

**THE PROCESS OF MUSIC MAKING
FOR DELIVERING DOCTRINE
IN THE CHRISTIAN FAMILY CENTRE
(AN ADELAIDE PENTECOSTAL CHURCH)**

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ABSTRACT

Contemporary Pentecostal Church Music has developed rapidly in the past twenty years in Australia although few ethnomusicological writings on Pentecostal Music are yet available. This research investigates the process of music making for delivering doctrine in the Ministry Time at the Christian Family Centre (an Adelaide Pentecostal Church). Fieldwork at the services of the Christian Family Centre was supported by interviews with the participants and contrasted with the researcher's own observations as a participant.

There are three aspects of discussion in the research. First is a discussion on the people involved in the music making. This is explored through an overview of the participants, a detailed analysis of the roles participants fulfil and the team structures that form. Second is an outline of the process used to make music in the services, tracing an idea from concept through to preparation, development, delivery and evaluation. Third is an examination of the musical product of the Ministry Time and a demonstration of how doctrine (orthodoxy) is delivered through lyrics, song style and interpretation of the arrangement by the players (orthopraxy).

Analysis of the data reveals the specific roles and leadership structure of the Church Music Team as well as the individual's contribution to the music making process, which is best summarised in the metaphorical equation: *people + process = product*. The thesis argues that although this research considers music performed in a religious context, the findings have potential for broader application to music of sacred, secular and even profane origins.

DECLARATION

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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Chapter 1: Introduction and Context – Adelaide Pentecostal Churches and the CFC

In the past twenty years there has been a surge of interest in contemporary faith movements such as Hillsong Church and other Pentecostal groups, not only in Australia, but also internationally. Australian Pentecostal churches including those in Adelaide, South Australia are amongst the largest and fastest growing with an increasing amount of musical product constantly being created. Despite this interest, the literature on Australian Pentecostal music and culture is limited¹ and few approach this cultural phenomenon from an ethnomusicological perspective or describe how music is used to deliver doctrine.²

Among recent works, however, there are two case studies from the Western-world perspective that are heavily influenced by their cultural settings. The first (Ward 1993), examines how doctrine and traditions are combined with present day practices in an American Pentecostal Church, Alpha and Omega. The second, by Lange (Lange 2003), investigates the intricate web of various influences on a post-War Romanian Pentecostal Church. Both acknowledge how the cultural circumstances have played a vital role in shaping the music performed in these churches. By comparison, a third case study by MacDonald (2000), an anthropologist, discusses culture and religion, focusing on contemporary Melanesian churches. Here MacDonald suggests the need for cross-disciplinary discussions incorporating perspectives from anthropology and theology in order to reach a deeper understanding of Church cultures. She believes that such research should have application for other

¹ For example, the ABC-TV documentary *Australian Story: The Life of Brian* (2005) and newspaper article —“Different Hymn Sheet” from *The Australian* (2005) focus on the phenomenal growth of movements such as Hillsong Church and Christian City Church, and their business enterprise of selling books, CDs and DVDs.

² The exception to this is Mark Evan’s (2006) research discussing what he perceives as the detrimental cultural effects of using contemporary music styles in the modern church. By contrast, Jennings (2008) gives an ethnography of Australian Pentecostal Music and explores the ways in which music facilitates and symbolizes the experience for congregants. Both works make little mention of the music making process or discuss how the music is used to deliver doctrine, though they do offer analytical models for interpreting the music in a worship context.

disciplines and fields so that the benefits are not just theological or pastoral, but also creates a dialogue between disciplines where each benefits from the other (MacDonald 2000:151).

While there are few specific Australian case studies, Melvin Butler's approach towards Pentecostal music as outlined in the article "Musical Style and Experience in a Brooklyn Pentecostal Church: An Insider's Perspective" (Butler 2000) gives a strong insider-ethnographic approach. In this study, Butler focuses on the music culture within two different American Church Congregations, discussing his personal experiences in both contexts. Butler (2000:37-38) states that "[b]ecause I share the religious beliefs of those whom I am studying, I must necessarily hold, for example, that the Holy Spirit is indeed real and is manifested through music." He aims to give a theologically informed perspective of Church music in order to make it distinct from earlier ethnomusicological studies that have gone before. "As more 'insider' ethnomusicologists begin to write about their own musical traditions, it is clear that much existing research will be reexamined, called into question and improved upon" (Butler 2000: 52).

There is much to be gained from an insider's perspective on the musical practices of Australian Pentecostal Churches, which are prime examples of contemporary cultural environments such as those found in Adelaide. In these churches, music plays a vital, shaping role for cultural growth and maintenance. As such, answers to the following questions might reveal how music is made in this unique environment: What is the process for music making in a Pentecostal church? What procedures and events make up this process? Who is involved and who has the authority, control and leadership³ in this process? What is the significance of this process for those who are involved? What is the

³ The terms 'authority', 'control' and 'leadership' are used in reference to the participants who make decisions that affects the music making process. This is discussed at length in Chapter 2 regarding the different roles, and in Chapter 3 where the process is explained in more detail.

relationship between music and doctrinal text and how do they influence each other in the delivery? It is the purpose of this research to seek answers to these questions.

This study is based upon ethnographic fieldwork among the musical participants of an Adelaide Pentecostal Church, the Christian Family Centre (hereafter CFC). The Pentecostal movement began in the United States at the beginning of the 20th century. The first Australian Pentecostal congregation started in Melbourne under the leadership of Mrs Sarah Jane Lancaster in 1909. Additional Pentecostal Churches were established soon after by C.L.Greenwood, Robert Horne and Florrie Mortomore. Visits from several Pentecostal leaders from overseas aided the early development of the Pentecostal movement (Chant 1997:34-124). Steady growth continued, with several denominations being established by the beginning of World War Two. After the War, the movement experienced rapid expansion including the development of several large local congregations with thousands of attendees (Chant 1997:181-254).

In 1945, a former AOG minister named Leo C. Harris started the first Australian Pentecostal denomination in Adelaide, known as CRC Churches International.⁴ Churches affiliated with the CRC started in Melbourne around the same time. Harris led the movement of churches until his death in 1977 (Cooper 1995:259). CRC now has 125 churches in Australia, with churches established in each state and territory. There are several hundred more CRC Churches in Papua New Guinea, New Zealand, Philippines, Fiji, Sri Lanka, Myanmar, Vanuatu and the Solomon Islands. The current Australian National Chairmen of the CRC is Bill Vasilakis, who is also the Senior Minister of CFC.

⁴ CRC Churches International was formerly known as the Christian Revival Crusade from which the current abbreviated name is derived.

Vasilakis is also a member of the Australian Pentecostal Ministers Fellowship, an independent Board of Ministers drawn from leaders of the various Pentecostal denominations across Australia.

CFC began in 1976 in the western suburbs of Adelaide, where it has remained and grown to a Congregation of approximately 1000 people. Hence, the CFC in Adelaide has both national and international influence and is a local Adelaide Pentecostal Church. This study considers the CFC in this latter, local context.

The primary means of gathering information for this study was through observer-participant fieldwork. In discussing the nature of ethnomusicological fieldwork, Cooley (1997:3) notes that “[E]thnomusicologists are in a unique position to question established methods and goals of the social sciences, and to explore new perspectives.” Cooley goes on to suggest that fieldwork can be described as first-hand experience, essentially sharing in the songs and lives of others (Cooley 1997:3). This study uses fieldwork to examine the process of music making in the CFC as a way of sharing music and discovering how that music is used as a vehicle to deliver doctrines in Church services.

Information for this research was firstly obtained through my own observation and participation. I have been part of CFC my entire life. Interest in Church music was fuelled for me from an early age, inspiring me to learn the piano and bass guitar, both of which are used extensively in Contemporary Church Music. Involvement in the Church Music Team also provided an opportunity for me to write original compositions. I became a member of the CFC Music Team in 1991 and since then have been involved in several different aspects of this team. I served as the Music Director between 1999 and 2005, which carried administrative, pastoral and innovative responsibilities. Since 2006 I have served

in other areas of the Church, while maintaining strong involvement and participation with the Music Team. Examining a Church with which I am closely involved addresses Butler's appeal for new ways to approach familiar topics and music experiences (2000:52). More specifically, through my experience as Music Director at CFC, I have gained considerable insight into the importance of music in an Adelaide Pentecostal Church. Training in ethnomusicology provided me with good methodological foundations for this case study regarding processes of music making and contemporary cultural practice, thereby permitting new insights on the daily activities of the Church Music Team and its delivery of services.

Four consecutive Sunday services at CFC were observed as part of the fieldwork. At the end of each service, the Vocalists (usually three or four each week) and Instrumentalists (four or five each week) who performed the music were invited to answer the survey questions.⁵ This information confirmed and contrasted my own observations, while providing a detailed account of the informant's individual experiences.^{6,7}

This research therefore contributes an insider's understanding of an Adelaide Pentecostal Church that has not previously been investigated from an ethnomusicological perspective. Furthermore, it also offers for the first time a theological point of view regarding music making in an Adelaide Pentecostal Church. While the specifics of this case study may only apply to Adelaide Pentecostal Churches, the findings of the thesis also have potential for broader insights into churches who practice a similar

⁵ The survey questions are listed in Appendix 8.

⁶ Specific details of Instrumentalists for each service are found in Table 4.1.

⁷ Ethics approval for conducting this research project was sought and granted by The University of Adelaide (see Appendix 9).

process, but not fully understand or appreciate why they practice it and how it affects the music they make. It can also be applied quite broadly to music of many different cultures and contexts.

CFC utilises contemporary music, sermon content, décor and promotional documentation in the services to maintain cultural relevance. A typical Sunday morning service follows a standard pattern and is attended by the majority of the Congregation each week (see Table 1).

Table 1 CFC Sunday Morning Services

TIME	EVENT	LED BY
10.00am	Congregational Singing	Worship Leader
10.20	Church Matters	Meeting Leader
10.30	Item in music, drama or media	Creative Team
10.35	Message / Sermon	Preacher
11.15	Ministry Time	Preacher, Worship Leader and Meeting Leader
11.25	Notices	Meeting Leader
11.30	Closing Song	Worship Leader

The service usually starts with 15 to 20 minutes of contemporary songs that suit the Congregation members who are predominantly between 20 and 50 years of age. The majority of time in a service is allocated to the sermon, which in turn usually forms part of a series that extends several weeks. The sermon is always evangelistic in that it proclaims the message of Jesus Christ, theologically informed

by orthodox doctrines. It is intended to have practical application for people through the use of contemporary illustrations. The sermon concludes with a prayer. Quiet music is then performed during the prayer, which then flows into an opportunity for the Congregation to respond to the sermon. This juncture of the service, referred to as ~~the~~ "Ministry Time," usually lasts for 15-20 minutes and is when the doctrines of the sermon are delivered through music. The Ministry Time provides the focus of analysis for this study.

Different popular music styles are used throughout the various sections of the service. Up-tempo songs are often used in the congregational singing at the start of the service and also at its close. These songs encourage people to interact by clapping along and singing the song. The congregational singing also features anthem-styled songs, which are slower in tempo with dynamic highs and lows to help facilitate the spiritual experience for the Congregation. These anthems are often used to conclude the congregational singing section (see again Table 1). Reflective ballads are used in the Ministry Time to allow people the opportunity of responding to the doctrines and main points of the sermon. Instrumental music is used throughout the service, filling any silence and facilitating an atmosphere that is conducive to worshipping God. The Ministry Time is a prime example of using instrumental music in this way. The instrumental music is usually performed with piano or guitar. Spontaneous or improvised music is also a feature of Pentecostal churches, often referred to as ~~free~~ "praise" or ~~singing in the spirit~~, adding to the experiential dimension of the service for the Congregation. This is commonly performed by the Vocalists who are accompanied by the Rhythm Section playing a pre-arranged or simplistic chord progression.

With an understanding of the service, the definition of key terms employed in this study as specifically used by CFC are as follows⁸ :

Pentecostal refers to the type of churches that believe and practice the spiritual gifts as described in the New Testament of the Bible and given to the early churches in the first century.

Pentecostal Expression in the music is when the Holy Spirit or spiritual gifts are evident in the music, for example, when singing a prophetically inspired song.

Worship is often used to describe the part of a service where individuals respond to God, usually by singing. This study also uses the term “worship” in the wider context that describes the relationship that exists between people and God.

Ministry or **Ministry Time** refers to the previously described part of the service that connects the theological message with a spiritual application, through the use of music. In a wider context, this word refers to the act of purposefully serving others for God.

Theology refers to the field of study and analysis that speaks of God and of God's attributes and relationship to the universe.

Doctrine or **Church Doctrines** refers to the theological concepts that are communicated to the Congregation through the sermon, referenced by substantial scriptural backing.

Orthodoxy refers to widely accepted doctrines and theological concepts as taught in most churches.

Orthopraxy refers to widely accepted ministry practice and methodology.

Music Making refers to the processes, people and cultural circumstances that culminates in the delivery of doctrine through music in the Ministry Time.

⁸ Definitions of the key terms are drawn from the sources produced by the Church or key texts the Church use. These include: *The Purpose Driven Church* (Warren 1995), *The Christian Family Centre* (Vasilakis 2002), *Baptism in the Holy Spirit and the Gift of Tongues* (Vasilakis 2006) and *Imagine: Unlock the Dream* (Bettcher 2004).

Music Team refers to the Vocalists and Instrumentalists who perform the music in the CFC services. This is discussed in more detail in Chapter 2.

This study examines how doctrine is delivered through music by applying the simple metaphorical equation: people + process = product. In this way, the research examines the people who make the music, the process they use to make music and the product that comes from the process, namely, the music. More specifically, Chapter 2 discusses the importance of individuals working together as a group to create musical experiences. This is explored in three ways. The first is an overview of participants who contribute to the music performance in terms of their age, skill level, prior experience, gender and cultural background. The second is a survey of the different roles in the CFC team and thirdly, how they are administratively organized into teams that contribute to the Ministry Time. When individuals form a group to make music, they knowingly or unknowingly, formally or informally establish roles and structures that shapes the music they make. The process for making music then develops from these roles and structures.

Chapter 3 of the thesis describes the music making process used by the CFC, which is a five stage process that leads to the performance of music in services. The process always starts with the conception of an idea for a service. The idea is then prepared and developed into a musical reality through the second stage of planning and the third stage of developing through rehearsal. This leads to the fourth stage of the process, which is delivering the music in a service. The final stage is a post-service evaluation of the music, which helps the Music Team to learn from the experience. That experience is then applied to the process as it starts again in readiness for the next service.

With the roles, structures and process of the CFC Music Team established, Chapter 4 analyses the music made in the Ministry Time, focusing on the four services observed during the fieldwork. The Ministry Time of each service is discussed with the following structure: Firstly, the doctrines of the sermon are outlined and then linked to the lyrics of the Ministry Time songs. Secondly, the Ministry Time as it was planned and prepared is explored. Thirdly, how the Ministry Time was delivered in the service is noted with descriptions of the music as it was performed. Fourthly, the participant's responses to the music are identified and finally, the various ways music could have helped to deliver the doctrine that were not considered for the service are discussed.

As we shall see, the worship experience of each service is a journey and music is the vehicle used to help facilitate that journey, which delivers doctrine in the Ministry Time of this Adelaide Pentecostal Church.

Chapter 2: The People Making Music – Participants, Roles and Structures

Musical groups comprise individuals with unique personalities, backgrounds, experiences and skills. These groups consciously or sub-consciously create structures that utilise the uniqueness of the respective individuals to make music. For this reason no two groups would ever be identical although individual experiences may be similar and different team structures might be modelled to achieve similar results.

This chapter discusses the participants at CFC in three different ways. First, it provides an overview of participants in terms of age, skill level, experience, gender and influences. Second, it surveys the various roles that participants fulfil. Third, it discusses how the roles are structured into teams that contribute towards the Ministry Time in a Church service. This chapter therefore establishes the foundations for understanding how participants are involved in the “process” found in Chapter 3 and how they deliver doctrines through music, which is the focus of Chapter 4.

2.1 Overview of Participants

To define the unique make-up of a group and the music they produce, there must first be an appreciation of the individuals in the group. Such details make it possible to understand how roles and musical processes come together in the production of music at CFC.

2.1.1 Age

Age is an important factor when discussing aspects that affect the uniqueness of a team. Age influences how participants communicate and relate to each other. The age of participants is often reflected in the age of the audience. Age also determines aspects of skill level and experience. Participants with the most skills and experience tend to be older, while participants with less skills and experience tend to be younger.

Musical participants at CFC are aged between 15 and 55 years. This is partly due to the fact that the minimum age limit for regular participation in the Music Team is 15 years. Youth under 15 years of age have their own program on Sundays which they are encouraged to attend. It is also considered that musicians under 15 years of age don't necessarily have the skill level or spiritual maturity required for the role. There is no maximum age limit as long as the participant feels comfortable presenting the music style of the service. The Congregation also varies widely in age and so it is appropriate that the music should reflect this range since the primary concern is that the music should facilitate the Congregation's worship.

2.1.2 Musical Skill

A participant on the Music Team must have musical skills in order to participate in the music traditions they are performing. In some musical environments, musicians tend to be self-taught and learn through personal experience, while in other contexts, musical competency requires intense formal training in order to attain the necessary skill level, such as in a symphony orchestra. CFC participants are a balance of these two polarities.

The skill of CFC Music Team members varies from amateur competency to a professional skill level. Most CFC musicians would be regarded as competent amateurs who have a basic musical skill in one instrument and the ability to work with other musicians when led by someone else in the group.⁹ Some of the CFC Music Team members possess a wider range of skills in that they are able to improvise or lead a group of players. CFC also has a few professional and semi-professional musicians who make a living from performing and working as musicians with university-level training on their instrument or other skills such as composing and arranging.

Various skills are expected of team members when determining competency or ability to fully participate. Participants are expected to improvise their parts around a chord chart and a basic strophic structure. Ability to improvise on a moment's notice is also important, especially in the Ministry Time, as the Worship Leader may require something different from what was previously discussed or rehearsed.

In any given service the various skill levels of participants are on display. The more experienced musicians help to guide the less-skilled musicians who learn to apply these skills in their own playing by observing and imitating the skills of the more experienced participants. This is done partly out of necessity, but also intended as a process of mentoring and training the lesser-skilled performers. For example, a young drummer with less skills and experience may be paired with a competent bass player while a young Vocalist will be paired with an older, more experienced Vocalist.

⁹ The term 'competent' is used here to differentiate from a beginner or less-experienced musician who has not had the opportunity of performing with other Music Team.

2.1.3 Musical and Spiritual Experiences

Each musician brings a range of musical and spiritual experiences to any group. Prior experience uniquely moulds a performer's individual style of playing. Each has different perspectives and responses to the experiences they have encountered. While this has advantages, differing perspectives can create difficulties when a group of musicians come together. If different experiences create a chasm of understanding between participants, then a lot of time must be spent building bridges and coming to a common viewpoint.

