*

The Lion and the Lamb (Revelation 5:5-6)¹³⁹ – *How Great Is Our God*

You give and take away (Job 1:21)¹⁴⁰ – *Blessed Be Your Name*

Your love never fails (1 Corinthians 13:8)¹⁴¹ – *One Thing Remains*

Hosanna in the Highest (Matthew 21:9)¹⁴² – *Hosanna*

Lifted me from the miry clay (Psalm 40:2)¹⁴³ – *For All You've Done*

¹³⁶ "The LORD is slow to anger, abounding in love and forgiving sin and rebellion. Yet he does not leave the guilty unpunished; he punishes the children for the sin of the parents to the third and fourth generation" (Numbers 14:18).

¹³⁷ "in a flash, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, the dead will be raised imperishable, and we will be changed" (1 Corinthians 15:52).

¹³⁸ "What, then, shall we say in response to these things? If God is for us, who can be against us?" (Romans 8:31 NKJV).

¹³⁹ "See, the Lion of the tribe of Judah... Then I saw a Lamb, looking as if it had been slain, standing at the center of the throne..." (Revelation 5:5-6 NKJV).

¹⁴⁰ "Naked I came from my mother's womb, and naked I will depart. The LORD gave and the LORD has taken away; may the name of the LORD be praised" (Job 1:21 NKJV).

¹⁴¹ "Love never fails. But where there are prophecies, they will cease; where there are tongues, they will be stilled; where there is knowledge, it will pass away" (1 Corinthians 13:8 NKJV).

¹⁴² "The crowds that went ahead of him and those that followed shouted, 'Hosanna to the Son of David!' 'Blessed is he who comes in the name of the Lord!' 'Hosanna in the highest heaven!'" (Matthew 21:9 NKJV).

¹⁴³ "He also brought me up out of a horrible pit, Out of the miry clay, And set my feet upon a rock, And established my steps" (Psalm 40:2 NKJV).

Worthy is the Lamb who was slain (Revelation 5:12)¹⁴⁴ – *Revelation Song*

This does not necessarily mean that these scriptures are misquoted, or heretical, though poised for interpretation. Rather, the partial quoting of scripture both validates the song as a CCS, as well as making personal revelation, context, application and perspective pertinent to the validation of those scriptures. There are also quasi-scriptural elements that while not pernicious, are not recognised evangelical orthodoxy:

Ten thousand years and then forevermore – *10,000 Reasons*

Into the darkness you shine, out of the ashes we rise – *Our God*

And there I find you in the mystery, in oceans deep my faith will stand – *Oceans (Where Feet May Fail)*

The earth shall soon dissolve like snow – *Amazing Grace (My Chains Are Gone)*

Baptised in blood and fire – *Beneath The Waters (I Will Rise)*

My Comforter my All in All, Here in the love of Christ I stand – *In Christ Alone*

I see His love and mercy, washing over all our sins – *Hosanna*

There is always the potential for such lyrics to be misinterpreted, or blindly accepted as doctrine because of the context in which they appear. Interpretation is a key element to lyrics as a poetic form, and context plays a significant role in that interpretation. Frow (2006) states that genre “is a set of conventional and highly organised constraints on the production and interpretation of meaning” (p. 10). So the CCS genre itself places “constraints on the ...interpretation of meaning” regarding its lyrics. Thus CCS lyrics that are not specifically scriptural are still perceived as aligning with broadly protestant doctrinal orthodoxy, even if a more literal interpretation of the lyrics may indicate otherwise. This is potentially problematic, given the added factor that CCS lyrics become

¹⁴⁴ “Saying with a loud voice: ‘Worthy is the Lamb who was slain to receive power and riches and wisdom, and strength and honour and glory and blessing!’” (Revelation 5:12 NKJV).

the personal confession of those who sing them. Indeed, this is not just an issue for CCS, but for all historical and current Christian congregational song forms.

Mitigating the potential dangers of putting words in people's mouths and minds through CCS lyrics is the fact that they are scrutinized by tens of thousands of pastors, and thousands of churches across scores of denominations. Ultimately, if the lyrics are too ambiguous or doctrinally questionable, local churches can and do choose to reject those songs. Having said that, Gilbert (2013) discovered that many people do not remember words to songs they think they know well. According to Gilbert's research, the form has overtaken the content. Thus, further academic work must coincide with the mass ratification of the key songs in this genre and subject them to the necessary scrutiny.

An eschatological emphasis occurs in eight of the songs. The prominence of this theme in the corpus indicates a general orientation towards the eternal and the return of Christ, as long as those references are not too specifically interpretive of Revelation. This is certainly consistent with Pentecostal theology as Clifton observes (2009, p. 21); and Swenson (2004) states that it has been "one of [evangelicals'] defining symbolic discourses. Witvliet (2003) also acknowledges eschatological concerns are a core theme in twentieth century evangelical theology and by extension congregational songwriting, suggesting that this was influenced by the holocausts and world wars of the era (p. 54).

Various divine attributes appear as common themes in the representative CCS. These key themes and other key words are compiled in a graphic form below based on their frequency across the representative list's lyrics (Figure 5.4). God's 'love' is referenced in eleven songs. Nine of them use 'name', as in God's/Jesus' name. 'Mercy' or 'Grace' are featured in seven songs. 'Light' as a divine attribute is referenced in six songs. Six songs also reference God's 'goodness' or 'greatness' (great/greater), and the related words 'strong', 'strength', and 'mighty/Almighty' raise the number to nine. Six songs include the words 'faith' or 'believe'. While only three songs reference God's holiness (*10,000 Reasons*, *Open the Eyes of My Heart*, and *Revelation Song*), they are features of those songs and

therefore feel weightier than some of the passing references that occur in other representative CCS.

As one might expect, the words ‘sing’ or ‘song’ appear often, occurring in twelve of the representative CCS. These words suggest a conspicuous self-awareness of the engagement in singing as an act of worship, whether it be encouraging others to sing; “sing with me, how great is our God” (*How Great is Our God*), or encouraging ourselves; “sing like never before, oh my soul” (*10,000 Reasons*). Only four songs actually use the word ‘worship’ and six use the word ‘praise’, which only strengthens the argument against calling this genre ‘praise and worship’ (as detailed in Chapter One) when a quarter or less of the songs reference these terms. Even the inclusion of synonyms and related words (such as bless, adore, honour, or rejoice) increases songs that could be reasonably categorized as ‘praise and worship’ by only two.

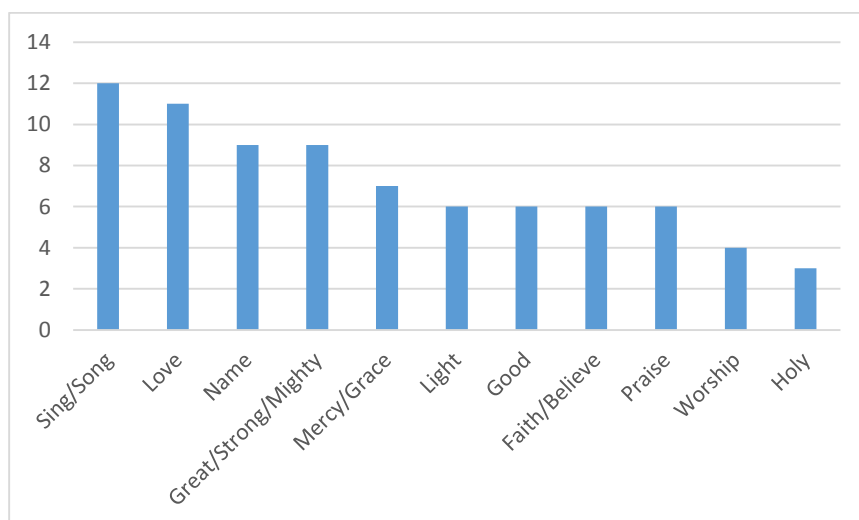


Figure 5.4 – Significant lyric occurrences

Vocal Range and Tessitura

The analysis of overall melodic ranges and tessitura not only has value in understanding the way CCS are written and recorded for the voice, but it also helps by providing a comparison to the esthetic analysis of Chapter Six, particularly the participant vocal recordings. Tessitura is important for singers, it represents the central pitch(es) around which the song revolves. Especially for songs with a wide melodic range, such as *10,000 Reasons*, which might initially look quite hard to sing based on the score, tessitural information is crucial. If the melody sits in a comfortable range for most of the song, and only extends the vocal boundaries at key points, the song remains singable. When applied to the corpus, this analysis seeks to identify the unstated, but undeniably held, presuppositions regarding what is singable for a congregation, and how that is negotiated in light of the recorded versions of CCS.

The lowest (recorded) note of any representative CCS is Ab3 (Ab below middle C) in *Beneath The Waters (I Will Rise)*. The seven songs which have female lead vocals, of which *Beneath The Waters (I Will Rise)* is one, also contain the lowest comparative ranges,¹⁴⁵ conversely the songs with male lead vocals have the highest pitches. Why true tenors should be celebrated while true sopranos are shunned is a mystery. However, it is very clear that both males and females in the CCS genre are preferred in their chest voice rather than their head voice. The strength, passion, and indeed strain on the highest end of the chest register add to the intensity, commitment and perceived authenticity of the singer. Moore (2001), in discussing the use of the voice in rock suggests, "[i]t is more common to find the high voice associated with a 'straining' quality, carrying the effect of being produced as the result of great effort" (p. 48). He goes on to suggest that this singing style "may connote sincere effort, and thus authenticity" (*ibid.*, p. 49). This certainly appears to be true of CCS. Some tangential research on simulating emotion in synthetic speech by

¹⁴⁵ Comparative ranges are achieved by transposing male led songs up an octave to match the equivalent range of female led songs.

Murray and Arnott (1993, p. 1103) states, paraphrasing Davitz (1964), that “active emotions are categorized... by their fast speech rate, high loudness, high pitch, and ‘blazing’ timbre.” They further conclude that anger and happiness both utilise much higher pitch averages than other emotions, which applied here suggests (especially faster) CCS are endeavouring to signify active (probably intense) emotions. At the same time, a finding from Robinson’s (2011) research indicated that congregation members had stopped singing because the range of CCS sung in their local setting was uncomfortably high (2011, p. 119).

The highest note of any representative CCS is G#5 (enharmonically two octaves above the lowest note). All CCS lead sheets are written in the treble clef, whether they are sung by male or female lead vocals. The notes stated above are the written notes, even though the ‘high’ male songs are sung an octave below the written notes. Moreover, most songs that have anything above a D5 are not only sung naturally down the octave by most males, but are often strategically sung an octave lower than written by females to avoid the sometimes shrill or thin sound they might produce in their higher register.

It is worth restating that although this two-octave range represents the recorded and scored versions of the representative CCS, the practical expression of these songs in a local church would have a reduced range. That is to say, the worship leader would either change the keys of songs to suit their range or choose only songs that were already in their range. Of course, no single song contains a two-octave range. The song with the smallest range is *Cornerstone* (P5th/P12th) if one does not count the octave jump in the Chorus for male singers. If this is counted, *Indescribable* wins with a range of a m6th, followed closely by *Open The Eyes Of My Heart* with a M6th. The most common range is a P8ve, occurring in eight songs. If one includes songs with a m7th, M7th, m9th and M9th, that number increases to fourteen of the twenty-five (56%). While not overwhelming, this does indicate a genre proclivity. The largest range of any song is a m14th found in *Happy Day*. The eight songs having the largest range are written by male writers.

One might expect that songs with a range of P11th or greater would limit their congregational viability, and thus, they would have restricted employment across local churches, and by extension be less reported. However, this is not supported by the data. Evidently, these songs have enough other compelling factors, musical, or perhaps extra-musical (for example, who wrote them, or which artist promoted them), for the potentially difficult range to be overlooked.

Song range, however, is not the only issue when it comes to singability, as mentioned in the introduction. Robinson (2011) observes that more pertinent to the assessment of a melodic line's singability is its tessitura (p. 96). In the light of this, after establishing the Pitch Centre of Gravity (PCG) for each song, based on a slightly modified method of that originally proposed by Rastall (1984),¹⁴⁶ an overall table was created to account for the dominant pitches across all representative CCS (Appendix F). The dominant pitch by a significant margin was B4, and coming in second was A4; E4 and G4 follow. These notes work within adjusted male and female vocal ranges. However, the notes between C5 and E5 are also prominent, a stretch for many males and likely to be sung down the octave by many females. Of particular note is the dominance of the tonic in the melodies of most CCS. It was always among the top three or four most-sung pitches, and often the most-sung pitch. Furthermore, the tonic commonly occurred as the final melodic note of songs analysed. This may make the melodies easier to sing, or it may produce a greater sense of finality, even though the tonic note, as discussed above, is not necessarily harmonised with a tonic chord. There was no correlation between where the rest of the melodic pitches sat in relation to the tonic; some songs had the tonic as the lowest note (for example, *Cornerstone*, *Jesus At The Center*, *Blessed Be Your Name*), others seemed to place the tonic in the centre (for example, *The Stand*, *For All You've Done*). The tonic was hardly ever the highest note in the song (only *In Christ Alone*, and *Amazing Grace (My Chains Are Gone)*).

¹⁴⁶ Refer to footnote 56 for further details.

The prevailing range across all songs is between D4 and E5. Traditionally, this range would suit sopranos and tenors better than it would suit altos and basses, even though the greater portion of these notes would be achievable by any vocal type. Use of higher pitches again affirms the discussion above about ‘straining’ vocal qualities and sincerity and authenticity. The range of various sections was also analysed alongside its PCG. Choruses almost always had a higher PCG than the Verses, but it was not the result of an increased range for the Chorus. The discrete ranges of sections were almost always smaller than the full song range, meaning that sections tended to shift in their PCG as well as their highest and lowest notes. In other words, Choruses not only contain key lyrical elements, but reinforce those messages with a higher tessitura than that of the Verses.

Melodic Expectations

In his analysis of Williamson’s operas composed for musically untrained children, Humberstone (2013) utilises Schellenberg’s Pitch Proximity and Pitch Reversal analytical techniques (Schellenberg, 1997, 1996; Schellenberg and Trehub, 1996; Stalinski and Schellenberg, 2010) to identify a melody’s conformance to cognitive expectations of melodic movement. Humberstone discusses the principles and their application in detail (pp. 33-47), ultimately employing two purpose-built applets within the notation program, Sibelius to produce Hyper Text Markup Language (HTML) tables. Given that one of the key parameters for CCS is that they, ideally, can be sung by the majority of the congregation, a significant portion of which would be musically untrained, it was deemed that utilising these same techniques would reveal their singability. The process involved converting the SongSelect lead sheets from their initial pdf format into a Sibelius file, using the PhotoScore Ultimate software. Some editing was required to ensure the accuracy of the conversion. The two applets were acquired from Humberstone, and then applied to each of the twenty-five representative songs. A summary of the Pitch Proximity tables for

each representative song can be found in Appendix G, and a summary of the Pitch Reversal tables for each representative song can be found in Appendix H.

Perhaps the one weakness of the Pitch Proximity calculation is that it does not take into account the amount of repetition within the song structure as it is performed. Therefore, the intervals that are actually being sung more often, because they are in the Chorus, for example, are not accounted for. Even so, the findings are conclusive. Repeated notes account for 30% of the total number of intervals, and Major 2nds account for 34%, that is to say, 64% of all intervallic movement in CCS are unisons and Major 2nds. The next most common intervals are far less common, starting at the minor 2nd (semitone) with 10%, the minor 3rd with 8%, and the Major 3rd and Perfect 4th at 6% each. The Perfect 5th comes in at 4% of the total, and the other intervals are negligible.

Although the Pitch Reversal table is included in the appendices, Humberstone states:

The Pitch Reversal analysis is only useful as an overview when a melody does not have mostly proximate pitches, because that is when it can contribute extended statistical data about the material. If a melody is entirely proximate, the Pitch Reversal analysis is considered redundant, and therefore not performed (*ibid.*, p. 41).

Given the overwhelming step or unison movement (74%), which rises to 90% if m3rds, M3rds and P4ths are included, the simplicity of intervallic movement is overwhelmingly apparent. In comparison, many children's nursery rhymes have more intervallic movement than CCS. Thus, CCS are demonstrably singable from an intervallic perspective. Such analysis does neglect the context of those intervals, and the musical phrases that give shape and meaning to them. While exploring the intervals contextually would yield interesting and valuable findings, the purpose here is simply to establish the singability of CCS.

Rhythmic simplicity also contributes to singability. Unfortunately, there is no simple automated test in Sibelius to check for this quality. Nevertheless, a manual analysis of rhythmic construction in CCS showed that while syncopation is common, it is constantly balanced by phrases starting or ending on strong beats (1, 3) of the bar, and through extensive rhythmic repetition of phrases. Moreover, the greater rhythmic complexity appeared in Verses; Choruses, which are dominant through their repetition, invariably contained simpler rhythms. The rhythms, unlike the intervals, were more complex than nursery rhymes, however, conversational and unconventional rhythmic expression of lyric lines are featured in popular songs, thus aligning CCS with its parent genre. In fact, Moore (2012) states: "Syncopation is so endemic to popular music... Popular song cannot be imagined with the syncopation 'taken out'" (p. 64). Thus, CCS demonstrate simplicity in intervallic structure and expectation, and some melodic rhythms, while also demonstrating popular music oriented complexity in other melodic rhythms.

Hooks and Riffs

Surveys have revealed that it is rarely an entire song that gets stuck [in one's head], but rather a piece of the song that is typically less than or equal in duration to the capacity of auditory short-term ("echoic") memory: about 15 - 30 seconds (Levitin, 2006, p. 155).

Catchy portions of a song, commonly referred to as hooks (with lyrics) or riffs (music only), have long been accepted as key features of not only popular music, but all forms of music.¹⁴⁷ 'Stuck song syndrome' or earworms have recently received growing interest from researchers (Beaman and Williams, 2010; Halpern and Bartlett, 2011). In a study by Beaman and Williams, the majority of participants (88%) reported having tunes stuck

¹⁴⁷ Hooks and riffs (sometimes referred to as 'vamps') have also had a long history in African American gospel music (Boyer, 1979, p. 30; Legg, 2008, p. 58).

in their heads for periods of hours or longer, and furthermore, that the portion of the song that they typically internally retained and repeated is from the Chorus or refrain. Finally, “the earworms reported were always familiar to the participants, no reports were given of unknown or novel tunes acting as earworms” (2010, p. 643).

Hooks/riffs are only a small portion of the song; a phrase, a lyric, a repeated lead instrumental feature. It has to be both familiar enough for untrained musicians/singers to reproduce and original enough for it to stand out from a sea of songs. In that sense, speaking of hooks and riffs in a corpus analysis of CCS is somewhat counter-intuitive. It is the uniqueness of each song’s hook/riff rather than its homology that identifies and distinguishes the song. Nevertheless, when it comes to the representative CCS, each of them contains some catchy hook or riff. It is most often a hook, containing both lyric and musical content, but there are examples where songs stand out because of other more music-oriented facets. One such example is *Revelation Song*, which being in the Mixolydian mode makes it instantly both familiar and exotic, compared with the common popular music modes of Major or minor. Often the hook of the song is identified in the song’s title; for example, *Cornerstone*, *In Christ Alone*, *The Heart Of Worship*, *Here I Am To Worship*, *Open The Eyes Of My Heart*, to name but a few.

Some hooks are clearly connected to the fresh expression of lyric content. Many of the song titles in the previous paragraph attest to not a new doctrine or biblical passage never before sung, but rather to an unutilised or under-utilised phrase or expression that resonates with the beliefs and desired worship expressions of the congregant. They are often quite colloquial in tone, yet at the same time contain extended meaning through metaphor and imagery.

Primary Text

As established in Chapter Three, the CCS primary texts for analysis were the most-viewed YouTube mediations of the representative list. Not one of the representative CCS had less than one million views, and many had ten or twenty times that amount. This common feature of all representative CCS not only provides insight into the genre's mediation and distribution, but also into the nature of the genre itself. As Auslander (2008) observes, "video seems to be replacing the audio recording as the primary cultural object" (p. 106).

It is impossible to individually survey the mass YouTube audience, and it is not known whether viewers watched these mediations before they sang them in their local church, or whether they went looking for them on YouTube because they had sung them in their local church. This bifurcation does not adequately address the complex ways in which viewers may ultimately come to view a CCS video. However, it is important to establish the level of influence YouTube has in the popularisation of CCS. As previously noted, none of the YouTube mediations of the representative CCS were uploaded before 2006 and the median year was 2008. This is no doubt related to the timelines of broader online musical media adoption, which Holt (2011) states, "spread rapidly around 2008 and became evident to many in 2009" (p. 51). Fifteen of the songs, however, were written before 2008. Many of these older songs were charting highly on the CCLI reports long before they had YouTube representation. All of these facts acknowledge the pre-broadband/mobile internet era where people's first interaction with a song was through radio/TV, or the purchase of the CD, or the experience of the song at a conference or church service. The weight of those activities has changed. A recent survey (Rachinski, 2014) indicated that the greatest method for discovering new music for churches was through the internet (42%). That survey, unfortunately, did not give participants the option to specify a specific site, such as YouTube, as their preferred internet destination for such purposes. Nevertheless, YouTube's own statistics, as already discussed in Chapter Three, indicate its primacy in online music engagement.

CCS from the last four years or so must have representation on YouTube to support the momentum that they might otherwise initially produce through album sales, radio/TV airtime or conference exposure. These do not have to be official music videos however. In fact, only two of the videos analysed were officially produced and uploaded. All other videos were fan uploaded. It is true that nine of the videos were official videos ripped by fans and uploaded. However, that still leaves the majority as fan created and fan uploaded. That is a significant feature of the genre; which is not to say that fan created/uploaded material for secular pop/rock music is less prominent. However, in recent years major record labels have heavily promoted their official versions of music videos on YouTube. Again, while ubiquitous background nature pictures with overlaid large white font lyrics is not uniquely a CCS YouTube trait, it is extremely common where 'live worship' videos are not available, which makes it a notable feature of CCS videos.

Why nature pictures are the background of choice for CCS fan-created videos is an interesting question. As has been noted, individually asking YouTube video creators for an answer to this question, has been a fruitless task. Nevertheless, likely reasons for their use are worthy of some speculation here. First, nature for many is synonymous with creation, no matter whether one holds to a creationist or evolutionist position in regard to its origins. The Bible confirms nature's affirmation of God (Romans 1:20) and its role in His praise (1 Chronicles 16:33; Psalm 148; Isaiah 44:23). Second, nature pictures are so accessible, whether personally photographed or 'googled'. Third, there is an aesthetic beauty in nature photography that would otherwise require great skill (and time) to reproduce in drawings, paintings or digital artwork. Moreover, copyright ownership is more equivocal in nature photography than it is in other artistic formats. Finally, the simple white font lyrics provide a legible and satisfactory contrast to the rich colours of the background picture; the picture does not obscure or compete with the lyrics.

The visual content of CCS YouTube videos is subservient to the music. As Goodwin (1993) astutely observes, "in terms of their use-value to the audience, music videos need to be

studied primarily in relation to popular music, rather than in relation to television or cinema" (p. xxii). Video content certainly adds elements of meaning and nuance to the songs, especially those that are 'live worship' videos. It is not that visual content is unimportant, but rather there is a clear intent in CCS YouTube videos to champion the song itself (Thornton and Evans, 2015). And even where they are 'live worship' videos, there is a conscious choice of shots to include the congregation, to project the words over the video, and thus to promote the participatory nature of CCS.

While we might now replace the word "mechanization" with "mediatization" or at least "mediation", in the following quote, Byrnside (1975) was insightful to declare that "mechanization is as important to the popularity of a given song as are its musical and textual components" (Moore, 2007, p. 170). Hence, I propose that whether Christians watch YouTube versions before or after their introduction to those CCS, their existence on streamed online media, YouTube, in particular, is a feature of the genre.

Conclusion

While contemporary Christian music (CCM) as a genre may be only definable by lyric content, CCS although a sub-genre, can be identified musically, lyrically and extra-musically. The YouTube 'mockutorial' *Messy Mondays: How To Write a Worship Song (In 5 Minutes or Less)*¹⁴⁸ is only humorous and popular because its ultra-reductive summary taps into a number of the identifiable musical, lyrical, and extra-musical elements that identify the CCS genre.

CCS in the representative list are at the 'core' of the genre worldwide even though the initial basis for the list was Australian data, and an analysis of them reveals features well beyond the 'popular music with Christian lyrics' depiction some have assigned to CCS. The

¹⁴⁸ <http://www.youtube.com/watch?v=GhYuA0Cz8ls>.

following summation is based on the corpus analysis, but is arguably true of the genre as a whole. It is reductive, as Walser asserts (2003, pp. 22–28), but attempts to tease out the essential components that articulate the genre at this moment in its history.

The current CCS genre is marked by songs written/co-written since 2009, predominantly by male singer-songwriters, overwhelmingly within a local church context. They are recorded by artists who have a high-profile platform (including financial backing and marketing). Such platforms initiate the momentum required to seed the song across enough churches and across denominations for it to start to register on CCLI charts. They will be recorded in a live worship context, probably with electric guitar(s), acoustic guitar(s), keyboard(s), bass, drums and lead vocal/backing vocals. They will be commercially available and registered with CCLI. Many of them will also be recorded on video and a version of this, or more likely a fan created lyrics-with-background-pictures version uploaded to YouTube.

They are in white note Major keys and always contain chords I, IV and V with one or two extra chords added, often vi or ii. They are on average 6'16" long, with a tempo below 80bpm, and in 4/4 time. They are likely to have more than one Verse, a Chorus and either a Bridge and/or an Instrumental. They will on average have 123 words, although it might be half or double that amount. They will likely have a primary focus of Praise/Thanksgiving, but possibly Prophetic/Declarative, and less likely Worship or Petition/Prayer. They are likely to be written from an individual POV but are often a combination of individual/plural POV. They will address God more than they acknowledge the singer. They will generally focus on the 2nd Person of the Trinity, sometimes referring to God or the Spirit, but rarely Father or Holy Spirit, and they will generally not address the Godhead with more than four titles in the one song. They will also address God directly through the 2nd person pronoun, or through a combination of 2nd and 3rd person pronouns. If there is any level of intimacy in the lyrics, they will virtually only ever be directed to Jesus, or the undefined divine 'You'.

They will contain some scriptural references, often in isolation and re-expressed, as well as acknowledging one or more of God's attributes. They are likely to have a range of a P8ve somewhere between D4 and E5, with a PCG of B4, and their melody will be made up of mostly small intervals. They will contain some easily identifiable lyric hook, or instrumental riff that is reoccurring.

I conclude as I began, with Frow (2006), who states:

Far from being merely 'stylistic' devices, genres create effects of reality and truth, authority and plausibility, which are central to the different ways the world is understood (p. 2).

The CCS genre speaks to an array of beliefs, convictions, practices, and attitudes adhered to by contemporary churches who utilise this genre, whether they overtly ascribe to them or not. For all of the denominational creeds that might identify the diverse churches utilising CCS, the songs they sing, articulate, and reinforce their values through prominence in services, mass corporate repetition and engagement, and personal memorisation and reproduction. Thus, the CCS genre “create[s] effects of reality and truth, authority and plausibility” for the Christian.

Chapter Six: Esthetic Analysis Through the Research Survey and NCLS Data

Introduction

The representative CCS list, analysed in Chapters Four and Five, has limitations. It does not reveal the degree to which congregants individually and communally engage with those songs because it was formulated using the song-oriented, rather than congregant-oriented, CCLI licence reports. However, the tripartitional semiotic approach provides a solution, where musical texts are not reduced merely to individual subjective interpretation and individual experience is not reduced to the mechanics of the musical work. This chapter's esthetic approach, proceeds to explore individual perception, reception and interpretation of CCS utilising two datasets. As detailed in Chapter Three, the two sources for the datasets are an anonymous online survey, with written and recorded components, as conducted by the researcher and the National Church Life Attender C and Operations surveys from 2011.

In line with the initially Australian data sources used to establish the representative CCS list, the online survey designed for this research asked Christians attending churches in Australia firstly personal and church-related questions. Then it posed questions related to their personal connection to participant-identified CCS. Participation in the survey also entailed respondents singing a CCS of their choice unaccompanied, and this was recorded. The Google survey tool (a part of Google Forms)¹⁴⁹ was used for the written component, and the reports were downloaded as Excel spreadsheets for analysis. Evoca¹⁵⁰ was used for the audio recording, and each recording (whether through the embedded online recorder, or via the automated telephone service) was downloaded for analysis.

¹⁴⁹ <http://www.google.com.au/forms/about/>.

¹⁵⁰ <http://www.evoca.com>.

Participant information is detailed below, followed by the research findings. Participant demographics provide insight into the relationship between participants' ages, church affiliation, years in church, and the CCS with which they connect. The findings identify the connection between one's musical training and one's capacity and willingness to reproduce CCS without musical support. Furthermore, they illuminate those parts of CCS that people find most memorable, as well as the quality and range of the average voice.

Since 1991, The National Church Life Survey (NCLS) has conducted surveys of church-goers across Australia. Approximately 260,000 church attenders contributed to the 2011 NCLS main survey, covering over three thousand churches and 23 denominations ("First results from 2011 National Church Life Survey," 2013). At the same time, there were smaller sample surveys conducted alongside the main survey. The 'Attender Form C' (Appendix A) was one such smaller survey asking questions including how attendees engaged with music and worship in corporate church settings. The relevant questions (42 – 67) of the Attender Form C survey were acquired alongside the NCLS Operations Form, questions 20 – 30 (Appendix B).

Participant Context

Two hundred and fourteen people responded to the online survey. Nine responses were invalid, as they were duplicates of respondents who had inadvertently submitted identical survey data twice. One was also invalid as it was a recording with no written answers. Of the 204 valid written responses ($N=204$), only 100 respondents (49%) also recorded themselves singing a CCS unaccompanied. Of those 100 recordings, six were blank, two were duplicates, and one was recorded in a way that rendered it unrecognisable. Thus, 91 identifiable recordings ($R=91$) linked to specific survey respondents were acquired. The survey was open from 15th March 2014 to 30th September 2014. Invitations to

participate in the survey occurred through the researcher's Facebook pages,¹⁵¹ and associated group pages, Alphacrucis College's website, Facebook page and student Moodle portals (Higher Education and Vocational Education and Training), as well as at Alphacrucis College's chapel services. Furthermore, many of the researcher's associates forwarded the invitation to their respective Australian networks. In so doing, a diverse group of participants demographically and denominationally contributed to the survey.

First, an explanation of the disparity of participant written responses to audio-recorded responses is warranted. Resistance and fear were evident in the often impassioned responses to the researcher's request for people to record themselves singing. Potential participants expressed their extreme discomfort with the idea of recording themselves singing through email, personal conversations, and on the survey itself. Such responses are related to Pascale's (2013, 2005) research into the self-confessed "non-singer". Some examples of this correspondence are below; all quotes in this chapter are reproduced as written by participants, including spelling and grammatical errors.

Sorry I can't sing and would be no help to you!!!! Wish I could (Janice,¹⁵² 23/04/14 – email)

I freaked out at the request that would involve me singing and I just can't do it. Sorry Daniel this is the hardest thing you could ask of me, I am tone deaf. (Debbie, 22/04/14 – email)

I have passed on your survey to my church friends, and also posted on my FB [Facebook] page. Some people are expressing apprehension at recording themselves singing (John 29/04/14 – email)

I really don't want to sing, sorry (anonymous, 14/05/14 – survey respondent)

¹⁵¹ <https://www.facebook.com/DanielThorntonMusic> and <https://www.facebook.com/DanielThorntonMinistries>.

¹⁵² Pseudonyms are used to protect participants' identities in line with de-identification policies for human research. Names used are reflective of gender.

