

CHAPTER 6

Empirical Study

In the previous chapters a source-critical study on the role and function of the free song within the worship service (with focus on the situation of the DRC) was done. In chapter one, an introduction to the phenomenon of the free song was given and some questions were asked regarding the role and function of the free song. In chapter two a basic contemporary understanding of liturgy was given, in order to understand the liturgical context of church singing and ultimately the free song, as free songs are imbedded within liturgy and and therefore co-determined by perceptions of liturgy. In chapter three an overview of the development of church music through the ages was given, while illustrating the existence of two lines of singing alongside one another through the history of the church; free songs were utilized all through the history of the church. In chapter four the focus was drawn to the close relation between culture and church singing. In chapter five the relation between church singing and spirituality (types) was investigated and affirmed; the influence of especially postmodernism on spirituality had major implications.

The source study is now followed by an empirical study within the seven DRC congregations of the presbytery of Potchefstroom-Moorivier in Potchefstroom, South Africa. In this chapter the nature of the empirical study done must be explained, as well as the insights and possible implications of the empirical study. The study aims at understanding the use of the free song through a process of bricolage in the liturgies of the congregations of the presbytery of Potchefstroom-Moorivier in a reciprocal process with culture and spirituality.

1. INTRODUCTION

An empirical study was done on the role and function of the free song within the presbytery of the DRC of Potchefstroom-Moorivier in Potchefstroom, South Africa. The congregations of the DRC are grouped into presbyteries which are situated in a specific geographical area. The presbytery of Potchefstroom-Moorivier consists of seven congregations which are all situated in different parts and suburbs of Potchefstroom, thus including congregations in mid-town, congregations in different socio-economic sectors, *et cetera*. All these congregations are predominantly white (probably mainly due to the issue of language as they all minister in Afrikaans), although they are open to all. One of the congregations (G) includes Whites, Blacks and Coloureds. Congregations of the URC are not part of the

presbyteries of the DRC as they form separate presbyteries within their own denominations.

Barnard (2001, 2002) observes four trends in contemporary liturgy in South Africa and the Netherlands, namely a boom in rituals and symbols; an interference of different systems of meaning; a recovery of the unity between art and liturgy and a recontextualisation of liturgy. Barnard (2002) later added a fifth observance namely a bricolage liturgy. Barnard builds upon the work of Claude Lévi-Strauss (1962, 1972) and Jacques Derrida (1967, 1978) who used the term “bricoleur” within the contexts of the social sciences and human sciences respectively. Bricolage liturgy is then described as “liturgie als knip- en plakwerk, als knutselwerk” (Barnard 2008:16) or as cut-and-paste liturgy. Different elements from different traditions are cut and pasted (or copied and merged) into liturgy. Just like all other liturgical elements, songs from different traditions and genres are pasted into liturgy, resulting in a unique combination of songs and genres of songs.

Long (2002:60-64), with regards to church singing (and ultimately the use of the free song), sets three parameters for (bricolage) church singing:

- **Congregational:** Congregational singing is singing that the whole congregation can partake in and enjoy. Music and singing is very important and music is the thread that ties the flow of the service together. The emphasis is not on the offerings of highly skilled musicians but “on the rich variety of musical gifts distributed throughout the whole church” (Long 2002:62).
- **Excellent:** Congregational music must be excellent in two ways. Firstly it must be functional in that it empowers the congregation and gives them a means to express the thoughts and feelings of their worship. Secondly it must be internal, which means that it should be of good standard and “effective music as measured by inherent musical standards” (Long 2002:63); emphasizing the relationship between musical standards and local culture.
- **Eclectic:** Congregational music must vary in style and genre and make provision for a wide variety of styles and genres over a period of time. It must include the different styles and genres of the members of the congregation. A horizontal line (indicating a certain standard of excellence) rather than a vertical line (excluding certain genres and styles of music) must be drawn for congregational music (Long 2002:64).

The aim of the empirical study is to understand the role and function of the free song within the seven congregations of the presbytery of Potchefstroom-Mooirivier as part of the congregation’s worship of God.

Practical Theology is a communicative action science (Heitink 1993:135), or a “hermeneutisch-communicatieve praxis” (Van der Ven 1990:47). As indicated in the first chapter, Practical Theology operates within an interpretative paradigm and focuses on communicative acts. As indicated in the same chapter, Practical Theology must always consider three perspectives: hermeneutical (interpreting), empirical (analyzing) and strategic (translating) (Heitink 1993:107). This chapter will depart from the second perspective, namely the empirical (analyzing). Heitink (1993:212) describes it thus: “Het empirisch perspectief verbindt het ‘wie doet wat’ primair met het ‘waar en wanneer’”.

The focus in the first five chapters was on a literature study of the free song; the purpose of this chapter is now to ascertain the role and function of the free song in the worship services of each of the seven congregations of the DRC in Potchefstroom-Mooirivier. The aim is to combine the insights of the literature study with an empirical study, in order to understand the praxis and contribute to a new theory for practice. In the words of Van der Ven (1993:75), the empirical study needs to ask, “...in welchem Sinn und in welchem Mass die empirische Forschung in der Theologie an einer Erhellung des Glaubensbewusstseins und der Glaubenpraxis der Menschen von heute in der Gesellschaft von heute beitragen kann.” The latter emphasizes the ultimate aim of Practical Theology as well as the aim of this study, namely to enrich and improve the praxis of faith. As indicated in chapter one, there could be resistance to transformation mainly due to certain ideological views which legitimate positions of power in the church (cf. Pieterse 2001:10-11).

2. RESEARCH GAP

From the literature study in the previous five chapters, it is clear that church singing is in a crisis. The metaphor of a crossroad is a good description (cf. Barnard 1994:335). Regarding empirical research in the Netherlands, M Barnard did multiple studies on new liturgies within a new era in the church; these include *Nieuwe wegen in de liturgie* (2002), *Liturgie voorbij de Liturgische beweging* (2006) as well as *De Bijbel cultureel* (2009). In the reformed context within South Africa, there has not been much study considering new forms of music for a new era.

The literature study showed that the Bible does not really give a clear description of how church singing operated in Biblical times, as well as a clear prescription for future congregations regarding church music and singing. Throughout history, from the Old Testament times, through the New Testament and through the course of history, different churches, dominations, traditions and individuals understood the principles for church

singing differently, often due to different hermeneutics and the influence of different traditions. **Church singing, as a cultural act and expression, is closely related to culture. Church singing is also greatly influenced by spirituality**, as different types of spiritualities express themselves in different songs, genres, styles, *et cetera*. The working hypothesis of this study so far is that church singing must have a unique character in different cultures and sub-cultures. It must be inculturated singing. In a certain sense it must be *interculturated* singing, making space for more than one form of inculturated singing. There must also be room for expressing different spirituality types. It was argued that at least four circles of spirituality have an effect on church singing, and must somehow and somewhere find expression in church singing. The free song or freely chosen song plays an immense role in expressing the local spirituality, culture and story of the local congregation.