The CFC Creative Leaders overcome a participant's lack of experience in one of two ways. Young Instrumentalists and Vocalists, who attended the Church as children, are added to the Music Team on the strength of their spiritual experience and understanding of Church culture. Competent Instrumentalists and Vocalists who join the Church with previous musical experience but not much spiritual experience, are given time (usually six months) to observe the Church culture and become spiritually *acculturated* before joining the Music Team.

Participants who lack either musical or spiritual experience are acculturated in a similar way. Firstly, they are encouraged to learn from prior experiences both as a Christian and as a performer. This helps a participant recognize their strengths and weaknesses either as a performer or as a Christian. Secondly, they are invited to observe those who are more experienced and learn from what they see. Thirdly, they are mentored by someone with more experience. Finally, they are encouraged to bring their own experiences (both as a Christian and as a musician) to the group in the belief that they add a unique dimension. The young participant who has grown up in the Church has the added benefit of

doing this over several years, unlike a new member who, despite being an experienced musician, needs to acclimatize to the CFC Church culture in a much shorter period of time.

A shared experience then takes place between the team members as they prepare for and perform during a service. The past experiences of the individuals who make up the Music Team now combine to create new musical and spiritual experiences for all participants. Such experience also has an impact on the way experienced team members tend to observe more in the Ministry Time than inexperienced members and are therefore more suitable as leaders. For example, a more-experienced participant will simultaneously observe the Congregation, the Worship Leader and the Preacher, and respond accordingly in their participation.¹⁰

2.1.4 Gender

The gender of participants contributes to the biases that participants bring to the music they perform. Female participants often prefer a strong emotional connection with their performance. They gauge the success of their performance on how it felt at the time. By contrast, male participants usually have a more objective connection with their performance. They gauge the success of their performance on the basis of whether they have achieved their personal objectives.

CFC has a balance of male and female participants that helps to bring a balance of influences to the music. The Worship Leaders and Worship Vocalists tend to be female while the Instrumentalists and Technical Teams tend to be male. To an outsider this may appear to be by design, as if those roles are gender exclusive. It is, however, more by chance that the gender balance reveals itself in this way

¹⁰ This is discussed in greater detail in Chapter 4 and shows that experience was the differentiating factor in what participants did and did not observe.

since CFC has also had several male Worship Leaders and Vocalists over the years, along with female Instrumentalists and Technical Team members.

Experienced participants are more likely to embrace both emotional connection and objective-based playing in their performance. For example, the ability to emotionally connect through performance is an important skill for a Worship Leader. This skill, therefore, might come more easily to female participants while male participants might need to learn this skill through experience. Similarly, the objective-based approach is important for Instrumentalists who should be conscious of applying the necessary musical and spiritual skills to their performance in order to successfully provide appropriate music for a service. This skill comes more easily to male participants while female participants may also need to learn this through experience.

2.1.5 Ethnicity & Other Influences

Various ethnicities and other influences can be identified amongst the CFC participants, resulting in a multicultural and varied approach to the music. For example, at the time of fieldwork, the CFC congregation had participants of Indian, Asian, African, European and Indigenous origins. Some of these participants were also influenced by the migration experiences of their parents or their own migration to Australia. CFC participants also have generational influences such as close identification with music of their youth or upbringing. With the wide age gap of 40 years between the youngest and eldest participants, there are inevitably a range of various influences in the music. Nevertheless, even those of a similar age will have different musical interests. Participants are also predisposed to Church music they have experienced in the past. Such diverse musical interests shape the playing and performance style of each individual.

Two CFC participants demonstrate the wide range of ethnic and other influences brought to the service. The Senior Minister has a Greek heritage from his parents, who migrated to Australia during World War II. He grew up during the 1950s and 1960s when he listened to Elvis Presley and The Beatles. He started attending a Pentecostal Church in the 1970s, where hymns were mostly played on organ and piano while folk tunes were played on acoustic guitar. He therefore prefers music that reflects his ethnic and cultural heritage. The Senior Minister does not perform the music in services and, therefore, his stylistic preferences are less likely to be evident in the music performed for services although they may unconsciously bias any leadership decisions in relation to the music. By contrast, one Vocalist at the time of fieldwork was an Indigenous Australian who grew up listening to performers of Soul and R'n'B music during the 1990s. She attended services when Hillsong Church started publishing music and subsequently became the popular music choice for many Pentecostal churches. She would regularly participate in outreach programs to Indigenous communities, performing Church music. Her stylistic preferences—which include the music she listens to as well as the style of Church music to which she has grown accustomed—are evident in her performance as she comfortably imitates the vocal nuances of other performers and links them to the contemporary Church songs.

2.2 Roles

There are eleven different roles identified in this study regarding the music making process at CFC. It is important to establish how these roles function in the music making process and how they contribute to delivering the doctrine. The roles are more than job descriptions or titles that are passed on from one person to the next as the position becomes available. Each role recognizes the skills and

abilities of the individual who fulfil those roles. As we will see, some roles carry authority to make decisions that shape the music making process while other roles have less authority to make decisions but are, nevertheless, are crucial to the delivery of the music under the leadership of other participants.

2.2.1 The Senior Minister

The Senior Minister is responsible for leading all aspects of the Church. Furthermore, the majority of preaching in the Sunday services is done by the Senior Minister. As such, he has a major role in choosing the doctrines for each service and setting the spiritual ‘agenda’ for what the music will reflect. He is highly skilled in preaching and leading Ministry Times in a service derived from over thirty years’ experience in leading CFC and other churches in the CRC Movement. At 55 years of age, the CFC’s Senior Minister at the time of fieldwork was the oldest participant in the music making process¹¹ although he does not directly demonstrate musical skill through performance during services. Rather, his contribution to the music is more administrative. By choosing doctrine for the services, he ultimately affects the choice of songs that deliver those doctrines. As the Preacher and Senior Leader of the Church, he is also an important participant in the Ministry Time (see 2.2.2 for description of the Preacher’s role). In this respect, the Senior Minister can affect aspects of strophic structure and progression from one song to the next.

2.2.2 Preachers

The Preacher is a spiritually experienced and competent person with the skill of communicating orthodox doctrines. He or she should be able to hold the attention of the Congregation for the duration

¹¹ This excludes older congregation members who participate in the service, but who otherwise do not participate in the process of music making.

of the sermon. Such skill requires experience and, therefore, CFC selects Preachers who have prior preaching experience. Preachers are usually male, though CFC has no objection to female Preachers.

Although the Senior Minister does the majority of preaching, there are several services when other leaders in the Church preach or a guest Preacher may be invited to give the sermon. The Preacher for a service is responsible for preparing and delivering the content of the sermon. The Preacher usually leads the Congregation in the Ministry Time. However, when a Preacher is less experienced in leading the Ministry Time or is not acculturated to the way CFC delivers this part of the service, then the Senior Minister will lead the Ministry Time in place of the Preacher.

While the sermon topic is usually chosen by the Senior Minister in consultation with the Teaching Team, the Preacher chooses their own scriptures according to how they structure their sermon. In this way, the content of the sermon—especially the scriptures—can affect the Worship Leader’s song choice in the Ministry Time. If the Preacher leads the Congregation in the Ministry Time, then their influence to the music is extended. For example, The Preacher may ask for a different song, indicate when to change songs or interject during a song. To be most effective in delivering the Ministry Time, the Preacher must be able to recognize the appropriate points to interject within the strophic structure of a song so that the music remains fluent and constant.

2.2.3 Creative Ministries Director

The Creative Ministries Director leads several teams and oversees all aspects related to presenting services. He or she is involved in planning services, providing appropriate content for the services and suggesting songs to the Worship Leaders. The role is also pastoral as the Director must connect with

team members and provide spiritual guidance when necessary. The Creative Ministries Director also provides initiatives and frameworks that facilitate the provision of music in the services.

At the time of fieldwork this role was filled by a man in his mid-forties. He is skilled in several aspects of producing music such as arranging, composing, conducting and performance. He has prior experience as a High School music teacher and involvement in amateur theatre productions. While he has had prior Church experience before coming into the role, it was in a different denomination and, therefore, took an initial period to acclimatize to the culture of CFC.

The Creative Ministries Director makes a significant contribution to the music. He attends and participates in the Teaching Team, Creative Team and Music Team meetings, most often actively leading them. He affects the choice of songs by means of suggestions to the Worship Leaders. Once the Worship Leader has made the selection of songs for a service, the Creative Ministries Director communicates the song list to the Music Team via email. He arranges many of the songs, either providing instrumentalists with the chord chart for a song or notating specific parts in an arrangement. The Creative Ministries Director is also responsible for running the rehearsals, ensuring that participants have everything needed to make music. He also occasionally performs as part of the Music Team.

2.2.4 Meeting Leader

The role of Meeting Leader in a service is fulfilled either by one of the Teaching Team or by the Senior Minister if someone else is preaching. The Meeting Leader is responsible for leading selected parts of the service, particularly those sections which occur before the sermon. Through introductory

comments, for example, the Meeting Leader sets the spiritual tone for the service and communicates information regarding Church events. His words also provide inspiration to the congregation for giving tithe and offerings. The Meeting Leaders comments also assist in the delivery of other aspects in the service—such as a performance item or the sermon—in order to focus the Congregation’s attention on the next section of the service. The Meeting Leader is occasionally required to lead the Ministry Time and closing of the service.

The Meeting Leaders vary between 25 and 55 years of age. At the time of fieldwork CFC had four different Meeting Leaders. A skilled Meeting Leader links aspects of the service in a friendly manner in order to focus the Congregation’s attention on the sermon topic. The ideal Meeting Leader is someone who the Congregation recognizes, such as one of the Pastors, and who communicates the Church culture through their presentation in the service. The only music skill required for this role is the ability to recognize the end of songs in order to transition leadership from the Worship Leader to the Meeting Leader and to interject if needed when they lead the Ministry Time.

The impact of a Meeting Leader on the music is minimal. The Meeting Leader does, however, use introductory comments to link the congregational songs with the sermon topic to engage the Congregation with the direction of the service. In the event that the Meeting Leader conducts the Ministry Time, they also may influence the strophic structure and selection of songs as mentioned previously in discussion of the Preacher’s role.

2.2.5 Worship Director

The Worship Director is responsible for providing worship in the CFC services and, therefore, oversees the Worship Leaders and Worship Vocalists. Part of this role requires monitoring of the Worship Leader's song selection to ensure consistency from week to week. The Worship Director is responsible not only for selecting new songs for the Church repertoire, but also for recruiting and training new Vocalists and Worship Leaders. One of their primary tasks is to inspire the spiritual engagement of participants in a similar way that the Creative Ministries Director inspires creative engagement for participants.

At the time of fieldwork the Worship Director was a female aged 27 years. She has a Bachelor of Music degree, specializing in jazz vocal performance. She has the ability to arrange vocal parts and teach them to other Vocalists. She also has a good knowledge of music theory, which enables her to communicate with the Instrumentalists when necessary. She is one of the Church Pastors and is, therefore, spiritually skilled in leading participants. She has experience in various Church roles through prior involvement before taking the role of Worship Leader. This had allowed her to observe and become acclimatized to the Church culture before leading this area.

Part of the Worship Director's role with regards to the music is that of choosing new songs for the Church repertoire. Worship Leaders occasionally suggest songs for inclusion, but the Worship Director makes the final choice. These songs are selected from a variety of sources such as Hillsong Church and Lakewood Church in the United States. The Worship Director often changes aspects of the vocal and instrumental parts to suit the CFC services. The Worship Director attends most rehearsals and provides comment to assist Worship Leaders if necessary. The Worship Director is also

one of the main Worship Leaders and, as such, their influence on the music in the Worship Leader role is discussed in the next section.

2.2.6 Worship Leader

The Worship Leader is responsible for leading the Congregation in worship by selecting and performing songs from the CFC repertoire. Prior to the service they are responsible for leading the rehearsal, while communicating details of strophic structure and dynamic changes to the songs in order to facilitate worship in the service itself. During the service, the Worship Leader is also responsible for welcoming the Congregation at the beginning of the service, giving verbal cues to indicate the direction of songs and leading the Congregation in prayer. The Worship Leader follows the Preacher's or Meeting Leader's instruction to the Congregation during the Ministry Time and leads the Music Team's provision of appropriate music to facilitate the Congregation's response.

At CFC there is a wide age gap amongst the various Worship Leaders, from about 20 to 50 years of age. A Worship Leader should be a competent vocalist. The ability to communicate musical concepts to the Instrumentalists is desirable although they can work through a Band Leader to do this if necessary. The Worship Leader also needs to have competent communication skills with the Congregation and in their spiritual leadership of the Congregation. CFC prefers the Worship Leader to be, like the Meeting Leaders, to be a known leader in the Church who understands the Church culture and not a new congregant. They may be male or female depending on the availability of competent personnel.

The Worship Leader has a considerable influence over the music. The decision of song selection and song order is that of the Worship Leader's. Instruction on how a song is to be played in terms of structure, dynamics and even instrumentation is also the Worship Leader's decision (see Chapter 4).

2.2.7 Worship Vocalists

There are usually three or four supporting Vocalists who provide melody and harmony parts in each service in addition to the Worship Leader. Additional Vocalists occasionally perform in a choir, though not during the Ministry Time as too many voices can overwhelm and distract the congregation at this stage of the service. The Vocalists attend rehearsals and services, following the Worship Leader's cues. By doing so, they model a response for the Congregation to follow.

The Worship Vocalists range in age from 18 to 27 years and are usually female with males occasionally participating. Vocalists do not necessarily need to be experienced Church members, but should be competent in learning and performing the CFC repertoire. They should also be able to improvise if the Worship Leader initiates a 'free-praise' section as described in more detail during Chapters 3 and 4.

Vocalists participate in the music making by rehearsing, performing the songs and singing the lyrics that deliver the doctrines during the Ministry Time. They improvise their own music when singing in a 'free-praise' section. Vocalists also influence the music with the dynamics of their performance and through the tonal texture of their voices.

2.2.8 Instrumentalists

Musicians who provide instrumentation for the music in CFC services are referred to in this thesis as Instrumentalists though the Church also refers to them as the Band or Music Team. The standard instrumentation for CFC services is drums, bass guitar, keyboards, electric lead guitar and/or acoustic rhythm guitar. Additional instruments are occasionally used—such as strings or brass—but are not used in the Ministry Time as the additional sound can overwhelm and distract congregants from the purpose of the Ministry Time. Instrumentalists attend rehearsals for the service in which they will perform. They follow the Worship Leader’s instruction in the rehearsal and cues in the service.

Instrumentalists at the CFC vary in age from 15 to 40 years, predominantly in the 15 to 25 age group. They rarely have entirely notated parts. Instead, they use a chart that contains the melody, chord symbols and lyrics. The Instrumentalists improvise these parts by using the charts and listening to each other, intuitively playing within a basic standard arrangement. The skill level of the Instrumentalists can vary from amateur competency to either a semi-professional and fully professional level. Most of them are male.

Instrumentalists participate in services by performing songs for the CFC services. They also provide instrumental music at other points in the service such as when the Preacher is talking to the Congregation during the Ministry Time. Each instrumentalist interprets their part differently by improvising around the set structure for songs. They also affect the dynamics of the performance through the Worship Leader’s guidance and influence the tonal texture of the songs by their choice of sounds.

2.2.9 Band Leader

The role of Band Leader at the time of fieldwork was an informal role. The Band Leader is perceived as a ‘head’ musician who can guide the other Instrumentalists in their playing to achieve musically the Worship Leaders directions. The role is usually filled by the most competent Instrumentalist in the group and this person works closely with the Worship Leader in the rehearsal. The role of Band Leader could, alternatively, be undertaken by a Worship Leader if they were to be competent in communicating their ideas to the band.

The Band Leader must be skilled and competent as a performer, understand the function of each instrument in the band and appreciate the skill level and musical capacity of the other participants. The role is normally filled by an older and experienced team member who has the respect of the other team members. A Band Leader who has experience as a Worship Leader is ideal for the role because they will already have an understanding of what the Worship Leader is trying to achieve.

The Band Leader affects the music by advising the other Instrumentalists on how to improve their part within the context of achieving the Worship Leader’s directions. The Band Leader, therefore, translates the spiritual directives of the Worship Leader into musical terms that the Instrumentalists can understand and use in facilitating the music for worship.

2.2.10 PA Operator

The PA Operator influences the sound that is created in Church services, though they are not strictly involved in the music making process. They mix the sound and tonal texture of the instruments, vocals and Preacher for the purpose of amplification so that the Congregation can clearly hear the songs and

the sermon. The PA Operator does not usually attend the rehearsals and, therefore, only participates in the sound check and the service. They are part of a larger technical team that includes lighting, video camera operation and media projection.

The PA Operator at CFC services is usually a male in his late forties, though other younger male operators occasionally participate. The main skill required for PA Operators is to be familiar with and competent in operating the PA equipment at the venue. It is beneficial for the PA Operator to have some experience in understanding the various instruments. This helps the PA Operator to identify the ideal tonal texture for each instrument and assist in balancing the volume of the instruments and vocals, to obtain a good sound mix across the various participants. The PA Operator has a considerable effect over the sound that the congregants hear and makes an important contribution to the music making process.

2.2.11 The Congregation

The members of the Congregation are vital participants in services. They sing the congregational songs and clap to up-tempo compositions. Most congregants follow the Worship Leader's instructions although some may initiate their own improvisations during a free-praise section in a song.

The Congregation ranges in age from 15 to over 80 years of age. The average congregational attendance at a weekly CFC service is recorded as 372 adults over the age of fifteen, with 825 individuals who consider this to be their local church.¹² Musical skill levels of congregants ranges from the tonally deaf to a professional level such as the Instrumentalists described earlier in this

¹² This figure was taken from the CRC Churches International Annual Report 2007. Average weekly attendance at services is significantly different to the total regular attendee's because every person does not attend every week. Youth under the age of 15 years are recorded separately.

chapter. Most congregant members can follow a melody and clap in time with the songs providing they are led to do so. Some congregant members have attended the Church for several years and know most of the CFC repertoire, while newer congregants are less familiar with the songs. Older congregants usually struggle to learn new songs when styles change over time, whereas younger congregants adapt to new songs quite quickly.

Individual congregants have little influence on the music making and decision making as this is the Worship Leader's responsibility in conjunction with the Music Team. If, however, the Congregation responds differently to how the Worship Leader envisages, then the Worship Leader will usually be swayed towards accommodating the response of the Congregation. For example, if the Congregation is particularly enthusiastic about a song, the Worship Leader may repeat a section more times than had been intended. If the Congregation is, alternatively, less enthusiastic and less responsive to a song, then the Worship Leader might make a change to the dynamics, the strophic structure or song order, depending on the situation.

2.3 Team Structures

With an understanding of individual roles, it is relevant to discuss how roles are divided into a series of small teams that lead to the performance of music in the CFC services, particularly in the Ministry Time. These smaller teams known as, for example, the Music Team or the Teaching team, work together in the music making process and are collectively referred to by CFC as 'The Team.'

2.3.1 Teaching Team

The Teaching Team consists of the Senior Minister, other Preachers from CFC, Meeting Leaders and the Creative Ministries Director. As a team they determine the sermon series and, therefore, the corresponding doctrines that will be the focus of each service. Ideas for sermon series are sent to the Creative Leadership Team to be developed for presenting in services. The group rarely meets formally; instead they tend to correspond by email with the Creative Ministries Director who, in turn, liaises with Senior Minister regarding ideas for future sermon series.