You had me in until I read I had to sing (Louise, 02/07/14 – Facebook)

As Pascale discovered, while people may say they “can’t” sing, they often will and do sing given the right context (2005, p. 168); similarly, these responses should not be interpreted as people who refuse to engage in musical worship entirely. Here, however, they were asked to sing unaccompanied which probably added to their anxiety; untrained singers in modern church contexts are generally only asked to sing with musical accompaniment and in the throng of other voices. As was noted in Chapter Two, this current practice is in contrast to the unaccompanied singing of Christians for many centuries. Nevertheless, this visceral fear significantly reduced the number of those who were willing to participate in the survey, and further reduced those willing to record themselves singing. Anecdotally, there were also some issues with the survey tool itself. The embedded recorder in the online survey, provided by Evoca, was Adobe Flash-based. Apple Macs, iPhones and iPads do not support any Flash-based software, which has been an ongoing and very public controversy (Jobs, 2010; Richmond, 2010). For example, participant 01/04/2014a said “I couldn’t get the Adobe... [recorder] to work so I have recorded the snippet and will email to you.” Thus, those who were willing to complete the audio recording part of the survey on such devices were only able to do so by ringing the optional automated telephone voice recorder. 38% of recordings ($r=38$) were supplied via that automated telephone service. That is a large percentage considering that it required participants to take the extra step of a phone call, over the embedded online recorder already on the survey page, thus an indication of higher than expected issues with the embedded recording tool and an added deterrent for participants to complete the recording component.

Participants were asked about their musical training, if any, and 68% of participants ($n=138$) did have some musical training. Of those, 46% had training in piano ($n=63$), 36% in voice ($n=49$), 30% in guitar ($n=41$)¹⁵³ and a scattering of other instruments including

¹⁵³ The greater than 100% total is because many participants listed musical training in both an instrument and voice, or in multiple instruments.

drums, bass, flute, clarinet, french horn, tenor horn, cornet and ukulele. 53% ($n=73$) of participants with musical training did not record themselves singing, while 65% ($n=26$) of those without musical training did not record. That is to say, those with musical training were more likely to record themselves singing for the survey, than those without, admittedly only marginally so. While not compelling, this is consistent with expectations; musical training often involves performance experience – local concerts, exams, competitions, church bands – which would arguably make people more comfortable with the exposure that recording facilitates. It was thought that perhaps those who listed ‘vocals’ in their musical training might have recorded more than those with other musical training, however it was a comparable percentage (51%) to those with other musical training. Put another way, vocal training did not indicate a significant increase in participants’ confidence or commitment to record, even though vocal training requires, at times, for one to sing with little or no accompaniment, whether for one’s teacher, or for oneself during personal practice.

Of the participants, 72% ($n=147$) admitted to being a part of a church worship team presently or historically. Such a statistic suggests at least two possibilities. First, many of the researcher’s contacts are involved in some kind of worship ministry,¹⁵⁴ which means, not only that those who contributed would be more likely to be involved in a worship team, but also those who they forwarded the survey to would also likely be peers, friends, or colleagues who are similarly involved in (or have been involved in) a worship team. Second, the subject matter of the survey is clearly going to resonate with those who have an interest in musical worship; namely, those involved in worship teams. Therefore, although the survey was marketed well beyond worship team members, they were always more likely to contribute, as the statistic confirms. Of those who had not been part of a worship team, 54% ($n=30$) did not record, and 56% ($n=82$) who had been a part of a

¹⁵⁴ As was outlined at the close of Chapter One, the researcher has spent over twenty years in worship ministry, and his peers have been other worship pastors and leaders, music directors, and musicians and singers involved in predominantly contemporary church music.

worship team did not record. Clearly, involvement in a worship team did not impact the percentage of contributors to the audio recording section of the survey. This was somewhat surprising given that singing or playing in front of a church congregation, that is to say, performance experience, would arguably give participants more confidence to record their voice unaccompanied. However, the data does not support such logic. This figure is reassuring though, in that the audio recordings were not unduly skewed towards those with performance experience and training, and therefore were more representative of congregations.

A final statistic of interest relates to participants' years of attending church. A similar number to those involved in a worship team, 69% ($n=141$) had attended church for more than 20 years. This number increases to 89% ($n=182$) for those attending church for 11 years or more. Of the respondents involved in church for 10 years or less ($n=20$), 65% ($n=13$) did not record, compared to the 50% ($n=91$) of participants who had been in church for 11 years or more. These statistics seem to indicate that those who have sung together in churches for many years were more likely to record than those who are newer to corporate worship. Of course, respondents with 11 or more years in church were almost ten times the number of other respondents. Thus, established Christians were the overwhelming majority of contributors. This is one of the areas where the NCLS data provides a helpful counterbalance. Anyone attending church on the day the NCLS survey was distributed, filled it out, which means there is a broader cross-section of participants. The comparative participant details are outlined in the NCLS analysis section later in this chapter.

Those under the age of 50 years, represented 75% of respondents. Of those, 26% were under 30 years old, 22% were 30 – 39 years, and 31% were 40 – 49 years old. This is in stark contrast to the 60% of congregants who are over the age of 50 years across Australian churches (Mollidor et al., 2013, p. 3). However, it is a much closer statistic to the 63% of congregants under the age of 45 years in the ACC/AOG (Powell, 2008, p. 17).

Moreover, the same paper by Powell indicated that 63% of those under 45 years (Gen Y and Gen X) preferred contemporary styles of worship (and thus CCS), a mirror image of the 63% of those 45 years and older who preferred traditional styles of worship (read hymns) (*ibid.*, p. 15).

Participants of the online survey were denominationally diverse, including Anglican, Australian Christian Churches (ACC), Baptist, C3, Church of Christ, Independent, Presbyterian, Salvation Army, and Vineyard. Eighty-three different local churches were represented. 31% of respondents ($n=64$) were from only three churches; Hawkesbury Church ($n=25$), North Shore Christian Centre ($n=22$), and Hillsong Church ($n=17$). These three churches are a part of the Australian Christian Churches (ACC) denomination, and all of them are in the Sydney metropolitan area, NSW, Australia. Despite these elements of homogeneity, they have quite different congregation sizes (Hillsong – over 30,000, North Shore Christian Centre – c.800, Hawkesbury church – c.400) and different musical resources and musical priorities.

Without diminishing the significant contribution from congregants of the three above-mentioned churches, 69% ($n=140$) were from 80 other churches across six different Australian states (Australian Capital Territory, New South Wales, Queensland, South Australia, Victoria, and Western Australia). Urban, suburban, and rural churches were represented. Thus, even with the modest sample size, there was a valuable cross-section of Christians engaged with CCS, providing significant insights for this investigation.

Findings

Participants proposed to sing 113 different songs in the vocal recording section. The three most common songs were *Oceans (Where Feet May Fail)*, *10,000 Reasons*, and

Amazing Grace, all of which are in the representative CCS list.¹⁵⁵ There was not a discernible weight towards particular CCS from particular age brackets. For example, for those over the age of 50, choices spanned the gamut of congregational songs; from hymns, *Amazing Grace*, *Glory Glory Hallelujah* (1861), *Great is Thy Faithfulness* (1923), *What a friend we have in Jesus* (1855) to older 'choruses', such as *Holy Ground* (1983), to current 'classics' like *Shout To The Lord*, *Here I Am To Worship*, *In Christ Alone*, to quite recent CCS; *Oceans*, *Limitless* (2011), *10,000 Reasons*. For those under 18 years the choices were also not always generationally aligned, for example *In Christ Alone*, and *I Love You Lord* (1978, 1980) were included by this demographic. There does not appear to be a correlation between age and song preference from this survey. The results of this survey suggests that Christians have a very personal and individual connection with CCS, despite the push of the CCS industry for products to be delineated along generational lines. Hillsong, for example, divide their CCS across three generational spheres, Young & Free for youth, Hillsong United for young adults, or the young at heart, and Hillsong Live, for the broader (read older) church.

In fact the breadth of congregational songs was quite remarkable. Participants proposed to record only 13 of the 25 representative CCS.¹⁵⁶ They were not privy to the representative list prior to completing the survey, although based on CCLI data, they would probably have sung most of those songs. Yet, almost half the representative, popularly sung CCS were ignored. Clearly, a high degree of individualism was evident, despite the limited pool of songs that are sung together at church gatherings. Twenty-four songs were sung more than once, meaning 89 different songs were sung (or proposed to be sung) only once. That is to say, 44% ($n=89$) of participants chose completely

¹⁵⁵ Although it should be noted that two of the three recordings of *Amazing Grace* were clearly the original hymn version, only one person recorded Tomlin's re-written version and they actually started at the Chorus *My Chains Are Gone*. Six people identified their proposed song as *Amazing Grace (My Chains Are Gone)*, all others listed only *Amazing Grace* without further clarification.

¹⁵⁶ The 12 songs not proposed were *God Is Able*, *For All You've done*, *The Heart Of Worship*, *The Stand*, *Indescribable*, *Open The Eyes Of My Heart*, *How Deep The Father's Love*, *Jesus At The Center*, *I Surrender*, *One Thing Remains*, *Beneath The Waters (I Will Rise)*, and *Mighty To Save*.

different songs from those of any other participant, demonstrating significant individual song preferences.

Participants were also asked if there were other ‘church songs’ they would consider recording; 207 different songs were proposed. The most common songs were *Amazing Grace*, and *Oceans (Where Feet May Fail)*, followed by *Shout To The Lord*, *10,000 Reasons*, *How Great Is Our God*, and *Cornerstone*. Five of these are in the representative CCS list, and although *Shout to the Lord* is not, it has featured highly on CCLI top songs lists for almost 20 years. In that sense, participants were more predictable in their alternate CCS choice. Only four of the representative CCS were not mentioned.¹⁵⁷ Combined with the most recorded CCS from the survey, only three of the representative CCS were not identified at all by participants; these include *God Is Able*, *The Heart Of Worship*, and *The Stand*. There is no obvious reason why *The Stand* should have been missed out, perhaps apart from the sample size. A number of reasons might explain the absence of the other two. *The Heart Of Worship*, for example, is one of the oldest songs on the list, and therefore unlikely to be at the top of people’s minds when they are asked to record. In fact, a number of more recent CCS were featured by participants including *Alive*, *Forever*, *Sinking Deep*, and *Wake*, all from the Hillsong *Young & Free* album (2013). These songs have not yet had a chance to become prominent in CCLI charts and hence were not considered for inclusion on the representative CCS list. This is confirmation that CCLI lists, even the most updated *SongSelect*, follow practice by at least six months. By asking people to sing, up to a year after the representative list was formed, it was to be expected that participants would choose more recent songs. As for *God Is Able*, in Chapter Four, it was noted that this song was less memorable than the similarly themed *Our God*, although this fact alone is not reason enough for it to have been missed out. More telling, is the finding that it had the lowest-viewed YouTube mediation from the list, indicating that although sung in many

¹⁵⁷ *God Is Able*, *Desert Song*, *The Heart Of Worship*, and *The Stand*.

churches, individuals did not engage with it at levels comparable to any of the other twenty-four representative CCS.

Christians most often sing CCS with some kind of accompaniment, at church services, or with other Christians in smaller group settings, or by themselves with audio from CDs or other media devices. In the light of this, participants were asked if they would have chosen a different song to sing if accompanied. Only 13% ($n=27$) said they would chose a different song, and many of the songs they proposed, surprisingly, were those that others felt quite at ease singing unaccompanied (for example, *Oceans*, *Shout To The Lord*, and *Jesus Lover of My Soul*). Clearly, whether accompanied or not, Christians like to sing songs they feel they *can* sing and no doubt do find themselves singing outside of liturgical settings. This point is worth emphasising. No matter how exceptional (or average) the accompanying music is, Christians choose to sing songs (when they have the choice) that they consider singable. This is a consistent theme in other research exploring reasons behind specific CCS choice (Adnams, 2008, pp. 79 – 80).

As mentioned, three churches contributed 31% of the respondents. The data supports the argument that respondents from diverse churches record diverse songs. However, what about those from the same church? Respondents from the same church also sang a remarkably diverse repertoire. Three people from Hawkesbury Church chose *Oceans*, but that was the only duplicate. From North Shore Christian Centre three chose *In Christ Alone*, another two chose *Amazing Grace*, *Here I Am To Worship*, or *Shout to the Lord*. Finally from Hillsong, two chose *Amazing Grace*. Clearly, even though churches have limited lists of songs they are currently singing, and sing repetitively, when individuals are given the freedom, the CCS they resonate with are quite individually conceived. People may enthusiastically engage in the limited set of songs in corporate worship, but individuals maintain their individuality in worship music preferences when they are not otherwise directed.

In terms of the most memorable parts of the chosen CCS, 57% ($r=52$) started at the beginning of the song, even though this was often the first Verse, that is to say a wordier part of the song, and potentially a less interesting part of the song melodically. Yet, clearly when people thought about particular songs, over half the time their minds initially went to the place the song would normally start. Despite the more recognisable hooks from many of these songs being in the Chorus or Bridge, people were conditioned to often think of them in their 'standard' forms. The Chorus was the next most common place to start in the recordings, at 29% ($r=26$). While there were a few unknown starting points for obscure songs, and the occasional Pre-Chorus or Bridge, a significant majority (86%; $r=78$) of participants either started at the beginning of the song, or the beginning of the Chorus. As such, these two structural points represent the dominant memory anchor points for CCS. In related research, Peynircioğlu et al. (2008) found that when people were presented with lyrics from the Verse of a song, they were significantly aided in remembering the melody of that song, which affirms people's subconscious choice to start at the beginning of their chosen song. Mishra (2010) building on the work of Crowder and Greene (2000), similarly found that musical memory was most reliable at structural boundaries of musical works, for example, the start of a song.

The gender proportions for those who recorded were 66% ($r=60$) females and 34% ($r=31$) males. As has been noted in Chapter Five, this is similar to the gender percentages in Pentecostal churches (Mollidor et al., 2013, p. 4). The vocal range for females spanned an impressive C#3 to F5 (two octaves and a major third). For the males it was a more modest G2 to E4 (one octave and major sixth). No key was imposed on the singers, this was their 'natural' range, that is to say, there was no evidence that people intentionally tried to sing outside what was comfortable for them. As mentioned in Chapter Five, the vocal range across all representative CCS was Ab3 – G#5 (enharmonically equivalent to two octaves) which seemed like an overly large range for congregational singing, however, this is a smaller range than that which was recorded. The official recorded versions admittedly utilise an augmented second above the top note recorded by

participants; however, they had no musical accompaniment, and thus no support or volume to attempt higher notes. Redman confirms this idea, stating in his interview (Chapter Seven), that singing in higher registers is something he reserves for large, loud gatherings.

There are a few points to be made here. First, there is no single vocal range (and by extension key signature) that suits an entire congregation. Therefore, the perpetual arguments to 'find a congregationally singable key' for CCS are specious. Conversely, the discrete ranges that participants used were diverse, from as small as a M3rd to a P11th. Of the 88 identifiable ranges, 24% ($r=21$) utilised a P8ve, and 51% ($r=45$) of participants utilised ranges of less than an octave. Thus, 75% of participants sang with the range of an octave or less. This is consistent with the findings of the previous chapter regarding the average range of representative CCS, a P8ve. In fact, the only reason participants sang a range greater than an octave was because of the choice of song. As mentioned, the Chorus of *10,000 Reasons* spans a P10th, and *In Christ Alone* and *Blessed Be Your Name* both span a P11th. Thus, apparently if a song is compelling enough, a larger range can be demanded of the singer. However, based on the data, when singing unaccompanied, people prefer ranges of an octave or less, which while not unpredictable, does advocate constraints on effective CCS writing.

One final observation regarding the chosen recording range of participants is worth exploring. With ranges adjusted for the octave difference in male/female vocal registers,¹⁵⁸ B3 - F4 was the most shared vocal register (at least 67% of the time). As already noted, B4 was the PCG of the representative list. Even though it is an octave transposition of one of the most preferred notes in the recordings, it demonstrates a consistency with the genre analysis, in that females clearly could (and often would) sing

¹⁵⁸ Male ranges were transposed up an octave to be consistent with the analysis of lead sheets which are always written in the treble clef, that is to say, in the female range of the song, even if performed by a male worship leader, or sung down the octave by many females. This is the standard convention for CCS lead sheets, one adopted and adapted from pop song lead sheets.

this note down an octave, and men would sing it in their respective register, that is to say B3. This tessitura is apparently significant for the CCS genre.¹⁵⁹ Moreover, at least eight CCS from the representative list have Choruses (or Bridges) which share this range (in one of its octave variations): *Cornerstone* (C4 – G4/C5 – G5), *Our God* (B4 – F#5), *Mighty To Save* (Bridge: B4 – E5), *God Is Able* (Bridge: B4 – E5), *One Thing Remains* (Bridge: Bb4 – F5), *I Surrender* (Bridge: C5 – F5), *Happy Day* (C5 – E5), and *Indescribable* (B4 – F#5). C4 was also the most common lowest note of recorded participants' ranges (occurring 13 times), indicating even more significance to this particular registral focal point. There is evidently something about this shared male and female melodic range (B4 – F3) that is significant in the reproduction of communal songs.

Participants chose to sing in a variety of keys; twelve in C Major, ten in F Major, eight in Ab, B, D, and Eb Majors. It is interesting that with no external pitch support, the majority of people should naturally sing in C Major, the simplest written key, having no sharps or flats, and that the next most sung key should also be a white-note key (F Major) with only one black note (Bb). However, pressed any further, the analysis does not reveal a consistent preference for simple white-note keys, given the presence of Ab and Eb Majors and the lack of, for example, G Major. Furthermore, there was no correlation of certain keys to those trained in piano or guitar, nor to those musically trained or otherwise. Nevertheless C, F, and D Majors did occur 34% of the time, notwithstanding the fact that some participants strayed 'out of tune' during their recordings.

Recordings were imported into the digital audio workstation (DAW), Cubase 7. Cubase's VariAudio pitch-detection tool was used to identify the notes sung, and how close they were to the standard frequencies assigned to notes of the chromatic scale. Intervallic relationships were then analysed utilising both the VariAudio data, and confirmed through an aural analysis by the researcher. Fifty-six participants (64%) performed accurate intervallic reproductions of their chosen song, that is to say, they sang 'in tune'.

¹⁵⁹ For the tessitural formula, refer to pp. 196-197, and Appendix F.

Of those, 79% ($n=44$) were musically trained, which was 11% higher than the overall indication of musical training from participants. This indicates that musical training did contribute to intervallic accuracy. Another 17% ($n=15$) were mostly accurate. The remaining participants were not entirely inaccurate, but rather went progressively sharp or flat over the course of the recording, or shifted keys when they realised they could not reach the highest or lowest notes of their chosen song. While one extrapolation of this data might suggest that Christians are relatively competent vocalists, and such a notion should not be entirely dismissed, a more likely conclusion is that people only recorded a song when they felt they could perform a reasonable reproduction of it. There was only one person who spoke the words, rather than singing them, and one other who started the first note, then stopped and did not record any further. If the recording had have been mandatory, more insight might have been gained about how these statistics changed. This could be explored by further research. However, the recordings are still demonstrably valuable in indicating people's ability to reproduce CCS.

Apart from the musical elements of the recordings, whether participants were able to reproduce the lyrics was also an important consideration; and overwhelmingly they were. Ninety-three percent ($n=82/88$) sang the correct lyrics of the portions of songs they sang. However, they only sang the portion of the song they chose, and it was evident that up to a dozen of the recordings ended quite abruptly (before lyric phrases had been completed); possibly indicating they had arrived at a point of uncertainty in the lyrics. These observations again confirm the research of Mishra (2010) and Crowder and Greene (2000) regarding the most likely points for accurate lyric recall or lyric recall failure.

Perhaps the most important esthetic question here is why participants chose the songs they did. It was an open question, rather than a multiple choice or list, to elicit undirected responses that would shed light on the complex "semiotic web of music and extra-musical associations" (DeNora, 2000, p. 61) with which people engage with particular CCS. The

answers were diverse, but certain themes clearly emerged, the strongest by far being that people sang songs they 'like':

I like it. I love singing about Jesus (31/03/2014a)

I like the words... I like the tune (31/03/2014d)

I like it (06/04/2014b)

I loved the song as soon as I heard it (09/04/2014)

I like it. an oldie but a goodie. (19/04/2014a)

I love this song (22/04/2014)

I love the words and the music (26/04/2014)

Although the opportunity did not exist to dig beneath these often cursory comments, to explore what it was specifically about the song that they liked/loved, some hint may be found in other comments. For example, sometimes connections to songs had been made during significant life-moments.

...It is also a sentimental song for me, sang in weddings/funerals of loved ones (22/04/14)

favourite sung at my wedding (30/04/2014)

I associate it with a significant challenge in my life. (04/05/2014)

Currently what I'd consider a "well" song...it is refreshing through difficult times, and encouraging through new adventures I'm about to embark upon (09/05/2014)

This song has always helped me through the storms, and knowing I can trust God and he still reminds me he is always there (14/05/2014b)

This song has resonated naturally within me and sits echoes in my heart and mind. It played on video when kids were young and I played it on guitar. (26/09/2014f)

because i sang it at my nanas funeral and she was the only other christian in my family and i loved her a lot (15/08/2014b)

This is consistent with Levitin's (2006) findings that;

[p]art of the reason we remember songs from our teenage years is because those years were times of self-discovery, and as a consequence, they were emotionally charged; in general, we tend to remember things that have an emotional component because our amygdala and neurotransmitters act in concert to 'tag' the memories as something important (p. 231).

Thus, when participants speak of "difficult times" or "significant challenge" or special moments like weddings or time with young children, they are communicating the connection mechanism to these songs. The brain is actively glueing the music and these emotional experiences together.

Another point of connection to CCS, as one might expect, are the song's lyrics. As mentioned above, a small percentage (7%; $r=6/88$) of participants made errors in the words they sang. Where such errors occurred, it often seemed to be a momentary memory lapse, as a participant faltered mid-song, or laughed nervously and self-consciously struggled through a lyric phrase. Nevertheless, overwhelmingly, participants not only knew the lyrics, but recognised them as a significant connection point to the song:

Easy to remember words of song (31/03/2014b)

I like the words, because it describes what God has done for me and the reason for my worship (31/03/2014d)

Lyrics inspiring and love tune (22/04/2014e)

The song is just about the lyrics... (23/04/2014)

I know all the lyrics... I like the words of declaration in the chorus (26/04/2014)

These lyrics are meaningful and it [is] like talking to God in Psalms (28/04/2014c)

It keeps speaking to me, the lyrics are very profound (25/06/2014b)

I love it... it is catchy simple lyrics which I can remember easily especially I am really bad memorising lyrics (26/06/2014b)

There is a link between meaningful lyrics and memorable lyrics when it comes to songs people chose to sing. Meaningful lyrics are not necessarily reproducible. Memorable lyrics aid in reproduction, however, if they were not also meaningful, they would not have been chosen. Effective CCS, apparently combine these two features in their lyrics; being both meaningful and memorable. As one participant put it; "I know 30s [seconds] worth of the words without the prompting of the music/words [and] I sing it a lot when I am at work, it was a song from when I was first saved" (04/07/2014a). In his investigation of Hillsong London, Wagner (2013) summarising King and Prior (2013) notes the additional feature of pleasure in memorable lyrics:

[W]orship songs commonly feature easily sung, memorable melodies and lyrics that are projected above the stage. Simply put, a participant whose head is buried in a book, trying to comprehend unfamiliar text, will be less likely to have the intellectual, emotional or physical freedom necessary to engage with worship in the manner needed to achieve transcendence. The fact that the music is easily remembered is important because familiarity with and the pleasure derived from listening to music are often linked (p. 110).

Wagner's research supports the findings here. Participants derive pleasure from (like/love) their chosen CCS, and they find the lyrics memorable, to which I would add that they also find them meaningful.

Theology in lyrics, which relates to meaning, was also raised as a significant factor in the choice of song for some participants:

The lyrics of this song are very powerful and feels like a declaration of the strength and hope there is in Christ Jesus. The song builds beautifully and is support the lyrics in their meaning (09/07/2014a)

A simple song yet still declares my faith and a conscious decision to follow Christ no matter (09/07/2014c)

It's a song of victory, an easy song to sing. When facing difficult times we can remind ourselves that Our God Is Greater than any of our circumstances (13/07/2014)

Because I love it! I love the imagery of the Church as the Bride (01/09/2014)

I love how scripture-based the song is (26/09/2014b)

Songs that focus on salvation have already been noted as important in this genre, which is reinforced from the esthetic perspective. Furthermore, although across the genre there is more lyrical focus on the Godhead than on the singer(s), people tended to describe their theological connections in possessive (individual or communal) terms; for example “declares *my* faith” or “we can remind *ourselves* that *Our* God Is Greater” (emphasis added).

Some participants spoke of the intangible connections to songs, the spiritual or meta-physical. They often phrased it in Pentecostal notions of ‘the anointing’ or of ‘God’s presence’:

The spirit of God is all over it (03/07/2014a)

Ministers to me (03/07/2014e)

It immediately draws me to my God space (04/07/2014d)

Because the song lift my spirit up (06/07/2014)

‘The Creed’ is a really anointed song (30/07/2014)

Because I always find myself coming closer to God when singing them
(02/09/2014a)

The anointing was strongly felt when listening to this song even for the first time
(26/09/2014a)

It captivates my soul, I connect with the Lord almighty (28/09/2014i)

Evans (2006), aware of the Pentecostal tendency to orient worship around such intangibles states:

Theology aside, one of the dangers of basing corporate worship around concepts of the anointing is the focus on subjective models of experience. That is, should the participant fail to experience God's anointing within the church service then they may feel failed. Likewise, the leadership team might consider the congregational meeting a failure due to the lack of the Spirit's anointing over the meeting. Ever so subtly, the time of corporate worship becomes works based. People are striving to attain, or provide, the anointing experience (p. 127).

This is a pertinent observation, yet while people experience CCS as beyond the 'natural', and their connection is made to the songs at a subconscious or spiritual level, concepts like the anointing will persist, theological considerations aside. If this is indeed the esthetic individual reception and cognition towards CCS, why should it not be used in the discussion of the genre? I argue that if speaking of the anointing facilitates an increased understanding of people's engagement with CCS, then it is useful, albeit equivocal and subjective. Faulkner (1996) similarly wrestles with the intersections of music, spirit, and emotion:

[T]he experience of the numinous is fundamentally emotional and nonrational. The primary significance of music as a response to the numinous is also in its most primal manifestation emotional and nonrational (p. 8).

There were also less 'spiritual' reasons for song choice. The responses below reveal that it was often catchy songs that prevailed.

Because it is one that goes through my head in the car, in the shower etc quite often and has done so for the past couple of years (27/06/2014b)

1) 1st one that came to mind, 2) has been "going round and round in my head" lately (27/06/2014c)

It was in my head when I clicked on the survey (07/07/2014a)

I've been listening to it lately, and it was the first one that came to my head (08/07/2014b)

It's what I find myself humming at the moment (24/07/2014)

I find myself singing it in the queue at the supermarket, and while I'm doing other things (07/08/2014b)

It comes into my memory, sometimes I feel the song singing within me then I sing along (11/08/2014a)

These last three comments, and the many others like them confirm that CCS are not only songs sung at public Christian gatherings, but songs that involuntarily stick in the minds (wordless or not), and thus become the personal meditation of Christians (Hall, 2006, p. 326). These earworms, or involuntary musical imagery (INMI) as the phrase is coined in recent literature (Beaman and Williams, 2010; Halpern and Bartlett, 2011; Williamson et al., 2012; Williamson and Jilka, 2014) now have a body of qualitative and quantitative research confirming their commonality, repetitive frequency, and their usual connection with the 'familiar'. Of particular note is Williamson et al. (2012) who found that recent exposure, and 'triggers' or associations were key to the occurrence and content of INMI. Thus, the request to record a 'church song' would tend to trigger a song recently heard/sung, rather than perhaps the request to record the 'church song' that has most significantly impacted them over the course of their life.

While many factors mentioned above may contribute to a song's singability, 21% ($n=42$) of participants noted singability (often with different terminology) as a key feature of CCS with which they connected. This is a common refrain: Participants, pastors, and scholars identify singability as an important factor for effective CCS (Adnams, 2008, pp. 78–79; Corbitt, 1998, p. 285; Hughes, 2014; Redman, 2014; Wagner, 2013, p. 110; Wilson-Dickson, 1992, p. 187; Zschech, 2015). Neto (2010) also affirms singability and memorability as important concomitant features of CCS. However, clearly, from an esthetic perspective, there is a wide diversity of judgement on what singable means. What is clear is that from a local congregation's perspective, CCS can only be successful if enough people consider them singable. If not, people do not sing, or otherwise engage with the song; it is perceived as unsuccessful. This paradigm will be explored in the next chapter from the perspective of the writers/worship leaders.

A few respondents connected the significance of their chosen CCS with a specific writer, worship leader, or event:

Because it is from Martin Smith and he is a great worshiper (14/05/2014k)

My favourite at the moment! From Colour [Hillsong Women's Conference] last year (25/03/2014)

I also saw the original artists - Keith and Kristyn Getty - perform this live at church in the USA (04/05/2014)

Brands like Hillsong, Redman, and Tomlin undoubtedly do carry weight in the acceptance and proliferation of CCS. As affirmed in the previous chapter, songs can be carried on the reputation and momentum of well-known writers/producers/artists. However, apparently, participants' highest rationale for songs was in aspects other than who wrote/produced/performed them.

To summarise, people engage with CCS for diverse reasons, but the overriding themes can be identified and divided into four broad categories. First, some connect to CCS through

significant life events, especially emotional ones. Second, people connect to certain CCS because of the lyrics, whether due to their memorability, or their personal or theological significance. Third, people connect to CCS because of certain musical elements, because they are catchy: they get stuck in the person's head. Finally, sometimes people are aware that their connection to a song lies in its extra-musical associations; the event they went to, the artist they heard or met, or the reputation of a writer/worship leader. Extra-musical associations including iconographic, cultural/subcultural, political, gender related, and celebrity status and representation have been extensively featured in research on secular popular music where such associations have played significant roles in its commercialisation and consumption (Bennett, 1993; Longhurst, 2014; Middleton, 1993; Redhead, 1997; Tagg, 2000; Whiteley, 2013). As for CCS, additional extra-musical associations might also include the metaphysical/spiritual elements of the song, whereby people feel that particular CCS connect them with God in a unique and significant way.

Research Survey Summary

The survey provided a cross section of churches, denominations, ages, and songs, as well as vital esthetic data that could not have been gained from any other source. It showed that there is not necessarily a correlation between age and song choice, and that there is a substantial level of individuality present in musical preferences for CCS, in contrast to the limited diversity of CCS offered in most corporate worship settings. The survey revealed the significant fear of many participants to record themselves singing unaccompanied. Of those who did record themselves, this section has established the average vocal capacity and skill among Australian church attendees. It was found that people tend to reproduce songs from the beginning, or from the Chorus, which should influence the way CCS composers approach these sections. Finally, it identified from an esthetic perspective why and how Christians connect to particular CCS. The following

section looks at this same question from the perspective of church attendees within a corporate setting.

NCLS Attender C Survey 2011

The NCLS Attender C Survey in 2011 asked 85 questions of 1392 attendees ($N=1392$) of Australian churches. Questions cover basic information about participants, including birth year, gender, denominational affiliation, level of education, marital status, domestic address, and employment status. They also initially cover questions relating to the attendees' relationship to the church where the survey was completed. The survey then divides its questions under the following broad themes; "About Your Faith" Q19-22, "About You and This Church" Q23-34, "Leadership and Direction" Q35-41, "Your Views About Worship" Q42-67, "Your Religious Practices" Q68-78, "Your Religious Knowledge" Q78-84, and "About your children" Q85.

The data purchased for this research related to those specific questions that dealt with attendees' engagement with and attitude towards corporate worship. These included questions 42-47, 52, and 62-67 (Appendix A).

NCLS does not qualify the questions it sets. While this does allow participants to personally interpret them, it also means there is no accompanying data to ascertain individual definitions. For some of the particularly equivocal terms NCLS chooses to employ in various questions, this can be problematic. Nevertheless, answers to each of these questions provide insight into congregational engagement with musical worship. Furthermore, filtering it through CCLI denominational data brings a sharper focus to congregational engagement with CCS. Pentecostal churches, for example, overwhelmingly sing CCS, therefore NCLS survey respondents from Pentecostal denominations are answering those questions from the perspective of CCS-oriented worship environments. In fact, of the eight broad denominational categories identified

only Pentecostals and Baptists/Churches of Christ predominantly utilised CCS in their corporate worship.¹⁶⁰ This represents only 23% ($n=314$) of respondents, thus limiting the usefulness of analysing the complete dataset.