The aim of the empirical study is to observe and evaluate the role of the free song within the liturgy and culture of a local congregation. The hypothesis of this study is that the official songs of the DRC, as published in the *Liedboek van die Kerk* (2001), provide ample opportunity to express the denominational (Reformed) spirituality of the DRC, but do not always and in all instances provide the songs for expressing and verbalizing the unique faith-walk of the local congregation in contemporary times. It falls to doubt whether any official hymnal could provide in this need, due to the unique culture and story of each congregation. In the empirical study, the following must therefore be observed:

- Is the free song used somewhere in the liturgy of the local congregation?
- If yes, why was it used? What is the role and function of the free song in liturgy?
- How does the role and function of the free song differ from the morning service, the evening service, special services and youth services? What could be the reasons for these “discrepancies”?
- What is the relation between the spirituality of the pastor, organist, music leader and congregation on the one side and the use of the free song on the other?
- What is the relation between culture and the free song in the local congregation?

The literature study showed successfully that the free song existed in many different forms alongside the official song of the church throughout history. In the Protestant and Reformed tradition, there were different opinions from the very start, as illustrated in the lives and works of Luther, Calvin and Zwingli. Within the DRC, there have always been at least two major streams alongside one another, as indicated in chapter five. The empirical study will show whether these two lines still exist today, and what influence they have on church

music, especially the use of the free song.

3. RESEARCH METHODOLOGY

Van der Ven (1998:51-52, cf. Pieterse 2001:14) refers to a hermeneutical-critical approach, where empirical methods are used within a hermeneutical framework. Five hermeneutical principles are important:

- The researcher must be conscious of his/her own apriori's, viewpoints and prejudices.
- The researcher is influenced by the people he/she researches, just as they are influenced by the researcher.
- The history of the praxis, people or texts must be taken into account in order to understand the present situation.
- The context of the people who are involved in the research must be taken into account. All research is context-bound.
- The thoughts, feelings and praxis of the people involved in the research must be analysed from an ideology-critical viewpoint in order to improve the praxis and set people free.

Empirical research could be done in a qualitative or quantitative way. Pieterse (2001:15) explained that good qualitative methods include interviews, case-studies, *et cetera*, while good quantitative methods include questionnaires with good statistical processing. **The empirical study in this chapter will be done in a qualitative way.** The empirical study will be done in **four phases**:

- The researcher will attend a morning and evening service in each of the seven congregations in the presbytery of Potchefstroom-Mooirivier. The main purpose will be to observe and analyze. The visits will also help in understanding the context and situation (culture) of the specific congregation (Section A). Observation and participation will help in understanding the culture of the local congregation.
- The researcher will use structured interviews with the liturgists and musical directors (or organists) in an effort to understand the culture and spirituality of the local congregation as well as the use of song and music (especially the free song) in the local congregation (Section B).
- The researcher will (as far as possible) involve three members of each congregation (identified by the congregation) in a structured interview, assessing the spirituality type (Ware 1995) and preferences with regards to songs and singing in the worship

service (Section C).

- Integration of the findings of phase 1-3.

In this hermeneutical process, the researcher will constantly remind himself of the five hermeneutical principles as indicated above.

De Vaux (1984:271) states that “cultic worship is essentially a social phenomenon: even when an individual offers such worship, he does so in accordance with fixed rules, as far as possible in fixed places, and generally at fixed times”. This emphasizes the close relation between cult and culture. It also implies that one can draw some conclusions about the congregation or the culture of the congregation by studying the individual within a certain culture or sub-culture. The empirical process will be helpful in understanding not only the individual in the interview, but also the community and congregation that she/he is part of.

Pieterse (2001:16-17) identifies two possible ways of engaging in a Practical Theological study. The first option is to start with a source study where the Bible ultimately remains the norm, but not the only source of information. The source study is followed by an empirical study using questionnaires, surveys, *et cetera*. In the third phase the insights of phase 1 and phase 2 are brought in interaction one another. The second option is to start with the empirical study (surveys, case studies, *et cetera*), then conduct a source study and in phase three bring the insights of the two phases in interaction. In this study the first option was used, and the study was structured as follows:

- **Source study** (chapter 1-5) with focus on liturgy, the history of church singing, the relation between church singing and culture and finally the relation between church singing and spirituality.
- Empirical study (chapter 6) with the use of the **qualitative approach** and the use of personal visits and structured interviews.
- **Interaction** between insights of the source study and the empirical study (chapter 7).

4. RESEARCH DESIGN

4.1 Introduction

In order to conduct the empirical study, the following methodology was used:

4.1.1 Research objective

The aim of this study is **exploratory** in exploring the use and role of the free song within local congregations of the Presbytery of Potchefstroom-Moorivier, leading to a research suspicion (*vermoede*). Structured interviews and personal visits to congregations (observation and participation) were used in order to reach the aim. In these visits (observation and participation) preliminary concepts were formed, which could be used in the structured interviews to arrive at the forming of new emerging concepts and ultimately the relations between these concepts.

4.1.2 Validity and reliability

As stated above, the research is **exploratory** in its nature. Therefore conclusions that are arrived at will only have contextual meaning – limited to the seven congregations of the DRC in the Presbytery of Potchefstroom-Moorivier in Potchefstroom, South Africa. All interviews were done with individuals and are therefore only applicable to individuals within the research area (cf. Mouton *et al.* 1985:41). All the interviews were done by the researcher himself, implying that the interpretation of all questions and answers is consequent (cf. Smit 1987). The researcher chose consciously to take a spectator role where the remarks of the researcher is placed between brackets and indicated as [Remark:...].

4.1.3 Research

The empirical research was done in **three phases**, namely:

- **Phase 1:** Personal visits to and participation in worship services of the local congregation. A morning worship service as well as an evening worship service were attended in each congregation of the presbytery of Potchefstroom-Moorivier. The aim was to observe the liturgy as well as the use of the free song within the liturgy of the local congregation. The observations were made from a participatory perspective. The empirical research was done in an inductive way. A brief overview of the liturgical flow of each congregation is included in Appendix 3 and discussed in Section A.
- **Phase 2:** Structured interviews were conducted with liturgists and music directors of each congregation within the presbytery of Potchefstroom-Moorivier. These interviews were conducted in the form of a structured conversation in a neutral environment. The empirical research was done in an inductive way. The interview guide is included in Appendix 4 and discussed in Section B.
- **Phase 3:** Structured interviews were conducted with members of each congregation

in the presbytery of Potchefstroom-Moorivier . These interviews were conducted within two sessions at the facilities of one of the congregations. The interviews were conducted on a one-to-one level in a conversation-like atmosphere. Twenty one participants (three in each congregation) were identified by the liturgists or offices of each congregation. Fourteen participants (66%) were present in the two sessions and took part in the interviews. The empirical research was done in an inductive way. The interview guide is included in Appendix 5 and discussed in Section C. Through the participatory visits as well as the structured interviews, preliminary concepts (“begin begrippe”, cf. Pieterse 1988:28) were identified and formulated. At the end of the empirical research certain concepts are formulated as well as the relations between these concepts.

4.1.4 Data sources of information and collection of data

The empirical research was structured in three phases as indicated above. Each phase required its own sources of information as well as its own means of collection of data. The three phases could be described as follows:

4.1.4.1 Phase 1: Personal visit – attending worship service (Section A)

The first phase of the qualitative empirical study was a visit the congregation’s worship services in order to observe and understand the liturgy of that specific congregation within their own context of culture and spirituality. Data was collected through observation and participation in congregational worship services.