The Teaching Team affects the music in the services by selecting the doctrines, thereby narrowing the criteria for song choice. Furthermore, as key leaders in the CFC, the Teaching Team holds a significant amount of authority in the music making process by means of doctrine focus even though they participate very little in the music itself.

2.3.2 Creative Leadership Team

The Creative Leadership Team includes the Senior Minister, Creative Ministries Director, Worship Director and other key participants such as Worship Leaders, Band Leaders and the Media Director. This team ratifies the sermon series as given by the Teaching Team. They are responsible for creating content for the services. This includes the selection of congregational songs, performance items, preparation of chord charts, sourcing information for announcements and details for any media presentations. The Creative Leadership Team is also responsible for planning the order of events in a service in collaboration with the Creative Ministries Director. They also evaluate the services after they have been delivered.

The Creative Leadership Team plays a significant role in the delivery of the music. Details of song choice, order of songs in a service, arrangements for the songs and leading rehearsals are all factors that shape the music performed in services in general and the Ministry Time in particular. The Creative Leadership Team thus has a responsibility to creatively facilitate the delivery of doctrines that have been selected for services by the Teaching Team and have the authority to lead all other participants in the music making process.

2.3.3 Music Team

The Music Team consists of the Worship Leader, Vocalists and Instrumentalists for a service. This team rehearses the music both together and as individuals prior to performing the music as a group in the service. The Music Team make music based on the instruction given by the Creative Leadership team members. The Worship Leader has authority to choose songs from the CFC repertoire and modify the arrangements as they wish. The Worship Leader then communicates these changes to the Vocalists and Instrumentalists during the rehearsal. The Vocalists and Instrumentalists are then responsible for interpreting, on their instruments, the Worship Leader's instructions regarding strophic structure, dynamics and spiritual flow in the service.

2.3.4 Technical Team

The Technical Team consists of the PA Operators, Lighting Operators, Video Camera Operators, Vision Mixer and Media Projection Operator. The participants of the Technical Team provide operation of the technical equipment for the services other than those used to make music. They prepare the equipment during the sound check before the service and operate the equipment during the service. This team has very little effect on the music with the exception of the PA Operator, as

discussed previously in this chapter. The PA Operator mostly works independently, liaising with the Worship Leader in the sound check. As noted previously the PA Operator is responsible for what the Congregation hears and, therefore, has a significant influence within this team on the music making for the delivery of doctrine.

2.3.5 Prayer Ministry Team

The Prayer Ministry Team is a group of experienced congregants who are identified by the Church leaders. Their role is to pray for congregants during the Ministry Time if there is an altar call.¹³ The Music Team respond to this situation by reducing their dynamic levels, so that those being prayed for in the Ministry Time are not distracted. This team has no real authority or responsibility for making music, but do form an important part of the teams that facilitate the Ministry Time in a service.

The teams function in a routine each week to create the services and provide music. In this thesis, the routine is known as ‘_the music making process’ and is the subject of the next chapter.

¹³ An altar call is when the Congregation members are invited to come forward to the edge of the stage if they wish to respond to the sermon (see further description in Chapter 3).

Chapter 3: The Music Making Process – An Overview

People create music through a series of conscious and/or sub-conscious thought processes. Creating music can be intentional, spontaneous or a combination of both. For example, a person walking down the street may intentionally whistle or hum a tune, but they may not be aware of the original composition they are spontaneously creating; for them it is just whistling or humming. This scenario is evident in Church music. Congregation members as well as the Vocalists and Instrumentalists are aware that they are ‘playing’ music, but perhaps not aware of the unique composition that may be creating in that moment.

The resulting music in a Church service is not entirely spontaneous. The music comes from a process that allows opportunity for spontaneous improvisation within the existing compositions. This chapter discusses the unique process used by CFC to make music, drawing on observations from the fieldwork period to provide a broad understanding of how the music is made. Detailed discussion of the music itself will be the focus of the next chapter.

Information to establish the music making process has been gathered from insider knowledge with additional observations from the fieldwork period. CFC also has a procedural manual called ‘The Sunday Services Manual’ (Vasilakis 1983). The purpose of this document is to articulate the significance of the process for Music Team members.¹⁴

¹⁴ The manual is rarely used as it has not been updated in several years and the content no longer reflects the current process, which is now communicated verbally and through experience.

There are five steps that lead to the performance of just a few minutes of music in the Ministry Time. The process may begin weeks (sometimes months) prior to the service in question. It starts with an inspirational new idea or the reworking of a previously successful idea. The idea is a doctrinal concept that forms the basis for a series of sermons. The second step involves the preparation of musical content for the services, followed by the third stage of development when the music is rehearsed in readiness for the services. The fourth step is the delivery of the music in a service. Finally, there is a step in the process that involves evaluation after the service. Once this cycle is complete the process starts all over again in readiness for the next service (see Figure 3.1).

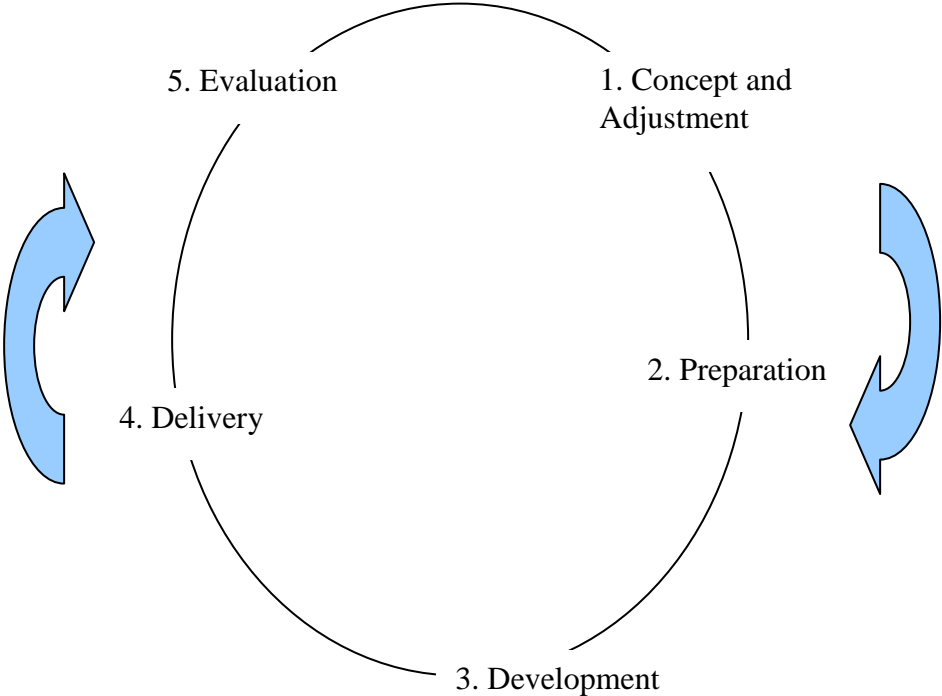


Figure 3.1 Flow Diagram of the CFC Music Making Process

3.1 Concept and Adjustment

3.1.1 An Individual Idea

The CFC team constantly find ways to communicate their message creatively not only through music, but also through media, drama, art and other creative media. The end product is credited to the combined efforts of many team members, but the initial idea for a service usually comes from the inspiration of one person.

Inspirational ideas come from a variety of sources and circumstances. The main source for most orthodox Christians is the Bible, lending itself to many topics because of the diverse styles of writing across various books. The poetic and prophetic passages are particularly inspirational for artists and musicians. The main inspiration for Church services, however, comes from the New Testament passages that focus on Christian living. A passage of scripture or liturgy will often become the basis for a teaching series that covers several weeks. Other sources of inspiration may come through further readings in theological books or biblical commentaries as well as teachings of speakers at conferences or colleges. Occasionally the source of an idea for a service comes from life circumstances, such as the Mother's Day service observed during the fieldwork.

Reading the Bible is only part of the inspirational process. This is often coupled with prayer and spiritual intuition. As the individual (usually the Senior Pastor) starts to engage with the reading both intellectually and spiritually, he/she starts to receive insight into the potential of an idea for a series of services.

There are several conditions that help to facilitate inspiration for an individual although these should not be mistaken as prescriptions or guarantees of good ideas. Firstly, it requires **time** and **space**. An individual has to allow for these in their routine or schedule. Secondly, it requires an **open** and **enquiring mind** along with an inspiration-seeking **attitude**. Thirdly, it requires **practice**. It is possible to cultivate an attitude that is constantly seeking potential ideas so that it becomes almost habitual. This does, however, raise the chance of the process becoming mechanical or humanised instead of spiritual and God-focussed. Fourthly, it requires **focus** and **balance**. An individual should always be conscious that inspired ideas come from a variety of sacred, secular and even profane sources, though the ultimate goal of a service is sacred inspiration. Therefore, the individual is always evaluating a source to see if it can be aligned back to the values of the Church.

Once an individual has received an idea there are a range of potential responses which ultimately determines the fate of that idea. It may be nothing more than a passing thought and therefore is not pursued. It may be considered, but dismissed as impossible or inappropriate. More typically, it is noted as an interesting possibility and meditated on for a time. It is important to remember that the initial idea is far from the finished product and a single thought may end up as part of a larger collection of ideas. The individual is then satisfied that their idea has potential and will be worth proceeding with it.

3.1.2 The Potential Test

There are a number of basic criteria that helps the individual to test the potential of an idea and diagnose its usefulness. They may ask themselves the following types of questions: Did I receive this through spiritual revelation? Do I think this was God imparting an idea or a product of my own thinking? Is there Biblical truth in this concept? Is it going to help the Congregation interpret the

scriptures? Does it allow for the preaching of Christ's gospel message? Will this be culturally relevant? Will it be beneficial for a Christian's everyday living? Does it address the needs that people have? Is it aligned to the purpose and values of the Church? Will it enhance the Congregation's understanding of God and the Church?

Asking such questions helps to validate an idea and can save time later in the process. For example, an idea might not be so strong on the purpose and values of the Church, but if other aspects of the idea show strong potential then it should still be pursued. In the case that only half the questions can be answered satisfactorily, then the idea might still have potential but would need some modification or expansion to make it usable for the services.

When expanding the initial idea in order to make it a more substantial concept, there are three practical questions to help evaluate its application in a service. Does this idea have enough substance to last several weeks in a series of services? Does this possibly align with other ideas or concepts that have already been considered? Does the Church have the necessary resources to make these services happen? This last question relates particularly to the music and media used in the service. Regular services typically draw on the same resources from week to week, while special services such as Mother's Day may require resources outside of the usual means. It is occasionally difficult to answer some questions at this stage and requires the leadership team to work through the idea. From this point, therefore, the individual idea becomes a team concept as others start to have input.

3.1.3 Adjusting from Individual Idea to Team Concept

An idea can be in many various stages of preparation when a member of the Teaching Team brings it to the group's weekly meeting. If the person is particularly enthusiastic, they may have mapped out a significant amount of information to contextualize the idea in order to make the idea more readily understandable to others and allow the team to assess its potential. There are several administrative and organizational aspects to consider in addition to the spiritual and inspirational implications. The team, therefore, need questions such as the following to be answered: Does this idea fit into the existing Church schedule or calendar? What words and images could be used to effectively communicate this idea? What topic or need is this idea potentially meeting for people? Which scriptures and liturgy will be used to communicate this idea?

The answers to these questions have an impact on the music that is eventually produced. In the case that the individual is unable to answer all of these questions themselves, other team members may be able to suggest possible solutions. For example, the specific scripture may be known, but the specific wording for sermon titles may not. Alternatively, the strength may be the topic, but the scriptural passages as yet unknown. Another team member may have the specific wording for the sermon title or suggest an appropriate passage of scripture. Adjusting the idea as a team is done at the weekly leadership meeting, when the team also evaluates services from the previous week and discusses the up-coming services.¹⁵

¹⁵ At the time of fieldwork, the team meetings were attended by the Senior Pastor, Creative Ministries Director, Worship Pastor and other key leaders involved in the services. The team evaluated services from the previous week, followed by an update of action points from the previous meeting, finishing with an overview of upcoming services and discussion of what needed to be prepared for these services.

Discussing new ideas for a preaching series is usually the last item of discussion at the meeting. The team may instantly adopt the idea put forward by an individual, but more frequently the team suggests changes before fully embracing a concept. Occasionally the team might agree that an idea will not work and no further action is taken for lack of interest in the idea or a logistical reason such as a programming clash with other Church events.

Once an idea is identified, the team brainstorms creative ways of communicating the idea in the services, seeking to answer their guiding question, namely: What are we trying to communicate to our Congregation through this set of services and how will they respond? Even at this early stage of planning, thought is given to the likely response of the Congregation and therefore the music that might be used in the Ministry Time to facilitate the response.

As a result of the brainstorming the team then produces two breakdowns of the series to assist with the next stage of planning. The first is part of an annual planner that details the service date, Preacher, Meeting Leader, Worship Leader, sermon theme, performed items and other sections in the service, miscellaneous details that may affect the service in question and an indication of whether communion will be included in the service. This stands as an overall record of what the services covered during the year. It also assists the Preachers and team leaders in observing how the topics balance out with each other over a lengthy period of time (see Appendix 1). The second breakdown consists of the same information, but refers only to the series in question and is formatted differently to assist the team leaders in the preparing items, contacting personnel, organize the team for further preparation and also planning advertising strategies for the series (see Appendix 2).

By the end of this brainstorming time, the essential details of each service such as dates, titles, topics and key scriptures have been worked out and the framework is in place for the next step of preparation, which is choosing the songs. A specific application of this process was observed for the services during the fieldwork period, when an idea was suggested by the Senior Minister to focus on the Sermon on the Mount in The Gospel of Matthew, Chapters Five, Six and Seven. The team adopted this idea, but noted that there was too much content for one sermon series and decided to create two series from this passage of scripture. The first series of sermons was to be called *‘Revolution ... More than a Dream,’* addressing the content of Matthew, Chapter Five. The second series, not the subject of this fieldwork, was called *‘Resolution ... living the right way,’* addressing the content of Chapters six and seven.

3.2 Preparation

3.2.1 Service Planning

Planning of a service begins once the leadership team is satisfied with the sermon topic as part of the preaching series. The service is then developed into a format that communicates the overall details of the service to those who will be involved in presenting it including the Music Team. A range of information is gathered in order to construct the service that shapes the details from the planning breakdowns (see again Appendices 1 and 2) into individual services.

The order of sections in a service is designed to include as much relevant detail in a familiar format to assist participants in understanding what the service will include. The details of each service are listed

on the ‘_running sheet’, so called because it includes what is happening in the service, in what order it will happen, who is involved and when they are involved (see Appendices 3, 4, 5 and 6).

At this point, songs are chosen for the service from the CFC repertoire. When constructing the running sheets, it is usually made clear how many songs are required and when they will be presented. It is then the responsibility of the Worship Leader for that service to choose the songs although this is often done in consultation with other members of the leadership team if the Worship Leader has not been involved in the planning process to that point.

The CFC has a large number of songs in its repertoire, ranging from contemporary songs to well-loved older hymns. The emphasis is usually on contemporary songs since this fits CFC’s contemporary style of services. New congregational songs are introduced into the repertoire on a regular basis.¹⁶ The larger repertoire of older songs and hymns are used when a song on a particular topic is required as often occurs in the Ministry Time of the service.

Performance items are also identified at this stage of the process. Items are different from congregational songs for three main reasons. Firstly, an item is not part of the music team repertoire and is usually only performed once in a service. Secondly, the lyrical content of an item is clearly aligned to the sermon topic for the purpose of focussing the Congregation’s attention on the sermon topic. Congregational songs are not always explicitly aligned to the sermon topic. Finally, an item is usually performed for the Congregation whereas the Congregation actively participate in congregational songs by singing and clapping.

¹⁶ New songs are sourced mostly from other Australian Pentecostal Churches such as Hillsong Church. Recordings of these songs and chord charts are usually purchased and distributed to the Music Team. CFC introduces 1-2 new congregational songs per month on average, depending on the availability of material.

The Worship Leader is conscious of two main factors when choosing songs for the Ministry Time. The most important factor is choosing songs with lyrics that match the doctrine and spiritual emphasis of the sermon topic. Although the sermon topic and title is known to the Worship Leader, spiritual emphasis can often be ambiguous and open to the interpretation of individuals, making the choice of ideal songs quite difficult. Therefore the Worship Leader uses their intuition as to what the spiritual emphasis and Ministry Time response might be.

The other main aspect that affects song choice is the appropriateness of song style and whether the chosen songs will facilitate the desired atmosphere at the intended point in the service. For example, it can be quite detrimental if a song jars from the direction of the sermon in the Ministry Time and becomes a mental and spiritual distraction. It is unlikely a new song will appear in the Ministry Time of the service unless it matches the sermon topic or is conducive to the desired ministry response. People become distracted with trying to learn the song instead and it is therefore usually not conducive to facilitating a spiritual ministry response.

Keeping these factors in mind, the Worship Leader chooses a selection of appropriate and inspirational songs which they believe best facilitates a fluent Ministry Time. It is also important that the Worship Leader feels personally inspired by the song choice so that they can genuinely lead the songs with passion and conviction.

The general order of sections in the service, which includes Congregational Singing, Tithes and Offerings, the Sermon Message, Ministry Time and Church News Announcements, rarely change from week to week. Additional or one-off sections are placed in relation to how they might flow with

the rest of the service. For example, in the first week of observation there was a motivational video clip prior to the Sermon. The video clip functioned as a starting point to introduce the sermon topic (see Appendix 3). By comparison, in the second week of observation there were some reports on ministry trips that had taken place. These were placed after the congregational singing and before the tithes and offerings because they didn't directly relate to the message and could distract people from meditating on the message if placed later in the service.¹⁷ The placing of such items is always given careful thought so that they flow within the context of the entire service.

3.3 Development

When the running sheet is set and the songs chosen, the next step is to involve the Music Team in the music making process. This stage, referred to here as the development, includes initial communication with the Music Team and pre-rehearsal preparation, the rehearsals, pre-service preparation and the sound check just before the service.

3.3.1 Pre-Rehearsal

At the time of fieldwork, the CFC used the following pre-rehearsal procedure: an email was sent to the team ten days before the service to remind the Music Team that they are scheduled to play in the service. The email contained the running sheet, which, as previously noted, listed the songs for that service. If there were any new songs or items that the Music Team needed to learn, charts were sent as an attachment. Occasionally a link to download the song was included if a recording was available. This allowed the Music Team to be prepared for each song prior to the rehearsal especially if they

¹⁷ An example of this can be seen in Appendix 4. There was a video clip reporting on a Missions trip to Alice Springs, followed by an announcement regarding volunteers for the CRC National Conference. Both items did not relate to the sermon topic, hence they were placed earlier in the service.

were performance items or new songs. Rehearsal time is limited to one hour so this pre-rehearsal procedure is important in helping to create the desired musical effect in rehearsals.