Almost half the respondents to the NCLS Attender C survey were Catholic, a denomination that seldom features CCS. Only 12% of Australian Catholic congregations have a CCLI license (Christian Copyright Licencing International Pty Ltd, 2013) enabling them to legally use CCS, which of course does not mean those churches are only utilising CCS, nor even predominantly using them, only that they are licensed to use them.¹⁶¹ Alongside the other mainline denominations, analysing the whole of the NCLS Attender C data would skew the results away from CCS and towards older liturgical forms which is unhelpful to this research.

The “age compressed” statistics indicate that 61% ($n=835$) of respondents were over 50 years or older. Yet, of those attending Pentecostal churches, only 32% ($n=53/167$) of respondents were over the age of 50 years. Such a disparity of demography among denominations was taken into account. To ensure that the focus remains on CCS, and not more traditional musical worship forms (predominantly hymns), the following analysis is undertaken only of those identified denominations that employ CCS over other congregational song types (Pentecostals, and Baptists/Church of Christ; $N=314$).

NCLS Attender C Survey 2011 Analysis

With a focus on CCS in mind, Question 43 sets up the discourse by establishing worship

¹⁶⁰ Based on CCLI denominational data.

¹⁶¹ There are other copyright licensing bodies that Catholic diocese use in order to cover their obligations of works still under copyright, such as LicenSing.

style preferences. However, it is not as binary as it appears in the table (Appendix J).¹⁶² It was worded as, “While both may be important to you, which do you most prefer?” Thus, the answers do not reveal the *degree* to which participants preferred one over the other. Moreover, given the general balance between faster and slower songs, which might correlate to “Enthusiastic/energetic” and “Quiet/reflective”, this is quite a hard statistic to interpret. However, it is clear that whether the songs are fast or slow, at least half of the congregation prefers that those songs be presented in a way that they might describe as “Enthusiastic/energetic”. There are certainly other ways to achieve this than musical style. Lighting, staging, visuals on the projected screens, and performance craft can all add significant energy and perceived enthusiasm to congregational worship. The ‘live’ videos of slower songs from Hillsong Church, such as *Mighty to Save*, *Hosanna*, *I Surrender*, *Beneath the Waters (I Will Rise)*, and *The Stand*, as discussed in Chapter Four are exemplars of such techniques. When only Pentecostal church statistics are selected for this question, the preference for “Quiet/reflective” worship decreases to 22%, indicating that their musical style is evidently more “Enthusiastic/energetic” than those of Baptist and Church of Christ denominations. While it is only a matter of degrees, it equally suggests that congregants of Baptist/Church of Christ churches are looking for more of a balance between these bifurcated options.

Almost 60% of people in these churches support new worship styles, and only just over 7% resist them, or believe that others in the church resist them. The ambiguity of this question allows for either interpretation. Even the term “worship styles” is equivocal. It may be interpreted as music-related, or in terms of broader liturgical formats of, or content in, church services. Given the context of the questions however, it is likely that people are thinking predominantly of musical worship style when answering this question. Participants’ support of “new worship styles” is either a result of acculturation in a church community that promotes new songs, or it is the result of their choice to attend

¹⁶² The full list of tables derived from the NCLS data and referred to throughout this chapter can be found in Appendix J.

CCS oriented churches because they already resonate with a perpetually renewed song list. What is clear, from the response to both questions 65 and 67 (below), is that congregations in these communities of faith predominantly affirm a progressive approach to musical worship.

Congregational singing is clearly meaningful to church attenders, with only 3% stating that they do not find it so. Its significance is no doubt reinforced by its regular prominence in the services. However, it also seems to be personally meaningful to believers because of their own beliefs, values and experiences through congregational singing, as affirmed in Jennings' (2014) research. In contrast, music itself, apart from congregational singing, is far less affirmed. 68% reported it as only a somewhat (or not at all) meaningful contributor to attendees' worship. Such a statistic supports the proposition in Chapter One that the term 'song' carries important connotation for this genre.

Congregational singing and the sermon are the pre-eminent activities of gathered Christians at church services of these denominations, affirmed by participants in this survey. As noted in the introduction to this section, only selective data was purchased. The data identifying church attendees' evaluation of other aspects of church gatherings, for example prayer, reading of scriptures, communion was not acquired, as it was not directly relevant to attendees' engagement with CCS. Such a comparison of all elements of services would be a valuable research pursuit. Nevertheless, the pre-eminence of the sermon and congregational singing are also affirmed in other studies. For example, Robinson (2011) found that "82.1% (*n*69/84) of survey respondents indicated the worship service (in this case, congregational singing) was of equal importance to the preaching of the Word (sermon). The interviewees [that Robinson additionally pursued] unanimously agreed with this finding" (p. 179).

When asking people what made services meaningful, Q52 problematically placed "contemporary worship" and "informality" together. These are hardly synonymous terms, which raises the question of how to interpret the 90% who responded positively

to this question. It could indicate, optimistically, that 90% of congregants find contemporary worship meaningful. If that is the case, then to what degree were participants also affirming their appreciation of “informality”? Furthermore, half the respondents positioned themselves in the potentially uncommitted zone of “Somewhat”. Does that mean that contemporary worship was not *highly* meaningful, but it was still meaningful? Or, does it mean, that they were indifferent, but did not feel strongly enough against contemporary worship to enter “Not at all”? This seems to be one of NCLS’ least enlightening survey questions. Nevertheless, such statistics when placed in the light of the rest of the survey, do give support to the idea that these congregations resonate and engage with CCS.

Alongside this general support of CCS, almost 65% identified “praise music/choruses” as most helpful for them in congregational worship. It should be noted though that this is a potentially unhelpful descriptor, given the Pentecostal proclivity to associating “praise songs” only with fast songs.

Another 31% identified “other contemporary music or songs” as most helpful for them in congregational worship. Compare this to “contemporary hymns” that had 24% support, “traditional hymns” which had 25% support, and “no music at all” which had 0% support. Evidently congregational songs of one sort or another are intrinsically linked to congregational worship in the minds of these church-goers. Furthermore, 91% of attendees look forward to worship and 72% specifically state worshipping God as the main reason they attend church. Together these findings reinforce the notion that congregational singing, as a core expression of worship, has not disappeared in a Western musical culture where many other forms of music have been professionalised or marginalised.

Even across all denominations (the whole NCLS dataset), those under 50 years of age ($n=534$) have an orientation towards CCS. They value congregational singing that is more energetic than quiet (43%; $n=229$, compared to 34%; $n=182$). They find contemporary

music is meaningful in church services (87%; $n=465$), and none of them (0%; $n=0$) want to banish liturgical music all together. They come to worship God (59%; $n=315$), be encouraged (25%; $n=136$), and they are open to innovation in worship (67%; $n=357$), all of which suggests evolving CCS will continue to play a significant role in church services for years to come. NCLS's Attender C Survey reveals Christians attending churches that employ CCS are highly engaged, and that they connect with the songs and their functional purpose within the congregational setting of church services. While continued development of musical styles furnishing CCS always has the potential to alienate congregants, at this point, there is a broad acceptance of the songs and their styles. The self-selection of songs for the majority of local churches is working, in the sense that they are choosing CCS that people engage with. It might be that those making the decisions about which CCS to use are listening to the congregation, or that they simply know their congregations well. Of course it may also be that people who do not like the musical style employed are simply not attending, and therefore one might expect to see predominantly positive feedback. Either way, Christians are engaging meaningfully with congregational singing involving CCS.

Music is not the only determining factor, nor perhaps the dominant one for church attendance; the message or sermon was also noted as important, which other studies (Powell, 2008) confirm. Powell's study, also based on NCLS research, revealed nine core qualities of healthy churches including congregations with growing faith, a strong sense of belonging and an awareness of and commitment to a vision (*ibid.*). Nevertheless, the experience of "inspiration, joy, awe or mystery in worship services" (*ibid.*) featured as a key determining factor of church vitality across all age groups.

NCLS Operations Survey 2011

The NCLS Operations Survey was completed by one person from each surveyed church (Total, $N=2409$; Pentecostal/Baptist/Church of Christ, $N=611$). Among the 118 questions covering a very broad range of church and community variables, questions 20 – 30 focussed on details of worship services. While CCLI data and the latest CCLI survey (Rachinski, 2014) already explore details of musical intersections with local churches, the NCLS Operations Survey covers details not found elsewhere, and relates directly to the Attender C Survey which was conducted at the same time and with the same churches. Respondents were asked to indicate features of music, including styles and instrumentation of church services (Q23). They were asked to mark descriptive terms for their service styles, like 'Noisy', 'Charismatic', or 'Participatory'. Although church representatives were not asked how long musical worship lasted at a given service, they were asked how long the service was, and how long the sermon/homily/message was.

NCLS Operations Survey 2011 Analysis

Across all denominations, 57% ($n=1370$) described their services as "Contemporary", but only 15% ($n=366$) would also describe those services as "Charismatic". "Contemporary" is arguably a much 'safer' descriptor than "Charismatic", and less fraught with theological implications. Furthermore, some mainline denominations use the term "Contemporary" to simply denote services not following The Book of Common Prayer, or An Australian Prayer Book; they may not include any contemporary music. Thus, the choice to analyse only Pentecostal and Baptist/Church of Christ attenders is affirmed, as they described 83% ($n=504$) of their services as "Contemporary", which also infers contemporary music. These denominations also described their services as "Charismatic" 45% ($n=276$) of the time, a significant increase over the broader statistics. 76% of Pentecostal churches considered their services "Charismatic". While one might question why this figure is not even higher, it still suggests a very active and affected worship experience, as has been

well documented elsewhere (Adnams, 2008; Evans, 2006; Ingalls, 2008; Ingalls and Yong, 2015; Jennings, 2014; Riches, 2010; Wagner, 2013).

In a strange contrast, however, while 43% ($n=1033$) of all respondents described their services as “Participatory”, that figure decreased to 38% ($n=233$) for Pentecostal and Baptist/Church of Christ. Given the effusive, public, and engaged nature of Pentecostal worship, such a figure is puzzling. However, the term may have been perceived at a broader level than simply ‘singing’, in which case, it is true that certain Pentecostal churches ‘guard’ their platforms carefully. In such scenarios, only authorised people are allowed to contribute publicly to their services from the platform, and often these are the Pastors or ‘trained’ and approved worship team or lay-people.

Some might suggest that Pentecostal services are less participatory in the sense that the performance contexts can be quite concert-like (Dawn, 1995; Webber, 2009). However, only 3% ($n=20$) of Pentecostals/Baptists/Church of Christ respondents indicated their services were “Concert-like”. Of course, no matter what elements of popular music performance enter church, very few are likely to declare the service as “Concert-like” because it connotes a profound division between platform and pew. It infers that those in the congregation are only an audience, that they are not active worshippers or active listeners to the sermon. Such inferences are contrary to the imagery of the gathered ‘body of Christ’ as described throughout the New Testament and affirmed in Protestant evangelical doctrine,¹⁶³ and therefore such language is likely to be rejected by the majority of respondents, despite its potential descriptive insight.

Only 30% ($n=92/323$) of Pentecostals labelled their services as “Noisy”, probably despite a much larger percentage of those outside such churches labelling them as such. Clearly the connotations of such a word are mostly negative. Therefore, given the choice (and they were) between describing their services as “Noisy” or describing them as “Energetic”,

¹⁶³ For an extensive discussion of the literature affirming participation in worship, see Chapter Two.

67% ($n=214/323$) predictably chose the more positive “Energetic”. A related thought comes from Wagner’s (2013) research where one congregant of Hillsong London while choosing not to listen to much of Hillsong’s music outside of the church, valued the “volume” of the live music in church which “drowned out other voices – including her own” (p. 150). Volume is one of the most contested issues inside local churches. It is popularly proposed (Lamm, n.d.; Leverence, 2015; Schultz, 2014) that congregations are no longer singing because of the loud volume of the music. However, evidently one person’s “Noisy” is another person’s “Energetic”.

Congregational singing featured in all denominations, though marginally more affirmed in the selected denominations, which indicates that a very high value is placed on congregational singing across all surveyed expressions of Christian faith. With such a highly valued component of corporate Christian faith, it is unsurprising that it engenders such a high degree of passion regarding the form (and style) that congregational singing takes.

It is interesting that 60% ($n=1440$) of all denominations listed “Praise music/choruses” (read CCS) as contributing to their services. As expected, this increased to 83% ($n=506/611$) across the selected denominations. This is an indication of the prevalence of CCS in Western Christendom, for while traditional church music still exists and thrives in certain contexts, CCS have come to permeate the landscape of corporate musical expressions of worship. This has affected many aspects of church services, not the least of which is the change in instrumentation accompanying such congregational song. 46% ($n=1102$) of all denominations said they use drums. A further 64% ($n=1535$) listed the use of guitars. These are mainstays of popular music, and have therefore accompanied popular music-oriented CCS into church settings. Among the selected denominations, these figures are predictably higher, given the greater usage of CCS: 82% ($n=498$) use drums, 92% ($n=560$) use guitars, 74% ($n=449$) use electrified instruments, and 96% ($n=577$) use visual projection, a key technological addition facilitating CCS.

Across all denominations, 70% listed their services as between 1 – 1.5hrs, this increased to 82% for all services under 1.5hrs. 79% of sermons were less than 30 minutes and 47% were less than 20 minutes. This indicates that on average only one third of the services comprised the sermon, which means two thirds were other elements, including musical worship. Among the selected denominations the figures are somewhat different. Only 49% of services were under 1.5hrs; a further 49% were between 1.5 – 2hrs. Thus, on average services were longer. Equally, only 46% of sermons were less than 30 minutes; 54% of sermons were between 31 minutes and 60 minutes. Services were longer, but so was the preaching. The difficulty here is that there is a significant difference between a 31 minute sermon, and a 60 minute sermon, both of which fit into the 1.5 – 2hr category. Even so, the comparative proportions are not dissimilar. On average, one third of the service is given to preaching, leaving two thirds to all other elements. From the researcher's observations over twenty years (especially of the ACC movement), congregational singing is afforded on average 20 – 40 minutes in most services, making it the second-largest singular activity of the service, besides the sermon. Alongside the NCLS data, evidently congregational singing accounts for a notable portion of church services utilising CCS.

Synthesising Survey Analyses

This chapter has drawn from both individual sources of data outside the context of formal corporate worship (the online survey), as well as individual data within the context of formal corporate worship (NCLS), to understand the relationship between Christians and CCS. It has focussed on individual perception, reception, cognition, and interpretation of CCS; or more simply stated, esthetic analysis. Meaning is not inherent in the musical text, nor is it only the domain of composers'/producers' intent. Individuals engage in their own meaning-making processes for CCS, as articulated by Marsh and Roberts (2013) and discussed in Chapter Two. Esthetic analysis has revealed that Christians in CCS-oriented

churches are highly engaged with both congregational singing and the CCS genre. They not only engage with it inside the walls of local churches, but outside in their own spaces, whether through digital music-players, CDs, radio, or simply through their own internal playback.

NCLS surveys, over the last two decades, confirm that Christians highly value congregational singing in church services. I return to Powell (2008) who found that all generations similarly assessed “Innovation and Worship as the greatest relative strengths of their local churches” (p. 11). She further stated that “[a]ttenders of all ages are likely to most value [the following] aspects related to the worship service: the *style of worship or music*, sharing Holy Communion/the Eucharist, and preaching/Bible teaching” (emphasis added) (*ibid.*, p. 15). Worship style, that is to say, specifically the styles of music utilised for worship, is on one level inextricably embedded in Christians’ personal faith, and dearly held and defended by them. On the other hand, many of the NCLS statistics showed people were very open to change, and often did not specify preferences if forced to polarize. In fact, the profound diversity of songs participants of the researcher’s survey listed, indicates that personal preferences are predominantly not mere copies of the ‘popular’ or officially sanctioned. The evidence suggests that people are able to hold their individual and personal musical preferences in comfortable tension with corporate choices for public worship.

While acknowledging this, the level of individual control now possible for personally sound-tracking one’s world has never been greater (Frith, 2012). Brauer (2009) wrote an insightful article on this topic noting that:

Musical stimuli create an enhanced state of being which is not an extreme one, just a heightened interest or awareness. While this may involve the mind or the emotions it is also coupled with various physiological changes in heartbeat, blood pressure, and respiration... The ‘iPod Tribe’ likes to control these experiences (*ibid.*).

Observing the next generation of worshippers, Brauer goes on to state:

This is what the iPod Tribe brings to the use of music in liturgy. As the technology of music brought personal portability of musical files, the iPod user more and more feels in control of auditory stimuli that arouse, that is, (1) drive toward physical movement, (2) invite a singing along or playing along response, or (3) fill the mind with pleasant stimuli, familiar or new (*ibid.*).

Brauer concludes by wondering what effect this might ultimately have on corporate worship, and it is worth contemplating. However, despite the heightened level of individuality he describes, made possible by recent technological advancements and their cultural adoption, there are still places of coalescence. As noted the B3 – E4 melodic range was a significant one for CCS, with many people choosing to sing in that range and many key songs reinforcing that range. The survey participants could generally sing in tune, and tended to prefer singing within an octave. They remembered the words to at least the parts of the songs they love, and the words of songs they connect with were meaningful, often at an emotional and spiritual level.

The central finding of this chapter appears to be the paradox of individual Christians' staunch musical preferences alongside their genuine willingness to place such preferences in submission to the greater priority of worshipping together. This is an outstanding feature of Christians engaging with CCS.

Chapter Seven: Poietic Analysis

Introduction

The following poietic analysis explores the perspectives of six key CCS creators/producers/performers and two CCS industry veterans. Semi-structured interviews were conducted to ascertain the complexities and interconnections of CCS writers' roles, their relationship to their songs, and to the congregations who engage with them. The interviews were subject to a thematic analysis utilising an inductive approach. First, they explored how writers think about the musical capabilities of the average Christian/local church. This led to identifying performance versus participative approaches to songwriting and the ability of writers to predict the popularity of their songs. The practice of versioning songs and bridging traditional and contemporary worship divides was considered. The theology of lyrics was discussed, followed by the practice of co-writing and finally, a specific focus on their personal and professional roles.

Six overarching themes emerged: Creative tension, composing as an act of service, divine intervention, singability, theology in lyrics, and song refinement and testing. The conclusion of this chapter will refine and integrate these themes into the broader picture of CCS.

Congregational Songwriting

Key CCS composers endeavour to write in a way they believe will be accessible for Christians from diverse denominations and demographics. Crocker,¹⁶⁴ aware of the

¹⁶⁴ All quotes for this chapter are reprinted directly from the in-person or email-correspondence interviews with Crocker (16th March, 2015), du Plessis (6th July, 2014), Fieldes (10th March, 2015), Fielding (26th October, 2014), Hughes (10th August, 2014), Moir (10th August, 2014), Redman (3rd September, 2014), and

musically, financially, and technologically resourced environment in which he writes songs (Hillsong Church), says he is always considering how local (less well resourced) church worship teams will be able to reproduce his songs. Thus, he states his “goal for a congregational song [is] for everyone and anyone to be able to understand it and outwork it in their own... place of worship.”

This kind of statement should not be read as CCS composers pandering to perceived inferior musical minds. In fact, Hughes (from Holy Trinity Brompton)¹⁶⁵ somewhat jokingly made the point that if a song worked for his “average voice” and musical ability, it will work for many. Redman similarly jokes that he is not a great guitarist and “moves his capo around a lot. I don’t even read music!” This lack of formal musical training undoubtedly contributes to these composers’ musical schemas (discussed in Chapter Five), and positions them potentially closer to the musical schema of the average congregant. This musical schema coalescence suggests composers would intuitively write songs that connect with their congregations. Of course, part of such self-effacing comments from Hughes and Redman above, are about negotiating the conflicted notions of celebrity and worshipper. ‘Famous’ CCS songwriters/worship leaders necessarily exude an air of humility; and this humility, genuine or practiced, inherent or trained, is important to the genre, as already proposed in Chapter Five.

Many CCS songwriters/worship leaders see their task and ‘products’ as their opportunity to serve the church, as Zschech confirms: “If I am writing specifically for the congregation, then I feel it is my role to SERVE them well by ensuring the melody is singable” (original emphasis). Fieldes similarly states, “my highest goal is always accessibility when it comes to songs that are for a corporate worship environment”. However, accessibility can

Zschech (22nd January, 2015). Quotes are printed without any corrections to grammar or spelling (where written answers were provided).

¹⁶⁵ At the time of our interview. He is now pastoring an Anglican church in Birmingham.

quickly become predictability, a potential hazard of which all the songwriters were cognisant.

CCS composers constantly wrestle with the tension between creativity and predictability. Crocker spoke of it in terms of maintaining the “easy and accessible” while simultaneously pushing musical boundaries. Redman’s perspective was similar:

So, it’s that thing of trying to be pastoral, but trying to push forward. I think C.S. Lewis said “We need to remind ourselves that Jesus’ charge to Peter was to feed my sheep, not try experiments on my rats.” So there’s that side of it... but there’s the other side as well, where you want to be creative, you want to push the boundaries.

Hughes also spoke of wanting to consistently press creative boundaries, noting that there was a danger in presuming, based on past experiences, what will or will not work congregationally. He recounts watching tens of thousands of people singing along to an Arctic Monkeys’ song at a recent Glastonbury Festival (UK). He noted that the song was quite fast and syncopated, yet people seemed to sing the song with ease and enthusiasm. Armed with this analogy, Hughes suggests CCS writers need to keep pressing the musical/lyrical boundaries. He further states:

I often think about the hymn writers. So many of them were kicked out the church for their songs being offensive, melodies that they didn’t like, lyrics and style; Isaac Watts, John Wesley, Charles Wesley, all the staples now. I don’t hear enough of “we must kick that Hillsong out! Or that Matt Redman or Martin Smith”. Maybe we’ve all gone a bit safe.

While hyperbolic, the creative tension is real and present for CCS composers, and underlines one of the forces at work in the ongoing evolution of the genre. It should be noted that when these composers speak of pressing musical boundaries, they are not talking about any musically radical departure from the genre boundaries defined in

Chapter Five. Rather, they are describing variations that still fit comfortably within the wider popular music canvas. One way to achieve the ‘new’ without affecting the musical status quo is through lyrical creativity, as Crocker observed:

I understand that we are writing songs for the Church to sing as one to Jesus, but I find the songs that people usually latch onto the most... are the ones that sound like they are new and have a different way of saying something we have said a million times.

Musically, however, he maintained that:

One of the things I try to do is keep the melody within a [singable] range. Being a guy, I've found F#[4] is quite high for most males, so I try not to write any melodies higher than that, and I don't have a low voice so I never go too low either when I'm writing. Then if that song wants to translate to a female vocal they can change the key and generally it works.

Limitations of melodic range are commonly discussed, although by no means unanimously agreed upon. Hughes proposes to “never go above a top E[4] and preferably not above top D[4]”, although he also notes that his range is higher than most, spanning a low Bb[3] to a top B[4]. It was similar for Fielding who said:

A chorus that's hitting an E[4] in the upper register [is] probably going to be too high for most guys to sing. And if the verse drops below the E[3], I think... it's going to be difficult to carry momentum... you're going to lose people.

Fielding, though, is not consistent with his own rules. His song *This, I believe* goes up to G[4] and the entire Chorus lingers around E[4]. With regard to melodic range, Fielding is not alone in his proposition to limit songs to one octave; Fieldes concurs: “I think it's great to have beautiful soaring melodies, but for a congregation I try and keep melodies as close to one octave in range as I can”. The nominal ideal of an octave range for congregational song is consistent with the findings in Chapter Five. Fielding further suggests that ideal

melodic writing is that which can be easily harmonised. He felt that well-constructed congregational melodies will be naturally harmonisable even by untrained singers. This notion was based on his experiences of growing up in a Baptist context, where specific moments of congregational harmonisation made an impact on his personal spiritual journey.

Within this creative-accessible dichotomy, Redman reflects that he often employs musical limitations for certain songs that he perceives as having potential to work across generations. Again, Redman bends his own rules with such songs as *10,000 Reasons* where the melodic range is a major 10th. Fielding, perhaps explaining this phenomenon, suggested that while he tried to write within restricted vocal ranges, sometimes there were exceptions where a melody just “seems to work”. An example of this is *All Things New* (2013), co-written with Dean Ussher, which has a range of a Perfect 11th.

In Amanda Fergusson’s book *Songs of Heaven: Writing Songs for Contemporary Worship*, there is a quote from Marty Sampson (a prolific writer and worship leader best known for his work with Hillsong United) that perhaps summarises the various perspectives:

If there is one word I could use to describe effective songwriting, it’s BALANCE. Great melodies, but easy to sing. Interesting chord changes, but not too many in one song. Simple lyrics, but profound thoughts. Balance (Sampson quoted in Fergusson, 2005, p. 60).

The simplicity of the suggestion for balance of course belies the great challenge of actualising it. Fielding discusses finding such a balance in relation to his song *Anchor*, where the bridge consists of a large intervallic leap on the words “all my hope” (8, 7, 3).¹⁶⁶ He noted that the congregation tended to sing the melody as 8, 7, 7, but for him as the

¹⁶⁶ These numbers represent degrees of the major scale.

songwriter this felt too predictable and unoriginal. He makes a similar observation from the domain of rhythm:

I think there are constraints on what a lot of people can sing [rhythmically]. We actually just wrote a song, did a little bit at our Youth encounter, and it's got this sort of "Maroon 5" kind of rhythm in it... and it's cool, but it's difficult for 5000 people to sing together. But... you can still write interesting syncopated melodies and rhythms if they're well structured... memorability becomes imperative.

Indeed, memorability was a key finding of the esthetic analysis of people's connections to a song.

The potential of a song's memorability can be explored through a testing process. Such testing can also indicate how people perceive a song's balance of the familiar and new. Each of the interviewees spoke of their testing processes, most of which centred around their local churches. Some (Crocker, Redman and Zschech) also spoke of a wider test audience including friends, worship leaders, fellow songwriters, and pastors. Before being tested on a congregation, songs were also invariably workshopped with a band. Fielding explores this practice:

Sometimes when you have a song that's solid and works, when you start to put it with the band, you realise the different parts of it that are deficient. So some of the melodies you thought were strong start to feel like they're tired or laboured, or they don't flow as well as you thought. So that can be a really important part of the process.

In contrast, Hughes warns that there is a "danger of rushing too quickly into the... arrangements [and] ...production, because great production can disguise or hide a pretty weak song". He further suggests that it is important to 'sit' on songs for at least a few weeks, to see if they still resonate after that time, as the initial creative urge tends to be accompanied by an euphoria that can obscure a song's true value.

Hughes also offered this perspective regarding the testing of songs:

I've got four young kids; [aged] six, five, three, and one. And they'll often hear demos, rough mixes of the songs, playing in the kitchen. And I've noticed the last two records, they've always picked out the big songs. On the latest record *Love Shines Through* the song that's... been sung most by churches is *At Your Name* and again, you'd hear them walking around the house "Yahweh, Yahweh".

As identified in Chapter Five, intervallically CCS are as simple as many nursery rhymes. Thus, perhaps it is not surprising that children would pick up on the most singable of these songs. Furthermore, children are often overt with their likes and dislikes which potentially provides more honest feedback than one might otherwise receive from adults.

Whatever testing precedes the song's introduction to the congregation, it is this final arbiter that all writers agreed is authoritative. Zschech says, "When I am confident, I will bring them to the church. For corporate worship, the church are the ones that decide if a song will really help them engage in prayerful worship". Fieldes concurs:

Church is always the decider. You can usually tell after [a couple of] times whether or not people are behind the song or not. And if they're not, I don't force them, I just write better songs.

One of the outcomes of the testing process reveals the degree to which some songs are more performance oriented than participatory, from an audience/congregational perspective. One of the fundamental distinctions between the contemporary Christian music (CCM) genre and the CCS genre is this notion of CCS' communal performance by all worshippers. The slippery definitions of songs oriented for solo performance versus participatory CCS are explored by the interviewees next.

Performance or Participation?

As mentioned earlier, Fielding felt that an indication of strong participation in a song is when people quickly and spontaneously add harmonies. With that in mind, he reminisces:

[O]ne of the things we'll often do... just before we sing them in the service [is] gather the choir and... we'll sing through it again, so everyone's familiar with the melody. And that to me is one of the best gauges of whether the song's going to work, because when you hear the choir sing it, you hear whether ... people start to sing harmonies.

In contrast, Fielding observes that when he writes for contexts outside of congregational worship, he thinks quite differently about the process:

I'm looking in that setting for more interest. So almost deliberately going "what could I do that would be not what you're expecting?" So it's almost like the antithesis of what I'd be doing [when writing CCS].

Crocker, while differentiating performance from congregational songs is quick to qualify: "That doesn't make [performance songs] any less powerful or more valuable, but... the criterion of congregational songs is that the congregation can actually sing them." Similarly, Zschech proposes:

To me, a congregational song needs to be able to gather people in the song. When I am singing a solo song, I'm not thinking about limiting the melody to invite others to join in. [However] ...when leading worship, my voice is the last thing I am thinking about. The key of the song is not about it suiting me, it has to be the best for the congregation.

It is interesting that this notion of a 'singable key' is perpetuated by CCS writers given the findings of the esthetic analysis (Chapter Six). Nevertheless, it is a perennial part of any

conversation around vernacular group singing.¹⁶⁷ Fieldes also talked about taking more liberties in solo performance songs, but suggested that “relatable themes and singable melodies” are always relevant to good songwriting.

While Redman feels his own focus and strength is in congregational writing, he made the point that many of his peers excelled at both performance oriented and congregational songs. He concludes:

I love to see people singing together. I love when these truths hit people deep down in the congregation. I love it just in those kind of corporate moments where we’re all one voice, one choir. So I try to think that way a lot.

The valuing of participation over solo performance within this genre is uncontested, and there are clearly both theoretical and practical measures employed to encourage this.

Predicting Success

CCS writers find the concept of predicting the success of their songs problematic. On the one hand, perceptions of ‘success’ itself are precariously negotiated in light of Christian worship theology and culture as discussed in Chapter Five. Furthermore, the idea of success conjures notions of ‘selling out’ and thus no longer being ‘authentic’ as a songwriter (Moore, 2002). On the other hand, they seem genuinely surprised at the success of some of their songs, and thus reticent to predict future success. Of course, every one of the interviewees are backed by large music publishers whose express aim is to exploit the copyrighted works they represent, and thus it is the publishers’ job to pursue the potential success of their writer’s songs, not the writers alone.

¹⁶⁷ When “singable key” is entered into a google search, the first eight results relate to congregational worship.

With this in mind, Hughes told the tale of his 2007 worship album entitled *Holding Nothing Back*, which was based on the thought that it was a key song and that its theme ran through the rest of the album. However, the most prominent song from that album turned out to be the opening track *Happy Day*, which when he went to do the next 'best of' album, was clearly "the song everyone knew", and thus became the title track to that release of 2009. Hughes goes on to surmise that one never really knows which songs are going to take off, and therefore "do you [just] write something for your church, and if it works here, then I guess, you assume it will work for the world?"

Hughes continued:

I thought *Here I am to Worship* was rubbish and sat on it for nine months maybe. I just thought it was boring, not much of a lift. And then I did it at the end of a service, and my pastor was like, "You have to do that every time you lead worship... for however long." So, I've learnt not to fully trust my judgement on it.

He went on to admit that he feels he has written numerous "better" songs than *Here I am to Worship*, but that when it comes down to it,

it's got to be something of an anointing, or a 'God thing' that you don't quite understand why, you know I didn't work any harder on that, I didn't feel any more spiritually close to God during the writing of that. I think one of the best songs I've written is a song called *Be My Everything*... but it's not been one of the bigger ones.