- Each visit was done without prior notice or arrangement in order to get the normal picture of liturgy and liturgical singing, without the liturgist and musical director being influenced by the nature of this study.
- The morning service as well as the evening service were attended (as far as possible), as these two could function as a unity, where provision is made for certain types of spiritualities in the morning and other types of spiritualities in the evening worship service.
- The purpose of the visits was to see, experience and understand the liturgy as well as the role of liturgical singing and ultimately the free song in the liturgy and the culture of that congregation. From these visits certain conclusions could be drawn, and the working hypothesis could be ascertained in practice. The purpose of the visits was not to condemn or to criticize but to observe the role and function of the free song within their unique combination of culture and spirituality.

- The visits to the congregations did also provide a good basis for personal interviews with the liturgists and music directors with regards to the use of the free song in the congregation, as part of liturgical singing.
- As indicated in the chapter on culture (chapter 4), liturgical singing can never be evaluated and understood apart from the culture (or sub-culture) where it is performed. A visit to the congregation's worship services helped in understanding the culture of the local congregation without denying the complexities of any given culture.
- A thorough summary was made of the the liturgical order, focusing on congregational singing and the place of the free song within liturgical singing (see Appendix 3).

4.1.4.2 Phase 2: Structured interviews with liturgists and music directors (Section B)

In the second phase structures interviews (see Appendix 4) were scheduled with the liturgist(s), the organist or the music director of each congregation. Data on liturgical singing, culture and spirituality, as well as the use of the free song within a given congregation, were collected by means of structured interviews in an informal atmosphere. The following criteria were used:

- Appointments were made with all concerned.
- The liturgist, organist or/and music director were interviewed separately.
- Conversations were limited to an hour as far as possible.
- The aim of the conversation was primarily to obtain information and insight into the inculturated liturgy of the congregation and the role of liturgical singing, with specific focus on the use of the free song. The aim was not to influence the congregation in any way during the interviews, although it is hoped that the outcome of this study will have a positive influence on each congregation in future.
- The conversation was structured by using structured questions as basis for a structured interview (Appendix 4).

4.1.4.3 Phase 3: Structured interviews with congregation members (Section C)

In the third phase structures interviews (see Appendix 5) were scheduled with three members of each congregation in two structured sessions. Two thirds (66%) of the members invited took part in the sessions. The aim was to collect data on the relation between the spirituality type of congregation members and their preference for liturgical singing. The focus was ultimately on the role of the free song within the spiritual journey of church

members, especially within the worship service. The following criteria were used:

- Three members were identified by the congregation: one male, one female, one member less than 21 years old.
- The identified members were invited to one of two sessions which were held at the facilities of one of the participating congregations on 24 and 28 February 2011.
- The sessions were limited to an hour as far as possible.
- The aim of the conversation sessions was primarily to assess the spirituality type of the congregation member as well as his/her preference for liturgical singing and music. The relation between the spirituality type and the preferences for liturgical singing would be observed and explained if possible. The role of the free song in their preference for liturgical singing was observed.
- The conversations were structured by using structured questions as basis for a structured interview (see Appendix 5).

The demographic characteristics of the research group could be outlined as follows:

Congregation	A	B	C	D	E	F	G
Total	2	2	3	3	1	0	3

	Sex		Age							Years in congregation						
	M	F	0-10	11-20	21-30	31-40	41-50	51-60	61+	0-5	6-10	11-15	16-20	21-25	26-30	30+
Total	7	7	0	3	0	2	4	3	2	2	6	1	1	0	1	3

A more detailed overview of the three phases will now be given in Section A, B and C.

SECTION A

4.2 Phase 1: Personal visit – attending worship service

4.2.1 Description and overview

A morning worship service as well as an evening worship service were attended in all seven congregations (indicated as congregation A,B,C,D,E,F and G) of the presbytery of Potchefstroom-Mooirivier, except in one congregation where only a morning service was attended; the evening worship service was cancelled three times due to illnesses, *et cetera*. A detailed description of each visit (liturgy) is included in Appendix 3. The visits included the following:

- Detailed observation of liturgical order and elements with the intention to see whether the free song (in whatever form) was utilized in the worship service through a

process of **bricolage**;

- Understanding the purpose of the free song within **liturgy**;
- Understanding the purpose of the free song in relation to **culture and spirituality**.

4.2.2 Provisional observations (see Appendix 3 for detailed description of liturgies):

- In most cases, the worship service began with the opening prayer (*votum*). In some congregations, all music and singing before the opening prayer are seen as only preliminary to the liturgy. Often other forms of music are utilized in the timeslot preceding the worship service, but not in the worship service itself (D,E). This observation is important if one remembers the way other (non-official) hymnals and songs were allowed in the past only in the timeslot preceding the opening prayer; none of these songs were allowed within the worship service (between the opening prayer and the closing prayer or blessing). In the past 'other songs' (free songs) were often sung in the timeslot preceding the opening prayer.
- Preliminary singing is mainly viewed as preparing and creating the atmosphere for the worship service. In most of the congregations that were visited, it was experienced as failing in creating an atmosphere of adoration, devotion or worship (admitting that such an experience is subjective). In some congregations, preliminary singing was experienced as only filling the gap before the 'real' worship service starts (introduced by the opening prayer).
- The focus in worship services is mainly on God's speaking through the Word; often referring to the liturgist's reflection on the Word and mainly in the form of a homily. Liturgical singing is often not perceived as part of God's word to the congregation – it is mainly the preparation for the preaching (explanation) of the Word. Other activities, like taking children to the children's church (C) or parents coming to the front and the bringing in of infants for baptism (F) are often done while singing. These events are never done while the liturgist is preaching.
- There is a radical divorce between morning worship services and evening worship services in some congregations (B,C,D). This divorce is best seen in liturgical music and singing.
- There is a radical divorce between the morning worship service and the morning worship service on alternate Sundays in some congregations (B,D), where music in some morning services is conducted by the organ while the music in other worship services is conducted by a band or worship team, often leading to two separate repertoires and styles of singing.

- There is a radical divorce between morning worship services and other worship services like services at Pentecost (from Ascension until Sunday of Pentecost) in most congregations. This divorce is reflected above all in liturgical music and singing. Songs that are not allowed within the normal morning worship service are used in other worship services like the services at Pentecost and week of prayer.
- There is a radical breach between singing in the morning worship service in the main church building and singing in the children's churches (*Kinderkerke*), which are often happening at the same time in another building. Singing in the main worship service is mostly singing from the *Liedboek van die Kerk* to the accompaniment of the organ (A,B,C,D,E,F) while singing in the children's churches is mostly singing of contemporary children's songs to the accompaniment of CD's or DVD's, which includes a variety of songs and instruments (A,B,C,D,E,F,G).
- In most congregations, there is only room for the organ, especially in the morning services (A,B,C,E). In some congregations, the morning worship service as well as the evening worship service are conducted by the organ (A,E). In other congregations, the morning service is conducted by the organ while the evening services are conducted by a band (B,C,D). In some congregations, some morning services are conducted by the organ while others are conducted by the band or worship team (B,D), having a great influence on the repertoire of songs. Free songs are sung more often in evening worship services and worship services where other instruments are utilized.
- In some congregations, other instruments, especially classical instruments, are utilized at special occasions, but not during normal worship services (A,C,E). When they are utilized, it is often seen as a "performance" (*optrede*) rather than a "ministry" (*bediening*).
- There is still a great distinction between the normal worship service and other, special worship services. Other instruments and other songs are often allowed and sung at special occasions, indicating some dualism with regards to church singing.
- There is less room for songs of worship and adoration in the worship service (see B,C). There is more room for praise, penitence and proclamation.
- Body language is of lesser importance within the morning worship service in the main building. In most congregations, especially in the morning worship services, body language is restricted to sitting or standing (A,C,D,E,F), while some congregations observe body language such as the raising of hands or the closing of eyes (B,G). It is difficult to estimate or observe whether participants close their eyes, *et cetera*. Some individuals, especially during the evening services, close their eyes, lift up their

hand(s) or clap or move to the rhythm of the music (B,F,G). Much more body language and participation (dancing, clapping, miming, *et cetera*) can be observed within children's worship services or children's churches.