As part of the pre-rehearsal stage it is the responsibility of individual Instrumentalists and Vocalists to make sure they know what the songs are, what their part is and how it fits with the other instrumental and vocal parts. If sheet music or copies of the lyrics are required, then music team members have an opportunity to organize these as part of their pre-rehearsal responsibility. In this way, the individuals can practice their parts beforehand to help in the smooth running of rehearsals.

3.3.2 Rehearsals

Rehearsals take place every Tuesday evening, five days prior to the service, and usually last two-and-a-half hours. The aim of the rehearsal is to practice songs for the weekend's Sunday services. The Music Team rehearse most of the songs for the service. They pay particular attention to new songs, preparing items and working out transitions between songs in order to create a fluent worship experience for the Congregation. The team spends an hour rehearsing for the Sunday morning service, followed by a half hour spiritual devotion time. They finish with an hour to rehearse the Sunday night service songs. By the end of each rehearsal, the Music Team and singers are expected to have a spiritual and musical impression of what is to be achieved in the services.

Analysing this rehearsal structure in more detail reveals further aspects of the music making process for the CFC Music Team. A good example is when they learn a new song. To keep a contemporary feel in the services, the team may learn a new congregational song every two to three weeks. Ideally, the Music Team have listened to a recording of the song prior to the rehearsal so that each member has

a good idea of their part and also the strophic structure of the song. Before the Music Team start to play, there is often some discussion on specific details such as tempo, dynamics or variation of chord sequences and strophic structure for what appears in the chart. The band may then play through the song once, stopping and starting to clarify any parts that are not working well. They then play the song through a second time to make sure it can be performed from start to finish without having to stop. The team members are asked to practice the song in their own time. Performance items are also practised in the same way.

Time is also given during the rehearsal to practice transitions from one song to another in order to create a seamless flow of music and facilitate a responsive atmosphere for the Congregation. The main issue with transitions is to make sure each team member understands what is happening. This includes clarification of any tempo changes, transition chords, instrument selection and duration of the transition. This transition may then be practiced two to three times or until the Worship Leader feels that it is fluent and everyone understands what is required. Preparations for these transitions are ideally made before the rehearsal by the Worship Leader in order to save time during the rehearsal.

Ministry Time songs are usually well known to the performers and so are usually not played during rehearsals. Leaving these songs unrehearsed adds to the spontaneous and improvised nature of the music in the Ministry Time. Some discussion concerning the Ministry Time usually occurs, however, during the rehearsal. The Worship Leader takes a few minutes to explain the sermon topic, the ministry challenge and how they expect the Ministry Time to flow. Even at this point there are still some unknown factors and the Worship Leader usually concludes the discussion with a statement such as –You’ll just need to watch me depending on what direction the service goes in.” The Music Team,

therefore, leave the rehearsal with an impression of how this time is expected to flow without knowing all the details of how it will be delivered. This allows for a flexible response during the service, which is far more engaging for the individual participants and more likely to engender a spiritual response.

The half-hour devotional time that takes place at rehearsals is also important for spiritually focusing the team prior to the services and preparing them for the music they will make in the forthcoming services. This time is used to give important announcements about the services plus feedback from any previous services and events. Everyone normally participates in a devotional thought or exercise that is followed by a time of prayer for the services. While this may seem to have little or nothing to do with music making, it is an important way to spiritually focus the team and assists a mindset that is harmonious to creating music for the services later that week.

3.3.3 Between the Rehearsal and Sound Check

The purpose of the rehearsal for the CFC Music Team is to practice the songs for the weekend service, leaving an impression of what the delivery of the music will be like. With this impression of how the service will flow, each participant is then responsible for rehearsing their part in the process in preparation for the practical and spiritual aspects of the service.

On the practical side, participants practice the individual parts of the song arrangements, which, as noted, is important with new songs or a new arrangement of a song. The individual may spend twenty to thirty minutes in practice. It is not expected to be an arduous practice schedule. Rather, it is an opportunity to improve their understanding of the arrangement before performing it in the service.

Changes are occasionally made to the running sheets during this time in order to accommodate late entries into the service. Adjustments such as deleting a song or re-timing sections helps to balance out the time and fit all the necessary items into the service. It is also possible that as the spiritual focus of the service becomes clearer to the Preacher, a song change may be requested. This affects the Ministry Time because these songs are used for the congregational response. As the Preacher clarifies what the ministry response will be, so the Worship Leader can evaluate the appropriateness of the songs. Should a change like this take place, an email or text message is sent to all involved with information on the changes.

Individuals are also expected to prepare themselves spiritually after having discussed the focus of the service in the rehearsal. This may include a time of prayer and reflection with particular emphasis on the contents of the service and this can sometimes be combined with the practical preparation. For example, while an individual is practicing the songs, they may engage in their own personal worship experience. In this way they are practicing for the service but also being spiritually prepared at the same time. This level of spiritual preparation then helps to unify the whole team in their faith-expectation of what will take place in the service.

3.3.4 Sound checks

The final opportunity to develop the music as a team before the service is during the sound check. For the CFC team this is one hour before the service. Once the Music Team are set up and ready to play, the Worship Leader works through a line-check with the sound team. This usually takes between five and ten minutes as the same equipment is being used in the venue each week and therefore only a few minor adjustments are required.

During the sound check the team play through the songs. This is done in a variety of ways. The Worship Leader may opt to play the songs in order as they appear on the running sheet. In this scenario they may cut sections of the song choosing to focus on the transitions and flow rather than the entirety of a song. Alternatively, when the team are playing a new song or item in the service, the Worship Leader might choose to start the sound check with that song because it may require more attention than other more familiar songs. Another possibility is to start with the Ministry songs before playing songs from the first part of the service on the basis that the Ministry songs were probably not played at the rehearsal and it helps to focus and prepare the team for the Ministry Time by starting the sound check with those songs. The Worship Leader will certainly remind the team of what to expect and discuss the anticipated flow of the service.

With these practical considerations now finalized, the team gather in a room near to the stage to pray before the service. Just as the sound check has been an opportunity to finalize the practical aspects, so the prayer meeting is an opportunity to focus spiritually before the service. Once the prayer meeting is finished, the team move back stage ready to start the service.

3.4 Delivery

3.4.1 The Service: Leading to Ministry Time

There is some overlap between the final stages of preparation and the delivery of the service. A pre-service procedure begins while the Music Team are in the prayer time some fifteen minutes before the start time of the service. This is the first section listed on the running sheet (see Appendix 3). As Congregation members enter the auditorium and take their seats in preparation for the service, recorded music plays in the background to create a welcoming atmosphere so that the Congregation

doesn't enter into a silent room while advertisements are projected onto screens above the stage with general information about the Church for visitors. The Music Team enter the stage one minute before the service begins with the pre-service music and media timed to finish as the Music Team start playing.

The first part of the service is referred to as congregational singing on the running sheet. This is led by the Worship Leader who gives a brief welcome and invitation for people to join in and participate with the singing. The first song is nearly always up-tempo, which helps to communicate an energetic feeling of life and joy and the Congregation quickly start to interact by singing along and clapping in time to the music. The style of these songs can sometimes be acoustic-rock, where the acoustic guitar drives the song with a constant rhythm providing a warm tone, such as *For All You've Done* (see Appendix 3, Time 10.00) and *Let the Praises Ring* (see Appendix 5, Time 10.00). Alternatively, the up-tempo song might draw more on African-American Gospel sounds or the Motown style, such as *One Day* (see Appendix 4, Time 10.00) and *Your Love is Beautiful* (see Appendix 6, Time 10.00). These songs are distinctively different from the acoustic-rock songs with more complex chord patterns and harmonies. The arrangements are also more complex in that the individual parts are more specific, where the acoustic-rock songs are open to improvised rhythm patterns and less chords.

To create a meaningful worship experience for the Congregation, the Worship Leader transitions from these faster songs into a selection of slower and majestic power-ballad songs by means of a short prayer, scripture reading or inspirational statement. These slower songs are still energetic and interactive but without the clapping. Congregation members often close their eyes or raise their hands if they are particularly familiar with the song. This section often ends on a high point with a clap

offering¹⁸, acknowledging God rather than expecting people to reflect on a response to their own circumstances, which is more the focus of the Ministry Time.

For example, after the opening song in the first week of observation, the Worship Leader formally welcomed the Congregation, then invited congregants to greet their fellow members. The Worship Leader then drew the Congregation's attention back to the platform by announcing that the band would introduce a new song titled *You are the One*, which is a mid-tempo song and more gentle in style than the up-tempo songs (see Appendix 3, Time 10.00). This song was used again the following week (see Appendix 4, Time 10.00) as it was a suitable choice as part of the opening congregational songs in the service and helped the Congregation to learn it.

In the third week of observations (see Appendix 5, Time 10.00), the mid-tempo songs were well known to the Congregation. *Son of God* and *What the Lord has Done in Me* were in 6/8 and 3/4 time signatures respectively. Both songs draw on Irish-Celtic Folk style using contemporary instrumentation. The warmth of the acoustic guitar features heavily in both, making them very suitable songs for transitioning from the up-tempo style into the slower songs.

The final song in this part of the service is usually preceded with a prayer, led by the Worship Leader. The style of this final song is similar to an anthem; slow in tempo, building in the dynamics to a crescendo in either the chorus or bridge. For example, in the first and second week of observations, the song lyrics focussed on Christ and his crucifixion (see Appendices 3 and 4), while the third and fourth

¹⁸ A 'clap offering' is applause to God. This can be instigated by the Worship Leader, but often starts spontaneously by a few congregation members, with others quickly joining in.

week involved songs that spoke of the majestic nature of God (see Appendices 5 and 6). These anthems are well known by the Congregation, who sing the anthems with confidence and passion.

During the last few bars of the final song, the Meeting Leader enters the platform. Leadership of the service transitions from the Worship Leader to the Meeting Leader, who reinforces the message of the final song and invites the Congregation to respond in their hearts to God as the service progresses. Music is used in this transition with the keyboards or acoustic guitar quietly improvising around the chords of the previous song while the Meeting Leader speaks. This continues until there is an obvious moment for the music to stop, such as when the Congregation take their seats in readiness for the next section of the service.

Once the Congregation is seated after greeting each other, the Meeting Leader may make a few announcements related to activities in the life of the Church, such as welcoming new members or a baby dedication. Some weeks there is not much to include here (see Appendices 3 and 5, Time 10.20), other weeks there maybe several items to report on (see Appendix 4, Time 10.20) and sometimes it includes a special event such as a Mother's Day presentation (see Appendix 6, Time 10.20).

The next section of the service is an opportunity for Congregation members to give their tithe and offerings. Offering bowls are circulated through the Church auditorium but the Meeting Leader always emphasises that visitors are guests and as such can feel free to let the offering bowl pass by them. Music is again used at this moment in the same way as when the Meeting Leader first spoke. However, this is the first moment in the service where music can be considered as a vehicle for

personal response or reflection. The Meeting Leader encourages the Congregation to prayerfully consider their giving while the music facilitates an atmosphere in which to do so.

The performance item, which could be a multi-media presentation, a dramatic sketch, a song performed by the Music Team, or a combination of any of these formats, usually occurs before the sermon. It can, however, be done during the sermon if it illustrates a particular point or at the end of the sermon if it is conducive to assisting the Congregation in their response. If it is before the sermon then the Meeting Leader will introduce the sermon topic and Preacher, linking the relevance of the impending item.

The sermon forms the next section and main part of the service, presented by the Preacher. The sermon includes inspirational stories, anecdotes and testimonies that relate to the topic. There are several scriptures used in the sermon from either a specific passage or individual references that are ordered under the main points of the sermon to communicate doctrine(s) to the Congregation. These main points are usually statements that challenge the Congregation to a response. The objective of each sermon is to guide people to a place of personal introspection and response while always giving opportunity to tie the message back to Jesus Christ and a chance to pray for salvation. The sermon often starts with some energetic humour to initially engage the Congregation and finishes with a more intimate and challenging approach that people can relate to easily. The final part of the sermon and transition point for the Ministry Time, is the closing prayer, which helps to personalise the sermon topic in preparation for the Ministry Time.

3.4.2 The Service: During the Ministry Time

The following chapter discusses the Ministry Time in detail with specific reference to examples from the fieldwork period. However, it is important to have a general understanding at this point on what takes place during the Ministry Time to see how it fits into the order of the whole process. This is the key moment where the music delivers the doctrine.

As the Preacher starts the closing prayer, this is the cue for the Music Team to quietly move onto the stage. It is crucial that the Music Team do not cause any distraction to the Congregation in order to keep them focussed on their personal response. Quiet keyboard or guitar playing is used again in the same way it was in the earlier part of the service, to create ambiance and assist concentration. It is also used in preparation for the first ministry song. The musician who plays during this time includes the introduction chords to the first ministry song, or improvises in the same key to enable a quick and smooth transition from the Preacher's prayer and challenge to singing the first ministry song.

The Preacher uses the main points from the sermon in their prayer to help apply the sermon to the Congregation. The Preacher also gives an opportunity for people in the Congregation to offer a salvation prayer if they have never previously done so before. At the end of the prayer, the Preacher usually invites the Congregation to stand in readiness for the Ministry Time. The Preacher clearly indicates the how the congregational response will be facilitated. If there is a visiting Preacher or younger Preacher who is not confident with leading this time, the Meeting Leader may take over after the prayer and give this instruction instead.

The congregational response can be facilitated in a range of ways. The format used most often at CFC and in many Pentecostal churches is an altar call. This is when the Congregation members are invited to come forward to the edge of the stage if they wish to respond to the ministry challenge. This symbolizes the Biblical concept of bringing a sacrifice to the altar, hence the term “altar call”. A Prayer Ministry Team member may come and pray personally with an individual who has come forward or individuals may pray on their own, led in a corporate prayer at the end of the Ministry Time by the Preacher.

Other formats for the Ministry Time may include keeping people in their seats while singing a congregational song that addresses the same concepts as the sermon. In this case, the response is worship that develops a relationship between people and God, through the use of music. Another option is to take communion together. This is typically done to signify the redemption of sin and remembrance of Christ’s crucifixion and resurrection. CFC usually has an instrumental piece or performance item while the communion elements are distributed, followed by a congregational song or activity of a similar nature, such as a scripture reading to help focus people’s attention. Occasionally, the Preacher may deem that the closing prayer is sufficient to facilitate a ministry response and there are no further songs or ministry action.

Choosing the ideal response song can be a difficult task. The song becomes like a mirror; a reflection of how an individual perceives himself or herself in light of the challenge. The song lyrics effectively link the challenge of the message to the individual’s circumstances. In this way music becomes a vehicle for the Congregation’s responses. The style of music must also facilitate this response. If individuals are being prayed for, then the music must be quieter and gentle. If corporate affirmation

across the Congregation is the desired ministry response, then stronger, majestic songs are chosen. Of the two or three songs listed for the Ministry Time, the Worship Leader usually aims to have a range of songs available that suit different scenarios.

In concluding the Ministry Time, it is important to maintain the flow of the service. Choosing the best time to conclude and how to conclude is often done spontaneously by the Preacher or Meeting Leader and depends on the mood of the service at that point. If the Congregation has been bold and vocal in their response, then a strong majestic song with a clap offering might be appropriate in order to seal the time with high praise for God. Alternatively, if the topic has been a sensitive one and the Ministry Time has been personal and reflective, then a quiet comment or quiet prayer is more appropriate to finish the Ministry Time. The Preacher gauges how to conclude by intuiting whether effective Ministry has been done in the time allocated. It is difficult to gauge and awkward if not done correctly. An abrupt or inappropriate response can distract the Congregation if their focus is directed elsewhere.

The success of a Ministry Time is based on qualitative analysis, rather than a specific quantitative result. Each team member has their own perspective on whether or not the Ministry Time has been successful. This became evident through the interviews with the team members. Each person may have slightly differing opinions although they are in agreement on the main attributes of a successful Ministry Time.¹⁹

The other way to analyse the success of a Ministry Time is through the post-service evaluation process that takes place after each service. The evaluation takes the whole process as outlined in this chapter,

¹⁹ These details are the subject of the next chapter.

into consideration, weighing up whether or not the initial idea through planning and development, was apparent in the actual service.

3.5 Evaluation

3.5.1 After Ministry Time

As the Ministry Time finishes, another clear transition of leadership takes place. This varies from service to service. In the case where the Senior Minister is the Preacher, he continues to lead the last few minutes of the service, working with the Worship Leader, who leads a final congregational song. Occasionally, the Meeting Leader will come back and lead this time. In this scenario, the Meeting Leader waits until the end of the Ministry Time and returns to the stage during the last ministry song to lead the closing of the service. This is pre-arranged and outlined on the running sheet, although to make sure the transitions are smooth, the Preacher, Worship Leader and Meeting Leader must observe each other and anticipate when it is appropriate to make those transitions such as finishing the ministry songs and closing in a prayer.

The last part of the service covers administrative matters. When people arrive at the beginning of the service, they are handed a newsletter with information on the various events that are happening in the Church. This newsletter includes a response card. The person leading the last part of the service always refers to the response card and asks everyone to fill it out. Its purpose is to help the pastoral team know who is at Church and to follow up any prayer requests or inquiries that first time visitors might have. This is sometimes done without background music, mainly to indicate an obvious break in

the atmosphere and signify that the service is coming to a close. Whether or not background music is used depends on what the keyboard player or guitarist deems appropriate in that moment.

The Church news announcements about services and events for the following week are presented via a pre-recorded video segment. Recorded music plays underneath these announcements. The choice of music is important. It requires a constant rhythm to keep people engaged with the video and to give it a sense of pace, but not too much extra sound or vocals as these could draw attention away from the announcements being given.

The meeting leader then asks people to hand their response cards to the end of the seating row where ushers will collect them, to stand together and sing a closing song. This is usually a reprise or shortened version of an up tempo song from the beginning of the service. Occasionally the Worship Leader may choose a different song to what is listed, depending on the feel of the service. This is another aspect that is difficult to foresee in the planning process and so the Worship Leader has the ability to make this decision in the last few minutes of the service. Sometimes the Meeting Leader may close the service without going to a song if they feel it isn't necessary. The recorded music and pre-service media slides come on again as the Music Team pack up and leave the stage.

3.5.2 The Cycle Starts Again

The final part of the process is to evaluate the service. This is done by the Creative Team at their weekly meeting. It is important for the team to evaluate and analyse the service so they can constantly learn from their experiences and improve their skills in the future. Each leader gives a written

evaluation regarding the various sections of the service, which forms the basis of discussion as a group.

The evaluation requires a balance of both positive and negative feedback about the service. Firstly, it is important to give credit where it is due and acknowledge what worked well. This allows the team to celebrate when a planned section worked well or when a spontaneous moment was successful. This might be in relation to the music, the preaching or even the technical aspects. Secondly, the team gives constructive criticism about what didn't work well. These aspects are given more discussion as the team address the issues and attempt to discover why these particular aspects didn't work. Thirdly, the team might make some suggestions as to what could be learnt from the service and how future services could be improved upon.

Points that the team clearly agree on allows for quick evaluation and suggestions. If there are points of disagreement as a result of differing perspectives, the team then take the time to address the issues and come to a point of understanding each others position. Occasionally team members will agree to disagree, but usually their priority is to work through conflicts or disagreements that may hinder the creative process.