I posed the possibility to Hughes that part of the success of many CCS was their profile on prominent ministry platforms (significant churches, conferences, events). Hughes agreed that worship leaders were more likely to introduce songs they had experienced in a live worship environment, rather than those they had only heard on a CD. Thus, with "the Hillsongs, the Passions, you've got a massive advantage, cause you're gathering bigger people, bigger... and there's nothing wrong with that, that's just the reality." It is interesting that Hughes feels the need to qualify the statement with "there's nothing

wrong with that”, as if it somehow needs justification. The reality is that only a few get to utilise these platforms as discussed in Chapter Five. If this access is not solely based on the merit of the songs or artists, then perhaps some justification is perceived to be warranted. Hughes, however, balances that thought with his experience of *Here I am to Worship*:

I was at university studying History when I wrote it, no one had a clue who I was, and yet you see this song... I guess I can only understand it as God took hold of it and it goes all over the place. Michael W Smith’s recording it, Darlene’s recording it, everyone’s recording it. You know I just sat in my room at Watford thinking “this is crazy!” So I guess my view has always been, if God’s on a song, it could go anywhere, it really could... I think the whole CCLI thing in one sense, you know, is the top CCLI song the best song? Is it the song God loves most? Almost definitely not. You know, for whatever reason it’s the song of the moment. But I don’t want to value my worth as a songwriter based on that.

Indeed, while CCLI data plays an important role in this research, there is no suggestion that the representative list are the twenty-five best CCS ever written, though they may well be demonstrably the most popular of their type, and utilised across diverse congregations. Furthermore, any suggestion that CCS writers are pursuing CCLI acclamation, is immediately rejected by them. Having said that, Hughes does level such an accusation against the “American scene” stating:

I guess I’ve never ever wanted to get to the place where I’m writing to have another big CCLI song, that actually I’m writing because that’s what’s pouring out, and that’s what feels is connecting, or is part of the journey of our church here. And trusting God. I’ve seen it a fair bit, particularly in the American scene, where everyone is trying to write the big CCLI track and the songs seem hollow to me.

He is quick to exempt Chris Tomlin from that category, stating he is a “genuine and humble worshipper, who writes from a pure motivation”. That Hughes should feel the need to

exonerate Tomlin bears comment. Tomlin is the preeminent figure of the CCS genre and industry in the USA. To make a comment about the “American scene” inevitably implicates Tomlin. Even so, why should Hughes only single out Tomlin? There are arguably other CCS writers who are not primarily commercially motivated. Given Tomlin’s industry clout however, it is perhaps wise to acknowledge him when making such a charge. Les Moir also inferred CCS writers in the USA tend to demonstrate a higher pecuniary focus than their counterparts in the UK. How much of that is real, and how much is perception is unknowable, but the perception exists. With millions of dollars of passive royalty income yearly flowing into the pockets of the most sung CCS composers (Christian Copyright Licencing International Pty Ltd, 2013), it is difficult not to address such a powerful motivator for composing and promoting one’s songs. Yet, all interviewees were careful to skirt issues of financial gain from the CCS industry.

Setting aside the financial implications of CCS success for a moment, Redman echoes Hughes:

I just honestly just try to write my heart out now, not trying to be a predictor of what’s going to work, what doesn’t work. A couple of songs that have gone out the furthest for me and the widest, *10,000 Reasons* and *Heart of Worship*... I didn’t have a huge amount of confidence in either of them, if I’m being totally candid. I thought *10,000 Reasons* was maybe a bit too simple, there’s nothing progressive. It didn’t even have Bridge or a Chorus, there’s only 4 chords or so. Was it too folky? I didn’t know. And *Heart of Worship* I thought might have been too personal. So it’s interesting. I think what you’ve got to try to do is write your heart out, but serve the people.

Key CCS composers clearly feel more comfortable articulating songwriting as an act of service to God and to Christians, or a personal expression of faith, rather than as a potential career, opportunity for prominence, or purely artistic endeavour. This is in spite of CCS writers actively pursuing the creation of catchy, memorable, and ultimately

popular songs for congregational worship. Fielding reflects on *Mighty To Save*, an exemplar of such songs:

When we [Morgan and Fielding] were writing... our goal was to write something that we felt... would be approachable for anybody to sing, [at] any of our services, [in] any context... And that it was saying timeless things, but it had enough about it that was interesting. That was our basic criteria. And so, we worked for three or four months... a lot on that song. I'd hate to think how many different verses and bridges and whatever... and so when that song was finished, I probably would say I knew there was something good about it, because of the feedback we were getting, from people that I respect like Joel [Houston] and Darls [Zschech]. But I think also by the time you get that far into the process, you've lost objectivity a little bit. And so I was not sick of the song, but sick of the process of it, to the point where I was like, I don't really know any more. And then obviously when the first time we did it in church, I was like, "Oh wow! There's something special here." And then over the next few weeks you go "OK, there's something really special!"

Despite Fielding's evident confidence in *Mighty To Save*, he still wanted to equivocate over its success stating: "So that's a success story that probably was a bit of a... there's that mysterious element about it". Fielding was still the most up front of the interviewees in discussing success prediction. When working on *This I Believe (The Creed)*, Fielding recalled:

I sang the first bit of the Chorus, I was like... "that could be the concept", and I was ready to move on. And Matty [Crocker] was like, "no actually I think that could be it"... Having pretty much finished that song, I remember writing to Cass [Langton]¹⁶⁸ saying, "I may have just written the best song I think I'll ever write." ...I like that the chorus has an ascending melody. I like the way that it emphasises

¹⁶⁸ Cass Langton is the Global Creative Pastor of Hillsong Church.

the name of Jesus at the end of the Chorus... I like that the Chorus is probably the most solid... it's all very solid theology, but there's something almost more... there's an ease about the theology of the Chorus, "I believe in God the Father".

Yet again, Fielding finishes by moderating his confidence and affirms a common refrain from CCS writers:

I'm completely dependent on God for anything that's good... I know I could get really distracted by going, well... what's the formula? And I don't think there is one.

All writers want to eschew the notion of a formula for CCS, for such a notion instantly diminishes their original creative effort, potential divine inspiration, and perhaps impinges on their sense of authenticity. However, clearly the genre definition concluding Chapter Five would suggest that musically, lyrically, and even extra-musically, there are formulaic elements, if not a consciously superimposed or premeditated CCS writing formula.

Zschech speaks to more practical elements of a song's success:

There are SO many songs I thought would work that didn't, and vice versa. Sometimes, there are great songs that because they are taught poorly, or the melody is not in place when it is taught, we can set songs up to fail very easily. Workshopping songs away from a service is a great idea. Take the time if possible to really sort out melody, feel, instrumentation etc.

She goes on to talk about Houston's song, *Everyday* (1999), which was quite wordy and rhythmically complicated, yet it "took off like wildfire!", again affirming that ultimately CCS success is not in a formula or predetermined process. Crocker also spoke of a recent experience of unexpected song success:

I would say *Oceans (Where Feet May Fail)* more than any song I've been a part of was one that far surpassed any expectations. We liked the song a lot but never could have imagined it becoming as influential as it has become. We were even told that it wouldn't work on radio or in a congregational setting, but God has taken it and really used it as a vessel to open people's hearts towards his purpose for their Lives.

Fieldes discussed the fact that she writes over one hundred songs every year, and with such a slew of works, the majority do not make it onto albums, let alone achieve the popularity or acclaim for which she thought some had the potential. In reflecting on this, she believes that she knows when a song has potential, but rationalises their regular lack of success stating:

[S]ome of those have been just down to timing and sometimes the song just wasn't as strong as I thought it was... [But] if it's meant to work, God will make a way, and in the meantime, [I] write a new song.

The need to refine songs is a theme taken up by Crocker:

There's definitely been a few songs that haven't quite gone as I thought they would. There's one song I wrote called *You Love Me* which isn't published that I really thought was one of my best songs. Looking back now I can see that it probably needed a bit more work to make it better, and if I took the idea to someone else to help write it, it probably would have been a much better song.

This constant commitment to improving songs is a well-worn trope for songwriting success, and stables like Hillsong do require considerable song refinement. However, extensive editing is clearly not the central reason for their success or otherwise. Note again the theme of divine intervention for songs to achieve their zenith, from both Fieldes and Crocker. From the perspective of all interviewees, CCS success as a goal is a dangerous one, and a folly, given that their experiences have not always been consistent

with their personal judgement. Moreover, the term 'success' and its connotations are problematic for these writers. Yet, they still retain an inherent awareness of a song's potential, and arguably pursue the writing of such songs.

Bridging Old and New

Hybridisation of traditional (typically hymns) and contemporary congregational songs have demonstrably impacted the worship landscape (as discussed in Chapters Four and Five). The key CCS writers, many of whom have engaged in these techniques, were asked to comment on this trend and the rationale for such approaches to CCS composition.

Crocker was the only one who initially responded in the negative, stating "it's very important to keep progressing and challenging the status quo of what a congregational song should sound like." However, he equally contended:

The hymns that we refer to as traditional were also once considered contemporary. I like when a song of such long influence is given new life again. A song like *Amazing Grace* is so well loved because it spoke so deeply to people at a level that they were on. And people are still on that level today, so it's a song that still impacts people years and years later.

Even with his emphasis on the new, writers' perspectives on bridging old and new, traditional and contemporary, were unanimously positive. Interviewees did not position this type of writing as a cheap form of creativity, capitalising on existing authority and sentimentality to propel newly copyrighted works to prominence. Although, arguably this has been the case for some of these hybrid works. Rather, there was almost a reification of the practice, as if it somehow embodied the perfect union of generations within the church. Zschech states:

I simply LOVE when the traditional and the contemporary are beautifully interwoven. The truth is that the message is unchanging and ALWAYS life giving. The great writers weave the ancient and timeless songs into the fresh so seamlessly, that it is truly inspiring. The other thing that it does, is that it brings the generations together... what a joy and privilege.

Fieldes concurs:

I love it. I always say “there’s nothing new under the sun, but there are plenty of new ways of saying old things.” I love taking something old and trying to say it in a new way that people can grab a hold of. I think people love hearing something familiar in songs.

The practice is not only with hymns of previous centuries either. It was the Passion version of *In Christ Alone* from their 2013 album *Let The Future Begin*, which brought this relatively recent hymn-like CCS into a more contemporary format. Such versioning practices affirm CCS’ place within the wider popular music studies discourse. Solis (2010) affirms that the “rock [genre]... is defined by musical covers” (p.301). He further states:

Rather than making the performers seem to give up their rugged, self-creating individualism, covers show strong rock musicians... [who have] the ability to imbue someone else’s song with some measure of their own, new authorship and authority (*ibid.*).

For CCS writers, the old is always renegotiated in light of the new. That is to say, they tend not to write new lyrics for traditional-sounding hymns; the sound itself must be updated. *Cornerstone* and *Amazing Grace (My Chains are Gone)* are examples of such a technique. Whereas, other writers have adopted more traditional melodic and structural, as well as lyrical dimensions, to make the new sound old in effect (or at least aligned with traditional hymns). Examples of this include *In Christ Alone*, and *How Deep the Father’s Love*. As Passion have recently demonstrated, the division between these two approaches is subtle,

and easily shifted, as exemplified in their additional Bridge and Instrumental arrangement of *In Christ Alone*.

With this in mind, the perspectives of Hughes and Redman are important. They both grew up within more traditional ecclesial cultures, yet have managed to establish a contemporary musical expression within these traditional contexts.

Redman reflects:

I think it's just a question of treasuring what's come before. Seeing it not as dead weight, but seeing it as treasure. Seeing it as heritage, and not just history... It's one of the distinctives of the church. It's not a music club... We're actually standing on the shoulders of those who poured their hearts out to the same God. It's remarkable to me, that things the Psalmist wrote three thousand years ago are still pertinent today.

It is curious that the new and old so happily co-exist for these writers, given the original acrimony that existed between them at the birth of contemporary congregational songs, and fuelled the 'worship wars' of the last few decades. However, CCS have now had over forty years to establish their influence and to differentiate themselves from that which came before. Thus, after establishing their distinct musical and lyrical properties, and their place in Christian musical worship, CCS writers now feel free to re-engage with hymns in a new hybridity. At the same time, the generation of CCS writers who grew up in traditional churches, but were impacted by CCS, have equally closed the gap from the other side.

Hughes, an exemplar of bridging from traditional to contemporary, recounts:

I remember when I started travelling to America with these songs ...people would say... "I love this, it feels like there's a richness or a hymnal feel in the lyrics". That wasn't conscious, but I guess I grew up, similar to Matt [Redman] as well, singing

these hymns and so it's kind of part of my heritage, who I am... More recently, I thought, let's try to take that sort of hymn[-hybrid approach]. We're working on a song called *Abide (with Me)* and there's something in that that's really worked. I mean, some of these words are amazing... *Cornerstone's* a classic isn't it?

While the considerable success of Tomlin's *Amazing Grace (My Chains are Gone)* has given impetus to many CCS writers to capitalize on works that are now out of copyright (like *Cornerstone*, or *Abide (with Me)*), Hughes goes on to warn about using this technique as a formula. For all of their affirmation of this writing technique, none of the writers like to think of CCS as formulaic. Formulas are perceived as inherently un-creative, and perhaps inauthentic. At the same time, these composers clearly rely, consciously or unconsciously, on familiar patterns and models of writing, as the corpus analysis of Chapter Five attests.

Theological Considerations

One of the benefits of the hymn/CCS hybrid, as highlighted above, is the rich historical theological resource that writers can access. Related to this, is a broader discussion about theology and lyrics in CCS, especially surrounding two of the key contentions: First, that CCS lyrics are too me-focussed, and second, that they treat God too intimately. While analysis and extensive discussion of this topic has occurred in the musicological analysis, below are the perspectives of key CCS writers/worship leaders.

Most writers had not contemplated their pronoun usage. Hughes said, "I think in terms of the direction towards God... I guess I haven't analysed [my songs]. I wouldn't really know up front, but it's what feels right." Fieldes similarly responded, "I think how you see God often determines some of that. I often address Him directly because that's how I talk to Him every day." Regarding personal pronouns, her response was, "It depends on the theme of the song for me. Is it a personal idea or is it a corporate idea?" Redman similarly initially downplayed the potential significance of terms of address stating, "it doesn't fuss

me too much because the Psalmist is all over the place with that kind of thing.” Hughes also employed the Psalmist analogy regarding the use of first person singular and plural pronouns.

However, when pressed further for their thoughts about the language CCS employ to talk about the worshipper, and the object of worship, writers responded. Redman suggested:

There’s definitely a power in speaking [directly] to God. I mean when I pray, I don’t pray about God, generally, I tend to pray to God. So, I kind of like to take that same approach when I’m writing. But now and again there’s a time when it seems... more fitting to proclaim “Him”.

Hughes expressed the desire not to lose the personal confessions of faith in song (using I, me, my), and recognised that many of his most loved songs were from that personal perspective (*Here I Am To Worship, Beautiful One, Happy Day*). At the same time, he was concerned about the level of individualism and potential sentimentality that first person pronoun usage might foster. This has led him in recent times to focus more on using plural personal pronouns to remind Christians of their communal faith, and the unifying force of “we’re singing this together as a people”. Redman similarly stated, “I think sometimes things sound so powerful when they’re personal. But then we are part of a family, we’re not doing this on our own”. It is clearly a challenging aspect of lyric writing, as Fielding exemplifies:

I think it’s good to be a little bit consistent. But because you’re in a corporate context predominantly, to sing “I believe in God the Father”... that is the actual Creed itself, which is why we constructed it [The song, *This I Believe*] like that... We did say “should it be *we* believe?” and I was like “no, let’s keep it like the original Creed”. But the power in it is when you do that together, it is a ‘we’. So it’s a collection of I’s which is the ‘we’. So I love that, but I see the power in doing both.

Like Redman, Fielding was comfortable with the use of both second and third person addresses to the Godhead, which he furnished with an anecdote. Someone had recorded *Mighty To Save* with the lyrics “You are mighty to save” rather than the original “He is mighty to save”, but Fielding felt such changes were entirely acceptable. He did however admit it was a problem from a copyright perspective. His final musing was that ‘He’ was best utilised for more declarative songs, and ‘You’ for more intimate songs. In contrast, Zschech, who represents a previous generation of CCS composers, had this to say:

Over the years I've had thousands of letters from people saying to me that our style of worship songwriting has helped them move from singing ABOUT God, to bringing God very close... referring to Him as Lord AND friend. I think that this has really been part of the whirlwind of growth in worship music over the last twenty years. Emmanuel... God WITH us. A continued revelation of Jesus is premium for us all.

Such a statement reveals the generational distinction between these two writers. For Zschech's era of CCS composers, it was particularly important to bring personal perspectives and intimacy with God into congregational song lyrics, in contrast to traditional worship music of the day that was perceived to be more stoic, objective, and austere. The charismatic renewal which birthed Hillsong's parent church, Sydney Christian Life Centre, was experiential and embodied in its faith. Early CCS adopted this personalisation of faith in their lyrics to which Zschech was an heir. The following generation of writers did not have the same battle of differentiation to fight, and therefore have become more pragmatic about how they choose to address God in their lyrics.

Zschech was also more definitive on the appropriate use of singular or plural personal pronouns. Her admonition was that writers should not mix them together, but keep the perspectives consistent within songs. It is perhaps harder to link this to a generational perspective. However, much post-modern thinking about the individual and society has recognised its fluidity and plurality (Benhabib, 1992; Green, 1997), and perhaps such

thinking is subtly influencing, or simply describing, the mindset of current CCS writers, and thus their relaxed and fluid approach to pronoun use in lyrics.

Hughes went on to talk about other lyric content, stating:

You know, familiarity breeds contempt, so I do think that we get stuck in a lot of the same old stuff [lyrically]. I also think sometimes this is where we need to be a bit more brave. Sometimes we assume that if we have “that” word in, the congregation can’t sing it. And obviously there are some you wouldn’t [use]. We were in this time of worship the other day, much more freestyle and spontaneous and I ended up singing these lines:

I don’t need a six pack, I don’t need money

Cause I’ve got you, I’ve got You

And I just thought, I don’t think I’d put that into a final song, but the truth is that’s what most people are spending their time thinking about; am I toned? Am I buffed? How wealthy am I? What’s the size of my house? What’s the success of my career? But for some reason we think, we can’t sing that, even though that’s what everyone’s grappling with.

He summarises: “That’s why I often listen to [secular] pop songs. I think sometimes there’s much more honesty in those lyrics than you see in the church”. This could be interpreted as a fairly harsh critique of his fellow CCS composers. However, the tension between the actual and ideal, the ‘now and the not-yet’ of Christian faith, is an ongoing struggle for composers who want to express a real and relevant Christianity. Such a statement supports the observations of lyric tensions in CCS articulated in Chapter Five.

Because CCS are an expression of faith that writers place in the mouths of congregations, all of the writers felt the need to have theological ‘gate keepers’ who could assess the lyrical content of their songs. As Zschech said, “[w]orship has always helped shape people’s theology, so it’s pretty important we get it right.” For Hillsong songwriters, the

key theological gate keepers are Robert and Amanda Fergusson.¹⁶⁹ There is clearly a very positive relationship with these pastors, for example Crocker states, “there's no substitute for Robert and Amanda Fergusson. They are incredible and I would never feel a song is completely finished without their consent.” Fieldes concurs, “I am really grateful to have... people like Robert and Amanda Fergusson... I'm always thinking, 'What would Robert and Amanda say if I sent them this lyric?’” It should be noted that the Fergussons also come under harsh criticism by some for their role in Hillsong CCS lyrics,¹⁷⁰ but what editorial powers do they exert? Fielding tells the story of Robert’s contribution to *Mighty To Save*.

The original [opening] lyric was, “Everyone needs compassion, need more than religion, let mercy fall on me”. And in the context of the lyric, it kind of makes sense, ‘cause it’s about compassion, it’s not about religion. And Reuben and I thought it was brilliant, it was genius! And Robert reads it and is just like, “No. Well Christianity’s religion, so what are you proposing?” And we’re like, “well, sure.” He was like... “I understand what you’re saying, but not everyone’s going to understand it. And you potentially limit the scope of the song.” So in retrospect, I think he was right.

Even with such affirmation of the Fergusson’s, and the lyric-reviewing process, Fielding reflects:

I think he’s [Robert’s] got a tough job, because by the time he sees it, we’re like, this is finished, it’s laboured, it can’t get any better, and I ...can’t bear the thought of having to [keep editing it]... So then for him to come back and say, “that doesn’t make sense”, can be pretty crushing... like I don’t know how I can re-approach this. But it’s always been helpful.

¹⁶⁹ Robert and Amanda Fergusson vet all lyrics written by Hillsong CCS writers (<http://hillsong.com/collected/blog/2015/05/even-when-it-hurts/#.VdGYH5dRW4E>). Robert is a theologian and prominent speaker at Hillsong church, and Hillsong College. Based on their roles in vetting CCS lyrics at Hillsong, Amanda authored *Songs of Heaven: Writing Songs for Contemporary Worship* (2005).

¹⁷⁰ <http://onceuponacross.blogspot.com.au/2011/04/hillsong-adjusted-bible-verses-more.html>.

Hughes general assessment is that, “a lot of writers have been stronger with melodies than... with lyrics”, and therefore having theological gate keepers is perhaps more important than many songwriters understand. The interviewees, however, all spoke positively of the various vetting and editing processes they have in place. Fieldes notes that her “songs also often go through so many channels before being recorded – Writer, Worship Leader, Pastor, Publisher, Producer etc.” Through this potentially rigorous process, lyrics have the opportunity to be challenged, tested, and changed. Although even given this process, some theology has been questioned in the analysis of the representative CCS list in Chapters Four and Five.

Co-writing

Co-writing is yet another form of vetting, as musical and lyrical ideas are presented, transformed or rejected by peers. Co-writing in CCS is a feature that has had a marked increase over the last decade, and all of the key CCS writers lauded the practice. Crocker says:

I love co-writing. I think the more people (the right people) there are involved with the song, helps the chances of the song being more effective and powerful... I also think co-writing helps with the end goal of a congregational song. We usually keep each other in check with where the song is heading, and if it's still going where it needs to go.

Zschech agrees:

Co-writes are wonderful. I think of the scripture that says “one can put a thousand to flight, two... ten thousand”. When you bring more than one idea, more than one person’s musical preferences to the table, and if you enter the writing moment

with a SECURE outlook, and with the song's best interest at heart... then when the ideas flow it is SO exciting!

This is an interesting scripture reference from Deuteronomy 32:30. It refers to God's judgement against Israel, yet it is commonly used in Pentecostal settings in the reverse sense, to affirm God's support and blessing on unity.

Fieldes goes as far as to say:

I actually haven't written a song by myself in about 5 years. I'm a huge fan of co-writing and a big believer that it makes songs better. I think welcoming what other people bring and working together is actually such a Kingdom principal.

It is somewhat ironic that many of these key CCS composers were brought to prominence through singularly authored works – Zschech's *Shout To The Lord*, Hughes' *Here I Am To Worship*, or Redman's *Heart Of Worship*. Each of these examples are from the 1990s, while newer writers have been baptised into a more collaborative ethos. However, the reasons for and ramifications of such a shift were not considered by any of the interviewees. From an industry perspective, it clearly exposes songs to a wider potential audience through multiple platform promoting. Multiple authorship also inevitably foregrounds some contributors (for example, prominent worship leaders, such as Chris Tomlin), and backgrounds others. The question of whether this affects any sense of authenticity (perceived or otherwise) in the songs is again ignored or assumed to be negligible. Some interviewees were aware of potential weaknesses in co-writing, as Hughes articulates:

So I think with the co-writing, there's obviously so much that's good about it... I guess the danger can be, maybe the songs become a bit less deep, because maybe you're a bit less [likely] to fully go there with someone else [that] perhaps you don't know so well. Maybe you get a bit lazy in song-writing "well they'll finish it off". You know, they say it's good, it must be... when deep down you think, "man, I could do much better."

Fielding notes another potential weakness:

So I think you are trying to write something you'll both love, which means you do throw out really good ideas. And maybe if you added another party that was listening to your writing session, they could probably take the ideas that you throw out that were really good and write good songs with them. ...that's part of the challenge of the subjective process. I'm sure I've lost good ideas through that.

Finally, Zschech notes the specific challenge of egos within the co-writing context: "You can't... co-write with anyone who's going to be offended if you don't like the idea coming from them." Creative collaboration is clearly most fertile in open environments of both honesty and goodwill. An example of a healthy form of tension in collaborative CCS writing was described by Hughes:

[Martin Smith and I] did a lot together on this album *Love Shine Through*. And one of the great tensions that I really enjoyed is... I'd be writing thinking, "can the church, my congregation, sing this? Can I see them singing this?" And Martin's thinking, "does it move me? Am I feeling emotionally connected to this?" ...so there's actually a really good [creative] tension.

A final comment from Redman flowed out of this question around co-writing, but it captured a common theme among the key CCS writers.

One thing about answering questions like this, it can make you sound like an expert. Or you think you are! I definitely don't think I am. I'm definitely a learner... You know, I've probably written too much "me/my/I" songs, not enough "we/our" songs. I've probably had some songs that I've put a little too high, or a little too complicated. I'm just a learner... so I don't want to sound like I think I'm an expert. But I think the important thing to me is that you have those [congregational] filters on. The average creative person has got a lot more licence to do what they want.

But when you're a shepherding songwriter a songwriter who's going to lead the people of God in worship, you've got to have those things [filters] functioning.

The increased sense of responsibility CCS writers feel was evident from all interviewees, and it spilled over into the many roles that they occupy professionally and personally.

Roles and Writing

The key CCS composers/worship leaders unanimously felt that their church, family, work, and other roles had an impact on their writing. When asked to elaborate, one of the common themes to emerge was the 'life as worship' metaphor.

Zschech articulates it this way:

I would say that all of life's experiences help write the songs that flow from within. The Word of God is the standard, and our life woven within each page is the framework.

She went on to speak about her recent battle with cancer and how it affected her writing. Candour was apparent in many responses, this was Fielding's:

Family's an interesting dynamic. When I got married, it was an interesting transition, because I lost my personal space, in the sense that... I got so much more, for the record! (laughs) But there's a shift in the dynamic of the home and your writing environment. Same having a kid. I hardly write at home any more, because he's always knocking on my door, which I love, but it's a bit invasive, let's be honest. So I find myself writing in more neutral locations, like either renting little studio spaces, or finding whatever, friends' rooms...

Prominent CCS writers/artists are often asked to speak at gatherings of worshippers and worship teams, so their thoughts on any topic related to worship are often articulated in

a format akin to preaching, as seen throughout this chapter. Fieldes' perspective focussed on her roles' application to CCS composition:

Everything points to the same thing for me. All the roles fall under the umbrella of "Can I sing this?" and "Is this truth?" At the end of the day, all those roles might represent different people, but for me, they make up the same person. I just want to write lyrics that are honest, heartfelt and full of truth, and melodies that anyone can sing.

Crocker responded in much the same way, only further adding that he desired to take people "deeper into the presence of God" through his songs.

One of the levels of authenticity discussed by Moore (2012) draws on the perception that the "performer" and "persona" are identical (p. 263). Each of these composers/worship leaders evidently strive to display a consistency between who they are as people, and who they are in their ministerial or creative roles. Given the nature of popular music commercialisation, its celebrification of songwriters or artists, and the performance contexts in which these interviewees operate, some (for example, Busman, 2015) have expressed doubts about the sincerity of CCS artists' claims. However, in interviewing them directly, it is hard not to conclude that they genuinely believe all that they say, and that they genuinely aim for an integrity between all aspects of their lives. They are undoubtedly well versed in interview culture, and thus careful and calculated in their responses, but I do not believe this precludes their honesty. What is clear, is that these writers' see their whole lives as contributing to the CCS they write, record, and promote.

Final Poietic Perspectives

Nattiez's vision for poietic analysis goes beyond the composers themselves, to encompass the spectrum of production influences, processes, and personnel. With this in mind, I also

spoke with Malcolm du Plessis and Les Moir. Both are veterans in the Christian music industry; du Plessis in the USA/UK and Moir in the UK. They each have over twenty years of anecdotes about how various songs, albums or artists emerged. I mention four of their stories here as examples of poietic forces influencing the creation and production of CCS.

Du Plessis tells the story of how *In Christ Alone* came about. He says that he introduced Keith Getty to Stuart Townend. Getty was a classical musician who had long held Townend's writing in high esteem, especially his song, *How Deep The Father's Love*. He suggested they might do some co-writing together. Townend confirms this story on a 'story behind the song' YouTube video (*Story Behind The Song In Christ Alone Stuart Townend*, 2009), adding that Getty was not impressed with many of the CCS that were being written, and sent Townend three melodies on a CD. The first of these inspired Townend to write lyrics that were "enduring and classic" like the melody itself.

Moir also tells a story about the collaboration that produced *10,000 Reasons*. All twelve songs had been signed off for Redman's 2011 worship album by Moir, Louis Giglio, and two others, and *10,000 Reasons* was not among them. Myrin was brought in to help refine some of the songs during the final stages of rehearsing for the recording. On his first day there, he mentioned to Redman that he had a great idea for a song, but Redman was fairly focussed on the task at hand – preparing for the recording – apart from which, the powers that be had already "signed off" on the album songs. On the second day, Myrin again tried to bring his song idea to the table, but Redman was adamant that there were more important things to focus on at that moment. By the third day, things were progressing well, and Redman had relaxed somewhat and finally gave Myrin the opportunity to present his idea. Myrin started to sing the chorus of *10,000 Reasons*. Instantly, Redman liked it and they went away and wrote the Verses, and the rest, as they say, is history. The particular point to be made here is one Hughes picks up on later in this section, but one which centres on notions of formulaic success. Even after the song was written, Redman concedes that he didn't expect it to become as popular as it has become. While the profile

of someone like Redman does give the opportunity for a song to receive profile and initial momentum, ultimately it does seem to be the songs themselves that arbitrate their own level of success.

I have previously recounted the story behind *Amazing Grace (My Chains Are Gone)*, however, I return to it here from the perspective of the complex web of poetic practice. Du Plessis first offered the opportunity to write a song for the trailer of the movie *Amazing Grace* to Townend, but when he turned it down, du Plessis offered the opportunity to Tomlin. Tomlin's approach to this 'soundtrack' has profoundly impacted the CCS landscape, with new CCS hybridising traditional hymns in abundance in more recent years.

Moir has played a significant role among the most influential CCS writers/artists of the UK since Graham Kendrick; Moir was music director under Kendrick for the first Soul Survivor Events (1992 – 1996). I was interested in his observations of the changing landscape of CCS over the past two decades. He believes collaborative writing has been one of the biggest changes over that period. Steve McPherson, head of Hillsong Publishing, also affirmed this practice at a recent Worship Central event in Manly, Australia (7th, March 2015). He commented that secular music industry colleagues are impressed by the collaborative spirit of CCS writers, and wished they had such willing levels of collaboration without the egos and territorial disputes and distrust that mark much of the secular music industry. Returning to Moir, his observation of UK CCS writers was that there was a pre-Kevin Prosch period and a post-Kevin Prosch period. He believes that Prosch, the American worship leader, musician, and composer, who released some relatively radical expressions of CCS back in the mid to late 1990s, left an indelible mark on the next generation of UK writers, such as Redman and Martin Smith. This is not an isolated story. The complex influences of both secular and sacred artists on CCS writers has shaped the genre. Further research to trace the myriad influences on key CCS writers would no doubt be enlightening.

Industry plays an important role in CCS, and one of the key players in the last decade has been CCLI. Moir observed that he sees no conflict between industry imperatives (to maximize returns to stakeholders) and the purity of motive among songwriters/worship leaders/artists. He rationalizes his position in reference to Nehemiah 13, where the full-time support of the Levites was reinstated. While he acknowledges that CCLI plays a significant role in supporting the industry, he rejects the idea that current writers are overly-influenced by the potential financial rewards. In my interview with Hughes, he spent some time talking about this current state of affairs:

Of course, where there's money, there's going to be bad motives. So you've got to be careful. But look at the top 25 of CCLI, you know, most of those songs... [are] great songs... [T]he good thing about the CCLI [top songs list], is... it's what really connects with people, it resonates, [and] ultimately it's what people love to worship to... [I]n many ways it probably is the best indicator of what really connects.