- There is a breach between liturgy in the worship service and liturgy in life (cf. Vajta 1970:72, Strydom 1994:197). Often the congregation's own story is limited to the reading of the bulletin (C,D,E,F). From the moment the formal liturgy starts by saying the opening prayer, the story of the congregation is often forgotten. The local story of the congregation hardly ever becomes part of the liturgy in the worship service. Two examples need no be mentioned:
 - In one of the worship services that was attended (E), an aged man became ill and was taken out by a deacon and few helpers. The worship service continued as if nothing happened. There was no prayer for the sick person, and no song to remind the congregation of the care and providence of the Almighty God. The liturgist refused to interrupt his liturgy with some happening in the life of the congregation. Polfliet (2003:168) emphasizes the importance of interaction between liturgy and life in creating a liturgical spirituality.
 - In another worship service (F), the bulletin was read after the whole service was completed. The congregation was told that two of their members were very ill and need their prayers. No prayer was done for them during the worship service, and no song was sung which encouraged the sick or reminded the congregation that God is a God who heals the sick.
- In church singing, there was almost no room for events in the South African narrative, like sickness, poverty, disasters, xenophobia, aids, *et cetera*. There was even less space for events from the narrative of the local congregation, like sickness, exams, anger, death, *et cetera*. It is therefore concluded here that there is a breach between the liturgy of the worship service and the normal day to day life, reminding one of Niebuhr's Christ in paradox with culture. Liturgists often do not allow the culture of their day (the normal day-to-day life) to influence the liturgy. Congregations in the research group hardly ever sing about their story with God. All emphasis is on the story of the Bible often without combining it with the story of the local congregation.
- Most of the worship services were concluded with the singing of *Amen* from LBK 314 (A, C (only morning service), D,E, F). One congregation sang the *Amen* from LBK 313. The conclusion is that this song functions like a ritual symbol in some congregations. The deeper meaning of this ritual is not always clear.
- Free songs were utilized in many most of the worship services as indicated below.

4.2.3 Summary of use of the free song within worship services during personal visits (table 7):

	<u>Col I</u>	<u>Col II</u>
Congregation	Use of free songs during morning service	Use of free songs during evening service
A	Yes	No
B	*Yes	Yes
C	No	Yes
D	No	No
E	No	No
F	No	-
G	Yes	Yes
TOTAL	3	3
Remarks	*A contemporary song was sung by a soloist and not by the congregation.	

4.2.4 Conclusions

During personal visits to the morning and evening worship services of the seven DRC congregations within the Presbytery of Potchefstroom-Moorivier in Potchefstroom, free songs were used in various congregations:

- Three (3) of the seven congregations used free songs during the morning worship service in the main building. These included a self-composed kontrafakte (A), old and new Afrikaans and English songs (G), children's songs (G) and contemporary English songs (B) – the latter was sung by a soloist.
- Three (3) of the seven congregations (B,C,G) used free songs during their evening worship service in the main building. These included songs from other hymnals like JSB1, JSB2, SOM, FLAM and the *Halleluja* (G) as well as contemporary Afrikaans and English songs (B,C,G). Two of the congregations sang no songs from the *Liedboek van die Kerk* (B,C) during their evening worship service; instead they only sang free songs. One congregation (D) had no music or singing in their evening worship service.

4.2.5 Provisional concepts

The following concepts emerged from the data (from the personal visits to worship services):

- **Contextual liturgies in congregations** of the presbytery of Potchefstroom-Moorivier: Contextual liturgies are used in the worship services of the various congregations. These liturgies differ from congregation to congregation and are beyond the Liturgical Movement in some congregations. Elements of the liturgy differ from worship service to worship service (cf. Van der Merwe 2009:250).
- **Contextual bricolage liturgies** in congregations of the presbytery of Potchefstroom-Moorivier: With regards to liturgical singing songs from different genres (contemporary, hymns, *ligte Afrikaanse musiek*, gospel music, praise and worship, children's songs, *Halleluja*, free songs like *Oorwinningslied*) are pasted or merged into liturgy. The degrees of bricolage differ from congregation to congregation. The process of bricolage is greatly influenced and determined by the culture and spirituality of the local congregation and therefore differs from congregation to congregation.
- **White South-African culture** in congregations of the presbytery of Potchefstroom-Moorivier: The prominent culture in most congregations could be described as a white, Afrikaans-speaking, middle class South African culture with strong European and American trends. African culture as well as the South African narrative are almost absent from the worship service. It could rightly still be called the most segregated hour of the week.
- **Contextual spirituality among the research group:** A unique spirituality could be observed and experienced in each congregation of the presbytery of Potchefstroom-Moorivier. The main spirituality observed in the morning worship services was a more *intellectual* spirituality whereas the more *heartfelt* spirituality could be observed in many evening worship services. Great effort is made to make provision for the spiritualities of certain generations like children (in children churches), youth (in youth services or contemporary evening worship services) and adults. The unique culture of each congregation, as well as the unique combinations of songs, instruments and styles contribute to (or give expression to) a unique spirituality in each congregation. Although all congregations have a lot in common which gives expression to their shared denominational spirituality as DRC congregations, a unique spirituality (congregational or local spirituality) could be observed in each congregation.

- **Varying uses of the free song** in congregations of the presbytery of Potchefstroom-Moorivier: Free songs were included in 42.8% of worship services attended. Free songs were included in different forms: contemporary, hymns, *ligte Afrikaanse musiek*, gospel music, praise and worship, children's songs, *Halleluja*, free songs like *Oorwinningslied*, *et cetera*. The use of the free song are more obvious and evident in the evening worship service as well as youth- and children's services.

SECTION B

4.3 Phase 2 - Structured interviews with liturgists and music directors

Structured interviews were done with the liturgist(s) and music director (and/or organist) of each of the seven congregations. The interviews were done on a one-to-one level. It is notable that the information given by the liturgist of a given congregation sometimes differs from the information given by the music director, organist or band leader. There could be various reasons for these differences:

- Lack of information. All the parties involved are not equally involved in all activities of the worship service. In some of the congregations the organist was not involved in evening worship services (B,C,E), youth services (C,D), children's churches (A,B,C,D,E,F,G) or services at Pentecost (B) and could not provide up-to-date information about those events.
- Personal and subjective opinion or experience: A certain activity or act could be experienced negatively by the liturgist while it is experienced positively by the organist due to the subjective nature thereof.
- Generalization: A certain activity, like singing a song from the *Halleluja*-hymnal, could be generalized by the liturgist by stating that they do sing from the *Halleluja*-hymnal while they sang from it only once or at a special occasion.

It must also be noted that information obtained through personal visits to congregations often differs from information obtained in the personal interviews. There could be different reasons for this:

- Every worship service differs from the next worship service in form, content, songs, accompaniments, *et cetera*. The ideal would have been to visit various worship services in each congregation to get an even more realistic picture over a longer period of time. The interviews with the liturgist and music director help in correcting

the perceptions arrived at after visits to one morning and one evening worship service of the specific congregation.