In light of the discussion and feedback, the Creative team then looks at the services for the following week, always seeking to strengthen and develop their learning. The process then starts again with more ideas, which in turn become concepts and develop into services that creatively deliver doctrine and minister to the Congregation, allowing opportunity for a response that is facilitated by the music that derives from this process.

Chapter 4: The Music Making Process – Delivering Doctrine in the Ministry Time of Four CFC Services

Music in the Ministry Time of a CFC service is made through a combination of the people involved and the process they use to create that music. The aim of the Ministry Time is to deliver the doctrine(s) of the sermon, producing an atmosphere that facilitates an appropriate congregational response. Music is the vehicle that facilitates the delivery of those doctrines, defined here as ‘the product’.

This chapter now examines more closely the four services of the fieldwork period in chronological order. Each service is analysed in five headings, namely: Sermon Topic and Doctrine, Ministry Time as Planned and Prepared, Ministry Time as Delivered, Participant Responses to the Music and Variations for Delivering Doctrine (see Table 4.1 for an Overview of the Services).

More specifically, the discussion establishes the doctrine(s) for each service. The sermon topic of each service is listed and cross-referenced to scriptures and main points of the sermon²⁰ as well as song lyrics from the Ministry Time. In this way it is possible to show the link between doctrine and music. This link between doctrine, lyrics and music illustrates the difference between the **orthodoxy** and the **orthopraxy** of a Church. Orthodoxy is the core beliefs and doctrines of a Church while orthopraxy is the practical methodology used to deliver those beliefs and doctrines.

²⁰ An orthodox doctrine is supported by several scriptures. To be considered ‘orthodox’ or generally accepted, a doctrine cannot be based on a single scripture or passage.

Table 4.1 Overview of Services

	Service 1	Service 2	Service 3	Service 4
Sermon Topic and Doctrine				
Sermon Topic / Doctrine	Self Control & Righteousness	Purity	Truth & Fidelity	Mother's Day ²¹
Key Scripture(s)	Matthew 5:21-26 Matthew 5:17 Jeremiah 31:33 Ezekiel 36:27	Matthew 5:27-30 2 Timothy 2:22 Philippians 4:8	Matthew 5:30-31 Matthew 19:8	Psalm 139
Ministry Time as Planned and Prepared				
Ministry Songs as planned	Sing Your Love Your Unfailing Love Have Your Way	Pure and Holy Sing Your Love Find me at the Cross	He Knows my Name Come to the Father What the Lord has Done in Me	In Your Hands Your Love Mighty to Save
Ministry Challenge	To personalize the doctrine of righteousness	Get wise counsel; Take practical steps; Be honest with God	Adopting Godly values	Find security and direction for life from God
Ministry Response as planned	An altar call	Congregational Singing	An altar call	Unknown (anticipated Congregational Song)
Ministry Time as Delivered				
Ministry Response in the service	Congregational singing, followed by an altar call, finished with corporate prayer	Congregational Singing and Corporate Prayer	An altar call	Congregational Singing
Ministry Songs in the service	Your Unfailing Love Have Your Way	Pure and Holy Sing Your Love	He Knows My Name	In Your Hands Your Love
Participant's Responses to the Music				
Instrumentation	Worship Leader, Vocalists, Keyboards, Acoustic Rhythm Guitar, Bass Guitar, Drums	Worship Leader, Vocalists, Keyboards, Acoustic Rhythm Guitar, Electric Lead Guitar, Bass Guitar, Drums	Worship Leader, Vocalists, Violin, Keyboards, Acoustic Rhythm Guitar, Bass Guitar, Drums	Worship Leader, Vocalists, Keyboards, Electric Lead Guitar, Bass Guitar, Drums
Variations for Delivering Doctrine				
Variations	End with 'Sing Your Love' Instrumental Music for reflection	Communion using 'Find me at the Cross'	Alternative Song Order	Alternative Song Order No altar call

²¹ On special occasions, such as Mother's Day, the topic of the service is more likely to reflect the occasion instead of a specific doctrine.

There are some doctrines that appear in each service. These are the basic beliefs of the Christian faith such as salvation, grace and healing. They are woven into the singing, the preaching and even the basic language and terminology of the meeting. Therefore a range of doctrines are constantly delivered throughout each service every week. There is also a specific topic each week that relates to a single doctrine or set of specific doctrines, which form the basis of that week's sermon and give direction to the Ministry Time. These specific doctrines are the primary focus of discussion in this chapter, with only occasional reference to those general doctrines that appear each week.

Secondly, the chapter examines the Ministry Time in more detail. The comments in the previous chapter on the Ministry Time were a general summary of the process within the wider context of the overall service. The current chapter analyses each Ministry Time from the fieldwork period in terms of what was planned and prepared in the music rehearsals and sound checks. Descriptions of song arrangements, strophic structure, chord sequences and instrumentation are also given.

Thirdly, the chapter presents a description of the music as it was delivered in each service. It discusses how the music was expressed through voice and instrumentation, how the musical arrangement changed between rehearsal and the service and, therefore, investigates the extent to which 'preparation' actually became 'product'. This section also discusses the 'improvised' and 'spontaneous' aspects of the music. Participants can be prepared to improvise even if they have not rehearsed their improvisation. Spontaneous music, by comparison, is made when a participant plays something that is neither prepared or planned, but is played instinctively during the performance. Information regarding this discussion is drawn from a combination of my own observations and interviews with the other participants.

Fourthly, this chapter presents a combination of my own reflective comments regarding the various researcher roles I undertook—as insider, participant, observer and analyst—and is contrasted with the observations of other participants regarding the music in the Ministry Time as ascertained through interviews. Such comments illuminate my own role and how it impacted the music during the fieldwork. The perspective of the other participants is also provided to confirm and occasionally contrast my own opinions, thereby offering further insights into the multiple ways music may be perceived to deliver doctrine.

As researcher, I was challenged to fulfil various roles at different times. These roles are evident throughout this chapter and defined as follows: an **insider** is someone with a personal first-hand knowledge and experience of the topic in discussion. For this research, I was well-acquainted with the processes of the CFC music team through many years of participation; a **participant** is any person involved in making the music as defined earlier in this thesis. I participated by playing bass guitar and singing in three of the four services, namely service 1, 2 and 4; an **observer** views the events of the music making process and the behaviour of the participants involved; and the **analyst** examines, evaluates and explains the findings of the observations from the fieldwork period.

Finally, the discussions of each service concludes with consideration of possible variations for delivering doctrine in the Ministry Time that were not considered in either the planning or delivery of the services. It would be impossible in this context to write the definitive list of Pentecostal attributes used by the CFC Music Team based only on the four services observed during the fieldwork. It is necessary, therefore, to discuss musical variations and options from this researcher's experience as an

insider, which were not part of the fieldwork observations but, nevertheless help to give a greater depth of understanding to the product.

Service 1: Self-Control & Righteousness

4.1.1 Sermon Topic and Doctrine

The sermon topic of the first service observed as part of the fieldwork was titled *Settling Scores: Avoiding Anger*. This was the second part of the sermon series called “*Revolution ... More than a Dream*” and was a breakdown of sayings from Jesus’ Sermon on the Mount. The doctrines covered in this service were about demonstrating self-control and righteous living in accordance with Jesus’ sayings and example as seen in the scriptures.

The main passage of scripture for this series was from the fifth chapter of *The Gospel of Matthew*. The particular verses used in this sermon were as follows:

²¹“You have heard that it was said to the people long ago, ‘Do not murder, and anyone who murders will be subject to judgment.’ ²²But I tell you that anyone who is angry with his brother will be subject to judgment. Again, anyone who says to his brother, ‘Raca,’ is answerable to the Sanhedrin. But anyone who says, ‘You fool!’ will be in danger of the fire of hell.

²³“Therefore, if you are offering your gift at the altar and there remember that your brother has something against you, ²⁴leave your gift there in front of the altar. First go and be reconciled to your brother; then come and offer your gift.

²⁵“Settle matters quickly with your adversary who is taking you to court. Do it while you are still with him on the way, or he may hand you over to the judge, and the judge may hand you over to the officer, and you may be thrown into prison. ²⁶I tell you the truth, you will not get out until you have paid the last penny (Matthew 5:21-26, NIV) .

The Preacher sub-divided this by basing the main points of the sermon around individual verses and giving practical advice on how to outwork the principles of this scriptural passage. For example, one of the points was to “Do everything possible to resolve the differences you have with people”. This was illustrated using verses 25-26 from the passage. The Preacher explained the cultural context under which the text was written, but also how the principle of resolving differences remains relevant for people today.

The final point was “How to avoid anger by embracing Jesus’ righteousness”. The Preacher backed this up by demonstrating how this was done in the Old Testament of the Bible and explained that the New Testament also supports this method. The Preacher started with this New Testament scripture, which also comes from Jesus’ Sermon on the Mount.

¹⁷“Do not think that I have come to abolish the Law or the Prophets; I have not come to abolish them but to fulfil them (Matthew 5:17, NIV).

The Preacher then gave two examples of Old Testament Prophets to demonstrate what this scripture was referring to.

[sic] “I will put my law in their minds and write it on their hearts. (Jeremiah 31:33b, NIV)

²⁷ And I will put my Spirit in you and move you to follow my decrees and be careful to keep my laws (Ezekiel 36:27, NIV).

Therefore the challenge of the sermon was for the Congregation to personalize the doctrine of righteousness in their hearts and minds and to follow the values of the scriptures to help avoid unrighteous anger.

For this service the Worship Leader focused on the value of righteous living and chose songs with lyrics that were personal and framed as individuals praying to God, rather than a congregational response singing about God. The Worship Leader anticipated that the challenge would be about the pursuit of righteous living and addressing issues of uncontrollable anger by asking for God's help and direction.

The Worship Leader chose three songs for the Ministry Time: *Sing Your Love, Your Unfailing Love* and *Have Your Way*. They appear on the running sheet in that order although it is understood by the team that the order may change and usually not every song will be played (see Appendix 3).

Each of these songs are sung in the first person to God. This helps facilitate an intimate response for individuals. Each song also reflects the challenge of righteous living as interpreted by the Worship Leader.²² While there are some similarities between the songs, each song gives a slightly different perspective on the topic, allowing flexibility in the Worship Leader's final selection of song order.

The first song, *Sing Your Love*, carries the theme of living a life that has been transformed by God.

The lyrics from the verse express this particularly well.

²² The Worship Leader only has the sermon title, scripture reference and details of the preaching series when choosing the songs. They rarely know what the specific challenge will be as the Preacher may only determine this just prior to the service or during the course of the service itself.

It used to be darkness without you. I lived my life in blindness but now I am found (Verse 1).

Found me in weakness, broken. You came to me in kindness and now I live (Verse 2).

The imagery of darkness, weakness and blindness can be interpreted as a metaphor for living with unrighteous anger. Equally, these metaphors could apply to other scenarios as not every Congregation member will struggle with anger but may be facing other personal issues. The diverse application of this song makes it ideal for the Ministry Time. It also facilitates a response of faith and hope for the congregants by expressing how God has come to them and how they have found new life from that experience.²³

The second song, *Your Unfailing Love*, mirrors many of the same sentiments as the previous song and uses some of the same metaphors.

When the darkness fills my senses, when my blindness keeps me from your touch, Jesus come (Verse 1).

The second verse helps to highlight the main difference between this and the previous song.

When my burden keeps me doubting, when my memories take the place of you, Jesus come (Verse 2).

The former song is sung in the past tense from the perspective of someone who has already come

²³ The concept of 'new life' and being spiritually 'born again' is a common doctrine in Pentecostal churches and many other Christian denominations.

through the experience. *Your Unfailing Love* comes from the perspective of someone who is presently asking for Jesus' help. The bridge then articulates another two concepts that potentially lead people to a response.

And I'll follow you there to the place where we meet and I'll lay down my pride as you search me again
(Pre Chorus).

The first concept is going to a place where we meet with God. This is not referring to a physical place, but a spiritual place of solitude and intimacy with God. The second concept refers to the laying down of pride and allowing God to search our heart, effectively asking God to identify any areas of unrighteousness, as suggested in Psalm 139:23. Both these concepts imply a potential response of devoting time to God in solitude and sacrificing (or "giving-up") the aspects of our life that we struggle with.

By comparison, the third ministry song takes these two concepts as its major theme, clearly articulated in the chorus.

And I will go to Your secret place, bow my knee to Your glorious throne. Have Your way in my heart
O Lord, have Your way (Chorus).

Again, we see the concepts of going to a spiritual place with God, the image of bowing in humility before God and the invitation for God to have His way, which includes identifying issues that relate to unrighteous living.

The linked nature of these three songs makes them ideal for the Ministry Time and allows flexibility for the Worship Leader, who can then gauge for them self which song will best facilitate the anticipated ministry response.

4.1.2 Ministry Time as Planned and Prepared

With the songs selected for Ministry Time, the Music Team familiarize themselves with the standard strophic structure, chord sequences and arrangement for each song, keeping in mind that this could change depending on the events of the Ministry Time. The standard strophic structure for each song is listed in Table 4.2.

Table 4.2 Standard Strophic Structure of the Ministry Time Songs from Service 1

Sing Your Love	Your Unfailing Love	Have Your Way
Verse 1	Verse 1	Verse 1
Chorus	Verse 2	Chorus
Verse 2	Pre-Chorus	Verse 2
Chorus	Chorus	Chorus (optional repeats)
Instrumental	Verse 1	Bridge (optional repeats)
Bridge (optional repeats)	Verse 2	Chorus (optional repeats)
Chorus	Pre-Chorus (optional repeats)	
	Chorus (optional repeats)	

The planning of songs for service 1 was built on familiar practices. The guitar or keyboard usually starts *Sing Your Love* by setting a moderate tempo and gentle feel for the song. The melody in the verse consists of notes ranging from the tonic to the major third, whereas the melody in the chorus reaches the perfect fifth above the tonic, giving the song a dynamic lift. The guitar and keyboard often hold the chords in this first chorus instead of playing rhythm so that the vocal melody features more prominently. The second verse and second chorus are melodically the same, but the bass guitar and drums provide strong rhythms, adding to the crescendo of the eight bar instrumental section. The

music then decrescendos over the last bar of the instrumental, reducing instrumentation to the keyboards and hi-hats, which helps keep time in the bridge. The bridge is repeated as often as the Worship Leader wishes, usually with a gradual crescendo on each repeat, building into the final chorus. Each instrument is reintroduced during the gradual crescendo, increasing in volume with each repeat of the bridge section.

Your Unfailing Love usually starts with the keyboards²⁴ and also has a gentle feel. The guitar picks a simple arpeggio line along with the keyboard, maintaining the dynamic softness for verses one and two. The verses are harmonized with *I* and *IV* chords, adding to the simplicity of the composition. The bass guitar is introduced at the first pre-chorus, playing semibreves so as not to dominate the other parts. The pre-chorus also uses the relative minor chord, providing a noticeable shift in feel from the verse. The melody reaches its highest note during the pre-chorus, giving the song a dynamic lift before it decrescendos for the quiet chorus. This strophic form is then played again with the option of repeating the pre-chorus and/or chorus several times if the Worship Leader chooses to do so.

The strophic structure of *Have Your Way* is similar to *Sing Your Love*, with the omission of an instrumental section. The instruments are arranged by entering at similar points in the song, to give a similar dynamic feel. The harmonisation is somewhat different to the former song, with chord extensions and passing notes outside of the chromatic key, making it more suitable for keyboards than guitar. The bridge is also notably different in that it doesn't have the same dynamic crescendo, instead maintaining the gentle feel. The bridge can also develop into free-praise where, led by the Worship

²⁴ The keyboardist mostly uses a piano sound during the Ministry Time and sometimes mixes this with a string section or choral pad to increase depth and warmth in the tone.

Leader, the Vocalists improvise their own lyrics and melodies around the bridge chords. The song usually finishes on a repeat of the chorus with just the keyboards and Vocalists.

Instead of following the normal routine, there was an extended meeting on the rehearsal night for service 1. All Music Team members gathered for a time of discussion with encouragement and sharing about future projects and events. The CFC Creative team conducts three or four of these gatherings per year. These meetings usually take one hour, thus reducing the available rehearsal time. The Worship Leader then needs to prioritize the remaining time. In this case, the Worship Leader decided that the Ministry songs were well known by the Music Team and therefore did not need to be rehearsed. The Music Team was, therefore, more likely to use the standard arrangements for the Ministry Time songs in the first week of observation, rather than prepare and rehearse any variations to the strophic structures.

The ministry songs were instead played first at the sound check on the day of the service. The team played through each section of the songs without repeating sections.²⁵ The only instruction given by the Worship Leader was to watch for their cues to indicate a change in song order.

4.1.3 Ministry Time as Delivered in the Service

The song order did indeed change during the delivery of the service. The Worship Leader felt that the second song, *Your Unfailing Love*, would be more appropriate to use at the start of the Ministry Time. The basis for this decision was the scripture from Ezekiel 36:27 which says “I will ... move you to follow” and the pre-chorus of the song which says “And I will follow you there...” (my emphasis).

²⁵ The team nick-name for this is “topping and tailing”, so-called because the song is played from start to end without repeating anything. This is done to save time and avoid going over sections unnecessarily. If the Worship Leader says in a rehearsal or sound check to “top and tail” a song, then the team understand what this means.

The sermon was also encouraging those who struggle with anger to make a change. *Sing Your Love* comes from the perspective of someone who has already made that transition, while *Your Unfailing Love* is from the perspective of someone going through that struggle, therefore making it the more appropriate of the two songs.

The team was prepared to change the song order. The Worship Leader quietly mentioned this to the keyboard player as she moved onto the platform, and then quietly to the other team members. The Preacher was praying at this moment so discretion was essential in order not to distract to the Congregation. The keyboard player started improvising around the introduction chords for *Your Unfailing Love* in the key of G. The transition from the end of the prayer to the first song can sometimes be quick and unexpected, so these simple introduction chords allowed the Worship Leader to start quickly instead of waiting for the end of a phrase or chord progression. (see Appendix 7 - Video Example 1)

The Preacher doesn't always know during the planning stage whether there should be an altar call, as this decision is often made during the service. The reason for waiting before giving the altar call is two-fold. Firstly, it gives the Preacher an opportunity to gauge the response of the Congregation and secondly, it allows the Congregation to start an intellectual response by affirming the song lyrics before they physically respond by coming forward for prayer. In the first week of observation, the Preacher asked the team to lead a congregational song before giving directions for people to come forward. Consequently, the first time *Your Unfailing Love* was played, it was led by the Worship Leader as a congregational song. The Preacher then indicated to the Congregation that the music team

would play the same song again, but this time invited people who felt challenged by the message or anyone who wanted prayer to come forward for the altar call.