Conclusion

The six key themes identified in the introduction of this chapter are evidenced throughout this poietic investigation. Creative tension for CCS composers is acute and symptomatic of the myriad tensions that exist in the genre, addressed in the final chapter. CCS writers see themselves as functioning within, but beyond commercial frameworks; they primarily see songwriting as an act of service to the 'body of Christ'. Furthermore, they propose that divine intervention is a vital component of a song's success. Notwithstanding the supernatural, CCS composers approach their task pragmatically. They intentionally craft singable songs (based on their own parameters) with theologically accessible, orthodox (in terms of their faith context and background), and ecumenical lyrics. Finally, they refine and test those songs in order to maximise their potential for service and, thus,

success. Many of these themes coalesce with the findings from both the esthetic and neutral analyses, which the final chapter synthesizes.

Chapter Eight: Towards an Understanding of CCS

Introduction

On 13th September 2015, I was privileged to lead worship for Australia's National Prayer Breakfast. This non-partisan, non-political, and ecumenical gathering in the Australian parliament's Great Hall is a testimony to the historic and ongoing influence of Christianity in places of government. Importantly here, this gathering is also a minefield of agendas and personalities. Music is always one of the contentious issues. The aim, ideally, is to serve this disparate and sometimes inimical Christian community with songs that will not offend anyone in particular, and may even hopefully engage many in an activity of worship that transcends their differences. During the negotiations of the songs for 2015, Bishop Ian Lambert, who was the keynote speaker, was asked what he thought might constitute such encompassing and transcending music worship. His answer? *Our God, Cornerstone*, and *10,000 Reasons*. Given that this thesis has centred on such songs, the suggestions may not seem surprising. However, the idea that CCS could be conceived as the all-inclusive church worship music (and not just by its proponents), is a profound statement on the impact of CCS within Australian Christianity. By providing a greater understanding of the CCS genre; its texts, producers, and participants, this thesis has shed new light on how and why such songs have risen to this ecumenical status.

This thesis has applied a tripartite music semiological methodology to the study of CCS. In so doing, it has explored the musical texts without reifying the texts themselves, nor the composers. It has investigated the processes of meaning-making and engagement, without reducing listeners/participants to mere mass consumers. Yet, it has also recognised the broad sentiments of Christians who engage with CCS, whether privately, or in public forums of worship. Finally, it has examined the production psychology,

processes and tensions from the perspectives of CCS producers themselves; the inextricable web of roles and responsibilities – personal, professional, and vocational – for CCS singer-songwriters.

Four research questions were posed to bring focus to each of the three levels of analysis. The scope of the first question identified and investigated the centre of the CCS genre, based on two sources; church usage of CCS as reported to CCLI (initially in Australia and cross-referenced with worldwide data), and individuals' engagement with YouTube mediations of CCS. This approach took into account CCS' *raison d'être* – songs that facilitate the musical expression of corporate and individual Christian worship. The resultant twenty-five representative songs were subjected to musicological analysis, individually, and as a corpus. The second and third questions brought focus to Christians' ability and desire to engage with (specifically, sing) CCS. This esthetic research included the contexts of vocal technique/production and voice function, while illuminating Christians' personal musical worship preferences, as well as their corporate engagement with CCS in church services. The fourth question focused on the production milieu, CCS industry, and key composers/performers, through the qualitative analysis of eight interviews.

The Genre

There are several key findings from this research. One of those relates to the CCS genre definition. Many authors (Gormly, 2003; Marino, 2013; Price, 2003, 1999) have argued that CCS are a lyrically defined genre. This research, however, has established that there is much more that aligns CCS than lyrical content. However, musical and extra-musical alignment does not equate to a homogeneous CCS musical style. As discussed, the nature of vernacular music (of which CCS is a paragon) is that it encourages diverse stylistic readings. I return to the humble *Happy Birthday* song to illustrate. If an instrument is in

the place where the birthday party is held, the song might be accompanied. If people can sing harmonies, they might spontaneously add them in. If a hired band is employed for the party, they might accompany the singing, or people might sing to a backing track provided by a DJ. Some may refuse to sing, if the song is too high or low. In essence, vernacular music performances, including CCS, are affected by many factors. For CCS, the accompanying instrumentation will be subject to local availability, and to the expertise of the instrumentalists/vocalists. Musical style orientations, for example those based on generational or cultural preferences, will shape performances. Expectations of those in leadership will shape CCS performance. Historical performances, and the idealised performances from professional recordings will have their sway. Moreover, all vernacular music performance is still expressed within a broader hegemonic musical culture that inevitably influences both performances and expectations of participants. Therefore, this vernacular music foundation of CCS is actually a vital component of the genre.

Notwithstanding the polymorphous qualities of CCS, this thesis has established a nuanced and concrete definition for the genre. Towards its centre (Frow, 2006, p. 128), the CCS genre can be defined as songs that are musically accessible to mass culture, easily replicable in vernacular contexts, containing lyrics that are theologically resonant to their performers (congregation), personally meaningful, and in successful cases, are memorable. A contracted version of the full genre description (Chapter Five) is articulated below. Its significance lies in the level of musical, lyrical and extra-musical detail that has now been articulated for the identification of CCS.

Extra-musical features of CCS include their perpetual production and popularisation by influential churches/CCS artists with high-profile ministry platforms. More recently, they are also popularised through social and streaming media. Popular CCS are invariably on YouTube and have many millions of views. Musical features of the genre include white-note major key signatures, with a 4/4 time signature. They use four to five different

chords, always including I, IV, and V, and then mostly vi or ii, in cyclic patterns. Pop/rock instrumentation and production techniques are reflected, although generally not at the extremes of any specific pop/rock genre. They are structured with a Chorus, more than one Verse, and often a Bridge and/or Instrumental, and consist of, on average, 123 words. The octave vocal range (somewhere between D4 – E5) is significant, especially alongside the B4 PCG. Lyrically, the CCS genre focuses on God more than it does on the singer, with a Praise/Thanksgiving or Prophetic/Declarative focus. The 2nd Person of the Trinity is addressed foremost, with 2nd person pronouns, as well as including up to four Godhead titles. Individual POV prevails, though also mixed with plural perspectives. Doubtless, these features will continue to evolve. Nevertheless, there is now a substantial foundation upon which future research can build.

Another key finding of this research was the proposal of a new framework for CCS lyric analysis. The proposed four song types – Praise/Thanksgiving, Prophetic/Declarative, Worship, and Petition/Prayer – offer both comprehensive, and economical categories. These can be used to ascertain an individual song's lyrical direction, focus, and intent, but also more broadly, to identify the dominant themes across the genre. The further application of this framework could identify imbalance or confusion in CCS lyrics, or how particular themes dominate certain church movements, or how the weighting of those themes changes over time. Following the musical texts analysis chapters, the focus turned to Christians' engagement with CCS.

Engagement

Based on the accumulative survey results, (Australian) Christians *can* sing and *do* sing. The researcher's survey did feature those who had been in church for many years, and had some musical experience, either in church worship teams or outside of church contexts, but as argued in Chapter Six, it is still representative of Christians attending CCS-

oriented churches. Thus, the fact should be noted that those who recorded themselves singing, demonstrated their capacity to sing reasonably well. Even if the researcher's survey is accepted cautiously, the NCLS survey confirmed that a broad cross-section of church attendees were willingly (and many, enthusiastically) engaging with/singing CCS.

The researcher's survey further revealed that Christian vocal ranges are heterogeneous. The vocal range B4(3)-E5(4) did emerge as a significant tessitura for CCS from both musical texts and survey data. However, the notion of a generally singable key or range for a congregation should be questioned, based on this research. Thus, Christians can and do sing, and some sing the same songs in their personal and private worship as they currently sing together at church. However, they also sing substantially different repertoire to their church's. Moreover that "different repertoire" is remarkably diverse, even between participants from the same church. Clearly, the top songs lists from CCLI are inadequate in their ability to represent individual Christian CCS preferences.

Participants of the researcher's survey chose their preferred songs for many reasons, but four overarching themes emerged. First, songs are subconsciously bonded to individuals through significant life events, and emotionally charged (which might also include spiritually momentous) experiences. Second, lyrics are important in this genre, both in terms of their personal, and theological meaning and significance, but additionally through their ease of memorability. Third, musical elements are important, but it is particularly a song's catchiness, its ability to become an involuntary earworm (Williamson et al., 2012, 2010; Williamson and Jilka, 2014) that features in the musical connection. Furthermore, these songs fit into the personal musical schemas (Levitin, 2011, p. 235) of the participants, without them necessarily being able to articulate the connection in those terms. While many CCS writers want to pursue the 'new', and extend the musical possibilities of congregational song, congregants ultimately value CCS aligned with their own personal musical schemas – songs that are neither too predictable nor too perplexing. Finally, sometimes extra-musical associations were identified as contributing

to preferred CCS. Although this response was a minority one, participants would probably never have heard the CCS they sang except for the prominence of the writers/worship leaders that originally promoted them. Therefore, extra-musical associations are, in one sense, more important than any other feature. The profile of CCS artists/writers and the ministry/promotional platforms they inhabit, foster, and protect, instigate a vital opportunity for congregants to have positive exposure to the songs, and in turn to have the opportunity for other aspects of the songs to become significant for them.

CCS writers/producers/performers negotiate complex musical, personal and public identities. They are consumers, producers, worshippers, artists, ministers, volunteers, employees, copyright owners, and congregants. None of these individual or composite roles gave them advanced certainty in predicting the popularity of individual songs. They did, however, adopt quite specific, if under-articulated, parameters for writing CCS that they expected congregations would be able to, and want to sing. They write as an act of service to the 'body of Christ' (the church), initially in their local contexts. They equally recognise their entrenchment within the music industry, while also appealing to 'divine intervention' in the success of their songs. They appear to negotiate creative tensions with relative ease, although again, it was unlikely that they would fully divulge their personal challenges within the context of the interviews. The genre's myriad tensions are extrapolated in the following section.

A Genre in Tension

Tension exists in the creation of CCS between musical creativity/experimentation, and replicability/familiarity. Songwriters, while aware of this tension, are not always able to predict which songs their audiences/congregations will judge are the ideal balance between the fresh and the familiar. Furthermore with this tension in mind, CCS cannot be on the cutting edge of musical exploration, despite some voices (for example, Evans, 2006,

p. 159) suggesting that they should be. Congregations tend to reject or at least disengage from music that is significantly unfamiliar.

Key songwriters in this genre are often not extensively trained in music theory or Western art music traditions, and thus, they maintain their sensibility towards the popular; which arguably contributes to their 'success'. With this in mind, CCS are subject to the musical hegemony influencing the formation of peoples' musical schemas. The genre follows at a safe evolutionary distance from the latest musical idioms to ensure congregations are engaged with the songs that are intended for their participation/co-performance. This is one of the reasons that often new stylistic elements in musical worship have their genesis in youth movements, for example, Hillsong United, Hillsong Young & Free, Jesus Culture, and Planetshakers.¹⁷¹ Teenagers are still forming their musical schemas and thus are more open to new musical sounds and experiences. Furthermore, when those new musical sounds are infused with intense spiritual/emotional experiences, that genre becomes embedded in the generation as a conduit of significance, and therefore something to be defended against even newer musical styles of following generations. This explains a large portion of the conjecture over musical styles within churches. Moreover, it is not just chronological generations that experience tensions over musical style, but generations as defined by the dates of people's significant spiritual, and emotional encounters.

There is the tension between the ideal representations of CCS, and their actual representations. Most key production houses for CCS (for example Hillsong Church, Planetshakers, Passion City Church) are statistically much larger than the average local church. These resourced environments, in all senses of the term, with high production values and musical expertise produce professional and commercially oriented CCS. Their aim for comparability with secular commercial popular music (Riches, 2010, pp. 112, 132)

¹⁷¹ This is also historically true. In the Methodist tradition in the USA and UK, new styles of songs appeared in the 19th century Sunday School hymn books long before they were welcomed in the principal book for Sunday morning worship.

is to make them more relevant to secular society (Hall, 2006, p. 325). However, as Evans (2002) astutely observes, average sized congregations do not have the musical skills or resources to reproduce the complex and impressive arrangements presented on Hillsong albums of the day (p. 188). The result is a constant tension between the commercially released CCS recordings, and the often very amateur rendition of that song by local congregations. Writers know that the 'success' of their song is contingent upon vernacular reproductions of that song in substantially less resourced settings, and this is further reason to limit musical vocabulary in their creation. Nevertheless, the commercial releases of these songs remain highly produced as both a conceptual ideal of equivalence with secular production values, and a high bar for local churches to aspire to in their reproductions.

Tension exists between the celebrification of human facilitators of worship and the theological values of worship. Performance in many popular music genres inevitably and intentionally promotes the performer(s). The stage-elevation, the lighting, the intensified focus on performers through video projection, the amplified volume of the singer, all contribute to an elevation of the artist(s). CCS ambivalently adopts these forms, equally maintaining Christian worship values; God as the sole focus of worship, music as a servant of worship, and participation by every believer. This research confirms the conflict of values between secular popular culture and pentecostal-charismatic culture, identified and explored by many CCS researchers including Evans (2006), Ingalls (2008), Jennings (2008), Riches (2010), and Wagner (2013). These negotiated values and meaning-making by CCS writers, performers, church leaders and congregations shape the CCS genre discourse.

An individual point of view dominates CCS lyrics, although plural or mixed perspectives were not uncommon. Another imbalance in CCS lyrics affirms God's immanence over His transcendence. Pentecostal theology provides some insight. It is skewed towards the embodied, and the encounter (Ingalls and Yong, 2015; Vondey and Mittelstadt, 2013;

Warrington, 2008); both concepts that affirm immanence; Emmanuel, God with us (Isaiah 7:14; Matthew 1:23) and a more individual orientation. The pentecostal-charismatic movement has experienced unprecedented growth over the last century, to represent (in 2011) 8.5% of the world's population, and over a quarter of the worldwide Christian population (Pew Research Center, 2011). Thus, CCS apparently reflect and affirm a theology that is more broadly resonating with believers worldwide.

These tensions, while important to CCS are also representative of more universal dichotomies between self and community (Arnould and Price, 2003; Benhabib, 1992; Fukuyama, 2000), individual and corporation, culture and subculture (Hebdige, 1979; Storey, 2006), ideal and practice, and resistance and adoption. For CCS, they are a reminder that this is a contested genre, constantly under processes of negotiation and evolution.

CCS, the Functional Genre

Beyond CCS' contested nature, this research has demonstrated that CCS is fundamentally a functional musical genre, as opposed to 'art' music, or even popular music. As Redman (2002) states: "For charismatics [and arguably for the great majority of those who create and promote CCS], music serves a utilitarian function as a means of facilitating congregational participation" (p. 41). Music's functional role for contemporary worship is also affirmed by Jennings (2014). He observes that the "centre of the... service is the encounter, which is catalysed by music" (p. 39) and that music is "an object that mediates the divine presence" (p. 41).

This functionality, however, is not mundane, as Jennings states, "music is deliberately and intentionally utilised... to contain and convey the presence of the holy" (*ibid.*, p. 53). As many attributes as CCS might share with other musics, it exists to serve believers, individually and corporately, in a musical expression of their Christian faith. It has the

further potential to both mediate a spiritual encounter and reinforce (and possibly teach) Christian doctrine.

Nattiez (1990) notes that for any musical work (or corpus) there are:

[a]n infinite number of traits... available for selection by the musicologist. Confronted by this multiplicity of interpretants, the musicologist effectuates a selection in terms of a 'plot,' which he or she has chosen in order to explain the work (pp. 176-177).

My "plot" has been to define and explore the genre as it is employed especially by churches where it is historically or pragmatically 'native' to their musical expression of faith. This "indigenous" expression of faith within a local culture is one of the reasons Bouma (2008, p. 92) attributes to the growth of Pentecostalism. My "plot" has been to examine the genre as it is, and not as it should be according to some extrinsic or historical criteria. Most importantly, it has been to explore the 'total musical fact', the inextricable semiotic web of CCS production and consumption.

Tripartite music semiology promises a dialogical scholarship, and thus, ultimately this is only one reading of the data explored in this study. As Nattiez states, "there is never 'only one valid' musical analysis for any given work [or works]" (1990, p. 168). Moreover the descriptive rather than prescriptive position that this thesis has adopted has the propensity to be interpreted as "*normative* [original emphasis] discourse, without it being intended as such" (*ibid.*, p. 181). With that in mind, the following section proposes avenues for further research to advance this field.

Limitations and Potential Future Research

This study is a temporal snapshot of the genre. Given that genres evolve, influenced by outside and/or inside factors, CCS will require ongoing analysis to identify the ways in which it has changed, and is changing, and what influences those changes. By following the tripartite approach, such research could also explore changing attitudes from songwriters and artists/worship leaders, especially with regard to the commercial entanglements that have burgeoned over the last twenty years. Longitudinal studies could be conducted to observe how certain composers/worship leaders come into (and out of) prominence. Likewise, the broader impact of recording labels and publishers, and the platforms that launch, promote and protect their 'stars' could be examined. Furthermore, now that the tripartite paradigm has been applied to the core of the CCS genre, a retrospective semiological analysis would be helpful to give context to current and future research in the field.

Within various denominations, of which certain Pentecostal movements are exemplars (C3, formally Christian City Church, or Inc., formally Christian Outreach Centre), there are different centres of musical gravity. CCS research would benefit from an understanding of how these gravities articulate or influence those movements. Some work has been done in this area (for example with Hillsong (Evans, 2002; Riches, 2010; Wagner, 2013) or C3 (Hall, 2006)), though more is needed. Such research might explore the factors that make songs movement-specific, or propel them beyond their church/movement/national borders. It might explore the global qualities of CCS, as articulated in this thesis, with region-specific qualities, and investigate what musical, theological, and cultural influences impact their creation and dissemination.

Media studies analysis could give greater insight into the visual content of the primary texts of CCS. Furthermore, there are more musicological avenues to pursue in the research of CCS; for example, the nuances of the recorded sounds themselves (for

example, guitar effects), as written/recorded by particular writers, producers, and artists/bands.

This study not only focussed on the centre of the genre, but it did so mostly to the exclusion of comparisons with other specific popular music genres. Speaking generically of CCS' relation to popular music belies an important opportunity for future researchers: to explore how individual secular popular music genres or specific artists influence the writing, production, and evolution of CCS.

While valuable esthetic research has been done through ethnographic studies (Adnams, 2008; Ingalls, 2008; Jennings, 2008; Wagner, 2013), they have overwhelmingly identified themselves with ethnomusicology rather than music semiology. This has led to an interesting, but myopic focus on local contexts. Broader survey-based data could greatly enhance the qualitative and quantitative findings of the researcher's esthetic analysis. Furthermore, similar esthetic analysis of the historical (and perhaps future) NCLS data could shed longitudinal light on Christians' engagement with CCS. Similar congregational data from other regions could enhance our understanding of Christians' engagement with CCS globally.

Finally, most of the 'literature' from poietic perspectives is non-academic (Riches, 2014). Artists, writers, publishers, and record labels often speak to the popular press to promote themselves or their products, however, they are often much harder to access when it comes to scholarly endeavour. The researcher faced a significant challenge in acquiring some of the interviews even with his long history and excellent contacts within the CCS industry. Further poietic investigation might explore all of the public press engagements by those involved in the creation and production of CCS. Perhaps other scholars with alternate connections to the industry may be able to gain valuable poietic perspectives to contribute to the CCS discourse.

Conclusion

“Writing about music is like dancing about architecture”.¹⁷² This oft-quoted aphorism appears in music theses and publications, not because the scholarship lacks rigour, but because ultimately music is not performed, received, experienced, or understood directly as language (Kramer, 2003, p. 124), and CCS are exemplars of this conundrum. CCS are not just music operating as music does, in the liminal, but also as conduits of deeply subjective ‘spiritual’ experience and revelation. Despite this fact, research-based writing about CCS is still valuable and important. It can increase our understanding of the genre, and subject the genre to appropriate scrutiny.

In their recent publication, Walrath and Woods (2010) noted that “to date neither the lyrics nor music of CWM [CCS] has been subjected to much serious scholarly attention” (p. 12). The situation has not substantially changed in the past five years, despite the recent publications of Ingalls et al. (2013), Ingalls and Yong (2015) and the forthcoming volume edited by Wagner and Nekola (2015). Semiological research in CCS originating with Evans (2006, 2002), has been extended here to shed new light on the CCS genre, on those who are involved in its production, and on those who participate in its performance and engage with its mediated forms.

The significance of this research is its attempt to extrapolate a corpus analysis of a relatively small sample size, twenty-five representative songs, in order to articulate the current CCS genre with more detail and precision than previously proposed. It has also synthesized the perspectives of writers/producers/worship leaders to show their influence on the evolution of the genre, and equally the way they are influenced by peers, leaders, denominational and local church contexts, industry, and wider cultural forces. Furthermore, while accounting for congregants’ individual experiences and perspectives, this research locates CCS-oriented congregations in their common experience, expression

¹⁷² Attributions for this quote are numerous. A full discussion can be found at “Quote Investigator” (O’Toole, 2010).

and meaning-making. Finally these strands have been brought together to paint a nuanced and deeper picture of the CCS genre, and thus to move this field of research forwards.

Christian worship of the twenty-first century continues to be shaped by contemporary congregational songs. This research not only expands our understanding of the CCS genre's texts, practices, and industry, but it is my intention and hope that it will also help to shape those who are shaping the theology and practice of Christian worship around the world.

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Appendix A: NCLS Attender C Survey 2011

Thank you for taking part in this survey

2011 National
Church Life
Survey

- Please use a BLACK OR BLUE PEN or dark pencil and press firmly.
- FILL IN or CROSS the box next to the category that best describes your response (☐ or ☒). PLEASE DO NOT USE TICKS.
- Choose ONE ONLY for each question unless it states otherwise

Example: Do you eat fruit? ☒ Yes ☐ No

Congregation Code

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C ☒

1. How often do you go to church services/Mass? Please answer for how often you go generally and for how often you go here to this congregation/parish.

(Mark ONE in each column)

Generally? Here?

This is my first time	<input type="checkbox"/>	<input type="checkbox"/>
Hardly ever/never/special occasions only	<input type="checkbox"/>	<input type="checkbox"/>
Less than once a month	<input type="checkbox"/>	<input type="checkbox"/>
Once a month	<input type="checkbox"/>	<input type="checkbox"/>
Two or three times a month	<input type="checkbox"/>	<input type="checkbox"/>
Usually every week	<input type="checkbox"/>	<input type="checkbox"/>
More than once a week	<input type="checkbox"/>	<input type="checkbox"/>

2. How long have you been going to church services or activities at this congregation/parish?

<input type="checkbox"/> Less than 1 year	<input type="checkbox"/> More than 20 years
<input type="checkbox"/> 1-2 years	<input type="checkbox"/> I am visiting from another congregation
<input type="checkbox"/> 3-5 years	<input type="checkbox"/> I am visiting and do not regularly go anywhere else
<input type="checkbox"/> 6-10 years	
<input type="checkbox"/> 11-20 years	

3. Are you regularly involved in any group activities here? (Mark ALL that apply)

☐ Yes, in small prayer, discussion or Bible study groups

☐ Yes, in fellowships, clubs, social or other groups

☐ No, we have no such groups

☐ No, I am not regularly involved

4. Do you regularly take part in any activities of this congregation/parish that reach out to the wider community? (Mark ALL that apply)

☐ Yes, in evangelistic or outreach activities

☐ Yes, in community service, social justice or welfare activities of this congregation

☐ No, we don't have such activities

☐ No, I am not regularly involved

5. Do you have a strong sense of belonging to this congregation?

☐ Yes, a strong sense of belonging, which is growing

☐ Yes, a strong sense - about the same as last year

☐ Yes, although perhaps not as strongly as in the past

☐ No, but I am new here

☐ No, but I am happy as I am

☐ No, and I wish I did by now

☐ Don't know/not applicable

6. What is the STARTING TIME of the church service(s) that you regularly attend here? (Mark UP to TWO)

This service (Leave blank if you are a visitor)

(Write time, eg 09:45 and mark am or pm, and day of week)

: ☐ am ☐ Sunday ☐ Saturday ☐ weekday
☐ pm ☐ ☐ ☐

Another church service you regularly attend here

(Only fill this in if it applies to you)

: ☐ am ☐ Sunday ☐ Saturday ☐ weekday
☐ pm ☐ ☐ ☐

7. Before you started coming here, were you participating in another congregation/parish?

☐ No, I've come here for most / all of my life

☐ No, before coming here I had not been attending church for several years

☐ No, before coming here I had never regularly attended a church

☐ Yes, immediately prior to coming here, I was participating in another congregation

8. Before you started coming here, what was the denomination of your previous church? (Mark ONE only)

<input type="checkbox"/> I did not attend elsewhere before coming here	
<input type="checkbox"/> Anglican	<input type="checkbox"/> Churches of Christ
<input type="checkbox"/> Apostolic	<input type="checkbox"/> Lutheran
<input type="checkbox"/> Aust Christian Churches (AOG)	<input type="checkbox"/> Methodist
<input type="checkbox"/> Baptist	<input type="checkbox"/> Missionary Alliance
<input type="checkbox"/> Brethren	<input type="checkbox"/> Orthodox
<input type="checkbox"/> C3 Church	<input type="checkbox"/> Presbyterian
<input type="checkbox"/> Catholic	<input type="checkbox"/> Salvation Army
<input type="checkbox"/> Christian Outreach Centres	<input type="checkbox"/> Seventh-day Adventist
<input type="checkbox"/> Christian Reformed	<input type="checkbox"/> Uniting
<input type="checkbox"/> Christian Revival Crusade	<input type="checkbox"/> Vineyard Fellowship
<input type="checkbox"/> Other (please specify):	

9. In what year were you born?

Please complete the year:

1 9

10. Are you:

☐ Female ☐ Male

11. What is the highest educational qualification you have completed?

<input type="checkbox"/> Primary school	<input type="checkbox"/> Bachelor degree from a university or equivalent institution
<input type="checkbox"/> Some secondary school	<input type="checkbox"/> Post graduate degree or diploma
<input type="checkbox"/> Completed secondary school	
<input type="checkbox"/> Trade certificate	
<input type="checkbox"/> Diploma or associate diploma	

12. Which term best describes your present marital status?

<input type="checkbox"/> Never married	<input type="checkbox"/> In a defacto relationship
<input type="checkbox"/> In first marriage	<input type="checkbox"/> Separated
<input type="checkbox"/> Remarried after divorce	<input type="checkbox"/> Divorced
<input type="checkbox"/> Remarried after death of spouse	<input type="checkbox"/> Widowed

13. Do you have a spouse or partner who is also completing a survey form here?

☐ Yes ☐ No

This form will be scanned - Please mark boxes ☒ and WRITE NUMBERS CLEARLY to help scanning process

Scanning recognition code
Please do not write here

14. What is the postcode of the place where you usually live?
Please write in the squares:

--	--	--	--	--	--

15. What is your employment status?

(Mark ALL that apply)

- ☐ Employed full time (30 hrs or more)
☐ Employed part-time ☐ Self-employed
☐ Unemployed ☐ Retired
☐ Student ☐ Other
☐ Full-time home duties/family responsibilities

16. Where were you born?

- | | |
|---|---|
| <input type="checkbox"/> Australia | <input type="checkbox"/> Republic of South Africa |
| <input type="checkbox"/> New Zealand | <input type="checkbox"/> Other Africa |
| <input type="checkbox"/> Pacific Islands | <input type="checkbox"/> Mauritius |
| <input type="checkbox"/> Great Britain | <input type="checkbox"/> North America |
| <input type="checkbox"/> Ireland (incl. N. Ireland) | <input type="checkbox"/> Central or South America |
| <input type="checkbox"/> Italy | <input type="checkbox"/> China/Hong Kong |
| <input type="checkbox"/> Malta | <input type="checkbox"/> Korea |
| <input type="checkbox"/> Other Southern Europe | <input type="checkbox"/> Vietnam |
| <input type="checkbox"/> Northern or Western Europe | <input type="checkbox"/> Philippines |
| <input type="checkbox"/> Eastern Europe/former USSR | <input type="checkbox"/> India/Sri Lanka |
| <input type="checkbox"/> Middle East/North Africa | <input type="checkbox"/> Other Asia |

17. Are you of Aboriginal or Torres Strait Islander origin?

- ☐ Yes ☐ No

18. Where were your father and mother born?

Father Mother

- | | |
|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> Australia |
| <input type="checkbox"/> | <input type="checkbox"/> Another country where English is the main language |
| <input type="checkbox"/> | <input type="checkbox"/> Another country (where English is not the main language) |

About Your Faith

19. Over the last year, do you believe you have grown in your Christian faith?

- ☐ No real growth
☐ Some growth
☐ Much growth, mainly through this congregation/parish
☐ Much growth, mainly through other groups or congregations/parishes
☐ Much growth, mainly through my own private activity

20. How often do you spend time in private devotional activities (eg prayer, meditation, Bible reading alone)?

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> Every day/most days | <input type="checkbox"/> Occasionally |
| <input type="checkbox"/> A few times a week | <input type="checkbox"/> Hardly ever |
| <input type="checkbox"/> Once a week | <input type="checkbox"/> Never |

21. Do you identify with any of the following approaches to matters of faith? (Mark up to TWO options)

- | | |
|---|---|
| <input type="checkbox"/> Catholic or Anglo-Catholic | <input type="checkbox"/> Pentecostal |
| <input type="checkbox"/> Charismatic | <input type="checkbox"/> Progressive |
| <input type="checkbox"/> Evangelical | <input type="checkbox"/> Reformed |
| <input type="checkbox"/> Liberal | <input type="checkbox"/> Traditionalist |
| <input type="checkbox"/> Lutheranism | <input type="checkbox"/> I do not identify with such descriptions |
| <input type="checkbox"/> Moderate | |

22. How important is God in your life?

- ☐ God does not matter to me at all
☐ Fairly important, but many other things are more important
☐ God is more important to me than almost anything else
☐ God is the most important reality in my life



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About You and This Church

How often do you experience the following during church services at this congregation/parish?
(Mark one box on EACH line)

	Always	Usually	Sometimes	Rarely /never
23. Preaching very helpful to my life	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24. Inspiration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25. Joy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
26. A sense of God's presence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
27. Growth in understanding of God	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
28. Being challenged to take action	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
29. Being strengthened spiritually	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30. Mystery and awe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

31. Are you involved in any community service, social action or other groups not connected to this congregation/parish? (Mark ALL that apply)

- ☐ Yes, community service, care or welfare groups
☐ Yes, social action, justice or lobby groups (eg environmental, human rights, local issues)
☐ Yes, sports, recreation or hobby groups
☐ Yes, school or youth groups (eg P & C, Scouts)
☐ Yes, another kind of group (eg arts, cultural, political)
☐ No, I'm not involved with such groups

32. Which of the following best describes your readiness to talk to others about your faith?

- ☐ I do not have faith, so the question is not applicable
☐ I do not like to talk about my faith; my life and actions are sufficient
☐ I find it hard to talk about my faith in ordinary language
☐ I mostly feel at ease talking about my faith and do so if it comes up
☐ I feel at ease talking about my faith and look for opportunities to do so

33. Would you be prepared to invite to a church service here any of your friends and relatives who do not currently attend a church?

- ☐ Yes, and I have done so in the past 12 months
☐ Yes, but I have not done so in the past 12 months
☐ Don't know
☐ No, probably not
☐ No, definitely not

34. If you knew someone was drifting away from church involvement, how likely is it that you would take the time to talk with them about it?