- There is often a great discrepancy between the way liturgy is perceived and idealized, and the way liturgy is conducted in practice. It is postulated here that the viewpoint end experience of the liturgist or music director is not necessarily the viewpoint of the individual church members.

4.3.1 Insights gained from structured interviews

Congregation A

Personal: liturgist

The liturgist experiences his spirituality type as more *intellectual* and *heartfelt* (cf. Ware 1995:8). Although congregation A primarily uses the *Liedboek van die Kerk*, the *Oorwinningslied* (a free song in the form of a *kontrafakte*) is one of the liturgist's most loved songs together with LBK 266 (*Ons Vader wat woon in die hemel*) and LBK 100 (*Juig al wat leef*). He also admits that the songs which had the most influence on him as a child were songs from the *Halleluja*-hymnal like HAL 444 (*What a friend we have in Jesus*).

Personal: Organist

The organist experiences her own spirituality type as *heartfelt* (cf. Ware 1995:8). Her most loved songs are all songs from the *Liedboek van die Kerk*: LBK 209 (*Heer, met my hele hart*), LBK 280 (*Here, Redder, groot en magtig*) & LBK 451 (*Hemelse Vader, ons bring U eer*). Her favourite song as child was *U goedheid Heer* (APGB 40).

Preliminary singing

The preliminary singing in congregation A is done 90% from the *Liedboek van die Kerk* and 10% from the *Halleluja*-hymnal. The organist added that they also use songs from JSB1, JSB2, FLAM and children's worship songs. Only the organ is used as accompaniment in preliminary singing; from time to time a trumpet is used. The purpose is to worship; to create a spiritual atmosphere and to prepare members for the worship service. The preliminary singing is led by volunteers. In general they do not have a preliminary canter; a preliminary canter is organized only before special occasions. The songs are chosen thematically.

Morning worship service

During the morning worship service, songs are taken from the *Liedboek van die Kerk*, FLAM as well as children's worship songs (like *My pa is die koning* and *My God is so groot*). Accompaniment is provided by the organ and at special occasions a trumpet. Sometimes *FLAM*-songs will be sung to the accompaniment of a band on a CD. Although all

spiritualities are present, the organist admitted that they do not really make provision for other spiritualities like people who wants to sing songs like *Shout to the Lord*.

Evening worship service

The repertoire of songs as well as accompaniment does not differ from the morning worship services.

Pentecostal worship service

During the time of Pentecost, songs from the *Liedboek van die Kerk*, FLAM and the *Halleluja*-hymnal are sung to the accompaniment of the organ. That implies that the *Halleluja* is allowed during the time of Pentecost. The organist admitted that they sing more *Halleluja*-songs during the time of Pentecost.

Week of prayer worship service

During the week of prayer, songs from the *Liedboek van die Kerk* as well as FLAM are sung to the accompaniment of the organ.

Youth services

During youth services, the repertoire of songs is expanded to include the *Liedboek van die Kerk*, FLAM, one or two English songs (like *Hillsong*) and various children's worship songs. The organ is still used as accompaniment. It is notable that other songs (free songs – Afrikaans and English) are used in dealing with the culture or sub-culture of the youth.

Children's churches

The children in the children's churches mainly sing children worship songs to the accompaniment of CD's and DVD's. Sometimes guitars and keyboards will be used as accompaniment.

General:

The congregation does not have a music policy (written or unwritten) and the final decision is taken by the liturgist and commission for *gemeentebediening*. The organist remarked that she (the music director) decides on the music of the worship service. The liturgist remarked that there are members of the congregation who do not sing with when a CD is used for accompaniment. Two free songs were composed in the congregation: one for the congregation's birthday and another as a song of devotion at the start of 2010. The congregation does not have a band. The liturgist reported that congregation A did not experience conflict with regards to church music; the organist on the other side remarked that they had much conflict with regards to church singing but members did not leave the congregation due to singing and music.

Conclusions

- Although the congregation mainly sings from the *Liedboek van die Kerk*, the repertoire is not limited to the LBK.

- Songs from FLAM, *Halleluja*, JSB1, JSB2 as well as children’s worship songs are used from time to time depending on the nature of the worship service. During youth worship services, songs from *Hillsong United* are also used.
- Although the *Liedboek van die Kerk* is mainly used in the main worship service, children’s worship songs are mainly used in the children’s church, thus adapting to the culture of the youth. This could most probably be described as a form of inculturated singing.
- Two songs have been written in the congregation as part of the local story of the local congregation: one for a birthday celebration of the congregation and the other for a special time of devotion at the beginning of a new year.
- Most accompaniments are done by the organ. This has a major influence on the genres of songs that could be sung in the congregation.
- **Free songs are thus an essential part of the worship service in congregation A:**
 - It is part of the morning worship service on special occasions by using a self-composed *kontrafakte*.
 - It is part of youth services by using more contemporary songs (like *Hillsong United*).
 - It is part of the children’s worship service.
 - It is part of the services at Pentecost.
 - It is part of the week of prayer.

Congregation B

Personal: liturgist

The liturgist describes his own spirituality as *heartfelt* (cf. Ware 1995:8). His best loved songs are *Above all* (contemporary English song by MW Smith), *The Heart of Worship* (contemporary English song) and the songs sang by Oscar Ehrensberger (popular and contemporary Afrikaans and English worship leader). He emphasizes that his best loved songs are not the songs of the *Liedboek van die Kerk*. As a child the songs of the *Halleluja*-hymnal had the greatest impact on him: HAL 287 (*Ek kan hoor my Heiland roep my*) and HAL 296 (*Ek is uwe Heer*).

Personal: Organist

The organist experiences her own spirituality type as *intellectual* and *imaging* (cf. Ware 1995:8). Although she is the organist in a DRC congregation, she is a member of the Reformed Church of South Africa (GKSA). This is noteworthy because the GKSA only sings *Psalms and Skrifberymings* during their worship services. Two of her best loved songs are

(therefore) Psalms. She describes her best loved songs as Ps 150 (LBK 150), LBK 280 (*Here, Redder, groot en magtig*) and Psalm 42 (LBK 42). Her favourite song as child was Psalm 146 (*Prys die Heer met blye galme*).

Personal: worship leader

The worship leader describes his spirituality type as more *heartfelt* and emotional. His best loved songs are *Jesus loves me, this I know* (an English Christian hymn dating to 1862), *Shepherd of my soul* (English hymn probably dating from the 20th century) and *Die Here is my Herder* (a free song with the words of Psalm 23 combined with “Baie diep haal Hy my uit...”). His favourite song as child was *Jesus Rots vir my geslaan* (APGB 192) sang to a contemporary melody with added rhythm.

Preliminary singing

The congregation does not conduct preliminary singing – all singing is part of the worship service. The worship service is preceded by CD music, marketing DVD's and organ solos and chorals. During a visit to the congregation, a contemporary English CD was used both before the morning and the evening worship service. A preliminary canter with the instrumentalists and vocalists is done on Sunday mornings at 8:00.