These changes to the events of the Ministry Time affected the strophic structure of the songs. The structure of *Your Unfailing Love* was standard until the first pre-chorus, which was uncharacteristically repeated. When the Preacher decided to give the altar call, he indicated his intention to speak through a hand signal to the Music Team. Instead of progressing to the chorus as in the standard arrangement, the Music Team reduced their volume and faded out, while the keyboardist played the introduction chords again quietly as the Preacher spoke. After the altar call, the Worship Leader indicated through another hand signal that the Instrumentalists should play the song from the beginning, thus skipping the first chorus and playing the standard arrangement without repeating any sections.

In what became the second song, *Have Your Way*, the band played the standard arrangement until the second chorus, which they repeated three times: twice with all the instruments and a third time with just the keyboards. The bridge section that is sometimes used for free-praise was excluded from this performance as Congregation members were returning to their seats after the altar call and it was no longer necessary to keep playing the song.

The dynamics of the music during this particular Ministry Time were quiet and reflective, in line with the chosen songs. This quieter dynamic also helped to facilitate the altar call while people were praying. In the context that two people are praying together in front of the platform (which is located close to the Music Team), it can be distracting if the band is playing loudly, making it difficult to pray.

The band pared back their playing to simple rhythms and gentle sounds, with a lot of sustained notes, especially on the bass guitar and keyboards. This made the arrangements rhythmically less ‘cluttered’ and kept the Music Team from overplaying their parts. Furthermore, long sustained notes were easier to control in terms of volume and could be quickly modified to a quiet volume as indicated by the Worship Leader and Preacher on a few occasions. For example, each time the Preacher spoke to the congregation, the Music Team quickly pared back their playing.

The Ministry Time finished with a gentle and reflective atmosphere. This was facilitated by the Preacher, who led everyone in a corporate prayer to seal the time of response, and by the keyboardist, who played the chorus chords of *Have Your Way* while Congregation members returned to their seats. The keyboardist continued to improvise around these chords quietly while the Preacher transitioned to the final part of the service.

4.1.4 Participant Responses to the Music

During this first week of observation I was acutely conscious of being both a research observer and a participant in the Music Team. I had not anticipated how difficult it would be to separate these two roles. I wanted to observe and analyse everything as it was happening. It was impossible to be impartial as the observer in the moment because as a participant I was partly responsible for making the music. On reflection after the service, I realized that the role of participant had to be filled during the service and the role of analyst was filled after the service. It helped clarify these roles for the weeks that followed and there were no difficulties as a result.

This Ministry Time seemed similar to that which happens most weeks.²⁶ It carried all the usual elements of a Sunday morning Ministry Time at CFC: a prayer, a challenge, a song and an altar call. The format is a tried and tested one so it doesn't change radically from week to week. In hindsight and in comparison with subsequent weeks, the uniqueness of the first week's Ministry Time derives from the way that doctrine was distinctly and intricately communicated through the music.

The perceptions of the other team members varied on the grounds of their role and experience as a team member. A team member with more experience observes more than the team member with less experience. The Worship Leader was particularly sensitive to observing the scriptures and challenge of the sermon and changed the song order to better facilitate the ministry challenge.

While the Worship Leader saw the change of song order as important, the Instrumentalists did not. Some of the Instrumentalists even commented on this occasion that they did not perceive song order as an important change. The drummer felt that the Ministry Time songs were delivered ~~as~~ "planned" (Survey Response, 22nd April 2007). The guitarist concurred, adding that it was ~~the~~ "the direction where the Holy Spirit wanted it to go" (Survey Response, 22nd April 2007).

The Instrumentalists were perhaps more focused on changes to the strophic structure of the songs and on making sure they followed any spontaneous cues to change the song's form. Their focus was more on facilitating the smooth transitions and providing the appropriate texture to the music. For example, the keyboard player was mainly concerned with the moments when he had to improvise, concentrating on playing ~~before~~, "in-between and after each song as well as [in] the songs themselves" (Survey Response, 22nd April 2007).

²⁶ Festive seasons such as Christmas and Easter, or special services such as Mother's Day, are the exception to this.

There was some difference of opinion as to whether or not there had been Pentecostal expression in the music. The Worship Singers indicated that they had spontaneously improvised in-between songs. Some of the Instrumentalists indicated that because CFC was a Pentecostal Church, they perceived the entire presentation of the service to be Pentecostal expression.

By contrast, the Worship Leader and some of the Music Team indicated that they had *not* perceived Pentecostal expression in the music of the Ministry Time. This difference of opinion could be explained in three ways. Firstly, the Worship Leader did not consciously lead the Congregation in a time of free-praise, whereas the Worship Singers had quietly contributed this as part of their own worship response. Secondly if the drummer was not improvising as the singers had and instead played the standard strophic structures as they were rehearsed, then it may not have been perceived as spontaneous or improvised. This leads to the third explanation, which is that these could have been different understandings of the term “Pentecostal expression” amongst the team. Younger and less experienced team members may not hold the same definition as older team members, who have more experience at recognizing various forms of Pentecostal expression.

The Music Team members were satisfied that the music in the Ministry Time was appropriate. Some of the Music Team commented that more personal prayer and practice was the only way they could improve on what eventuated. This comment is intriguing as the spontaneous nature of the Ministry Time makes it difficult to practice. As long as the songs are known by the team and they are prepared to follow the changes during that time, then there is little additional ‘practice’ that can be done for the Ministry Time other than the spiritual preparation.

4.1.5 Variations for Delivering Doctrine

Had the team wished to end on a high point, they could have sealed the Ministry Time with *Sing Your Love*, which has several dynamic lifts in the arrangement. However, it would have been presumptuous to assume that people had been transformed in that moment and ready to sing about having made that transition. Being released from anger is tested by time, practice and circumstances. Therefore the song choice of *Your Unfailing Love* and *Have Your Way* were appropriate.

One possibility unexplored in this service that might have allowed for moments of deeper reflection would have been the inclusion of some instrumental sections. This would have further encouraged people to personalize their response and facilitated the concepts of going to a ‘place’ of spiritual intimacy with God, as the scriptures and song lyrics suggested. In this way, doctrine would still have been delivered through the song lyrics, but the method of response would have involved the opportunity to reflect instead of responding with a corporate song or an altar call.

Service 2: Purity

4.2.1 Sermon Topic and Doctrine

The second week of observation was a continuation of the series about Jesus' Sermon on the Mount. The topic for this service was purity. The sermon sought to answer the question, "How can we engage with our world without opening ourselves up to sexual temptations and traps?" The answer to this question came from scriptural passages and main sermon points with general illustrations from contemporary media. This was a good example of how the Church handles a topic with dignity and discretion in the Ministry Time.

The key passage for this sermon follows on from the scripture used in the previous week's sermon.

²⁷"You have heard that it was said, 'Do not commit adultery.'²⁸But I tell you that anyone who looks at a woman lustfully has already committed adultery with her in his heart. ²⁹If your right eye causes you to sin, gouge it out and throw it away. It is better for you to lose one part of your body than for your whole body to be thrown into hell. ³⁰And if your right hand causes you to sin, cut it off and throw it away. It is better for you to lose one part of your body than for your whole body to go into hell (Matthew 5:27-30 NIV).

This passage requires some discussion and interpretation as it should not be taken literally. As noted by the Preacher during the sermon, the issue of lust is one of the heart and mind. Therefore the scripture suggests that one method of prevention is to remove impure thinking patterns. The passage also appears to be gender biased, suggesting that this is only an issue for men. In the modern context, the Preachers gave some examples to demonstrate how the issue affects both men and women.

Two other scriptures from the New Testament were used in the sermon to support this concept of preventing lustful thought patterns, thus presenting a doctrine for dealing with impurity.

Run from anything that stimulates youthful lusts. Instead, pursue righteous living, faithfulness, love, and peace. Enjoy the companionship of those who call on the Lord with pure hearts (2 Timothy 2:22 NLT).

Finally, brothers, whatever is true, whatever is noble, whatever is right, *whatever is pure, whatever is lovely*, whatever is admirable—if anything is excellent or praiseworthy—think about such things (Philippians 4:8 NIV Preachers emphasis).

The first scripture is taken from the Apostle Paul's Second Letter to Timothy and indicates a method for avoiding lust; run from anything that stimulates it and instead pursue friendship with people who model purity. The Preacher chose to use this scripture in a modern translation, which is designed for ease of interpretation, using contemporary language that is easier for the Congregation to understand. The second scripture suggests the same idea: focus on pure things and meditate on them. The challenge from this sermon was for those who might struggle with this issue, to get wise counsel, take practical steps as suggested in the sermon and to be honest with God about these struggles.

The connection between the sermon topic and song lyrics for this week was a fairly clear one. Even the title of the first song, *Pure and Holy*, demonstrates the connection with purity. The Worship Leader also chose *Sing Your Love* and *Find Me at the Cross* as the other Ministry Time songs (see Appendix 4).

A closer analysis of the lyrics from *Pure and Holy* reveals a further link with the scriptures and action points from the sermon.

Let everything that isn't pure in your sight Lord Jesus, be swept away by your power ... I want to stand before You, dressed in the finest linen, holy in purity ... (Verse 1).

The first line echoes the passage from Matthew 5:27-30, suggesting a desire to 'sweep away' and remove any spiritual impurities. The second line is a visual metaphor, suggesting that purity is like being dressed or covered in the cleanest and unblemished clothes, free from impurity. This also illustrates the doctrines of salvation and grace. The next verse shows further evidence of doctrine from the sermon.

I set my eyes upon You. I focus my mind on You. I want to give you oh so much.... Love me without a limit (Verse 2).

The reference to think about things that are pure is seen here by saying that believers should set their eyes on God and focus their minds on Him. The next line suggests believers are preparing to sacrifice or give over impurities to God. The third line that asks for love without limits is a reference to God's grace and unconditional love. This is particularly relevant for those who are burdened by guilt and shame, to know that they can honestly bring their struggle to God.

The second song on the list was *Sing Your Love*. This had been planned as the first ministry song in the previous week, but had not been used. It was chosen again for this week because the lyrical metaphors about darkness, weakness and blindness can be interpreted in relation to issues of purity as

opposed to self-control and unrighteous anger, associated with the previous week's theme. The bridge of *Sing Your Love* also articulates an appropriate response to the topic of purity.

I'll give my life to You ... for all You've done (Bridge).

These links demonstrate the concept of sacrifice and takes the congregant one step further to a response. The reference –for all You've done” is about Christ's own sacrifice on the cross for the salvation of those who believe in Him.

This reference to the crucifixion of Christ is alliterated most clearly in the verse of the third ministry song, *Find me at the Cross*.

Here I stand forgiven. Here I stand holy and righteous. You paid the price when You laid down Your life. Jesus I surrender all (Verse).

The first line reinforces forgiveness and transformation from impure thinking. The second line refers to Christ's crucifixion and the third line is another reference to sacrificing or surrendering impurities to God. The chorus of this song reiterates the scriptures from 2 Timothy 2:22.

I'll walk with You in my heart ... You'll find me at the cross, down on my knees. Thank You Lord for saving me (Chorus).

The main passage of scripture for the sermon suggests that lust is an issue of the heart. Therefore the way to avoid lust is to live with a desire to serve God rather than desiring things of the world. The

final two lines of the chorus bring us back to the concepts of sacrifice (at the cross), humility (on my knees) and salvation (saving me).

4.2.2 Ministry Time as Planned and Prepared

When delivering a sermon on such a sensitive topic such as lust, the response is unlikely to be an altar call as this would require individuals to step forward and identify themselves. The main points of this sermon suggested many options as to appropriate responses for people dealing with this issue. The Worship Leader therefore indicated to the Music Team in the rehearsal that the Ministry Time would consist of congregational singing instead of an altar call.

Table 4.3 Standard Strophic Structure of the Ministry Time Songs from Service 2

Pure and Holy	Sing Your Love	Find me at the Cross
Verse 1	Verse 1	Verse
Chorus	Chorus	Chorus
Verse 2	Verse 2	Verse
Chorus (optional repeats)	Chorus	Chorus
<i>Optional addition</i>	Instrumental	Bridge
Verse 1 (transposing up one tone before the chorus)	Bridge (optional repeats)	Chorus
Chorus	Chorus	<i>Optional ending</i> Repeat last four bars of the chorus

Pure and Holy is a relatively simple song in terms of its strophic structure. It consists entirely of verses and choruses. The instrumentation provides a gentle feel through a finger-picked guitar line and keyboard pad sound. To give the song dynamics when required there are some flexible options for delivery. A key change from Eb to F can occur between the verse and the chorus if the Worship Leader chooses to do so. The chorus is also flexible in that it can be played dynamically loud with full band or very soft with just piano or guitar.

Find me at the Cross is also a simple song. It only has one verse which is usually repeated in the standard strophic structure. It also has a bridge section that can be repeated with dynamic lifts each time to build up to the final chorus. The Worship Leader also has the option of repeating the last four bars of the chorus at the end. This is done on several CFC songs, which the team calls ‘tagging’ the last line. A hand signal from the Worship Leader indicates to the Music Team if the tag will occur.

The songs were practiced in the rehearsal as it had been several months since *Pure and Holy* had been used in a service and some of the team had never played it at all. During rehearsal, the Worship Leader suggested that the key change would lift the song dynamically and because this is not always part of the usual arrangement, the Music Team focused on the transition from one key to the next.

The sound check was also structured differently from the previous week. Instead of practicing the ministry songs first, they were practiced last. As noted earlier, the decision of when to play these in the sound check is based on what else will be taking place in the service and what priority these components may require in the sound check. For example, an item can require more time because it is outside of the regular repertoire and the team wishes to rehearse it as much as they can. There were no such additions this week so time was given to practice *Pure and Holy*, which gave the Worship Leader opportunity to remind the Music Team of the key change. The team also played *Sing Your Love* in the sound check and the Worship Leader indicated that there could be a free praise time over the instrumental section, between the chorus and bridge.

4.2.3 Ministry Time as Delivered

The cue to start the Ministry Time in this service was the closing prayer at the end of the sermon, just as it is most weeks. The team moved quietly onto the stage and over to their instruments. The keyboardist improvised around the introduction chords for *Pure and Holy*. There was no indication to change the song order, so the team correctly assumed that the songs would be played as listed on the running sheet.

Once the prayer was finished, the Congregation was invited to stand. The Preacher continued to talk as he gave direction to how the ministry response would flow. The main points of the sermon were repeated with particular emphasis on the final point, namely, to be honest with God. The Congregation was encouraged to personalize the words of the songs as their own prayer. The Preacher indicated that there would not be an altar call. Rather, people were encouraged to respond in their seats by joining in with the singing. In this way, the ministry response was still personal for individuals, but was done on a corporate level. The music facilitated this atmosphere through the dynamics of the songs and also through the spontaneous free praise sections.²⁷

The strophic structure of the songs changed very little from what had been played in the rehearsal and sound check. *Pure and Holy* kept the same structure, dynamics and instrumentation as had been rehearsed, so as to facilitate the key change and also because there was no particular need to modify the music to facilitate a different response such as an unplanned altar call.

²⁷ A free praise section can use a pre-planned chord progression (as happened with the bridge of *Sing Your Love*) or may involve a spontaneous progression led by the keyboards, using a simple combination of I-IV-V chords. If this happens, the Music Team needs to follow the lead of the Worship Leader and keyboardist to create a fluent and spontaneous musical moment.

Sing Your Love had minimal changes except when the chorus or bridge was repeated. The free praise section took place as intended, using the same chord structure and arrangement as the instrumental section, but with the Vocalists improvising. Their improvisations were based around the melody so as to fit with the chordal harmonies, but they varied the rhythms and improvised their own lyrical phrases. Many in the Congregation also improvised their own melodies and lyrics, further personalizing their response through the song, which is appropriate in a free praise section.

By comparison to the previous week, the musical dynamics of this Ministry Time were quite different. The Worship Leader was able to advise the team in rehearsals and sound check that to help facilitate the expected corporate response, the music should have more dynamic highs and lows than if there was an altar call. The verse section of both *Pure and Holy* and *Sing Your Love*, started quite gently as the standard arrangement required and as suggested in the lyrics. The dynamics started to swell at the chorus of both songs, as the melodic notes are longer and slightly higher in pitch here than in the verses. The Congregation consequently sang the choruses with more confidence and volume. The key change gave *Pure and Holy* a very obvious dynamic lift. The energy of the second chorus from *Sing Your Love* was carried into the instrumental section, which helped to dynamically sustain the free-praise that took place at that point.

Although the two guitars have separate parts in the standard arrangements of these songs, any spontaneous or improvised sections can be complicated. In the Ministry Time the guitars have the potential to either compliment each other or clash depending on the experience and skill level of the two musicians. In this case, the two guitarists were particularly conscious of listening to and observing each other in order to make sure they were not playing the same tones, textures and rhythms. The

other Instrumentalists were also conscious of this. For example, the keyboardist played full chords and melodic lines as transitions in-between songs and during any moments when the Preacher was talking. During the congregational songs, however, the keyboardist played minimal notes and rhythms to allow space for the other participant's parts.

The Ministry Time was shorter than normal this week and seemed to end suddenly. There were two reasons for this. The main reason was a time constraint. The sermon had gone longer than intended and so in order to finish the entire service on time, the Preacher used some of the Ministry Time to finish the sermon. It also wasn't necessary to take the same amount of time as when an altar call takes place. In the latter cases, more time is required for people to move from their seats and then to return to their seats at the end. Since this was not required, the two songs facilitated the ministry response in a much shorter time frame than most weeks. For these reasons, the final ministry song *Find me at the Cross* was not used, just as *Sing Your Love* had been left out the previous week.

4.2.4 Participant Responses to the Music

Between the first and second weeks of observation, I made a few variations to the survey questions. Some questions allowed a lot of scope for individual interpretation. For example, the first question, What do you see as your role in the team? allowed for various descriptions of the same role. As this thesis is not a study of how participants personally view their role, all that was required in the answer was the selection of one or more roles from a list. A few questions were altered in this fashion to clarify the intent of the question and simplify matters in the post-analysis (see Appendix 8).

With experience from the previous week's service, I was now able to better separate the dual roles of participant and analyst. This allowed me to act freely and enjoy the performance, instead of anticipating when to be spontaneous. By focusing on my role as a performer during the service, I was better able to not influence the music to suit the research, remembering that the primary responsibility of a participant in the moment of delivery is to provide appropriate music for the Ministry Time. For example, as an Instrumentalist, I could have emphasized my own dynamic interpretation or start improvising a free-praise section to influence the Worship Leader's direction.

The team members were far more unified in their responses about this service than in the previous week. They all saw a clear connection between the sermon and the song lyrics, especially with *Pure and Holy*. Most observed that the Ministry Time was shorter than normal and commented as such. Time limitations aside, team members felt that sufficient ministry was done and that the music had successfully facilitated the delivery of the doctrines and main points of the sermon, particularly through *Pure and Holy* because the connection of doctrine with the lyrics was so clear.

The keyboardist and guitarists were particularly conscious of outworking what had been discussed and practiced in the rehearsal and sound check. The keyboard player was mainly focused on the Worship Leaders cues and preparing to make the necessary transitions between songs. This can be quite a difficult task if the communication from the Worship Leader is not clear or the keyboardist does not make an effective transition. The electric guitarist was conscious of complimenting the acoustic guitarist by filling gaps in the music instead of playing in the same tonal range and style, which would have resulted in a busy and over-cluttered sound. In some sections of the songs, I improvised

according to the other guitarist and the team. It was important for me to not play the same as the other guitarist ...” (Survey Response, 29th April 2007).