- | | |
|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> Certain | <input type="checkbox"/> Hard to say |
| <input type="checkbox"/> Very likely | <input type="checkbox"/> Unlikely |
| <input type="checkbox"/> Likely | |

Leadership and Direction

35. Do you currently perform any of these leadership or ministry roles here? (Mark all that apply)

- | | |
|---|---|
| <input type="checkbox"/> Teaching/preaching | <input type="checkbox"/> Lead/assist in church services |
| <input type="checkbox"/> Music ministry | <input type="checkbox"/> Management/admin role |
| <input type="checkbox"/> Children's ministry role | <input type="checkbox"/> Committee/task force member |
| <input type="checkbox"/> Youth ministry role | <input type="checkbox"/> Pastoral care/visitation role |
| <input type="checkbox"/> Small group leadership | <input type="checkbox"/> Some other role |
| <input type="checkbox"/> Social group leadership | <input type="checkbox"/> No such role |

36. Have this congregation's leaders encouraged you to find and use your gifts and skills here?

- | | |
|---|-------------------------------------|
| <input type="checkbox"/> Yes, to a great extent | <input type="checkbox"/> Not at all |
| <input type="checkbox"/> Yes, to some extent | <input type="checkbox"/> Don't know |
| <input type="checkbox"/> Yes, to a small extent | |

37. Does this congregation/parish have a clear vision, goals or direction for its ministry and mission?

- ☐ I am not aware of such a vision, goals or direction
- ☐ There are ideas but no clear vision, goals or direction
- ☐ Yes, and I am strongly committed to them
- ☐ Yes, and I am partly committed to them
- ☐ Yes, but I am not committed to them

Do you agree or disagree with the following statements? (Mark one box on EACH line)

- | | | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 38. This congregation/parish is always ready to try something new | Strongly agree | Agree | Neutral /Unsure | Disagree | Strongly disagree |
| | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- | | | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 39. I have found it easy to make friends within this congregation | Strongly agree | Agree | Neutral /Unsure | Disagree | Strongly disagree |
| | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- | | | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 40. I have a strong sense of belonging to the denomination of this church | Strongly agree | Agree | Neutral /Unsure | Disagree | Strongly disagree |
| | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

41. About how much do you give financially to this congregation/parish?

- ☐ I give 10% or more of net income regularly
- ☐ I give about 5% to 9% of net income regularly
- ☐ I give less than 5% of net income regularly
- ☐ I give a small amount whenever I am here
- ☐ I do not contribute financially here

Your Views About Worship

42. What are the two main reasons you attend church services? (Mark up to TWO)

- ☐ It is my duty
- ☐ Out of habit
- ☐ To worship or experience God
- ☐ To share in Holy Communion/ Eucharist/ Lord's Supper
- ☐ I need a time of prayer or reflection
- ☐ I like to keep the family together
- ☐ To make sure my children are exposed to the faith
- ☐ To learn more about the faith
- ☐ For encouragement and inspiration
- ☐ To feel a sense of community
- ☐ It is wrong to miss worship without good reason
- ☐ Other

43. While both may be important to you, which do you most prefer?

- ☐ Worship that is quiet and reflective
- ☐ Worship that is enthusiastic and energetic
- ☐ No preference

44. While both may be important to you, which do you most prefer?

- ☐ Worship that is consistent from week to week
- ☐ Worship that offers new experiences each week
- ☐ No preference

To what extent does each of the following make a church service meaningful for you? (Mark one box on EACH line)

	Very Much	Somewhat	Not at all
45. Congregational singing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
46. Other music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
47. Sermon or homily	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
48. Prayer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
49. Communion/Eucharist/ Lord's Supper	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
50. Reading of Scriptures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
51. Traditional symbols or rituals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
52. Contemporary worship or informality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
53. Sharing the experience with others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
54. The setting where worship takes place	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
55. Baptisms, confirmations, and other similar rituals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
56. Call to public commitment/altar call	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How often are the sermons or homilies here . . . (Mark one box on EACH line)

	Often	Sometimes	Never
57. Educational	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
58. Inspirational	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
59. Comforting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
60. Challenging	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
61. Relevant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

To what extent do you agree or disagree with the following statements? (Mark one box on EACH line)

62. I look forward each week to coming to worship here	Strongly agree	Agree	Neutral /Unsure	Disagree	Strongly disagree
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
63. Church services here need to be more appealing to youth	Strongly agree	Agree	Neutral /Unsure	Disagree	Strongly disagree
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
64. The church services here appeal to those who do not usually attend anywhere	Strongly agree	Agree	Neutral /Unsure	Disagree	Strongly disagree
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
65. Overall, people here welcome new styles of worship	Strongly agree	Agree	Neutral /Unsure	Disagree	Strongly disagree
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

66. Which of the following styles of music do you feel would be most helpful to you in congregational worship?
(Mark up to TWO)

- | | |
|--|---|
| <input type="checkbox"/> Traditional hymns | <input type="checkbox"/> Contemplative chants (eg. Taizé, Iona) |
| <input type="checkbox"/> Praise music/ choruses | <input type="checkbox"/> African-American gospel music |
| <input type="checkbox"/> Contemporary hymns | <input type="checkbox"/> No music or songs |
| <input type="checkbox"/> Other contemporary music or songs | <input type="checkbox"/> Classical music or chorales |
| <input type="checkbox"/> Music or songs from a variety of cultures | <input type="checkbox"/> Sung responsorial psalms |
| | <input type="checkbox"/> Don't know |

67. If innovative change was proposed to the worship service you attend at this church (eg style of music, seating layout etc), what would your response tend to be? Would you...

- ☐ Strongly support such changes
☐ Support such changes
☐ Be neutral/unsure
☐ Oppose such changes
☐ Strongly oppose such changes

Your Religious Practices

68. Which of the following best describes patterns of prayer in your daily life at present? (Mark ALL that apply)

- ☐ I pray mostly in times of stress, need or gratitude
☐ I put aside a set time each day for prayer
☐ I often move to/drift into prayer during each day
☐ Prayer is not important in my daily life

69. Are you satisfied with your own level of private devotional activities (eg prayer, meditation, Bible reading alone)?

- | | |
|---|--|
| <input type="checkbox"/> Very satisfied | <input type="checkbox"/> Somewhat dissatisfied |
| <input type="checkbox"/> Somewhat satisfied | <input type="checkbox"/> Very dissatisfied |
| <input type="checkbox"/> Neutral or unsure | <input type="checkbox"/> Not applicable |

In the past 12 months, how often have you done the following? (Mark one box on EACH line)

	Every day/ Most days	A few times a week	Once a week	Occas- ionally	Hardly ever	Never
70. Read the Bible	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
71. Observed grace at mealtimes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
72. Prayed together as a family	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
73. Taken part in prayer groups/meetings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
74. Practised Christian meditation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
75. Fasted from food for religious/spiritual reasons	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

76. Has this ever happened to you: suddenly and strongly you are aware of God, you sense that God is real, or you sense God's presence or God's power?

- | | |
|---------------------------------------|--------------------------------|
| <input type="checkbox"/> Often | <input type="checkbox"/> Once |
| <input type="checkbox"/> Occasionally | <input type="checkbox"/> Never |

77. For religious reasons do you have in your home a shrine, altar, or a religious object on display such as a crucifix or icon?

- ☐ Yes ☐ No

Your Religious Knowledge

Below is a series of factual questions about religion. Please do not try to find out the answers if you are unsure.

78. Which of the following Bible figures is most closely associated with a willingness to sacrifice his son for God?

- | | | |
|---------------------------------|----------------------------------|-------------------------------------|
| <input type="checkbox"/> Job | <input type="checkbox"/> Abraham | <input type="checkbox"/> Don't know |
| <input type="checkbox"/> Elijah | <input type="checkbox"/> Moses | |

79. Which of the following is NOT one of the Ten Commandments?

- | | |
|--|--|
| <input type="checkbox"/> Do not commit adultery | <input type="checkbox"/> Keep the Sabbath holy |
| <input type="checkbox"/> Do unto others as you would have them done unto you | <input type="checkbox"/> All are in the Ten Commandments |
| <input type="checkbox"/> Do not steal | <input type="checkbox"/> Don't know |

80. Which of the following Bible figures is most closely associated with leading the exodus from Egypt?

- | | | |
|---------------------------------|----------------------------------|-------------------------------------|
| <input type="checkbox"/> Job | <input type="checkbox"/> Abraham | <input type="checkbox"/> Don't know |
| <input type="checkbox"/> Elijah | <input type="checkbox"/> Moses | |

81. Who wrote the book of Acts in the New Testament?

- | | | |
|----------------------------------|-------------------------------|-------------------------------------|
| <input type="checkbox"/> Matthew | <input type="checkbox"/> Mark | <input type="checkbox"/> Luke |
| <input type="checkbox"/> John | <input type="checkbox"/> Paul | <input type="checkbox"/> Don't know |

82. What was the name of the person whose writings and actions inspired the Protestant Reformation?

- | | |
|---|--------------------------------------|
| <input type="checkbox"/> Martin Luther | <input type="checkbox"/> John Wesley |
| <input type="checkbox"/> Thomas Aquinas | <input type="checkbox"/> Don't know |

83. In which religion are Vishnu and Shiva central figures?

- | | |
|-----------------------------------|-------------------------------------|
| <input type="checkbox"/> Islam | <input type="checkbox"/> Hinduism |
| <input type="checkbox"/> Buddhism | <input type="checkbox"/> Don't know |

84. The Koran is the holy book of which religion?

- | | |
|-----------------------------------|-------------------------------------|
| <input type="checkbox"/> Islam | <input type="checkbox"/> Hinduism |
| <input type="checkbox"/> Buddhism | <input type="checkbox"/> Don't know |

About your children

85. Please answer the questions below for each of your children who are still alive, starting with the eldest.

If you have more than five children, just answer for the first five.

	Eldest Child	Child No 2	Child No 3	Child No 4	Child No 5
What is his/her age in years?	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Does he/she live at home?	Yes <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	No <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Does he/she attend church regularly? (Mark all that apply)

	Eldest Child	Child No 2	Child No 3	Child No 4	Child No 5
Yes, here	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes, somewhere else, same denomination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes, at another denomination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
No	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Don't know	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you for your help today

Appendix B: NCLS Operations Survey 2011

Thank you for taking part in this survey

2011 National
Church Life
Survey

- Please use a BLACK OR BLUE PEN or dark pencil and press firmly.
- FILL IN or CROSS the box next to the category that best describes your response (☐ or ☒): PLEASE DO NOT USE TICKS.
- Choose ONE ONLY for each question unless it states otherwise
Example: Do you eat fruit? ☒ Yes ☐ No

Congregation Code

--	--	--	--	--	--

C

1. How often do you go to church services/Mass?
Please answer for how often you go generally and for how often you go here to this congregation/parish.

(Mark ONE in each column)

Generally? Here?

This is my first time	<input type="checkbox"/>	<input type="checkbox"/>
Hardly ever/never/special occasions only	<input type="checkbox"/>	<input type="checkbox"/>
Less than once a month	<input type="checkbox"/>	<input type="checkbox"/>
Once a month	<input type="checkbox"/>	<input type="checkbox"/>
Two or three times a month	<input type="checkbox"/>	<input type="checkbox"/>
Usually every week	<input type="checkbox"/>	<input type="checkbox"/>
More than once a week	<input type="checkbox"/>	<input type="checkbox"/>

2. How long have you been going to church services or activities at this congregation/parish?

<input type="checkbox"/> Less than 1 year	<input type="checkbox"/> More than 20 years
<input type="checkbox"/> 1-2 years	<input type="checkbox"/> I am visiting from another congregation
<input type="checkbox"/> 3-5 years	<input type="checkbox"/> I am visiting and do not regularly go anywhere else
<input type="checkbox"/> 6-10 years	
<input type="checkbox"/> 11-20 years	

3. Are you regularly involved in any group activities here? (Mark ALL that apply)

☐ Yes, in small prayer, discussion or Bible study groups
☐ Yes, in fellowships, clubs, social or other groups
☐ No, we have no such groups
☐ No, I am not regularly involved

4. Do you regularly take part in any activities of this congregation/parish that reach out to the wider community? (Mark ALL that apply)

☐ Yes, in evangelistic or outreach activities
☐ Yes, in community service, social justice or welfare activities of this congregation
☐ No, we don't have such activities
☐ No, I am not regularly involved

5. Do you have a strong sense of belonging to this congregation?

☐ Yes, a strong sense of belonging, which is growing
☐ Yes, a strong sense - about the same as last year
☐ Yes, although perhaps not as strongly as in the past
☐ No, but I am new here ☐ No, but I am happy as I am
☐ No, and I wish I did by now ☐ Don't know/not applicable

6. What is the STARTING TIME of the church service(s) that you regularly attend here? (Mark up to TWO)

This service (Leave blank if you are a visitor)

(Write time, eg 09:45 and mark am or pm, and day of week)

→	:	am	Sunday	Saturday	weekday
		pm			

Another church service you regularly attend here

(Only fill this in if it applies to you)

→	:	am	Sunday	Saturday	weekday
		pm			

7. Before you started coming here, were you participating in another congregation/parish?

☐ No, I've come here for most / all of my life
☐ No, before coming here I had not been attending church for several years
☐ No, before coming here I had never regularly attended a church
☐ Yes, immediately prior to coming here, I was participating in another congregation

8. Before you started coming here, what was the denomination of your previous church? (Mark ONE only)

☐ I did not attend elsewhere before coming here
☐ Anglican ☐ Churches of Christ
☐ Apostolic ☐ Lutheran
☐ Aust Christian Churches (AOG) ☐ Methodist
☐ Baptist ☐ Missionary Alliance
☐ Brethren ☐ Orthodox
☐ C3 Church ☐ Presbyterian
☐ Catholic ☐ Salvation Army
☐ Christian Outreach Centres ☐ Seventh-day Adventist
☐ Christian Reformed ☐ Uniting
☐ Christian Revival Crusade ☐ Vineyard Fellowship
☐ Other (please specify):

9. In what year were you born?
Please complete the year:

1 9

10. Are you:

☐ Female ☐ Male

11. What is the highest educational qualification you have completed?

☐ Primary school ☐ Bachelor degree from a university or equivalent institution
☐ Some secondary school ☐ Post graduate degree or diploma
☐ Completed secondary school
☐ Trade certificate
☐ Diploma or associate diploma

12. Which term best describes your present marital status?

☐ Never married ☐ In a defacto relationship
☐ In first marriage ☐ Separated
☐ Remarried after divorce ☐ Divorced
☐ Remarried after death of spouse ☐ Widowed

13. Do you have a spouse or partner who is also completing a survey form here?

☐ Yes ☐ No

This form will be scanned - Please mark boxes ☒ and WRITE NUMBERS CLEARLY to help scanning process

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14. What is the postcode of the place where you usually live?
Please write in the squares:

--	--	--	--	--	--

15. What is your employment status?
(Mark ALL that apply)

- ☐ Employed full time (30 hrs or more)
☐ Employed part-time
☐ Unemployed
☐ Student
☐ Full-time home duties/family responsibilities
☐ Self-employed
☐ Retired
☐ Other

16. Where were you born?

- | | |
|---|---|
| <input type="checkbox"/> Australia | <input type="checkbox"/> Republic of South Africa |
| <input type="checkbox"/> New Zealand | <input type="checkbox"/> Other Africa |
| <input type="checkbox"/> Pacific Islands | <input type="checkbox"/> Mauritius |
| <input type="checkbox"/> Great Britain | <input type="checkbox"/> North America |
| <input type="checkbox"/> Ireland (incl. N. Ireland) | <input type="checkbox"/> Central or South America |
| <input type="checkbox"/> Italy | <input type="checkbox"/> China/Hong Kong |
| <input type="checkbox"/> Malta | <input type="checkbox"/> Korea |
| <input type="checkbox"/> Other Southern Europe | <input type="checkbox"/> Vietnam |
| <input type="checkbox"/> Northern or Western Europe | <input type="checkbox"/> Philippines |
| <input type="checkbox"/> Eastern Europe/former USSR | <input type="checkbox"/> India/Sri Lanka |
| <input type="checkbox"/> Middle East/North Africa | <input type="checkbox"/> Other Asia |

17. Are you of Aboriginal or Torres Strait Islander origin?

- ☐ Yes ☐ No

18. Where were your father and mother born?

Father Mother

- | | |
|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> Australia |
| <input type="checkbox"/> | <input type="checkbox"/> Another country where English is the main language |
| <input type="checkbox"/> | <input type="checkbox"/> Another country (where English is not the main language) |

About Your Faith

19. Over the last year, do you believe you have grown in your Christian faith?

- ☐ No real growth
☐ Some growth
☐ Much growth, mainly through this congregation/parish
☐ Much growth, mainly through other groups or congregations/parishes
☐ Much growth, mainly through my own private activity

20. How often do you spend time in private devotional activities (eg prayer, meditation, Bible reading alone)?

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> Every day/most days | <input type="checkbox"/> Occasionally |
| <input type="checkbox"/> A few times a week | <input type="checkbox"/> Hardly ever |
| <input type="checkbox"/> Once a week | <input type="checkbox"/> Never |

21. Do you identify with any of the following approaches to matters of faith? (Mark up to TWO options)

- | | |
|---|---|
| <input type="checkbox"/> Catholic or Anglo-Catholic | <input type="checkbox"/> Pentecostal |
| <input type="checkbox"/> Charismatic | <input type="checkbox"/> Progressive |
| <input type="checkbox"/> Evangelical | <input type="checkbox"/> Reformed |
| <input type="checkbox"/> Liberal | <input type="checkbox"/> Traditionalist |
| <input type="checkbox"/> Lutheranism | <input type="checkbox"/> I do not identify with such descriptions |
| <input type="checkbox"/> Moderate | |

22. How important is God in your life?

- ☐ God does not matter to me at all
☐ Fairly important, but many other things are more important
☐ God is more important to me than almost anything else
☐ God is the most important reality in my life



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About You and This Church

How often do you experience the following during church services at this congregation/parish?
(Mark one box on EACH line)

	Always	Usually	Sometimes	Rarely /never
23. Preaching very helpful to my life	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24. Inspiration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25. Joy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
26. A sense of God's presence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
27. Growth in understanding of God	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
28. Being challenged to take action	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
29. Being strengthened spiritually	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30. Mystery and awe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

31. Are you involved in any community service, social action or other groups not connected to this congregation/parish? (Mark ALL that apply)

- ☐ Yes, community service, care or welfare groups
☐ Yes, social action, justice or lobby groups (eg environmental, human rights, local issues)
☐ Yes, sports, recreation or hobby groups
☐ Yes, school or youth groups (eg P & C, Scouts)
☐ Yes, another kind of group (eg arts, cultural, political)
☐ No, I'm not involved with such groups

32. Which of the following best describes your readiness to talk to others about your faith?

- ☐ I do not have faith, so the question is not applicable
☐ I do not like to talk about my faith; my life and actions are sufficient
☐ I find it hard to talk about my faith in ordinary language
☐ I mostly feel at ease talking about my faith and do so if it comes up
☐ I feel at ease talking about my faith and look for opportunities to do so

33. Would you be prepared to invite to a church service here any of your friends and relatives who do not currently attend a church?

- ☐ Yes, and I have done so in the past 12 months
☐ Yes, but I have not done so in the past 12 months
☐ Don't know
☐ No, probably not
☐ No, definitely not

34. If you knew someone was drifting away from church involvement, how likely is it that you would take the time to talk with them about it?

- | | |
|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> Certain | <input type="checkbox"/> Hard to say |
| <input type="checkbox"/> Very likely | <input type="checkbox"/> Unlikely |
| <input type="checkbox"/> Likely | |

Leadership and Direction

35. Do you currently perform any of these leadership or ministry roles here? (Mark all that apply)

- | | |
|---|---|
| <input type="checkbox"/> Teaching/preaching | <input type="checkbox"/> Lead/assist in church services |
| <input type="checkbox"/> Music ministry | <input type="checkbox"/> Management/admin role |
| <input type="checkbox"/> Children's ministry role | <input type="checkbox"/> Committee/task force member |
| <input type="checkbox"/> Youth ministry role | <input type="checkbox"/> Pastoral care/visitation role |
| <input type="checkbox"/> Small group leadership | <input type="checkbox"/> Some other role |
| <input type="checkbox"/> Social group leadership | <input type="checkbox"/> No such role |

36. Have this congregation's leaders encouraged you to find and use your gifts and skills here?

- | | |
|---|-------------------------------------|
| <input type="checkbox"/> Yes, to a great extent | <input type="checkbox"/> Not at all |
| <input type="checkbox"/> Yes, to some extent | <input type="checkbox"/> Don't know |
| <input type="checkbox"/> Yes, to a small extent | |

37. Does this congregation/parish have a clear vision, goals or direction for its ministry and mission?

- ☐ I am not aware of such a vision, goals or direction
- ☐ There are ideas but no clear vision, goals or direction
- ☐ Yes, and I am strongly committed to them
- ☐ Yes, and I am partly committed to them
- ☐ Yes, but I am not committed to them

Do you agree or disagree with the following statements? (Mark one box on EACH line)

- | | | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 38. This congregation/parish is always ready to try something new | Strongly agree | Agree | Neutral /Unsure | Disagree | Strongly disagree |
| | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- | | | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 39. I have found it easy to make friends within this congregation | Strongly agree | Agree | Neutral /Unsure | Disagree | Strongly disagree |
| | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- | | | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 40. I have a strong sense of belonging to the denomination of this church | Strongly agree | Agree | Neutral /Unsure | Disagree | Strongly disagree |
| | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

41. About how much do you give financially to this congregation/parish?

- ☐ I give 10% or more of net income regularly
- ☐ I give about 5% to 9% of net income regularly
- ☐ I give less than 5% of net income regularly
- ☐ I give a small amount whenever I am here
- ☐ I do not contribute financially here

Your Views About Worship

42. What are the two main reasons you attend church services? (Mark up to TWO)

- ☐ It is my duty
- ☐ Out of habit
- ☐ To worship or experience God
- ☐ To share in Holy Communion/ Eucharist/ Lord's Supper
- ☐ I need a time of prayer or reflection
- ☐ I like to keep the family together
- ☐ To make sure my children are exposed to the faith
- ☐ To learn more about the faith
- ☐ For encouragement and inspiration
- ☐ To feel a sense of community
- ☐ It is wrong to miss worship without good reason
- ☐ Other

43. While both may be important to you, which do you most prefer?

- ☐ Worship that is quiet and reflective
- ☐ Worship that is enthusiastic and energetic
- ☐ No preference

44. While both may be important to you, which do you most prefer?

- ☐ Worship that is consistent from week to week
- ☐ Worship that offers new experiences each week
- ☐ No preference

To what extent does each of the following make a church service meaningful for you? (Mark one box on EACH line)

	Very Much	Somewhat	Not at all
45. Congregational singing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
46. Other music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
47. Sermon or homily	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
48. Prayer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
49. Communion/Eucharist/ Lord's Supper	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
50. Reading of Scriptures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
51. Traditional symbols or rituals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
52. Contemporary worship or informality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
53. Sharing the experience with others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
54. The setting where worship takes place	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
55. Baptisms, confirmations, and other similar rituals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
56. Call to public commitment/altar call	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How often are the sermons or homilies here . . . (Mark one box on EACH line)			
	Often	Sometimes	Never
57. Educational	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
58. Inspirational	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
59. Comforting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
60. Challenging	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
61. Relevant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

To what extent do you agree or disagree with the following statements? (Mark one box on EACH line)

62. I look forward each week to coming to worship here	Strongly agree	Agree	Neutral /Unsure	Disagree	Strongly disagree
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
63. Church services here need to be more appealing to youth	Strongly agree	Agree	Neutral /Unsure	Disagree	Strongly disagree
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
64. The church services here appeal to those who do not usually attend anywhere	Strongly agree	Agree	Neutral /Unsure	Disagree	Strongly disagree
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
65. Overall, people here welcome new styles of worship	Strongly agree	Agree	Neutral /Unsure	Disagree	Strongly disagree
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

66. Which of the following styles of music do you feel would be most helpful to you in congregational worship?

(Mark up to TWO)

- | | |
|--|---|
| <input type="checkbox"/> Traditional hymns | <input type="checkbox"/> Contemplative chants (eg. Taizé, Iona) |
| <input type="checkbox"/> Praise music/ choruses | <input type="checkbox"/> African-American gospel music |
| <input type="checkbox"/> Contemporary hymns | <input type="checkbox"/> No music or songs |
| <input type="checkbox"/> Other contemporary music or songs | <input type="checkbox"/> Classical music or chorales |
| <input type="checkbox"/> Music or songs from a variety of cultures | <input type="checkbox"/> Sung responsorial psalms |
| | <input type="checkbox"/> Don't know |

67. If innovative change was proposed to the worship service you attend at this church (eg style of music, seating layout etc), what would your response tend to be? Would you...

- ☐ Strongly support such changes
☐ Support such changes
☐ Be neutral/unsure
☐ Oppose such changes
☐ Strongly oppose such changes

Your Religious Practices

68. Which of the following best describes patterns of prayer in your daily life at present? (Mark ALL that apply)

- ☐ I pray mostly in times of stress, need or gratitude
☐ I put aside a set time each day for prayer
☐ I often move to/drift into prayer during each day
☐ Prayer is not important in my daily life

69. Are you satisfied with your own level of private devotional activities (eg prayer, meditation, Bible reading alone)?

- | | |
|---|--|
| <input type="checkbox"/> Very satisfied | <input type="checkbox"/> Somewhat dissatisfied |
| <input type="checkbox"/> Somewhat satisfied | <input type="checkbox"/> Very dissatisfied |
| <input type="checkbox"/> Neutral or unsure | <input type="checkbox"/> Not applicable |

In the past 12 months, how often have you done the following? (Mark one box on EACH line)

	Every day/ Most days	A few times a week	Once a week	Occas- ionally	Hardly ever	Never
70. Read the Bible	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
71. Observed grace at mealtimes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
72. Prayed together as a family	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
73. Taken part in prayer groups/meetings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
74. Practised Christian meditation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
75. Fasted from food for religious/spiritual reasons	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

76. Has this ever happened to you: suddenly and strongly you are aware of God, you sense that God is real, or you sense God's presence or God's power?

- | | |
|---------------------------------------|--------------------------------|
| <input type="checkbox"/> Often | <input type="checkbox"/> Once |
| <input type="checkbox"/> Occasionally | <input type="checkbox"/> Never |

77. For religious reasons do you have in your home a shrine, altar, or a religious object on display such as a crucifix or icon?

- ☐ Yes ☐ No

Your Religious Knowledge

Below is a series of factual questions about religion. Please do not try to find out the answers if you are unsure.

78. Which of the following Bible figures is most closely associated with a willingness to sacrifice his son for God?

- | | | |
|---------------------------------|----------------------------------|-------------------------------------|
| <input type="checkbox"/> Job | <input type="checkbox"/> Abraham | <input type="checkbox"/> Don't know |
| <input type="checkbox"/> Elijah | <input type="checkbox"/> Moses | |

79. Which of the following is NOT one of the Ten Commandments?

- | | |
|--|--|
| <input type="checkbox"/> Do not commit adultery | <input type="checkbox"/> Keep the Sabbath holy |
| <input type="checkbox"/> Do unto others as you would have them done unto you | <input type="checkbox"/> All are in the Ten Commandments |
| <input type="checkbox"/> Do not steal | <input type="checkbox"/> Don't know |

80. Which of the following Bible figures is most closely associated with leading the exodus from Egypt?

- | | | |
|---------------------------------|----------------------------------|-------------------------------------|
| <input type="checkbox"/> Job | <input type="checkbox"/> Abraham | <input type="checkbox"/> Don't know |
| <input type="checkbox"/> Elijah | <input type="checkbox"/> Moses | |

81. Who wrote the book of Acts in the New Testament?

- | | | |
|----------------------------------|-------------------------------|-------------------------------------|
| <input type="checkbox"/> Matthew | <input type="checkbox"/> Mark | <input type="checkbox"/> Luke |
| <input type="checkbox"/> John | <input type="checkbox"/> Paul | <input type="checkbox"/> Don't know |

82. What was the name of the person whose writings and actions inspired the Protestant Reformation?

- | | |
|---|--------------------------------------|
| <input type="checkbox"/> Martin Luther | <input type="checkbox"/> John Wesley |
| <input type="checkbox"/> Thomas Aquinas | <input type="checkbox"/> Don't know |

83. In which religion are Vishnu and Shiva central figures?

- | | |
|-----------------------------------|-------------------------------------|
| <input type="checkbox"/> Islam | <input type="checkbox"/> Hinduism |
| <input type="checkbox"/> Buddhism | <input type="checkbox"/> Don't know |

84. The Koran is the holy book of which religion?

- | | |
|-----------------------------------|-------------------------------------|
| <input type="checkbox"/> Islam | <input type="checkbox"/> Hinduism |
| <input type="checkbox"/> Buddhism | <input type="checkbox"/> Don't know |

About your children

85. Please answer the questions below for each of your children who are still alive, starting with the eldest.

If you have more than five children, just answer for the first five.