Morning worship service

The worship service starts with the reading of the bulletin, followed by the opening prayer and the 'praise and worship'. Songs are sung from the *Liedboek van die Kerk* (with less focus on the Psalms), JSB1, JSB2, SOM, *Halleluja* as well as contemporary music – mainly Afrikaans music. The organist remarked that one of the liturgists refuses to sing Psalms. Songs like the *Oorwinningslied* are also included in the repertoire. The culture of the morning service is described as white, middle-class, alle sexes and all ages with a average age of 40 – 45. According to the liturgist the morning service focuses on the older people which are (with regards to spirituality) 70% *intellectual* and 30% *heartfelt*. The organ (sometimes a piano) is used as the main instrument in most morning services.

They do make provision for different spiritualities in the morning service – the worship-leader differed and remarked that provision is made in theory but not in practice. The music in one morning service of each quarter as well as special occasions is conducted by the band with piano, drums, classical guitar, electric guitar, base guitar and sometimes other instruments. Sometimes CD's and backtracks are used in the morning service.

Evening worship service

The participators at the evening worship service are described as more informal (as well as a few formal members), with a more *heartfelt* type of spirituality. The music is conducted by the band, including instruments like the piano, keyboard, drums, guitars and base guitars. The pianist was formerly a member of the Apostolic Faith Mission (AFM) and joined the DRC congregation as pianist. A wide variety of songs are sung from different hymnals;

contemporary songs are also sung. The liturgist emphasized that no song from the *Liedboek van die Kerk* is sung in the evening worship service. They try to keep a balance between English and Afrikaans songs with 50% of each. During a visit to this congregation most of the songs sung during the evening worship service were not taken from any hymnals in the DRC but mostly contemporary Afrikaans and English songs. People from all ages attended the evening worship service although there were clearly more adults than youth. It is notable that the official song of the church (DRC) is not part of the evening worship services at all.

Pentecostal worship service

Singing in the Pentecostal services are much like singing in the evening worship service. The music is conducted by the band with focus on free songs. The liturgist again emphasized that only a few songs from the *Liedboek van die Kerk* are used. All instruments are used but there is a focus on worship-songs creating an atmosphere of prayer and worship.

Week of prayer worship service

The annual week of prayer is organized in prayer groups and not as worship services. No singing is done in the week of prayer.

Youth services

Music in the youth churches are mainly contemporary music, which includes songs from *Hillsong* as well as Rock music. The music is described as “wild” with the youths jumping and dancing to it. It is notable that the music in the youth services is mainly contemporary music without any songs deriving from the official songs of the DRC. The implication is that the official song of the church (DRC) is not part of the youth services. The adaptation (or inculturation?) to the culture and spirituality of the youth is obvious.

Children’s churches

During children’s churches all kinds of children’s worship music is used. The liturgist emphasized that no songs of the *Liedboek van die Kerk* are used. The music is conducted by a band consisting of instruments like the piano, keyboard and guitar. CD’s and DVD’s are also used. Again the adaptation to the culture and spirituality of this group of youth is obvious.

General:

Congregation B does not have a written music policy. The music in the morning service is described by the organist as “*tradisioneel*” while the music in the evening worship service is described as “*kontemporêr*”. The narrow use of the terms traditional and contemporary is obvious. The organist as well as the band-leader remarked that any song could be sung in the worship service, while the liturgist added that the final decision is taken by the liturgist. The morning service is mainly restricted to the *Liedboek van die Kerk* (except for special

occasions), while any song could be sung in the evening worship service. Congregation B had much conflict and controversy regarding church music and singing in the past and the liturgist confirms that members have left the congregation due to their liturgical music and singing.

Conclusions

- Although the congregation mainly sings from the *Liedboek van die Kerk* in the morning services, the repertoire is not limited to the LBK – other songs (free songs) could be sung.
- Songs from *FLAM*, *Halleluja*, JSB1, JSB2, SOM as well as children's worship songs and contemporary worship songs are used from time to time depending on the nature of the worship service.
- The normal accompaniment in the morning service is done by the organ, which has a major influence on the genres of songs that could be sung in the morning worship service. Other forms of accompaniments are mainly used in special worship services, children's worship services, youth worship services and evening worship services. Thus the *Liedboek van die Kerk* is mainly used as the hymnal of the morning worship service in the main building.
- When the band conducts the music in the morning service, the repertoire includes a wide variety of songs from different hymnals as well as different languages (free songs).
- Although the *Liedboek van die Kerk* is mainly used in the main worship service, children's worship songs are mainly used in the children's churches, thus adapting to the culture of the youth. This could most probably be described as a form of inculturated singing.
- At least three kinds of worship services could be identified within the main building, which could be described as a morning service with the organ; a morning service with the band and an evening service with the band. The repertoire of songs differs greatly between these three kinds of worship services and often include free songs.
- The repertoire in the morning service with the organ mainly includes the *Liedboek van die Kerk*, a *Halleluja*-song from time to time and a free song like *Oorwinningslied* from time to time. The morning service with the band includes songs from all the different hymnals, while the evening service with the band includes all hymnals as well as other (contemporary) songs – both in Afrikaans and English.
- Congregation B clearly has no integrated music ministry, but different worship services for different cultures and spiritualities, often leading to conflict in the past.
- **Free songs are thus an essential part of the worship service in congregation B:**

- It is part of the morning worship service once a quarter as well as on special occasions
- It is part of the evening worship service
- It is part of the children's worship service
- It is part of youth services
- It is part of the services at Pentecost

Congregation C

Personal: liturgist

The liturgist experiences his spirituality type as more *intellectual* (cf. Ware 1995:8).

The liturgist describes his best loved songs as LBK 464 (*O Heer my God*), LBK 179 (*Vader in die hemel*) and LBK 227 (*Laudate Dominum*). He also admits that the songs that had the most influence on him as a child were songs from the *Halleluja*-hymnal like HAL 444 (*Wat 'n vriend het ons in Jesus*) and HAL 35 (*Die Heiland is gebore*).

Personal: Organist

The organist experiences his spirituality type as *heartfelt* (cf. Ware 1995:8). His best loved songs are all songs from the *Liedboek van die Kerk*: LBK 563 (*Aan U, o God, my dankgesange*), LBK 286 (*Here God van liefde*) and LBK 209 (*Heer, met my hele hart*). His favourite song as child was *Kom alle getroues* (APGB 88).

Preliminary singing

CD's with organ music or songs from the LBK are played before the preliminary singing starts; the liturgist emphasized that no contemporary CD's are played at this point.

The preliminary singing is led by a group inclusive of all ages of the congregation - from primary school to elderly people. The purpose is to stimulate congregational singing and to learn new songs. The songs are arranged from more praise-like songs to more worship-like songs, as well as from lower (on the musical scale) to higher songs. They have a preliminary canter on Thursday evenings where the whole group decides on the songs; the liturgist is part of this group. The final decision is made by the precantors, the liturgist and the organist. The repertoire mainly comes from the *Liedboek van die Kerk*, but sometimes includes *Halleluja*-songs as well as songs from other hymnals. The *Oorwinningslied* is often sung as part of the repertoire. The organist added that they sometimes sing songs from FLAM or *Moreleta*⁹. All accompaniments are done by the organ. They only have one *sangdiens* in a year where all kinds of instruments are used.

Morning worship service

⁹ Moreleta is a mega congregation within the DRC who published an informal hymnal with a various songs from different sources.

The liturgist remarks that they have great freedom with regards to congregational singing. According to the organist they mainly sing from the *Liedboek van die Kerk*, although the liturgist added that they also sing songs from the *Halleluja* and sometimes songs from JSB1, JSB2 and SOM. All singing is performed to the accompaniment of the organ. The liturgist describes the culture of the worshipers as mainly white (sometimes a coloured visitor), all sexes, and all ages although the primary and pre-primary children are ministered to in separate children's churches during the same time-slot. The liturgist describes the spirituality as "traditional" while the organist describes it as an *intellectual* spirituality. They don't make provision for other spiritualities in the morning service.