4.2.5 Variations for Delivering Doctrine

It is difficult to consider other possibilities that could have helped facilitate this particular Ministry Time. The nature of the sermon limited the options so as not to identify individuals who may be struggling with the issue. One possible addition would have been to take communion. Communion in Pentecostal churches is a symbolic gesture that represents redemption and forgiveness.²⁸ The practical aspect of handing out communion elements is time-dependent so it may not have been possible that morning. Overlooking this factor, had communion been chosen as the method of response, then music could have assisted in one of a few different ways. Sometimes the Music Team play an instrumental piece while the elements are distributed so as to allow opportunity for reflection, leading into a congregational song once the elements are received and finishing with a prayer that encourages the Congregation to ask forgiveness and seek redemption from sin before they take the elements. Alternatively, the Congregation might sing while the elements are being distributed. Yet another option is for a vocal soloist to perform an item during this time, allowing further opportunity for reflection.

In this way, the Congregation responds through inner reflection. When a congregant participates in communion, it may be assumed that they are praying to God, being honest about their personal

²⁸ This is different to the Catholic theology of transubstantiation or the Anglican theology of consubstantiation, where it is believed that the communion elements metaphysically change to become the literal body of Christ during or after consumption. The orthodox Protestant view is that the elements are merely symbolic reminders of Christ’s sacrifice and a focus point for a person’s redemption.

circumstances and seeking redemption. In this way, the doctrine of redemption is reiterated in the communion time and also through lyrics of the communion songs.

Service 3: Truth & Fidelity

4.3.1 Sermon Topic and Doctrine

The topic for the third week was –Staying True: Fidelity in Marriage” and was the next message in the Sermon on the Mount series. In common with the previous topic of lust, fidelity in marriage is another difficult topic to facilitate in the Ministry Time. Not everyone in the Congregation is married, let alone facing marriage difficulties, so the Preacher must find a way to make this passage applicable to all, without misinterpreting the orthodox meaning of the passage. There were no songs that specifically refer to fidelity in marriage, which makes it challenging to connect the doctrines with music. There are several different opinions on the topic of divorce and marriage difficulties, making it sensitive and potentially controversial.

The key passage on its own is quite challenging and raises several questions and objections if misunderstood.

³¹"It has been said, 'Anyone who divorces his wife must give her a certificate of divorce.'³²But I tell you that anyone who divorces his wife, except for marital unfaithfulness, causes her to become an adulteress, and anyone who marries the divorced woman commits adultery (Matthew 5:31-32 NIV).

Rather than try to assess what is grounds for divorce, the Preacher presented the basis for a harmonious marriage as a method of preventing divorce. He referred to God’s ideal union being Adam and Eve before their fall from grace: in perfect relationship with each other and with God. The Preacher suggested this kind of relationship demonstrates equality, exclusiveness and permanence. When Adam and Eve fell from grace, that equality and permanence was broken. The inclusion of this

point allowed the Preacher to tie in the doctrine of salvation, thus broadening the relevance of the message to the Congregation.

The Preacher then drew on another passage from Matthew. The Pharisees were questioning Jesus about the appropriateness of divorce. Jesus responds by saying,

⁸Jesus replied, "Moses permitted you to divorce your wives because your hearts were hard. But it was not this way from the beginning (Matthew 19:8 NIV).

The Preacher concluded by interpreting Jesus comments to say that divorce should always be a last resort, where it is unfortunately necessary in some circumstances. The focus should be on preventing the breakdown of relationships by adopting the following values: repenting of mistakes, forgiving the mistakes of others, reconciling differences, restoring relationships, and rebuilding relationships on a new and solid foundation that learns from past mistakes and experiences.

The Worship Leader chose Ministry Time songs with lyrics that might reflect the values from the sermon, rather than aligning to the topic of fidelity, which would have been almost impossible. The list of values was not known to the Worship Leader when they were selecting the songs so there was no guarantee that the songs would be suitable and facilitate the desired ministry response.

The first song on the list was *He Knows My Name*. The main message of this song is how God knows us intimately as His creation and that we can have a relationship with Him.

He knows my name. He knows my every thought. He sees each tear that falls and hears me when I call
(Chorus).

While the connection with the sermon topic is vague, the image of falling tears could be connected with the pain of a failing marriage, thus calling out to God in need. It could also be suggested that people need to have a right relationship with God before influencing relationships with others. However, the connection of doctrine with lyrics is not immediately obvious and requires some additional interpretation.

The second song is even more ambiguous in its connection with the sermon topic. *Come to the Father* reflects more on relationship with God than with other people although there are two small points that could connect to the topic.

Nothing you can do can make him love you more and nothing that you've done could make him close the door (Verse 2).

Come to the Father ... Broken hearts and broken lives, He can take it all (Chorus).

The line from the chorus about broken hearts and lives could easily be aligned to a broken marriage and therefore could be someone asking God to help restore the relationship. The verse echoes this sentiment, implying that nothing is impossible for God to forgive and restore. However, the interpretation is, like the previous song, neither obvious nor literal.

The third ministry song, *What the Lord Has Done in Me*, introduces some of the other values mentioned in the sermon from the perspective that restoration has already taken place or at least is taking place.

Let the weak say I am strong. Let the poor say I am rich. Let the blind say I can see. It's what the Lord has done in me (Verse 1).

Into the river, I will wade. There my sins are washed away. From the heavens, mercy streams of the Saviours love for me (Verse 2).

I will rise from waters deep, into the saving arms of God. I will sing salvation songs. Jesus Christ has set me free (Verse 3).

The first verse uses metaphors of weakness, poverty and blindness to illustrate broken lives and how God is able to fix them. The second and third verses focus mainly on redemption, but also demonstrate forgiveness and restoration, which were values mentioned in the sermon.

It is evident that the lyrics of these three songs do not align easily to the values of the sermon without the benefit of interpretation by the Preacher, Worship Leader or by individuals in the Congregation making their own link. This presents a scenario where the doctrine may not be successfully delivered through the music alone therefore the Preacher must make the connection between doctrine and music through additional comments.

4.3.2 Ministry Time as Planned and Prepared

The standard strophic structure of these songs is again simple and ideal for the Ministry Time due to the flexible options and familiarity to the Congregation.

Table 4.4 Standard Strophic Structure of the Ministry Time Songs from Service 3

He Knows My Name	Come to the Father	What the Lord has Done in Me
Verse 1 Chorus Verse 2 Chorus (optional repeats) <i>Optional ending</i> Repeat last two bars of the chorus	Verse 1 Verse 2 Chorus Verse 2 Chorus (optional repeats) <i>Optional ending</i> Repeat last four bars of the chorus	Verse 1 (optional repeat) Chorus Verse 2 Verse 3 Chorus (optional repeats) Verse 1 <i>Alternative ending</i> Repeat last two bars of the chorus instead of verse 1

He Knows My Name can be introduced by either piano or guitar. Vocal harmonies are particularly important in the presentation of this song. To maintain a gentle feel, a soloist may start the first verse, or if the other Worship Singers are involved, they all sing the melody in unison for the verse and break into three-part harmonies at the chorus. The drums and bass don't usually enter the arrangement until the second verse. The Worship Leader then has the option of repeating the chorus and tagging the last line to finish.

Come to the Father and *What the Lord has Done in Me* have slightly more complex strophic structures and therefore are not easily changed. However, they are both well known to the Congregation and have ideal lyrics for facilitating a response in the Ministry Time. In particular, *What the Lord has Done in Me* has a set form much like a hymn, where the sections of the song build on the momentum of the former section, making it difficult to vary.

Unlike most weeks, the team had opportunity to play the Ministry Time songs in the rehearsal for this service and felt confident about performing them. All three songs were well known to the team and this added to their confidence. Nevertheless, the sound check prior to the service was a bit rushed for a few reasons. Firstly, some team members arrived late which held up the starting time. Secondly, the team attempted to play through each song once, which is more than what occurs at a typical sound check and therefore took more time than usual. Thirdly, the line check also took more time than usual due to a technical problem in adjusting levels and mixing the fold-back monitors. So while the Music Team felt confident after their rehearsal, they now felt slightly tense and pressured from a rushed sound check.²⁹

4.3.3 Ministry Time as Delivered

The prayer cue took place as usual at the end of the sermon. The Preacher made a point of highlighting the sensitivity of the subject matter in the prayer (see Appendix 7, Video Example 2). The Preacher then invited people to respond to any relational issues (not just in marriage) or for anyone who would like prayer. This broader application of a rather specific message meant that people weren't being left-out if they felt the sermon was not for them. Doctrine was still delivered through these broad values and the ministry was therefore still effective. Several people responded to the altar call, thus lifting the expectation on the Music Team to provide appropriate music. (see Appendix 7, Video Example 3).

²⁹ Occasionally this is a healthy pressure because it forces the team to be alert and observant during the service. At other times it can be confusing, disorientating and disheartening for the team. In this particular service, it didn't seem particularly detrimental, but made enough of an impression on the Music Team for them to note it afterwards during the survey.

The Worship Leader led *He Knows My Name* using the standard strophic structure with no repeats or tags. The Preacher then spoke to the Congregation, connecting the song lyrics with the doctrine. “He knows us ... better than we know ourselves ... He’s the one who can remove the layers over our life that have sometimes been laid there by other people...” (see Appendix 7, Video Example 4). After making these connecting comments, the Preacher led the Congregation in a prayer, interceding particularly for those who had come forward for the altar call but also for anyone else in the Congregation who felt challenged by the sermon. At the end of the prayer, the Preacher indicated to the Congregation that the music team would continue singing and again invited congregants to come forward if they wanted further prayer. The Preacher added the instruction to the Prayer Ministry Team to share a prophetic word if they felt the prompting of the Holy Spirit.

Instead of moving on to the next song, the Worship Leader sang *He Knows My Name* again. The standard strophic structure was used again, except that the Worship Leader opted to repeat the second chorus three times and ‘tagged’ the last line three times. The Worship Leader also varied the arrangement by instructing the Music Team to play the last chorus and the tags dynamically soft so as to finish the Ministry Time with a quiet feel (see Appendix 7, Video Example 5).

A significant change in instrumentation was the inclusion of violin in this Ministry Time. CFC often has additional sections of instruments such as brass or strings in the congregational singing at the start of the service. These sections do not appear in the Ministry Time as the extra instrumentation adds to the volume and the written parts for these sections are not easily varied as required in the Ministry Time. However, if an instrumentalist such as a violin is able to improvise in the Ministry Time, then

they are included. For this particular service, the violinist mainly improvised between gaps in the melody and held long notes in the chorus. This added to the gentle and warm texture of the music.

4.3.4 Participant Responses to the Music

For this service I was not playing bass guitar in the band as I had in previous weeks and looked forward to the experience of just observing. I attended the rehearsal, sound check and observed the service from the rear of the auditorium in order to see and hear all that happened, but did not participate in the process or the delivery of the service on this occasion.

Adopting the role of observer became an occasionally frustrating experience for me whenever an opportunity to participate arose. During the rehearsal there was a rather lengthy conversation about chord transitions between songs. On this occasion the Worship Leader needed to hear several different examples before making a decision. Had I been participating in the performance, I could have quickly assessed what the Worship Leader was trying to achieve and then communicated to the rest of the Music Team how to achieve it. I deliberately withheld saying anything as I wanted to observe how the other participants would solve the problem.

The bass player for this service used different techniques to me and did not interpret the songs in the same way as I would. It was illuminating to realize that I no longer had control or influence over the music and, moreover, revealed the potential contribution that a single team member makes to the team and the music making process. An individual Instrumentalist, who has no formal authority as a leader in the team, can still influence the way songs are performed and delivered along with the other team members.

The Worship Leader contemplated changing the song order as they were unsure which song would be most appropriate to start with, but eventually decided to leave it as planned because each song had a vague lyrical connection with the doctrinal message. Had the Ministry Time gone longer, the songs would probably have been delivered in the service exactly as they had been planned according to the running sheet (see Appendix 5).

The band members agreed that the music in the Ministry Time had successfully facilitated the desired response of the Preacher and Worship Leader. Interpretation of the term “Pentecostal expression” again drew different responses from the team. The keyboardist noted “some spontaneous praying in tongues by the Congregation,” while the guitarist hadn’t noticed anything as they were concentrating on playing the music (Survey Response, 6th May 2007). Yet a third response came from the drummer, who felt there was no Pentecostal expression. Interestingly, none of the Music Team commented on the Preacher’s instruction to the Prayer Ministry Team regarding prophetic words, which could easily have been interpreted as Pentecostal expression.

4.3.5 Variations for Delivering Doctrine

It is difficult to say if there were other possibilities unexplored by the team. The Ministry could have been facilitated in a number of different ways by using different songs. The Worship Leader could have changed the song order as had been contemplated, which would have made *Come to the Father* the first Ministry Time song. There was, however, no real justification for this change and no evidence that it would have been more effective in delivering the doctrines of the sermon.

What the Lord has Done in Me could have delivered the doctrine of the sermon without the Preacher's interpretation. It would not have been suitable, however, while people were being prayed for, especially in the dynamically loud sections during the third verse and final chorus. Hence the musical style would not facilitate the ideal atmosphere even though the lyrics would have delivered some of the doctrines. Alternatively, it could have been used to close the Ministry Time had the Preacher and/or Worship Leader wanted to finish on a high point instead of a gentle and quiet one.

Service 4: Mother's Day

4.4.1 Sermon Topic and Doctrine

The fourth service to be observed provided a very different example to those that had been observed previously because it was Mother's Day. CFC often prepares a different style of service for these special days.³⁰ The content is altered to ensure inclusion of younger children who participate in the service and to make it welcoming for visitors who might not ordinarily attend a Church. The topic of the service is usually something to do with families, focussing particularly on maternal influences. There are also sensitivities to consider when planning such a service because there are always people in the Congregation who have had a difficult relationship with their parents or whose parents are now deceased. All these things combine to make for a very different Ministry experience.

This was also the weekend before the CRC's Annual Conference, which is held in Adelaide. There were several visitors who had arrived early for the conference and attended the service that morning. A few months prior to the service, it was learnt that a recently widowed Pastor's wife from a CRC Church in Papua New Guinea would be attending both the conference and the Mother's Day service. Her husband was a good friend of CFC and it was decided that the story of overcoming her husband's death would be a powerful testimony of how God helps people through difficult times.

It was thought that an interview rather than a sermon would be the appropriate format for this service. The interview format is occasionally used to facilitate a testimony and to highlight points that may resonate with people in similar circumstances. The woman shared her story of what it meant for her to be a mother and how she had not just cared for her own two children, but also for many children in her

³⁰ Special services include Easter, ANZAC Day, Mother's Day, Father's Day and Christmas, which are ideal for inviting visitors who don't ordinarily attend a church.

Church who needed a mother figure. She then shared how her husband had died suddenly at 49 years of age. This Mother's Day would have been their 29th wedding anniversary. She spoke about her journey over the previous 12 months since his death, how God had comforted her and how her faith in God had grown as a result.

Although doctrine is not specifically addressed in a service like this, the doctrinal concepts are woven into the interview. As the woman shared her story, she mentioned a passage of scripture, Psalm 139, which had been a great comfort to her. She wished to share it at CFC that morning as an encouragement for people facing difficult times. The woman mentioned that this Psalm had been an encouragement to her and she cited several verses from it. Table 4.5 (on the next page) summarizes some of the main verses from the Psalm with a thematic interpretation of those verses.

Table 4.5 Thematic Interpretation of Verses from Psalm 139

Theme	Verse Reference from Psalm 139
Security in God who is with us	Verse 7-10 ⁷ Where can I go from your Spirit? Where can I flee from your presence? ⁸ If I go up to the heavens, you are there; if I make my bed in the depths, you are there. ⁹ If I rise on the wings of the dawn, if I settle on the far side of the sea, ¹⁰ even there your hand will guide me, your right hand will hold me fast.
The Metaphor of God's Hand	Verse 5, 10 ⁵ You hem me in—behind and before; you have laid your hand upon me. ¹⁰ even there your hand will guide me, your right hand will hold me fast.
God's direction	Verse 24 ⁴ See if there is any offensive way in me, and lead me in the way everlasting.
God's all-knowing and eternal presence	Verse 13, 15-16 ¹³ For you created my inmost being; you knit me together in my mother's womb. ¹⁵ My frame was not hidden from you when I was made in the secret place. When I was woven together in the depths of the earth, ¹⁶ your eyes saw my unformed body. All the days ordained for me were written in your book before one of them came to be.

These themes were not presented as main points in a sermon. However, doctrine was still communicated by relating this scriptural passage to a personal experience. Instead of a Preacher explaining how to apply the scripture, the woman's story demonstrated how others could apply this

scripture in similar difficult circumstances. These themes can also be broadly applied and interpreted and are therefore applicable to a wide cross-section of the Congregation.

Choosing songs to capitalize on the themes of an interview is just as difficult as selecting appropriate songs for any other type of service. There is still the unknown factor of how the interview will proceed and end, and what the Ministry Challenge will be. In this case, the Worship Leader selected songs that were well known by the Congregation and had facilitated effective Ministry Times in past services, but they were unaware of any particular scripture that the woman would read out.

Table 4.6 connects the themes from Table 4.5 with the lyrics of the first ministry song, *In Your Hands*.

Table 4.6 Thematic Interpretation of Lyrics from ‘In Your Hands’

Theme	Lyrics from <i>In Your Hands</i>
Security in God who is with us	Verse 1 <i>I'm so secure. You're here with me ...</i>
The Metaphor of God's Hand	Chorus <i>So close I believe You're holding me Now in your hands I belong. You'll never let me go</i>
God's direction	Verse 2 <i>You gave Your life in Your endless love. You set me free and showed the way</i>
God's all-knowing and eternal presence	Bridge <i>All along You were beside me Even when I couldn't tell Through the years, You showed me more of You.</i>

The lyrics of the song not only align to the themes of the Psalm, but the song is often used in Ministry Times because of its broad ministry application and its popularity among the Congregation. The song

lyrics are applicable to people who are facing (or have come through) difficult circumstances, hence it can be sung in the present or past tense.

The lyrics of *Your Love* and *Mighty to Save* do not connect with the themes of Psalm 139, but are nonetheless applicable to the woman’s story and broadly applied to other circumstances too. For example, the chorus of *Your Love* could easily be connected with the woman’s story.

Your love is better than life. I know it well. And I’ll find all that I need in You (Chorus).

These words suggest that the love of God is better than all the circumstances of a mortal life whether they are good or bad, and that God’s love is sufficient to satisfy mortal needs.

4.4.2 Ministry Time as Planned and Prepared

It was anticipated in the planning stage of this service that congregational singing would be the appropriate response. Sufficient time was not allocated for an altar call in the service as it was assumed that visitors may not feel comfortable about responding in such a way. The songs that were selected for this Ministry Time can be seen in Table 4.7.