	Eldest Child	Child No 2	Child No 3	Child No 4	Child No 5
What is his/her age in years?	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Does he/she live at home?	Yes <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	No <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Does he/she attend church regularly? (Mark all that apply)

	Eldest Child	Child No 2	Child No 3	Child No 4	Child No 5
Yes, here <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes, somewhere else, same denomination <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Yes, at another denomination <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
No <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Don't know <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you for your help today

Appendix C: Representative CCS Table

#	Song Title/ CCLI#	Songwriters	Year
1	10,000 Reasons - 6016351	Jonas Myrin and Matt Redman	2011
2	Cornerstone - 6158927	Jonas Myrin, Reuben Morgan, Eric Liljero, William Batchelder Bradbury and Edward Mote	2011
3	Our God - 5677416	Matt Redman, Jonas Myrin, Chris Tomlin and Jesse Reeves	2010
4	How Great Is Our God - 4348399	Chris Tomlin, Jesse Reeves and Ed Cash	2004
5	Oceans (Where Feet May Fail) - 6428767	Matt Crocker, Joel Houston and Salomon Ligthelm	2012
6	Blessed Be Your Name - 3798438	Matt Redman and Beth Redman	2002
7	Amazing Grace (My Chains Are Gone) - 4768151	John Newton, Chris Tomlin and Louie Giglio	2006
8	Mighty To Save - 4591782	Reuben Morgan and Ben Fielding	2006
9	Here I Am To Worship - 3266032	Tim Hughes	2000
10	God Is Able - 5894275	Ben Fielding and Reuben Morgan	2010
11	Beneath The Waters (I Will Rise) - 6179573	Brooke Ligertwood and Scott Ligertwood	2011
12	One Thing Remains (Your Love Never Fails) - 5508444	Brian Johnson, Jeremy Riddle and Christa Black Gifford	2010
13	In Christ Alone - 3350395	Keith Getty and Stuart Townend	2001
14	Hosanna - 4785835	Brooke Ligertwood	2006
15	I Surrender - 6177317	Matt Crocker	2011
16	Jesus At The Center - 6115180	Israel Houghton, Adam Ranney and Micah Massey	2011
17	The Heart Of Worship - 2296522	Matt Redman	1997
18	How Deep The Father's Love - 1558110	Stuart Townend	1995
19	Happy Day - 4847027	Tim Hughes and Ben Cantelon	2006
20	Indescribable - 4403076	Laura Story and Jesse Reeves	2004
21	The Stand - 4705248	Joel Houston	2005
22	For All You've Done - 4254689	Reuben Morgan	2004
23	Open the Eyes Of My Heart - 2298355	Paul Baloche	1997
24	Desert Song - 5060793	Brooke Ligertwood	2008
25	Revelation Song - 4447960	Jennie Lee Riddle	2004

#	Country of origin	Main YouTube link	Official Video?	YouTube post date
1	UK	http://www.youtube.com/watch?v=DXDGE_IRIOE	no	25/11/2011
2	AUSTRALIA	http://www.youtube.com/watch?v=QvLxZEU02ul	no	12/07/2012
3	UK/USA	http://www.youtube.com/watch?v=zIA5IDnpGhc	no	10/03/2010
4	USA	http://www.youtube.com/watch?v=xi0yLRX4d2M	no	13/08/2008
5	AUSTRALIA	http://www.youtube.com/watch?v=dy9nwe9_xzw	yes	22/02/2013
6	UK	http://www.youtube.com/watch?v=du0il6d-Dak	no	16/02/2008
7	USA	http://www.youtube.com/watch?v=Jbe7OruLk8I	no	25/02/2008
8	AUSTRALIA	http://www.youtube.com/watch?v=-08YZF87OBQ	yes (fan upload)	20/01/2008
9	UK	http://www.youtube.com/watch?v=CoxopsRSfdU	no	3/06/2007
10	AUSTRALIA	http://www.youtube.com/watch?v=lxRQahH0cqA	no	30/06/2011
11	AUSTRALIA	http://www.youtube.com/watch?v=mTwA3NLEjY4	yes (fan upload)	3/07/2012
12	USA	http://www.youtube.com/watch?v=6_KXsMCJgBQ	no	12/03/2011
13	UK	http://www.youtube.com/watch?v=ENTL_li4GbE	no	10/02/2008
14	AUSTRALIA	http://www.youtube.com/watch?v=AQGJdTpMUcU	yes (fan upload)	6/03/2008
15	AUSTRALIA	http://www.youtube.com/watch?v=HcnfT4arZtl	yes (fan upload)	3/07/2012
16	USA	http://www.youtube.com/watch?v=ES96YsNtCHY	yes (fan upload)	28/08/2011
17	UK	http://www.youtube.com/watch?v=PH-snsXw1as	no	21/02/2007
18	UK	http://www.youtube.com/watch?v=YV2zMZ-nZ7k	no	30/11/2008
19	UK	http://www.youtube.com/watch?v=BOilW8nrw5g http://www.youtube.com/watch?v=qjJrbB8vxR4	yes (1st) no (2nd)	3/07/2008 24/01/2007
20	USA	http://www.youtube.com/watch?v=7PTvr755V8s	no	12/04/2006
21	AUSTRALIA	http://www.youtube.com/watch?v=cAQ61KH7qRc http://www.youtube.com/watch?v=kV5iZBTNYrk	yes (fan upload) (1st) no (2nd)	4/03/2009 27/08/2010
22	AUSTRALIA	http://www.youtube.com/watch?v=xezYclLoO7o	yes (fan upload)	18/12/2009
23	USA	http://www.youtube.com/watch?v=wutmEjdbedE	no	6/07/2007
24	AUSTRALIA	http://www.youtube.com/watch?v=QemZQKKJbRU	yes (fan upload)	4/07/2008
25	USA	http://www.youtube.com/watch?v=FObjd5wrgZ8	yes (fan upload)	27/03/2007

#	YouTube Channel Owner	Joined YouTube	Subscribers	Channel Views	GMA Dove Awards Worship Song/Album of the Year
1	GloryToFatherGod	1/09/2011	35,222	19,509,007	2013 WS, 2013 SOTY
2	Allan Santosh	30/10/2009	4,073	4,523,662	n/a
3	Tachycineticabicolor	8/09/2009	12,472	22,642,425	2011 WS, 2012 WA
4	Matthew Sgherzi	15/09/2006	5,382	13,399,255	2005 WA, 2006 WS, 2008 WS
5	hillsongunitedTV	16/10/2006	349,862	54,794,238	n/a
6	pastorloran	6/07/2007	42,730	87,129,653	2005 WS, 2006 WA
7	alwaysforgiven821	13/01/2008	23,950	37,887,034	2006 WA, 2009 WA
8	WimNL	unknown	130,040	155,376,134	2009 WS, 2009 WA
9	WorshipVideo	3/06/2007	80,008	90,879,611	2003 WA, 2004 WS
10	razin rubin	20/12/2009	308	920,809	n/a
11	TwilightWaterfall	13/07/2011	16,963	16,992,666	n/a
12	TheCommissioned	12/03/2010	15,044	12,881,540	n/a
13	WorshipVideo	3/06/2007	80,008	90,879,611	n/a
14	SaMmM123	3/05/2006	5,492	12,865,167	n/a
15	ilovepi227	15/06/2010	43,070	32,653,119	n/a
16	freechapelworship	4/07/2010	7,222	2,197,960	n/a
17	CCMGUY1	12/10/2005	1,191	4,053,484	2000 WA, 2002 WA, 2006 WA
18	FireThunderTV	8/09/2008	5,195	11,519,330	n/a
19	Mission Worship newsongmedia	1/05/2007 21/12/2006	4,185 227	5,677,810 1,302,657	n/a
20	Caleb Higgins	12/04/2006	2,955	9,986,377	2005 WA
21	Thais T. ajrafco	17/11/2007 26/08/2010	696 1,424	2,146,189 2,427,493	n/a
22	tammim0007	12/10/2008	18,504	29,608,556	n/a
23	OkiOdOkie	24/05/2007	3,323	10,559,793	2000 WA, 2002 WA
24	Camila Mendes	18/07/2007	1,177	4,558,697	n/a
25	Jowynne777	7/03/2007	1,659	6,956,355	2010 WS

#	Type (primary)	Type (secondary)	Address	POV	Word Count	Balance of Focus	God/ Father	Jesus/ Christ / Lord	(Holy) Spirit
1	Praise	Worship	2nd/3rd	S	124	13/15 0.867	no	L	no
2	Praise	Prophetic	3rd	S	100	6/21 0.286	no	J/C/L	no
3	Praise	Prophetic	2nd/3rd	P	89	15/17 0.882	G	no	no
4	Praise	n/a	3rd	S/P	116	6/21 0.286	G/F	Son/Lamb	S
5	Worship	Petition	2nd	S	132	19/14 1.357	no	Saviour	S
6	Praise	n/a	3rd	S	148	6/19 0.316	no	L	no
7	Prophetic	n/a	3rd	S	131	19/8 2.375	G	L/Savior	no
8	Prophetic	Petition	2nd/3rd	S/P	103	12/14 0.857	G	J/Saviour/King	no
9	Worship	n/a	2nd	S	101	9/9	G	King	no
10	Prophetic	n/a	3rd	P	116	20/31 0.645	G	L	no
11	Prophetic	n/a	2nd/3rd	S	153	17/21 0.810	no	J/C	no
12	Prophetic	Praise	2nd	S	127	5/7 0.714	no	no	no
13	Praise	Prophetic	3rd	S	224	16/23 0.696	G	J/C	no
14	Prophetic	Praise/ Petition	2nd/3rd	S/P	130	15/10 1.5	no	King/Hosanna	no
15	Petition	Worship	2nd	S	114	26/30 0.867	no	J/L	no
16	Worship	n/a	2nd	S	122	7/44 0.159	no	J	no
17	Worship	n/a	2nd	S	118	8/15 0.533	no	J/L/King	no
18	Praise	n/a	3rd	S/P	146	13/16 0.813	F	J/C/Son	no
19	Praise	n/a	2nd	S	124	9/11 0.818	no	J	no
20	Praise	n/a	2nd	P (S at end)	131	10/30 0.333	G	no	no
21	Worship	Prophetic	2nd	S	113	16/16	G	L	S
22	Praise	n/a	2nd	S/P	61	4/16 0.25	F	Son/Saviour	no
23	Prayer	Worship	2nd	S/P	63	6/7 0.857	no	L	no
24	Prophetic	Praise	3rd	S	168	23/9 2.555	G	C/L	no
25	Praise	Worship	2nd/3rd	S	110	3/13 0.231	G	J/L/King/Lamb	no

#	Key	Tempo (bpm)	Duration	TS	Verse Range	Chorus Range	Bridge Range	Song Range	Lowest Note	Highest Note
1	G	72	5'43" (343")	4/4	m7	M9	n/a	M10	D4	F#5
2	C	71	6'54" (714")	4/4	P5	P5	n/a	P5/P12	C4	G5/G4
3	B	105	5'24" (324")	4/4	m6	P5	P4	m7	G#4	F#5
4	C	70	7'08" (428")	4/4	m6	M6	m7	m9	E4	F5
5	D	65	9'01" (561")	4/4	M6	P8	M6	M9	A3	B4
6	C#	120	3'50" (230")	4/4	P5/P5	P4	P4	P11	C#4	F#5
7	G	62	4'30" (270")	4/4	P8	P8	n/a	P11	D4	G5
8	A	72	7'07" (427")	4/4	P5	m7	P4	P8	E4	E5
9	G	77	4'02" (242")	4/4	P4	P5	P8	P8	E4	B5
10	B	79	4'27" (267")	4/4	M6	m7	P4	m7	F#4	E5
11	Ab	73	6'30" (390")	4/4	M3	P5	M10	M10	Ab3	C5
12	B	71	5'04" (304")	4/4	P4	m7	P5	m7/P12	B4/B3	F#5
13	D	62	4'56" (296")	3/4	P11	n/a	n/a	P11	A3	D5
14	E	75	6'24" (384")	4/4	m6	M6	P8	P8	C#4	C#5
15	F	51	10'27" (627")	6/8	m7	P5	P5	P12	C4	G5
16	A	66	11'29" (689")	4/4	M6	M6	M7	M7	A4	G#5
17	Eb	70	5'21" (321")	4/4	P8	M6	n/a	P8	Bb3	Bb4
18	G	58	3'15" (195")	5/4 - 3/4	P8	n/a	n/a	P8	D4	D5
19	C	140	3'23" (203")	4/4	P8/P5	M3	P8	m14	A3	G5
20	B	60	3'59" (239")	6/8	d5	P5	n/a	m6	A#4	F#5
21	A	70	10'26" (626")	4/4	P8/m7	M6	n/a	P11	A3	D5
22	E	133	5'35" (335")	4/4	m7	m6	n/a	P8	B3	B4
23	E	112	4'13" (253")	4/4	M6	P5	M6	M6	E4	C#5
24	D	112	4'09" (249")	4/4	P8	m7	P4	P8	B3	B4
25	D Mixolydian	60	7'57" (477")	4/4	M6	d5	n/a	P8	C4	C5

#	LeadVox M/F	Harmonic Reduction	Chorus Opening Chord
1	M	In: IV I V vi Ch: IV I V vi Vs: IV I V vi Tg: IV V vi	IV
2	M	In: I vi IV Vs: I IV V vi vi42 IV V I Ch: IV vi V I	IV
3	M	In: vi6 IV64 I V/I Vs: vi IV I vi IV I ii7 V Ch: vi IV I V Br: vi IV I V	vi
4	M	In: I Isus Vs: I vi IV Ch: I vi IV V I Br: I vi IV V I	I
5	F	In: vi V6 I V IV Vs: vi V6 I V IV Ch: IV I V IV V vi Ins1: vi V6 I I6 V IV Ins2: vi IV I V Br1: vi IV I V Br2: IV I V ii Br3: vi V I V ii	IV
6	M	In: I V vi IV Vs: I V vi IV PC: I V vi IV Ch: I V vi IV Br: I V vi IV	I
7	M	In: I Vs: I IV64 I V/I I Ch: IV I6 IV6 I64 IV I6 ii7 V7 I	IV
8	M	In: IV I vi V Vs: IV I vi V IV V Ch: I V IV I vi V Br: IV I V vi	I
9	M	Vs: I V ii I V IV Ch: I V6 I6 IV Br: V6 I6 IV	I
10	M	In: I V vi IV Vs: I V vi IV Ch: I V vi IV Br: I6 V vi V IV	I
11	F	In: I V vi V Vs: I V vi V Ch: IV I V vi B: IV I V vi	IV
12	M	In: IV I V Vs: IV I V Ch: vi IV I V Br: IV I V vi	vi
13	F	In: v ii I Vs: I IV V I6 IV I6 ii7 V11 I IV	n/a
14	F	In: vi I ii7 iii Vs: I vi ii7 V Ch: I6 IV V vi IV vi V Br: IV V I vi	I6
15	M	In: vi I V IV Vs: vi I V IV Ch: vi I ii7 IV Ins: IV I V ii7 vi V Br: IV I V ii7 vi V	vi
16	M	In: I ii I6 IV Vs: I ii7 I6 IV I V IV I V vi V IV V Ch: I6 IV ii I Br: V vi I IV V	I6
17	M	Vs: I V ii7 V PC: ii7 I6 V Ch: I V6 ii7 IV V	I
18	M	In: I IV6 I64 IV Vs: I ii I6 IV I6 I64 V	n/a
19	M	In: I IV64 vi V Vs: I IV vi7 IV V Ch: I IV vi7 V Br: vi iii IV I	I
20	M	In: IV Vs: vi V6 I ii7 I bVII IV6 V6 Ch: I V IV vi I6 IV Ins: bVII bIII bIII42	I
21	M	In: I Vs: I IV I6 vi IV PC: IV ii vi IV V vi Ins: IV I V vi Ch: IV I V vi	IV
22	F	In: I Isus Vs: I Isus PC: vi IV I V Ch: I V6 IV6 V IV V En: vi V IV V IV64 V6 IV6 V	I
23	M	In: I Ch: I V6 IV6 IV I Vs: V vi IV V V vi ii7 V Br: I V6 IV6 IV I	I
24	F	In: vi V IV V Vs: vi V IV Ch: I V IV I V6 vi IV I64 V vi Br: I vi V IV I	I
25	F	In: I Vs: I v7 bVII IV Ch: I v7 bVII IV	I

#	Form	Instrumentation
1	I(4), C, V1, C, V2, C, C(Ins), V3, Cx2, Tx2, Ins(4), Tx3	Piano, AGuits, Synth/Organ, Bass, Mandolin, Bass drum, BVs
2	I(6), V1x2, C, V2, T, C, Ins(6), Cx2, Ins(4), V3, Ins(12), Cx3, O(4)	Piano, AGuits, EGuits, Bass, Drums, Synth, BVs
3	I(8), V1&2, C, I(4), V2, Cx2, Ins(8), Br, Cx2, Br, End, Cx2	EGuits, Drums, Bass, AGuits, Synth, BVs
4	I(2), V1, C, V2, C, Brx2, C into "How great Thou art", C	AGuit, EGuit, Drums, Piano, Bass, BVs
5	I(4+), V1, C, I(4), V2, C, I(8), Ins(8), Brx6, Ins(8), C, I(6)	Synths, Cello, Piano, EGuits, Bass, Drums
6	I(4), V1&2, PC, C, V3&4, PC, C, Br, PC, Cx2, Br	EGuits, Drums, Bass, Synth, BVs, AGuit?
7	I(4), V1&2, C, I(4), V3, Cx2, V4, Tx2	Piano, Bass, EGuits, AGuit, BV
8	I(6+8), V1, C, I(4), V2, Cx2, Ins(4), Br, Cx2, Brx3	EGuits, AGuits, Bass, Drums, Synths, BVs
9	V1, C, V2, C, Brx4, Cx3	Piano, Synth, Drums, EGuits, Bass, AGuit, BVs
10	I(12), V1, C, I(4), V2, C, Ins(4), Br, Cx2, Tx2	EGuits, AGuits, Bass, Drums, Synths, BVs
11	I(8), V1&2, C, V3, Cx2, B, C, B(2nd1/2), Cx3	EGuits, AGuits, Bass, Drums, Synths/Piano, BVs
12	I(8), V1, C, V2, C, Ins(4), Br, C, Ins(8), V2	Synths, EGuits, Drums, Bass, BVs
13	I(8), V1, V2, Ins(8), V3, Ins(4), V4, Ins(8)FO	Irish flute, Loops/Perc, AGuits, Synth, EGuit, Drums, Bass, BVs
14	I(12), V1&2, C, V3&4, C, Ins(8), Br, Cx2, Tx3, Ins(16)	EGuits, AGuits, Bass, Drums, Synths/Rhodes, BVs
15	I(16), V1&2, I(8), V3&4, Cx2, Ins(8), Brx2, Ins(8), Br, T, Cx2, Ins(16), Cx6, Brx2, Tx2	EGuits, AGuits, Bass, Drums, Synths, BVs
16	I(2), V1x2, C, V2, Cx2, Br, V3, Tx6, Brx2, End, Br	AGuits, Bass, BVs, Piano, Synth, Drums, BVs
17	V1, PC, C, V2, PC, Cx2, Ins(8+24)	AGuit, Rhodes, Organ/Synth, Drums, Bass
18	I(4), V1, V2, Ins(4), V3, V3(2nd1/2), Ins(4)	Piano, Djembe/Perc, EGuit, Cello/DB, Synth, BVs
19	I(8), V1, C, V2, C, Br, C	AGuits, EGuits, Bass, Drums, Synth, BVs
20	I(4), V1, C1, V2, C1, Ins(8), C1, C2, T	AGuits, EGuits, Bass, Drums, Synth, BV
21	I(?), V1&2, PC, V3, PCx2, Ins(16), Cx5, PC, End, Ins(?)	EGuits, AGuits, Bass, Drums, Synths, BVs
22	I(4+8), V, PC, C, I(4), V, PC, Cx2, Ins(16), PCx2, Cx2, Tx2, End, Tx6	EGuits, AGuits, Bass, Drums, Synths, BVs
23	I(4), Cx4, V, Cx2, Vx3, Brx3 FO	AGuits, Congas, EGuits, Bass, Drums, Synth, BVs
24	I(1+8), V1&2, C, I(4), V3, C, Brx4, C, Ins(8), V4	EGuits, AGuits, Bass, Drums, Synths/Piano, BVs
25	I(2), V1x2, C, V2, C, V3, Cx5	Piano, Synth, Bass, Drums, EGuit, AGuit, Strings, BVs

Appendix D: Researcher's Survey of Christian Engagement with CCS – Written Responses (Part A)

<http://www.danielthornton.org/admin/content/updatedetailsub.php?Conte...>

...before we can get to the good stuff!!

Information and Consent Page



Name of Project: A framework for effective contemporary congregational songs (CCS)

Attend (or have attended) an Australian church? You are invited to participate in a survey to determine what worship songs Christians can sing and want to sing. The study aims to identify song elements that are particularly conducive to congregational engagement.

This research is being conducted by Daniel Thornton to meet the requirements of a Doctor of Philosophy under the supervision of Associate Professor Mark Evans and associate supervision of Dr Diane Hughes of the Department of Media, Music, Communication and Cultural Studies :

Daniel Thornton, (02) 8893 9058, daniel.thornton@students.mq.edu.au

Dr Diane Hughes, (02) 9850 2175, diane.hughes@mq.edu.au

Associate Professor Mark Evans, (02) 9850 2258, mark.evans@mq.edu.au

If you decide to participate, you will be recording yourself singing a church song of your choice for around 30 seconds and answering a few brief questions as presented on the survey. The recording and survey answers will be kept in a secure location. Any information or personal details gathered in the course of the study are confidential (except as required by law). Only the research team, including assistants, will have access to the data.

A summary of the results of the data will be made available electronically within 12 months of the interview on the website www.danielthornton.org/phdsurveyresults

Participation in this study is entirely voluntary and anonymous. PLEASE ONLY DO THE SURVEY ONCE; multiple recordings from the same participant will not be useful to the research and will have to be set aside.

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics (telephone (02) 9850 7854; email ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

✓ If under 18yrs of age, I confirm that I have discussed participation in this survey with my parent/guardian.

I agree, let's get to the survey

[no thanks](#)

PhD Survey

* Required

1. What song do you think you'll record (in the next section)? *

2. What is your age range? *

Mark only one oval.

- ☐ 18 yrs or under
- ☐ 19 - 29 yrs
- ☐ 30 - 39 yrs
- ☐ 40 - 49 yrs
- ☐ 50 yrs or over

3. What church do you attend? *

4. Why did you pick this particular song to record? *

5. What other "church songs" would you have considered recording? *

6. Would you have picked a different song if you had musical accompaniment? *

Mark only one oval.

- ☐ Yes
- ☐ No

7. If you answered "Yes" to the question above, which song would you have chosen?

8. How would you describe your vocal range? *

Mark only one oval.

- ☐ High
☐ Medium
☐ Low

9. Have you had any musical training (including vocal training)? *

Mark only one oval.

- ☐ Yes
☐ No

10. If you answered "Yes" to the question above, what instrument did you learn?

11. Over how many years have you regularly attended church? *

Mark only one oval.

- ☐ less than 5 years
☐ 5 to 10 years
☐ 11 to 20 years
☐ more than 20 years

12. Are you (or have you been) involved in a church worship team? *

Mark only one oval.

- ☐ Yes
☐ No

13. Is there anything else you'd like to add?

Appendix E: Information and Consent Form for Key CCS Interviewees



Department of Media, Music, Communication and Cultural Studies
Faculty of Arts
MACQUARIE UNIVERSITY NSW 2109

Phone: +61 (02) 9850 2175

Fax: +61 (02) 9850 2101

Email: daniel.thornton@students.mq.edu.au

Investigators: Daniel Thornton
Dr Diane Hughes
Associate Professor Mark Evans

Information and Consent Form – Interview

Name of Project: A framework for the effective contemporary congregational song (CCS)

You are invited to participate in a study of composers/producers/performers of contemporary congregational songs. The purpose of the study is to determine to what degree does the CCS writer/producer/performer have the congregation in mind during the writing/producing/performing process. The study aims to identify the ways in which congregational awareness and consideration contribute to the processes of CCS creation and expression.

This research is being conducted by Daniel Thornton to meet the requirements of a Doctor of Philosophy under the supervision of Associate Professor Mark Evan and associate supervision of Dr Diane Hughes of the Department of Media, Music, Communication and Cultural Studies:

Daniel Thornton, (02) 8893 9058, daniel.thornton@students.mq.edu.au

Associate Professor Mark Evans, (02) 9850 2258, mark.evans@mq.edu.au

Dr Diane Hughes, (02) 9850 2175, diane.hughes@mq.edu.au

If you decide to participate, you will be asked to take part in an in-depth interview of up to 1 hour duration. The interview will be audio recorded to enable accurate data collection, and for subsequent transcription and analysis. The recording and transcription will be kept in a secure location.

Please indicate overleaf whether you want to be identified or de-identified in presentations or publications of results. Any information or personal details gathered in the course of the study are confidential (*except as required by law*). Only the research team, including assistants, will have access to the data.

Interviewees will have the opportunity to review and approve the transcription before any portions of it are included in the final dissertation. Furthermore, you will be sent a hyperlink to a page containing the summary of the results as soon as they are complete.

Participation in this study is entirely voluntary: you are not obliged to participate and if you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence.

I, (participant's name) have read (or, where appropriate, have had read to me) and understand the information above and any questions I have asked have been answered to my satisfaction. I also agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence. I have been given a copy of this form to keep.

☐ I agree to be identified in publications of the research findings.

☐ I do not want to be identified in publications of the research findings.

Participant's Name: _____
(Block letters)

Participant's Signature: _____ Date: _____

Investigator's Name: _____
(Block letters)

Investigator's Signature: _____ Date: _____

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics (telephone (02) 9850 7854; email ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

(INVESTIGATOR'S [OR PARTICIPANT'S] COPY)

Appendix F: Representative CCS Tessitural/Pitch Centre of Gravity Calculations

10,000 Reasons -
6016351

Pitch Centre of Gravity (PCG)

Pitch	VERSE/PRE-CHORUS Total duration*	CHORUS Total duration	BRIDGE Total duration	COMBINED TOTALS
G#5	* based on a crotchet being equal to the numeric value of 1			0
G5				0
F#5/Gb5		1		1
F5				0
E5		4		4
D#5/Eb5				0
D5		2.5		2.5
C#5/Db5				0
C5	1.5			1.5
B4	5	6.5		11.5
A#4/Bb4				0
A4	5	5.5		10.5
G#4/Ab4				0
G4	14.5	5.75		20.25
F#4/Gb4	1			1
F4				0
E4	1.5	1.5		3
D#4/Eb4				0
D4	2.5			2.5
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Cornerstone -
6158927

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5		1		1
F#5/Gb5				0
F5		3.25		3.25
E5		6.5		6.5
D#5/Eb5				0
D5		6.25		6.25
C#5/Db5				0
C5		7		7
B4				0
A#4/Bb4				0
A4	1.5			1.5
G#4/Ab4				0
G4	3	1		4
F#4/Gb4				0
F4	2	3.25		5.25
E4	5.75	6.5		12.25
D#4/Eb4				0
D4	5	6.25		11.25
C#4/Db4				0
C4	5.75	7		12.75
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Our God - 5677416		Pitch Centre of Gravity (PCG)			
		<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
Pitch	Total duration	Total duration	Total duration	COMBINED TOTALS	
G#5					0
G5					0
F#5/Gb5			1.5		1.5
F5				8.5	8.5
E5	3	1		0.5	4.5
D#5/Eb5	7.5	7.7		16	31.2
D5					0
C#5/Db5	7	9.6		12	28.6
C5					0
B4	13	7.5		3	23.5
A#4/Bb4	2				2
A4					0
G#4/Ab4	4.5				4.5
G4					0
F#4/Gb4					0
F4					0
E4					0
D#4/Eb4					0
D4					0
C#4/Db4					0
C4					0
B3					0
A#3/Bb3					0
A3					0
G#3/Ab3					0

How great is our
God - 4348399

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5			1.5	1.5
E5		1.25	6.75	8
D#5/Eb5				0
D5		6	4.75	10.75
C#5/Db5				0
C5	4.5	17	13.5	35
B4				0
A#4/Bb4				0
A4				0
G#4/Ab4				0
G4	31.5	2.75	0.5	34.75
F#4/Gb4				0
F4	3.5			3.5
E4	5.75			5.75
D#4/Eb4				0
D4				0
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Oceans (Where
feet may fail) -
6428767

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
Pitch	Total duration	Total duration	Total duration	COMBINED TOTALS
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5				0
C#5/Db5				0
C5				0
B4		2.25	1.25	3.5
A#4/Bb4				0
A4		1.75	5	6.75
G#4/Ab4				0
G4			5.5	5.5
F#4/Gb4	0.25	5	8	13.25
F4				0
E4	2.75	6	4.75	13.5
D#4/Eb4				0
D4	8.5	5.75	3	17.25
C#4/Db4	3.75	0.75		4.5
C4				0
B3	6	3.5		9.5
A#3/Bb3				0
A3	4			4
G#3/Ab3				0

Blessed Be Your
Name - 3798438

Pitch Centre of Gravity (PCG)

	<i>VERSE</i>	<i>Pre-Ch/CHORUS</i>	<i>BRIDGE</i>	
Pitch	Total duration	Total duration	Total duration	COMBINED TOTALS
G#5				0
G5				0
F#5/Gb5		0.5		0.5
F5		4	14	18
E5				0
D#5/Eb5		15	7	22
D5				0
C#5/Db5		24.5	5	29.5
C5		2		2
B4				0
A#4/Bb4		6		6
A4				0
G#4/Ab4	11	4		15
G4				0
F#4/Gb4	3			3
F4	6.75			6.75
E4				0
D#4/Eb4	1.75			1.75
D4				0
C#4/Db4	2.5			2.5
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Amazing Grace (My
Chains are gone) -
4768151

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
Pitch	Total duration	Total duration	Total duration	COMBINED TOTALS
G#5				0
G5		0.5		0.5
F#5/Gb5		0.75		0.75
F5				0
E5		7.75		7.75
D#5/Eb5				0
D5	3	6.75		9.75
C#5/Db5				0
C5		0.5		0.5
B4	2.75	3.75		6.5
A#4/Bb4				0
A4	3.25	0.5		3.75
G#4/Ab4				0
G4	7.35	2		9.35
F#4/Gb4				0
F4				0
E4	0.75			0.75
D#4/Eb4				0
D4	0.5			0.5
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Mighty to Save -
4591782

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5			2	2
D#5/Eb5				0
D5		2	3	5
C#5/Db5		4	8.5	12.5
C5				0
B4	2	10	13.5	25.5
A#4/Bb4				0
A4	13.5	12.5		26
G#4/Ab4	3.75			3.75
G4				0
F#4/Gb4	7.25			7.25
F4				0
E4	2.75	2		4.75
D#4/Eb4				0
D4				0
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Here I am to
Worship - 3266032

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5		2	1	3
C#5/Db5				0
C5	5	3.5	2	10.5
B4	10	15	5.5	30.5
A#4/Bb4				0
A4	7	7	7	21
G#4/Ab4				0
G4	10	5.25	3	18.25
F#4/Gb4				0
F4				0
E4				0
D#4/Eb4				0
D4			0.5	0.5
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

God Is Able -
5894275

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5		2	2	4
D#5/Eb5	0.5	6.5	12	19
D5				0
C#5/Db5	5.75	5.5	8	19.25
C5				0
B4	11.75	10.5	5	27.25
A#4/Bb4		1		1
A4				0
G#4/Ab4	5.75			5.75
G4				0
F#4/Gb4	2.75	0.5		3.25
F4				0
E4				0
D#4/Eb4				0
D4				0
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

**Beneath the waters
(I will rise) - 6179573**

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
Pitch	Total duration	Total duration	Total duration	COMBINED TOTALS
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5				0
C#5/Db5				0
C5			0.5	0.5
B4				0
A#4/Bb4		7	2	9
A4				0
G#4/Ab4		11	7.75	18.75
G4		1.25	1	2.25
F#4/Gb4				0
F4		4.25	6.25	10.5
E4				0
D#4/Eb4		2.5	11.25	13.75
D4				0
C#4/Db4				0
C4	5.75		8.5	14.25
B3				0
A#3/Bb3	3.25		8.5	11.75
A3				0
G#3/Ab3	7		7.5	14.5

One thing remains
(Your love never
fails) - 5508444

Pitch Centre of Gravity
(PCG)

	<i>VERSE/PRE- CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
Pitch	Total duration	Total duration	Total duration	COMBINED TOTALS
G#5				0
G5				0
F#5/Gb5				0
F5		3.25	2.5	5.75
E5				0
D#5/Eb5	2.25			2.25
D5	12.5	1.75	9.5	23.75
C#5/Db5				0
C5	8.5	4	7.75	20.25
B4				0
A#4/Bb4	4.25	10.75	5.75	20.75
A4		0.25		0.25
G#4/Ab4				0
G4		2.75		2.75
F#4/Gb4				0
F4				0
E4				0
D#4/Eb4				0
D4				0
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

In Christ Alone -
3350395

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5		0.5		0.5
C#5/Db5		0.5		0.5
C5				0
B4		3		3
A#4/Bb4				0
A4		1.5		1.5
G#4/Ab4				0
G4				0
F#4/Gb4		4.5		4.5
F4				0
E4		10.25		10.25
D#4/Eb4				0
D4		12.5		12.5
C#4/Db4				0
C4				0
B3		5.25		5.25
A#3/Bb3				0
A3		3		3
G#3/Ab3				0

Hosanna -
4785835

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5				0
C#5/Db5		1	2	3
C5				0
B4		6	6	12
A#4/Bb4				0
A4	2.5	1.5	3.75	7.75
G#4/Ab4	4.5	4	6	14.5
G4				0
F#4/Gb4	1.25	6.5	4.5	12.25
F4				0
E4	4.75	5	1	10.75
D#4/Eb4	3.5			3.5
D4				0
C#4/Db4	3		1.5	4.5
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

I surrender -

6177317

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5			7.5	7.5
E5			9.5	9.5
D#5/Eb5				0
D5			13	13
C#5/Db5				0
C5		1	11	12
B4				0
A#4/Bb4	2	7		9
A4	12.25	10		22.25
G#4/Ab4				0
G4	2.5	1.25		3.75
F#4/Gb4				0
F4	2.25	0.75		3
E4				0
D#4/Eb4				0
D4	2.5			2.5
C#4/Db4				0
C4	0.5			0.5
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Jesus at the Center
- 6115180

Pitch Centre of Gravity
(PCG)

	VERSE/PRE-CHORUS	CHORUS Total duration	BRIDGE Total duration	COMBINED TOTALS
Pitch	Total duration			
G#5			1	1
G5				0
F#5/Gb5	3	7.5	4	14.5
F5				0
E5	3	8.75	14	25.75
D#5/Eb5				0
D5	1.25	1		2.25
C#5/Db5	4	3.75	6	13.75
C5				0
B4	5	0.25	1.5	6.75
A#4/Bb4				0
A4	4.75	1.75	2.5	9
G#4/Ab4				0
G4				0
F#4/Gb4				0
F4				0
E4				0
D#4/Eb4				0
D4				0
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

**The Heart Of
Worship - 2296522**

Pitch Centre of Gravity (PCG)