Evening worship service

There are two evening worship services; the one is a worship service similar to the morning worship service attended by only a few older and elderly people. The second evening worship service is focused on students and is (with regards to singing and music) radically different from the morning worship service. The song and music include contemporary songs as well as FLAM-songs. The music is led by a band consisting of two guitars, one base guitar and a soloist. The spirituality in the evening worship service is described as traditional as well as "vernuwend".

Pentecostal worship service

During the time of Pentecost, songs from the *Liedboek van die Kerk*, *FLAM* and the *Halleluja* are sung; sometimes songs from JSB1, JSB2 and SOM are also sung. All accompaniments are provided by the church organ. Thus the worship services at Pentecost are much like the normal morning worship service.

Week of prayer worship service

The same as the morning worship service.

Youth services

During youth services, the repertoire of songs is expanded to include "ligte Afrikaanse musiek". Instruments like the guitar, a base guitar, piano and soloists lead the singing. The organist is not involved in the youth services.

Children's churches

The children in the children's churches mainly sing children's worship songs to the accompaniment of CD's and DVD's. Sometimes guitars are used as accompaniment.

General:

The congregation does not have a music policy (written or unwritten) and the final decision is taken by the liturgist. No songs were composed in the congregation. The congregation does have a band which leads the evening worship services as well as a band which leads youth worship services. The liturgist and music director reported that congregation C did not experience conflict with regards to church music and members didn't leave the congregation

due to music. On the other hand they feel that new members have joined due to the music in congregation C.

Conclusions

- Although the congregation mainly sings from the *Liedboek van die Kerk*, the repertoire is not limited to the LBK.
- Songs from *FLAM*, *Halleluja*, JSB1, JSB2, SOM as well as children's worship songs and contemporary worship songs are used from time to time depending on the nature of the worship service.
- Although the *Liedboek van die Kerk* is mainly used in the main worship service, children's worship songs are mainly used in the children's church, thus adapting to the culture of the youth. This could most probably be described as a form of inculturated singing.
- Most accompaniments are done by the organ. This has a major influence on the genres of songs that could be sung in the congregation. Other forms of accompaniment are mainly used in children's services, youth services and student services. Thus the *Liedboek van die Kerk* is mainly used as the hymnal of the morning service in the main building.
- The evening worship service in the main building could be described as a student orientated worship service. Accompaniment is provided by a band and the repertoire of songs is mostly contemporary praise-and-worship. The *Liedboek van die Kerk* is hardly ever sang in these evening worship services.
- **Free songs are thus an essential part of the worship service in congregation C:**
 - It is part of the morning worship service (with songs like the *Oorwinningslied*).
 - It is part of the evening worship service for students where mainly contemporary worship music is utilized.
 - It is part of the children's worship service in the form of children's songs.
 - It is part of youth services ("ligte Afrikaanse musiek").
 - It is part of the services at Pentecost.

Congregation D

Personal: liturgist

The liturgist describes his own spirituality as *intellectual* and mystery oriented (cf. Ware 1995:8). His list of most loved songs includes *Jesus loves me, this I know* or the Afrikaans version *Jesus min my salig lot* (HAL 437), *Op berge en in dale* (LBK 509) and *Agnus Dei* (contemporary English song by MW Smith). His favourite song as a child was HAL 444 (*Wat*

'n vriend het ons in Jesus - translation of the traditional English hymn *What a friend we have in Jesus*).

Personal: Organist

The music director and organist describes her own spirituality as more *intellectual* and *hand-oriented* (cf. Ware 1995:8). She has been organist for more than 21 years in this congregation. Her best loved songs include LBK 245 (*Ek wat vergifnis, Heer, ontvang het*), LBK 209 (*Heer, met my hele hart*) and LBK 601 (*Die wat die Here wil dien*). One of her favourite songs as child was HAL 336 (*As Hy weer kom, as Hy weer kom*).

Preliminary singing

Congregation D usually plays instrumental CD's before the worship service starts. The organist remarks that the same CD is played week after week because nobody takes responsibility for new CD's. They prefer classical instrumental music. They do not have preliminary singing, but three to four times a year they sing before the worship service starts – this is not part of the worship service. The preliminary singing is nowadays mostly led by the worship team.

Morning worship service

The morning worship service is structured according to the BUVTON program, based on the *Revised Common Lectuary*. Singing is done from the *Liedboek van die Kerk* to the accompaniment of the organ. The liturgist remarks that the organist is capable of playing only selected songs from the *Liedboek van die Kerk*, causing a very narrow repertoire; the organist differs on this point. The *Oorwinningslied* could also be part of the repertoire, although the liturgist doesn't like this song. On alternate Sundays, the music in the morning worship is conducted by a worship team, using instruments like piano, bassoon, classical guitar, violin, trumpet, and other available instruments. On these Sundays the repertoire will include the *Liedboek van die Kerk*, FLAM, as well as free songs – all Afrikaans. The liturgist describes the culture of the morning worship service attendees as white, middle- to upper-class and mainly older people. During a visit to the congregation all ages were present in the main church building. Pre-primary school and primary school children were ministered to in children's churches in separate buildings.

Evening worship service

The evening worship service is aimed at the highschool-youth. The evening worship service is done in combination with another congregation. It is a combination between an evening worship service and catechesis. Music and singing in the evening worship services is done with the use of contemporary worship music; the liturgist emphasized that the *Liedboek van die Kerk* is not used in the evening services. Singing is mainly in English. A worship team, including a piano or keyboard, guitars, drums, a violin and other available instruments, is responsible for the accompaniments. The singing is more demonstrative than the singing in

the morning service. During a visit to the evening service of congregation D, no singing was done and no worship team was present at that stage. The liturgist remarked that the worship team will be ready from the second quarter.

Pentecostal worship service

During the services in the time of pentecost, singing is mainly done from the *Liedboek van die Kerk* as well as the *Halleluja*-hymnal, to the accompaniment of the organ. Children's worship songs are sung at the children's worship services in the time of Pentecost.

Week of prayer worship service

During the annual week of prayer, songs are sung from the *Liedboek van die Kerk* to the accompaniment of the organ. The organist chooses the repertoire of songs from the collection of songs within the *Liedboek van die Kerk*.

Youth services

The youth services are combined with the evening services. The same information applies here.

Children's churches

The liturgist explained that they mainly sing children's worship songs as well as contemporary worship music in the children's worship services. The term "contemporary christian music" remains problematic and unclear. It is probably meant here in its widest form, indicating songs that is enjoyed by children.

General:

The congregation does not have a written (or unwritten) musical policy. The liturgist has the final authority, although the repertoire is greatly determined by the musical capabilities of the organist - the organist greatly differs on this point. The liturgist dreams of an integration of different genres of music into one worship service; the organist shares the same dream. There has been conflict in the congregation regarding church music in the past. There is still tension between the liturgist and organist with regards to church music, mainly because the liturgist feels that the organist is not qualified for her ministry as organist, and secondly because the organist does not understand the broader vision for music-ministry. The organist ascribes the tension to the individualistic way in which the liturgist handles liturgical music. Congregation D has not composed any of their own songs.