Table 4.7 Standard Strophic Structure of the Ministry Time Songs from Service 4

In Your Hands	Your Love	Mighty to Save
Verse 1	Verse	Verse 1
Chorus	Chorus	Chorus
Verse 2	Verse	Verse 2
Chorus	Chorus (optional repeats)	Chorus (optional repeats)
Bridge		
Chorus		
<i>Optional ending</i>		
Repeat last 2 bars of the chorus		

In Your Hands is best described as a ‘moving power ballad’. It starts very simply with piano and a finger picked acoustic guitar in E minor. The tonality of the melody lifts slightly into the chorus with a simple repetitive pattern over the chords G, Em7, Am7, D7. The band then builds into the second verse, providing a much stronger backbeat in the bass and drum rhythms, again lifting the dynamics for the second chorus. The melody of the chorus then flows directly into the bridge with no rests in between the two sections. This gives extra momentum and strength into the bridge.

The bridge is the dynamic loud point in the song. The melody swells to a crescendo over the particularly emotional and personal lyrics, “All along you were beside me, even when I couldn’t tell.” There is then a gradual decrescendo from the end of the bridge, back to the chorus where the song simmers down again over the simple repetitive melody and chord pattern.

Your Love and Mighty to Save both have simple strophic structures, similar to that found in *He Knows My Name* from the previous service. The instruments are also arranged in a similar way to provide dynamic lifts through the second verse and to build to the chorus as the high point of each song.

Little time was given to rehearse the song on this occasion. Even at the sound check, the Worship Leader was unsure of how the Ministry Time would be executed. This is not unusual when there is a guest speaker because the Worship Leader usually doesn’t have the opportunity to discuss the topic with the guest. In these situations, songs with broad ministry application are selected in order to be more flexible at that point in the service. There was some discussion at the end of the sound check that songs might be swapped around, but that wouldn’t be decided until just before the Ministry Time. The

songs were simple and well known to the Music Team and therefore it was not crucial to practice them.

In a variation to the routine of most weeks, the Music Team gathered to pray before the service, while the Senior Minister, the Worship Leader and the guest speaker met to pray separately. While the three were praying, they each felt that the woman's story would draw a response from many people who might want prayer. On this basis, the three agreed that an altar call would be an appropriate response to the interview.

4.4.3 Ministry Time as Delivered

Song choice was confirmed when the guest read out Psalm 139 during the service. The parallel between the verses of scripture and the lyrics of the song was clear to the Worship Leader, who indicated to the Music Team as they were getting back onto the stage for the Ministry Time that the song order would remain the same as on the running sheet. The Preacher who had conducted the interview made some concluding comments and led the Congregation in prayer before the Ministry Time began.

The Music Team started to play the standard structure for *In Your Hands*. After the first verse and chorus, the Preacher started to speak again. The keyboard played the chorus quietly as the Preacher spoke. The Preacher indicated that the band would play the song again and this prompted the Music Team to start playing again. The Worship Leader gauged when the Preacher was concluding his comments and started to sing the second verse as the Preacher finished his last sentence. This assisted in the fluent nature of the transition from speaking to singing without being distracting or jarring.

The Worship Leader started from the second verse with the inclusion of the electric guitarist, bass guitar and drums. This was followed by the chorus and bridge according to the standard strophic structure. After the bridge, the Worship Leader cued a reduction of volume so that the last two choruses and tags were quite gentle. The Worship Leader made a few comments to transition between *In Your Hands* and *Your Love*, encouraging the Congregation to participate by joining in with the singing and also by praying for those who had come forward in response to the altar call.

The keyboardist played the introduction to *Your Love* while the Worship Leader made these comments so that the key and tempo were already in place. The Worship Leader concluded her comments and started singing. The strophic structure was varied slightly in that the band played the verse, followed by the chorus two times before the Preacher indicated his intention to speak and affectively close the Ministry Time.

4.4.4 Participant's Responses to the Music

As a participant in this service, it was interesting to observe the congregational response to the interview and during the subsequent Ministry Time. I noted that *In Your Hands* was the ideal song to use after hearing Psalm 139 read out during the interview. The connection between the scripture and the lyrics seemed clear and obvious. Seeing this connection ahead of the Ministry Time was highly motivating and confirmed (for me) the appropriateness of the song.

Although the doctrinal connection was very clear to some of the team, others had different observations at this point in the service. The Worship Leader was still unsure of which song to choose until hearing the scripture during the interview, citing that —. [the woman's] testimony spoke of the

comfort/faithfulness of God.” The Worship Leader also noted that the musical style was “gentle and reflective,” which facilitated the altar call (Survey Response, 13th May 2007).

Some of the other Music Team said that they had not really observed the scriptural connection. They agreed that successful ministry had been done, but their focus was to follow the Worship Leader instead of making the observation themselves. For example, the drummer was unsure if there was a connection between the interview doctrines and the song lyrics, stating that he was focused on the music and watching the other Instrumentalists. Yet another participant felt that the challenge of the interview was quite general and therefore the topic of the song lyrics was equally general. This same participant did not perceive any spontaneity in the delivery and also commented that the music “... is very organized e.g. when to play, when to free praise, when to raise hands ... [and that] sometimes it can be inauthentic and pushed” (Survey Response, 13th May 2007). By contrast, the guitarist “listened carefully” and adjusted his “playing style to suit”, therefore citing spontaneous and unplanned aspects of his participation (Survey Response, 13th May 2007).

4.4.5 Variations for Delivering Doctrine

Had the Worship Leader chosen a different song, it would probably have been *Your Love* as the next song on the list. This is also an appropriate Ministry Time song because it is indicative of an altar call response. The lyrics don’t have the same doctrinal connection to Psalm 139, which is why it was not selected as the first ministry song. However, it would have provided a different perspective to the Ministry Time, as it mentions other concepts that weren’t covered by *In Your Hands*, such as God’s love and His provision.

In hindsight, the methods used in this service to deliver doctrine were ideal. The scripture was clearly connected to the song lyrics, the song was suitable for the Ministry Time and the altar call was the most appropriate way of facilitating a response for the Congregation. There are not too many variations that could have improved it.

Chapter 5: Conclusion

This thesis aimed to bring an ethnographically-informed insider's perspective to the music making processes of four consecutive Sunday services at an Adelaide Pentecostal Church, the CFC. It focused on a section of the service known as the Ministry Time in order to understand how music is used to deliver doctrine and doctrinal concepts. In doing so, the thesis has taken up Butler's (2000) challenge to re-examine, question and seek insight into improving methodology associated with insider research and fieldwork.

The thesis used a simple equation in the form of *people + process = product* as a metaphor to describe how music is made in a CFC service. Chapter 2 explored the 'people' aspect by giving an overview of the participants, the roles they fulfil and the team structures adopted in order to make music. These details were obtained through surveys with the participants and from insider-knowledge. The overview of participants demonstrated how factors of age, musical skill, experience, gender, ethnicity and other influences affect the music. Descriptions of the various roles demonstrated how participants fitted into an organized structure of teams working together to make music in the services that facilitated the delivery of doctrine.

Chapter 3 considered the routine processes used by the CFC to make music in its Church services. The details for establishing this process was ascertained through insider-knowledge and participant-observation. The CFC process starts with the conception of a sermon topic idea, followed by the preparation, development and delivery of that idea in a service. It ends with an evaluation of that

service. This process is then repeated to create the next service, learning from the outcomes of the previous week's evaluation.

Chapter 4 described the product, defined in this research as the music that delivers doctrine(s) during the Ministry Time. Information regarding this product was ascertained through insider participation and knowledge, interviews with the other participants, field observation and analysis. The study listed the doctrines of each service as determined by the Preacher and demonstrated a link between doctrine and lyrics in the Ministry Time songs. This was followed by discussion of the Ministry Time music as it was planned and prepared, then contrasting with the music that was delivered in the service. Finally, the study presented different perspectives of the participants towards the Ministry Time music and offered suggestions for alternative ways in which the doctrine could have been delivered through music in the service.

This study has also provided insights into the inner workings of a Pentecostal Music Team on several levels. The question of who participates in the music was considered in Chapter 2. Discussion of the various roles and team structures demonstrated how authority, control and leadership work in the CFC Music Team. The hierarchical structure allows the Senior Minister to select the doctrines for each service, delegate authority to the Worship Leader to choose corresponding songs and then communicate the doctrines of the service to the Music Team, indicating how the music will deliver those doctrines.

The research also established the process used in CFC services for music making, revealing in Chapter 3 how a routine cycle operates on a weekly basis to produce music in the services. While the fieldwork

sample was of a religious context, the process has a potentially broader application to other churches as well as music groups of a secular nature who seek regularly to deliver their ‘doctrine’ through a musical process, be it of religious, philosophical or political intent.

The participant surveys and insider-participation also revealed how the music making process was more than just a weekly routine for participants. Spiritual preparation prior to the service and spiritual intuition during the service took on added significance for the Preachers, Worship Leaders and experienced Music Team members within the context of the music making. Thus, for these participants, spiritual responsibilities were just as significant as musical responsibilities when fulfilling their roles.

The study also demonstrated the connection between music and doctrine in the services, describing how they actively influence each other in the delivery. It showed how the connection between the two is not only usually intentional as a result of the planning, but can also be spontaneous during the course of the service. This happens, for example, when the Preacher aligns their comments regarding doctrine to the song lyrics (as occurred in Service 3) or when the Preacher’s use of scripture unintentionally matches the selected songs (as occurred in Service 4).

The choice of methodology and approach to the research proved to be fruitful. For example, the insider observation and participation permitted more detailed and intimate knowledge of the subject than that which an outsider alone could have ascertained although—as noted—separating my different roles as researcher and participant was occasionally challenging. Similarly, the interviews provided a wider range of perspectives on a single musical experience. For example, it was found that the

Worship Leaders often had a different perspective to the Instrumentalists on the music in the Ministry Time. These were not points of disagreement, but merely a demonstration of how perspectives vary between individuals when discussing the same experience. The interviews also gave insights in terms of clarifying team roles and showing how the team understood the process of which they were a part.

The study has shown that by employing multiple methods to obtain information including surveys, insider-participation, observation, analysis as well as drawing on the foundation of existing literature, one may gain further insight into the music making process. When insider research is added to the findings of participant-observer and outsider research, the combined knowledge leads to a fuller and more advanced understanding of musical cultures. In the context of this thesis, taking up Butler's challenge and placing greater emphasis on individual experiences has been beneficial in understanding processes of music making for delivering doctrine.

The outcomes of the study not only demonstrated the connection between doctrine and lyrics, but also highlighted how the same lyrics with melodic style and arrangement purposefully deliver the doctrine through the use of music. This re-affirmed that the steps of the process are worthwhile tasks for the CFC participants and showed how the process is purposefully outworked to produce music in CFC services.

Initially, it was anticipated that the research would focus on distinctive aspects of Pentecostal music such as singing in tongues, the use of prophetic songs or singing in the spirit (also called "free praise"). In the course of the fieldwork, however, it became apparent that none of these distinctive aspects had featured in the four services examined in my fieldwork and are, in fact, only occasionally

used forms of orthopraxy. These distinctly Pentecostal traits should not be forgotten since they form a crucial part of a Pentecostal churches options when delivering doctrine, helping to facilitate effective Ministry Times and giving cultural identity as a Pentecostal Church. Such different musical methods, found in the various denominations and churches of Adelaide, deliver doctrine in their own way.

Other findings of the research were surprising and unexpected. For example, the analysis of people and team structures showed how each participant brings a unique musical perspective to the music making and in turn affects the delivery of doctrine at each service. Moreover the participants who demonstrated clear understanding of the process tended to be the older and spiritually experienced members. These older participants were more conscious of balancing their spiritual and practical responsibilities in the process. By comparison, younger and inexperienced team members tended to focus more on their practical responsibilities and therefore did not always consider the spiritual significance of the process.

The findings of this research will be of benefit to different groups. Issues relating to contemporary Pentecostal music and ethnomusicological methodologies raised here offer several avenues of potential research. For example, the study regarding musical process could be applied to other fields. Such research could compare and contrast the process of other churches—Pentecostal or otherwise—with the music making process of CFC. This research would also help to define the attributes of musical process that are shared or differ in a range of contexts and the reasons behind such outcomes. Processes that don't work in the way they were intended may also be uncovered. As part of this discussion, useful problem-solving tools may be revealed, for example, when there is a conflict of

opinion or other conditions that hinder music making. Solutions could be suggested for resolving issues and help advance the music making process to make delivering doctrine more effective.

Further case studies of contemporary Church music cultures—which focus on how new music is made—might also be of benefit to the discipline of Ethnomusicology. A phenomenological study of Australian Pentecostal Music could explore the new songs that come from churches in rapid growth phases. A discussion on the cross-cultural influence that Australian Pentecostal music has in other countries would be quite interesting, exploring how aspects of Western-style worship translates into other cultures, and whether this influences the pushing aside of traditional forms of musical process and delivery. On an international level, a case study of Pentecostal music in countries that do not allow freedom of religious expression might reveal completely different music making processes.

It is important for churches to understand the musical processes they use, why they use them and how to evaluate, change, adapt and introduce new processes when necessary. Some groups would be unaware of their own processes for making music, because it is implicit within their daily activities. By applying methods for the evaluation of a musical process, such as those explored in this study, a group may assess, evaluate and potentially change their music making process if necessary. For example, churches that have relatively small attendance and minimum resources in terms of a Music Team and musical equipment are less likely to have established roles, structures and processes designed specifically to deliver doctrine each week. This research may also encourage small churches to begin the journey of establishing such processes. By comparison, larger churches such as CFC itself—that already have established roles, structures and processes—may benefit from reviewing their current systems and seek to evaluate a way forward for the future asking three important questions:

Was the process successful? If not, then why not? How can this be improved for next time? As social and cultural circumstances change over time, so should the process employed by music groups to undergo constant evaluation and adaptation.

It is accepted that this study revolved around one short-term example, from one church, in one city and one Pentecostal denomination. While the specific details may not relate to other groups outside these criteria, the framework of each chapter and the overarching metaphorical equation of *people + process = product*, might prove to have broader application to music groups of sacred, secular and even profane origins. For instance, other Church denominations may be challenged to explore the diversity of their own orthopraxy as a result of this research, within the boundaries of their respective cultural identities. This could find expression through denominational Bible Colleges that teach on Worship. Multidenominational Theological Seminaries could also be interested in the findings of such research. As music changes and develops, so does the need for greater understanding and learning from how and why musical experiences are made.

The people, roles and team structures of the music making process at CFC continually change and the use of music continues to evolve in the services as a vehicle for delivering doctrine in the Ministry Time. Future research into such examples of Pentecostal Music will offer further insights into the process of music making for delivering doctrine in Adelaide churches.

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NOTE:

Appendices 1 - 6 are included in the print copy of the thesis held in the University of Adelaide Library.

Appendix 7: Time Codes and Descriptions of Video Clips

Video Example Number	Week	Time code	Description
1	1	1min 03secs > 3min 03secs	The keyboardist plays the introduction chords until the Worship Leader starts singing the first line of the song.
2	3	0min 00secs > 0min 15secs	The Senior Minister re-iterates the sensitivity of the topic in the prayer before the Ministry Time.
3	3	3min 36secs > 5min 27secs	The Music Team observes the Congregation's response in the altar call and modifies the music accordingly.
4	3	5min 27secs > 5min 33secs	The Senior Minister links the song lyrics to the doctrines of the sermon and the Congregation's response.
5	3	11min 10secs > 12min 02secs	The Worship Leader ends the song by firstly instructing the Music Team to reduce their volume and, secondly, to tag the last line.

Note:

* The DVD containing these clips can be found inside the hard copy of this thesis. It is fixed inside the back cover.

** The DVD clips are excluded from any online versions of this thesis for copyright reasons. A hard copy of the DVD can be borrowed with the thesis from the University of Adelaide library.

Appendix 8: Survey Questions for Participants

NAME	
GENDER	
AGE	
NO. OF YEARS ON THE TEAM	
DATE OF SERVICE	

IN GENERAL

What do you see as your role in the team?

(Week 2 Variation)

What do you see as your role in the team? You may select more than one.

- A. musician
- B. singer
- C. worship leader
- D. meeting leader
- E. preacher
- F. other (give details)

Who do you see as the leaders or who has the authority to lead as part of this process?

What do you perceive the process to be for making music during the ministry time of a service?

In your own words, what do you think is the importance and purpose of music during the ministry time?

THE PROCESS (rehearsals, practice, preparation, sound checks)

Describe your own perception of the rehearsals and sound checks for this service that related to the ministry time.

What did you personally contribute to this part of the process?

How did you prepare for this service (both musically and spiritually)?

What preparation or thought did you give prior to the ministry time of the service?

What preparation could you have done, that would have brought a different or improved outcome?

THE PRESENTATION (the service)

Describe the music during the ministry time of the service as you perceived it?

What did you personally contribute to the music during this time?

(Week 2 Variation) What did you personally contribute to the music during this time?

- A. Playing songs as rehearsed
- B. Playing spontaneously or improvising
- C. Singing songs as rehearsed
- D. Singing spontaneously or improvising
- E. Leading the songs
- F. Praying
- G. Preaching
- H. Any thing else (give details)

Was your preparation evident in the actual presentation? Explain why or why not.

Did the ministry time flow in the way you expected it to or did it go in a different direction? Explain why it happened the way in which it did.

Could the music in the ministry time have gone in a different direction to achieve a better result? If so, describe what could have been different.

THE PRODUCT (the music)

Did you perform the music similar to how it you rehearsed it or was it different? If there were differences, what was different and why do you think you did it differently?

Was there any spontaneous music or unplanned aspects to what you were doing musically? Describe any aspects that were spontaneous.

Was there any Pentecostal expression in the music of the ministry time? If so, explain why you thought so.

Do you think that the lyrics of the songs, matched the scriptures or main points of the sermon? Include examples of how this did or did not happen.



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RESEARCH ETHICS AND COMPLIANCE UNIT

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11 March 2008

Associate Professor AK Coaldrake
Elder Conservatorium of Music

Dear Associate Professor Coaldrake

PROJECT NO: *The process of music-making for delivering doctrine in the Christian Family Centre
H-009-2007 (an Adelaide Pentecostal Church).*

Thank you for your report on the above project. I write to advise you that I have endorsed renewal of ethical approval for the study on behalf of the Human Research Ethics Committee.

~~The expiry date for this project is: 28 February 2009~~

Where possible, participants taking part in the study should be given a copy of the Information Sheet and the signed Consent Form to retain.

Please note that any changes to the project which might affect its continued ethical acceptability will invalidate the project's approval. In such cases an amended protocol must be submitted to the Committee for further approval. It is a condition of approval that you immediately report anything which might warrant review of ethical approval including (a) serious or unexpected adverse effects on participants (b) proposed changes in the protocol; and (c) unforeseen events that might affect continued ethical acceptability of the project. It is also a condition of approval that you inform the Committee, giving reasons, if the project is discontinued before the expected date of completion.

A reporting form is available from the Committee's website. This may be used to renew ethical approval or report on project status including completion.

Yours sincerely

pet Professor Garrett Cullity
Convenor
Human Research Ethics Committee

DVD containing 'Video clips' is included with the print copy held in the University of Adelaide Library.