Pitch	VERSE Total duration	PRE-CHORUS Total duration	CHORUS Total duration	COMBINED TOTALS
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5				0
C#5/Db5				0
C5		0.5	2	2.5
B4				0
A#4/Bb4	4	0.5	6	10.5
A4				0
G#4/Ab4		6	2	8
G4	1	3.25	12	16.25
F#4/Gb4				0
F4	12	10.75	3	25.75
E4				0
D#4/Eb4	7	3	6	16
D4				0
C#4/Db4				0
C4		1		1
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

How Deep the
Father's Love -
1558110

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5		3		3
C#5/Db5				0
C5		1.25		1.25
B4		9		9
A#4/Bb4				0
A4		8		8
G#4/Ab4				0
G4		12		12
F#4/Gb4				0
F4				0
E4		4.5		4.5
D#4/Eb4				0
D4		3.75		3.75
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Happy Day -
4847027

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5			4	4
F#5/Gb5				0
F5				0
E5		9	10.5	19.5
D#5/Eb5				0
D5	6.5	9	0.5	16
C#5/Db5				0
C5		15	14	29
B4			9.5	9.5
A#4/Bb4				0
A4	9		5	14
G#4/Ab4				0
G4	5.5		1	6.5
F#4/Gb4				0
F4	2			2
E4	15			15
D#4/Eb4				0
D4	8			8
C#4/Db4				0
C4	1			1
B3				0
A#3/Bb3				0
A3	1.5			1.5
G#3/Ab3				0

Indescribable - 4403076		Pitch Centre of Gravity (PCG)		
	VERSE/PRE-CHORUS	CHORUS	BRIDGE	
		Total	Total	
Pitch	Total duration	duration	duration	COMBINED TOTALS
G#5				0
G5				0
F#5/Gb5		10.5		10.5
F5				0
E5	7.5	4.5		12
D#5/Eb5	9.75	14		23.75
D5				0
C#5/Db5	8.5	3.5		12
C5				0
B4	10.25	6		16.25
A#4/Bb4	1			1
A4				0
G#4/Ab4				0
G4				0
F#4/Gb4				0
F4				0
E4				0
D#4/Eb4				0
D4				0
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

The Stand -
4705248

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
Pitch	Total duration	Total duration	Total duration	COMBINED TOTALS
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5		1		1
C#5/Db5		3.5	2.5	6
C5				0
B4		3.5	10.5	14
A#4/Bb4				0
A4	1.5	5.5	13	20
G#4/Ab4	1.5			1.5
G4				0
F#4/Gb4	1.5	11.5	1.5	14.5
F4				0
E4	11.75	1	2	14.75
D#4/Eb4				0
D4	1			1
C#4/Db4	1.75			1.75
C4				0
B3				0
A#3/Bb3				0
A3	7.25			7.25
G#3/Ab3				0

For All You've
Done - 4254689

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5				0
C#5/Db5				0
C5				0
B4		14		14
A#4/Bb4				0
A4	6.5	3.5		10
G#4/Ab4	17.5	2.5		20
G4				0
F#4/Gb4	9.5	6.5		16
F4				0
E4	14	16.5		30.5
D#4/Eb4		1.5		1.5
D4				0
C#4/Db4	2.25			2.25
C4				0
B3	8.25			8.25
A#3/Bb3				0
A3				0
G#3/Ab3				0

Open the Eyes of
my Heart - 2298355

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
Pitch	Total duration	Total duration	Total duration	COMBINED TOTALS
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5				0
C#5/Db5		7	3	10
C5				0
B4	7.5	13	6	26.5
A#4/Bb4				0
A4				0
G#4/Ab4	6.5	5.5	5.5	17.5
G4				0
F#4/Gb4	5	9	4	18
F4				0
E4	7	0.5	11	18.5
D#4/Eb4				0
D4				0
C#4/Db4				0
C4				0
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Desert Song -
5060793

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5				0
C#5/Db5				0
C5				0
B4	1.25	3		4.25
A#4/Bb4				0
A4	0.75	2.5		3.25
G#4/Ab4				0
G4		2	5	7
F#4/Gb4	3.5	5.5	6.75	15.75
F4				0
E4	3.75	4	9.75	17.5
D#4/Eb4				0
D4	12.75	10	5.5	28.25
C#4/Db4		1		1
C4				0
B3	3			3
A#3/Bb3				0
A3				0
G#3/Ab3				0

Revelation Song
- 4447960

Pitch Centre of Gravity (PCG)

	<i>VERSE/PRE-CHORUS</i>	<i>CHORUS</i>	<i>BRIDGE</i>	
	Total duration	Total duration	Total duration	COMBINED TOTALS
Pitch				
G#5				0
G5				0
F#5/Gb5				0
F5				0
E5				0
D#5/Eb5				0
D5				0
C#5/Db5				0
C5		5		5
B4		2.5		2.5
A#4/Bb4				0
A4	3	11.75		14.75
G#4/Ab4				0
G4		9.25		9.25
F#4/Gb4	2.5	1.75		4.25
F4				0
E4	4.5			4.5
D#4/Eb4				0
D4	6.25			6.25
C#4/Db4				0
C4	1			1
B3				0
A#3/Bb3				0
A3				0
G#3/Ab3				0

Final PCG Table

Pitch	Combined Total - representative CCS
G#5	1
G5	5.5
F#5/Gb5	28.75
F5	44.5
E5	103.5
D#5/Eb5	98.2
D5	96.75
C#5/Db5	135.1
C5	127
B4	246
A#4/Bb4	59.25
A4	180.25
G#4/Ab4	109.25
G4	151.85
F#4/Gb4	113
F4	56.75
E4	166.25
D#4/Eb4	36.5
D4	94.25
C#4/Db4	16.5
C4	30.5
B3	26
A#3/Bb3	11.75
A3	15.75
G#3/Ab3	14.5

Appendix G: Representative CCS Pitch Proximity Tables

Score: [10,000 Reasons \(Bless The Lord\)_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	84	9	113	32	17	17	0	8	0	0	0	0

Number of intervals analyzed: 280

Average Mean Interval: 1.9286

Processed on: Saturday, 19 April 2014 at 5:52:06 PM

Score: [Cornerstone_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	35	16	65	7	12	11	0	6	0	0	0	0

Number of intervals analyzed: 152

Average Mean Interval: 2.0526

Processed on: Saturday, 19 April 2014 at 6:10:40 PM

Score: [Our God_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	28	9	29	6	6	4	0	1	1	0	0	0

Number of intervals analyzed: 84

Average Mean Interval: 1.7143

Processed on: Saturday, 19 April 2014 at 6:56:04 PM

Score: [How Great Is Our God_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	19	22	21	13	3	17	0	6	0	5	0	0

Number of intervals analyzed: 106

Average Mean Interval: 2.7075

Processed on: Saturday, 19 April 2014 at 6:36:59 PM

Score: [Oceans \(Where Feet May Fail\)_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	87	31	135	27	12	23	0	7	0	3	2	0

Number of intervals analyzed: 327

Average Mean Interval: 1.9602

Processed on: Saturday, 19 April 2014 at 6:52:07 PM

Score: [Blessed Be Your Name_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	42	4	52	9	7	2	0	4	0	0	0	0

Number of intervals analyzed: 120

Average Mean Interval: 1.675

Processed on: Saturday, 19 April 2014 at 6:08:34 PM

Score: [Amazing Grace \(My Chains Are Gone\)_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	66	6	84	13	24	13	0	5	0	3	0	0

Number of intervals analyzed: 214

Average Mean Interval: 2.0374

Processed on: Saturday, 19 April 2014 at 6:02:28 PM

Score: [Mighty To Save_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	72	49	60	9	8	11	0	8	0	0	0	0

Number of intervals analyzed: 217

Average Mean Interval: 1.5622

Processed on: Saturday, 19 April 2014 at 6:50:19 PM

Score: [Here I Am To Worship_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	35	20	31	13	4	3	0	4	2	2	0	0

Number of intervals analyzed: 114

Average Mean Interval: 1.8772

Processed on: Saturday, 19 April 2014 at 6:29:24 PM

Score: [God Is Able_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	97	26	90	14	15	6	0	2	0	0	0	0

Number of intervals analyzed: 250

Average Mean Interval: 1.408

Processed on: Saturday, 19 April 2014 at 6:14:51 PM

Score: [Beneath The Waters \(I Will Rise\)_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	89	13	93	29	22	13	1	10	0	3	2	0

Number of intervals analyzed: 275

Average Mean Interval: 2.0436

Processed on: Saturday, 19 April 2014 at 6:06:20 PM

Score: [One Thing Remains \(Your Love Never Fails\)_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	58	31	73	8	23	11	0	10	1	1	1	1

Number of intervals analyzed: 218

Average Mean Interval: 2.0917

Processed on: Saturday, 19 April 2014 at 6:53:31 PM

Score: [In Christ Alone_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	11	2	38	16	1	5	0	4	1	0	0	0

Number of intervals analyzed: 78

Average Mean Interval: 2.4487

Processed on: Saturday, 19 April 2014 at 6:40:11 PM

Score: [Hosanna_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	43	25	70	15	12	15	0	6	4	1	0	0

Number of intervals analyzed: 191

Average Mean Interval: 2.178

Processed on: Saturday, 19 April 2014 at 6:31:28 PM

Score: [I Surrender_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	31	50	51	18	3	7	1	2	2	9	1	0

Number of intervals analyzed: 175

Average Mean Interval: 2.1714

Processed on: Saturday, 19 April 2014 at 6:38:49 PM

Score: [Jesus At The Center_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	85	8	105	41	6	13	0	9	2	15	2	0

Number of intervals analyzed: 286

Average Mean Interval: 2.3217

Processed on: Saturday, 19 April 2014 at 6:43:46 PM

Score: [The Heart Of Worship_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	38	11	37	7	4	4	0	9	2	2	0	0

Number of intervals analyzed: 114

Average Mean Interval: 2.0965

Processed on: Saturday, 19 April 2014 at 6:59:35 PM

Score: [How Deep The Father's Love_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	20	4	25	5	11	3	0	2	0	0	0	0

Number of intervals analyzed: 70

Average Mean Interval: 2.0286

Processed on: Saturday, 19 April 2014 at 6:32:48 PM

Score: [Happy Day_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	54	9	53	11	23	22	0	13	0	2	1	0

Number of intervals analyzed: 188

Average Mean Interval: 2.4947

Processed on: Saturday, 19 April 2014 at 6:23:49 PM

Score: [Indescribable_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	83	51	87	23	24	14	1	12	0	4	0	0

Number of intervals analyzed: 299

Average Mean Interval: 1.9599

Processed on: Saturday, 19 April 2014 at 6:42:13 PM

Score: [The Stand_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	28	22	42	16	6	7	0	17	0	6	0	0

Number of intervals analyzed: 144

Average Mean Interval: 2.6806

Processed on: Saturday, 19 April 2014 at 7:00:30 PM

Score: [For All You've Done_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	48	11	40	7	11	13	0	15	0	2	0	0

Number of intervals analyzed: 147

Average Mean Interval: 2.3401

Processed on: Saturday, 19 April 2014 at 6:13:34 PM

Score: [Open The Eyes Of My Heart_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	37	0	40	23	5	2	0	1	0	2	0	0

Number of intervals analyzed: 110

Average Mean Interval: 1.8545

Processed on: Saturday, 19 April 2014 at 6:54:40 PM

Score: [Desert Song_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	78	18	85	13	22	24	0	9	4	10	0	4

Number of intervals analyzed: 267

Average Mean Interval: 2.4869

Processed on: Saturday, 19 April 2014 at 6:12:25 PM

Score: [Revelation Song_LS](#)

Interval	0	1	2	3	4	5	6	7	8	9	10	11
Tally	68	24	76	30	10	10	0	5	0	0	0	0

Number of intervals analyzed: 223

Average Mean Interval: 1.7534

Processed on: Saturday, 19 April 2014 at 6:58:26 PM

Appendix H: Representative CCS Pitch Reversal Tables

Score: [10,000 Reasons \(Bless The Lord\)_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	4	224	4	51	0	0

Number of intervals analyzed: 279

Average Mean Value: 0.2742

Processed on: Saturday, 19 April 2014 at 5:54:24 PM

Score: [Cornerstone_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	0	112	4	37	2	0

Number of intervals analyzed: 151

Average Mean Value: 0.4272

Processed on: Saturday, 19 April 2014 at 6:10:59 PM

Score: [Our God_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	0	67	2	16	0	0

Number of intervals analyzed: 83

Average Mean Value: 0.3133

Processed on: Saturday, 19 April 2014 at 6:56:53 PM

Score: [How Great Is Our God_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	5	48	4	50	2	0

Number of intervals analyzed: 105

Average Mean Value: 0.7524

Processed on: Saturday, 19 April 2014 at 6:37:21 PM

Score: [Oceans \(Where Feet May Fail\)_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	8	240	4	78	0	0

Number of intervals analyzed: 326

Average Mean Value: 0.3466

Processed on: Saturday, 19 April 2014 at 6:52:20 PM

Score: [Blessed Be Your Name_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	1	91	3	27	0	0

Number of intervals analyzed: 119

Average Mean Value: 0.3571

Processed on: Saturday, 19 April 2014 at 6:08:48 PM

Score: [Amazing Grace \(My Chains Are Gone\)_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	2	154	4	55	2	0

Number of intervals analyzed: 213

Average Mean Value: 0.4202

Processed on: Saturday, 19 April 2014 at 6:02:53 PM

Score: [Mighty To Save_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	4	148	0	60	4	0

Number of intervals analyzed: 216

Average Mean Value: 0.4444

Processed on: Saturday, 19 April 2014 at 6:50:30 PM

Score: [Here I Am To Worship_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	3	85	4	24	1	0

Number of intervals analyzed: 113

Average Mean Value: 0.3496

Processed on: Saturday, 19 April 2014 at 6:29:46 PM

Score: [God Is Able_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	2	203	0	44	0	0

Number of intervals analyzed: 249

Average Mean Value: 0.257

Processed on: Saturday, 19 April 2014 at 6:15:19 PM

Score: [Beneath The Waters \(I Will Rise\)_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	6	224	9	43	0	1

Number of intervals analyzed: 274

Average Mean Value: 0.2464

Processed on: Saturday, 19 April 2014 at 6:06:50 PM

Score: [One Thing Remains \(Your Love Never Fails\)_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	5	124	7	86	2	0

Number of intervals analyzed: 217

Average Mean Value: 0.6267

Processed on: Saturday, 19 April 2014 at 6:53:41 PM

Score: [In Christ Alone_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	0	66	5	11	0	0

Number of intervals analyzed: 77

Average Mean Value: 0.2792

Processed on: Saturday, 19 April 2014 at 6:40:30 PM

Score: [Hosanna_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	6	146	5	38	0	0

Number of intervals analyzed: 190

Average Mean Value: 0.2947

Processed on: Saturday, 19 April 2014 at 6:31:43 PM

Score: [I Surrender_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	1	109	8	58	5	1

Number of intervals analyzed: 174

Average Mean Value: 0.6121

Processed on: Saturday, 19 April 2014 at 6:39:04 PM

Score: [Jesus At The Center_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	9	160	6	37	6	0

Number of intervals analyzed: 212

Average Mean Value: 0.3184

Processed on: Saturday, 19 April 2014 at 6:48:15 PM

Score: [The Heart Of Worship_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	7	84	6	22	0	0

Number of intervals analyzed: 113

Average Mean Value: 0.2832

Processed on: Saturday, 19 April 2014 at 6:59:47 PM

Score: [How Deep The Father's Love_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	2	50	0	17	0	0

Number of intervals analyzed: 69

Average Mean Value: 0.3406

Processed on: Saturday, 19 April 2014 at 6:33:01 PM

Score: [Happy Day_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	3	118	3	36	8	0

Number of intervals analyzed: 165

Average Mean Value: 0.4485

Processed on: Saturday, 19 April 2014 at 6:26:48 PM

Score: [Indescribable_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	5	209	10	83	0	1

Number of intervals analyzed: 298

Average Mean Value: 0.4346

Processed on: Saturday, 19 April 2014 at 6:42:29 PM

Score: [The Stand_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	20	92	1	29	2	0

Number of intervals analyzed: 143

Average Mean Value: 0.2063

Processed on: Saturday, 19 April 2014 at 7:00:41 PM

Score: [For All You've Done_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	10	106	2	25	5	0

Number of intervals analyzed: 146

Average Mean Value: 0.2877

Processed on: Saturday, 19 April 2014 at 6:13:48 PM

Score: [Open The Eyes Of My Heart_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	0	81	3	28	0	0

Number of intervals analyzed: 109

Average Mean Value: 0.4128

Processed on: Saturday, 19 April 2014 at 6:54:50 PM

Score: [Desert Song_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	3	207	19	51	5	0

Number of intervals analyzed: 266

Average Mean Value: 0.3947

Processed on: Saturday, 19 April 2014 at 6:12:53 PM

Score: [Revelation Song_LS](#)

Value	-1	0	1	1.5	2.5	N.A.
Tally	3	178	2	41	0	0

Number of intervals analyzed: 222

Average Mean Value: 0.2725

Processed on: Saturday, 19 April 2014 at 6:58:48 PM

Appendix I: Ethics Clearance Approval Letter



Office of the Deputy Vice-Chancellor (Research)

Research Office
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MACQUARIE UNIVERSITY NSW 2109 AUSTRALIA

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26 February 2014

Associate Professor Mark Evans
Department of Media, Music, Communication and Cultural Studies
Faculty of Arts
Macquarie University
NSW 2109

Dear Associate Professor Evans

Re: A framework for the effective contemporary congregational song

Thank you for your emails responding to the issues raised by the Human Research Ethics Committee (HREC) (Human Sciences and Humanities) regarding your application.

The HREC (Human Sciences and Humanities) delegated review of your responses to the Ethics Secretariat. This research meets the requirements set out in the *National Statement on Ethical Conduct in Human Research* (2007) and your application has been approved.

Details of this approval are as follows:

Reference No: 5201300769

Approval Date: 26 February 2014

This letter constitutes ethical approval only.

The following documentation has been reviewed and approved by the HREC (Human Sciences and Humanities):

Documents reviewed	Version no.	Date
Macquarie University Human Research Ethics Application	2.3	Jul 2013
Correspondence from Associate Professor Evans addressing the HREC's feedback		Received 17 & 21 Feb 2014
Participant Information and Consent Form - Interview	No Version	Undated
Initial question for interviews	No Version	Undated
Online advertisement	No Version	Undated
Information Email – Online Participant Advertising	No Version	Undated
Online Survey Information and Consent Landing Page	No Version	Undated
Online Survey	No Version	Undated

Standard Conditions of Approval:

1. Continuing compliance with the requirements of the *National Statement*, which is available at the following website:

<http://www.nhmrc.gov.au/book/national-statement-ethical-conduct-human-research>

2. Approval is for five (5) years, subject to the submission of annual reports. Please submit your reports on the anniversary of the approval of this protocol.

3. All adverse events must be reported to the HREC within 72 hours.

4. Proposed changes to the protocol must be submitted to the Committee for approval before implementation.

It is the responsibility of the Chief investigator to retain a copy of all documentation related to this project and to forward a copy of this approval letter to all personnel listed on the project.

Please do not hesitate to contact the Ethics Secretariat should you have any questions regarding your ethics application.

The HREC (Human Sciences and Humanities) wishes you every success in your research.

Yours sincerely

**Dr Karolyn White**

Director, Research Ethics & Integrity

Chair, Human Research Ethics Committee (Human Sciences and Humanities)

This HREC is constituted and operates in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007) (the National Statement) and the CPMP/ICH Note for Guidance on Good Clinical Practice.

Appendix J: Tables from NCLS Data Analysis

Based on full dataset of NCLS Attender Survey C 2011:

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Anglican	166	11.9	11.9	11.9
Baptist/ Churches of Christ	147	10.6	10.6	22.5
Catholic	667	47.9	47.9	70.4
Lutheran	35	2.5	2.5	72.9
Pentecostal	167	12.0	12.0	84.9
Uniting	105	7.6	7.6	92.5
Other Protestant	105	7.5	7.5	100.0
Total	1392	100.0	100.0	

NCLS Attender C Survey 2011 – Denominations

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 15-29yrs	185	13.3	13.5	13.5
30-49yrs	349	25.1	25.5	39.0
50-69yrs	496	35.7	36.2	75.3
70+yrs	339	24.3	24.7	100.0
Total	1370	98.4	100.0	
Missing Did not answer	22	1.6		
Total	1392	100.0		

NCLS Attender C Survey 2011 – Age compressed

Based on selected denominations (Pentecostals/Baptists/Churches of Christ) of dataset -
NCLS Attender Survey C 2011:

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Quiet/reflective	90	28.6	29.6	29.6
Enthusiastic/energetic	147	46.9	48.5	78.1
No preference	67	21.2	21.9	100.0
Total	304	96.7	100.0	
Missing -99	11	3.3		
Total	314	100.0		

NCLS Attender Survey C 2011 – Worship Preferences (style)

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Strongly agree	70	22.3	23.1	23.1
Agree	110	35.1	36.2	59.3
Neutral/unsure	102	32.3	33.4	92.7
Disagree	16	5.2	5.3	98.1
Strongly disagree	6	1.9	1.9	100.0
Total	304	96.7	100.0	
Missing -99	10	3.3		
Total	314	100.0		

NCLS Attender Survey C 2011 – People welcome new worship styles

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Strongly support	74	23.7	24.2	24.2
Support	145	46.3	47.2	71.3
Neutral/unsure	83	26.3	26.8	98.2
Oppose	4	1.3	1.3	99.5
Strongly oppose	2	.5	.5	100.0
Total	308	98.1	100.0	
Missing -99	6	1.9		
Total	314	100.0		

NCLS Attender Survey C 2011 – Support innovative change

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very Much	220	70.0	72.2	72.2
	Somewhat	76	24.2	25.0	97.2
	Not at all	9	2.8	2.8	100.0
	Total	305	96.9	100.0	
Missing	-99	10	3.1		
Total		314	100.0		

NCLS Attender Survey C 2011 – Church services meaningful (singing)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very Much	89	28.3	29.9	29.9
	Somewhat	187	59.6	63.0	92.9
	Not at all	21	6.7	7.1	100.0
	Total	297	94.5	100.0	
Missing	-99	17	5.5		
Total		314	100.0		

NCLS Attender Survey C 2011 – Church services meaningful (other music)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very Much	227	72.3	75.7	75.7
	Somewhat	72	22.8	23.9	99.6
	Not at all	1	.4	.4	100.0
	Total	300	95.5	100.0	
Missing	-99	14	4.5		
Total		314	100.0		

NCLS Attender Survey C 2011 – Church services meaningful (sermon)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very Much	110	35.1	36.7	36.7
	Somewhat	162	51.5	53.8	90.4
	Not at all	29	9.1	9.6	100.0
	Total	301	95.7	100.0	
Missing	-99	14	4.3		
Total		314	100.0		

NCLS Attender Survey C 2011 – Church services meaningful (contemporary music)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	107	34.1	34.8	34.8
	Yes	201	64.1	65.2	100.0
	Total	309	98.2	100.0	
Missing	Did not answer	6	1.8		
Total		314	100.0		

NCLS Attender Survey C 2011 – Praise music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	212	67.4	68.7	68.7
	Yes	97	30.8	31.3	100.0
	Total	309	98.2	100.0	
Missing	Did not answer	6	1.8		
Total		314	100.0		

NCLS Attender Survey C 2011 – Other contemporary

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	88	28.1	28.4	28.4
	Yes	222	70.7	71.6	100.0
	Total	310	98.7	100.0	
Missing	Did not answer	4	1.3		
Total		314	100.0		

NCLS Attender Survey C 2011 – Worship God

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly agree	45	14.5	14.9	14.9
Agree	72	22.9	23.6	38.5
Neutral/unsure	88	28.0	28.8	67.3
Disagree	82	26.0	26.7	94.0
Strongly disagree	18	5.8	6.0	100.0
Total	305	97.2	100.0	
Missing -99	9	2.8		
Total	314	100.0		

NCLS Attender Survey C 2011 – Need to appeal more to youth

Need to appeal more to non-attenders

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly agree	70	22.4	23.0	23.0
Agree	113	36.0	37.0	60.1
Neutral/unsure	95	30.2	31.0	91.1
Disagree	24	7.7	8.0	99.1
Strongly disagree	3	.9	.9	100.0
Total	305	97.1	100.0	
Missing -99	9	2.9		
Total	314	100.0		

NCLS Attender Survey C 2011 - Need to appeal more to non-attenders

Based on Pentecostal subset of NCLS Attender C Survey:

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 15-29yrs	58	34.7	34.7	34.7
30-49yrs	56	33.6	33.6	68.3
50-69yrs	46	27.3	27.3	95.6
70+yrs	7	4.4	4.4	100.0
Total	167	100.0	100.0	

NCLS Attender Survey C 2011 – Age compressed (Pentecostals)

	Frequency	Percent	Valid Percent	Cumulative Percent
No	46	27.2	27.5	27.5
Valid Yes	120	71.7	72.5	100.0
Total	165	99.0	100.0	
Missing Did not answer	2	1.0		
Total	167	100.0		

NCLS Attender Survey C 2011 - Worship God

	Frequency	Percent	Valid Percent	Cumulative Percent
Quiet/reflective	34	20.6	21.5	21.5
Valid Enthusiastic/energetic	84	50.0	52.1	73.6
No preference	42	25.3	26.4	100.0
Total	160	95.9	100.0	
Missing -99	7	4.1		
Total	167	100.0		

NCLS Attender Survey C 2011 - Worship Preference (style)

	Frequency	Percent	Valid Percent	Cumulative Percent
Very Much	119	71.0	74.3	74.3
Valid Somewhat	36	21.4	22.4	96.8
Not at all	5	3.1	3.2	100.0
Total	160	95.5	100.0	
Missing -99	8	4.5		
Total	167	100.0		

NCLS Attender Survey C 2011 - Church services meaningful (singing)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very Much	70	41.8	44.0	44.0
	Somewhat	82	49.3	51.8	95.8
	Not at all	7	4.0	4.2	100.0
	Total	159	95.1	100.0	
Missing	-99	8	4.9		
Total		167	100.0		

NCLS Attender Survey C 2011 - Church services meaningful (contemporary music)

Based on NCLS Operations Survey 2011 full dataset:

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	88	3.6	3.7	3.7
	Yes	2301	95.5	96.3	100.0
	Total	2389	99.2	100.0	
Missing	Did not answer	20	.8		
Total		2409	100.0		

NCLS Operations Survey 2011 – Singing by congregation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	14	2.2	2.2	2.2
	Yes	596	97.4	97.8	100.0
	Total	609	99.7	100.0	
Missing	Did not answer	2	.3		
Total		611	100.0		

NCLS Operations Survey 2011 – Singing by congregation (Pentecostal, Baptist/Church of Christ)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	1287	53.4	53.9	53.9
	Yes	1102	45.8	46.1	100.0
	Total	2389	99.2	100.0	
Missing	Did not answer	20	.8		
Total		2409	100.0		

NCLS Operations Survey 2011 - Use of drums

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	339	14.1	14.2	14.2
	Yes	2050	85.1	85.8	100.0
	Total	2389	99.2	100.0	
Missing	Did not answer	20	.8		
Total		2409	100.0		

NCLS Operations Survey 2011 - Use of organ or piano

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	854	35.5	35.8	35.8
	Yes	1535	63.7	64.2	100.0
	Total	2389	99.2	100.0	
Missing	Did not answer	20	.8		
Total		2409	100.0		

NCLS Operations Survey 2011 - Use of guitars

Based on selected denominations (Pentecostals/Baptists/Churches of Christ) of dataset -
NCLS Operations Survey 2011:

	Frequency	Percent	Valid Percent	Cumulative Percent
No	105	17.1	17.2	17.2
Valid Yes	504	82.4	82.8	100.0
Total	609	99.5	100.0	
Missing Did not answer	3	.5		
Total	611	100.0		

NCLS Operations Survey 2011 - Church services (Contemporary)

	Frequency	Percent	Valid Percent	Cumulative Percent
No	333	54.4	54.6	54.6
Valid Yes	276	45.2	45.4	100.0
Total	609	99.5	100.0	
Missing Did not answer	3	.5		
Total	611	100.0		

NCLS Operations Survey 2011 - Church services (Charismatic)

	Frequency	Percent	Valid Percent	Cumulative Percent
No	376	61.5	61.8	61.8
Valid Yes	233	38.1	38.2	100.0
Total	609	99.5	100.0	
Missing Did not answer	3	.5		
Total	611	100.0		

NCLS Operations Survey 2011 - Church services (Participatory)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	589	96.3	96.7	96.7
	Yes	20	3.3	3.3	100.0
	Total	609	99.5	100.0	
Missing	Did not answer	3	.5		
Total		611	100.0		

NCLS Operations Survey 2011 - Church services (Concert-like)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	352	57.5	57.8	57.8
	Yes	257	42.0	42.2	100.0
	Total	609	99.5	100.0	
Missing	Did not answer	3	.5		
Total		611	100.0		

NCLS Operations Survey 2011 - Church services (Energetic)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	480	78.6	78.9	78.9
	Yes	128	21.0	21.1	100.0
	Total	609	99.5	100.0	
Missing	Did not answer	3	.5		
Total		611	100.0		

NCLS Operations Survey 2011 - Church services (Noisy)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	111	18.1	18.2	18.2
	Yes	498	81.5	81.8	100.0
	Total	609	99.7	100.0	
Missing	Did not answer	2	.3		
Total		611	100.0		

NCLS Operations Survey 2011 - Use of drums

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	49	8.0	8.1	8.1
	Yes	560	91.6	91.9	100.0
	Total	609	99.7	100.0	
Missing	Did not answer	2	.3		
Total		611	100.0		

NCLS Operations Survey 2011 - Use of guitars

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	171	27.9	28.0	28.0
	Yes	439	71.8	72.0	100.0
	Total	609	99.7	100.0	
Missing	Did not answer	2	.3		
Total		611	100.0		

NCLS Operations Survey 2011 - Use of organ or piano

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	161	26.3	26.3	26.3
	Yes	449	73.4	73.7	100.0
	Total	609	99.7	100.0	
Missing	Did not answer	2	.3		
Total		611	100.0		

NCLS Operations Survey 2011 - Use of electrified instruments

Based on Pentecostal subset of NCLS Operations Survey:

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	42	12.9	12.9	12.9
	Yes	280	86.7	87.1	100.0
	Total	322	99.6	100.0	
Missing	Did not answer	1	.4		
Total		323	100.0		

NCLS Operations Survey 2011 - Church services (Contemporary)

	Frequency	Percent	Valid Percent	Cumulative Percent
No	78	24.1	24.2	24.2
Valid Yes	244	75.5	75.8	100.0
Total	322	99.6	100.0	
Missing Did not answer	1	.4		
Total	323	100.0		

NCLS Operations Survey 2011 - Church services (Charismatic)

	Frequency	Percent	Valid Percent	Cumulative Percent
No	211	65.3	65.5	65.5
Valid Yes	111	34.3	34.5	100.0
Total	322	99.6	100.0	
Missing Did not answer	1	.4		
Total	323	100.0		

NCLS Operations Survey 2011 - Church services (Participatory)

	Frequency	Percent	Valid Percent	Cumulative Percent
No	307	94.9	95.3	95.3
Valid Yes	15	4.7	4.7	100.0
Total	322	99.6	100.0	
Missing Did not answer	1	.4		
Total	323	100.0		

NCLS Operations Survey 2011 - Church services (Concert-like)

	Frequency	Percent	Valid Percent	Cumulative Percent
No	107	33.2	33.4	33.4
Valid Yes	214	66.3	66.6	100.0
Total	322	99.6	100.0	
Missing Did not answer	1	.4		
Total	323	100.0		

NCLS Operations Survey 2011 - Church services (Energetic)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	226	70.0	70.3	70.3
	Yes	96	29.6	29.7	100.0
	Total	322	99.6	100.0	
Missing	Did not answer	1	.4		
Total		323	100.0		

NCLS Operations Survey 2011 - Church services (Noisy)