Conclusions

- Both the liturgist and organist (music director) were influenced by songs from the *Halleluja*-hymnal as children.
- The morning service repertoire is limited to a selection of songs within the *Liedboek van die Kerk*. The music is conducted by the organ.

- On alternate Sundays, the music is conducted by a worship team (including piano, bassoon, classical guitar, violin, trumpet, and other available instruments). On these Sundays the repertoire includes the *Liedboek van die Kerk*, FLAM, as well as free songs – all Afrikaans. The organist remarks that the worship team only led the singing on a few occasions in the past year.
- Although the *Liedboek van die Kerk* is mainly used in the main worship service, children’s worship songs are mainly used in the children’s church, thus adapting to the culture of the youth. This could most probably be described as a form of inculturated singing.
- Three kinds of worship services are thus conducted in the congregation: morning worship service with the *Liedboek van die Kerk* to the accompaniment of the organ; morning worship service with a variety of songs to the accompaniment of the worship team; evening worship services including mainly contemporary music to the accompaniment of a worship team.
- **Free songs are thus an essential part of the worship service in congregation D:**
 - They are part of the morning worship service on alternate Sunday mornings. They are also part of the normal morning service with songs like the *Oorwinningslied*.
 - They are part of the evening worship service of the youth (contemporary praise and worship).
 - They are part of the children’s worship service (children’s songs).
 - They are part of the services at Pentecost (*Halleluja-songs*).

Congregation E

Personal: liturgist

The liturgist describes his spirituality as more *intellectual* (cf. Ware 1995:8). His three best love songs are *Soos ‘n wildsbok* (LBK 163, JSB2 44), *Aan U, o God, my dankgesange* (LBK 563) and *‘n Vaste burg is onse God* (LBK 476). His favourite songs as child were songs from the *Halleluja*-hymnal. The liturgist describes the congregation as a “meer tradisionele gemeente” and adds that they (the church council) decided to minister in a way that is more traditional. Provision is made through songs on CD for members with a greater emphasis on experience, implying thus that they concentrate more on the *intellectual* type of spirituality within their worship services.

Preliminary singing

CD's with English hymns are played before the worship service starts. The purpose of the CD's is to be an "...atmosfeerskepper sodat daar nie net stilte is nie". The 10-15 minutes preceeding the worship service are used for preliminary singing (approximately 6 songs every Sunday). The purpose of the preliminary singing is to learn new songs as well as to praise and worship God ("Egte lof en aanbidding"). They use multiple precentors – one standing and the others sitting with the congregation. The repertoire of songs is chosen by the liturgist (the organist can also nominate songs) in an order of praise to worship. There is no preliminary canter and the singing in that sense is done without prior exercise. Songs are mainly chosen from the *Liedboek van die Kerk* and accompanied by the organ. Other instruments like a bassoon, violin and clarinet are used from time to time. The liturgist added that instruments like the guitar are not available.

Morning worship service

The liturgist mentioned that singing is conducted from the *Liedboek van die Kerk*, but "other songs" (free songs) are used from time to time. These "other songs" include songs like *Oorwinningslied* (contemporary Afrikaans *kontrafakte*), *Were you there?* (Negro Spiritual), or the congregation's own song of celebration (*feeslied*). These songs are sung as a "poging om die ouens los te kry van die Liedboek". He also mentioned that soloists often sing in the worship service; in most cases songs that are not taken from the *Liedboek van die Kerk*. Accompaniment in the morning worship service is conducted by the organ. The liturgist describes the culture of the participators in the morning worship service as white, middle- to upper-class, all ages, including a special school for retarded children. The liturgist remarked that their spirituality is mainly an *intellectual*-oriented spirituality and that the more *heartfelt* (experience) oriented members have left the congregation.

Evening worship service

The evening worship service is attended by a small group of people in the church hall. Songs are mainly sung from the *Liedboek van die Kerk* to the accompaniment of an organ that was built into the church hall. The liturgist remarked that they seldom sing other songs, but there is less resistance to other songs nowadays. The evening service, just like the morning service, is aimed at more *intellectual* oriented members.

Pentecostal worship service

Singing at Pentecostal services is much like singing in the morning service. Sometimes they combine their easter services with the easter services of other congregations or churches. In these cases they sing songs that the different churches know and find capable of singing, thus more ecumenical songs. Other songs are sung by the choir.

Week of prayer worship service

Singing in the week of prayer is much the same as during the services at pentecost.

Youth services

During youth services Gospel songs (“Gospel liedere”) and children’s songs are mostly sung. The liturgist emphasized that no song from the *Liedboek van die Kerk* is sung. CD’s are mostly used for accompaniment; when available a guitar is also utilized. The children’s songs are much more demonstrative with more bodily movement.

Children’s churches

The pre-school children and primary school children up to grade 6 gather in separate children’s churches in the same time-slot as the main service in the main church building. During these meetings they sing selected children’s songs as well as child-friendly songs from the *Liedboek van die Kerk* to the accompaniment of CD’s.

General:

One song has been written in the congregation as part of their 40th birthday celebration. The song is a *kontrafakte* set to the melody of one of the songs in the *Liedboek van die Kerk*. The decision as to what could be sung, is made by the liturgist, the organist and one of the committees (*Kommissie vir Gemeentebediening*). The liturgist responded that they did not really have conflict (“Nie wat ek van weet nie”) with regards to Church music. The congregation does not have a band or a worship-team.

Conclusions

- Although the congregation mainly sings from the *Liedboek van die Kerk* in the morning and evening worship service, the repertoire is not limited to the LBK. Other songs could be sung from time to time.
- Although the *Liedboek van die Kerk* is mainly used in the main worship service, children’s worship songs as well as selected child-friendly songs from the LBK are mainly used in the children’s church. No LBK songs are used in youth services. Thus the repertoire of songs is changed in adapting to the culture and spirituality of the youth.
- The normal accompaniment in the morning and evening services is done by the organ. This has a major influence on the genres of songs that could be sung in the congregation. Other forms of accompaniment (like CD’s and DVD’s) are used in children’s services and youth services. Thus the *Liedboek van die Kerk* is mainly used as the hymnal of the morning and evening worship services in the main building of the congregation.
- It is notable that the congregation chose an *intellectual*-oriented worship service with regards to the morning and evening worship services. This probably explains the absence of other, more *heartfelt* and emotional songs (like the *Halleluja*) in the worship service.
- **Free songs are thus an essential part of the worship service in congregation E:**

- They are part of the morning worship service from time to time with songs like the *Oorwinningslied*.
- They are part of the worship service of the youth (“Gospel liedere”)
- They are part of the children’s worship service (“Kinderliedere”)
- They are part of the services at Pentecost, especially in combination with other congregations or churches.
- They are part of the week of prayer

Congregation F

Personal: liturgist

The liturgist describes his own personality type as more *heartfelt* with a tendency towards *hand* or *Kingdom* orientation (cf. Ware 1995:8). The liturgist is theologically well equipped and has done a grade 8 in church organ. He can also play guitar. His favourite songs are *Hemelvader, ek aanbid U* (contemporary Afrikaans worship song composed by A Venter), *Die sin van my bestaan* (contemporary Afrikaans worship song composed by E Nichol) and *Prys Hom, die Hemelvors* (LBK 202). His favourite song as child was *U goedheid Heer* (APGB 40), now LBK 200.

Personal: Organist

The music director has been in congregation F for one year and five months. He is musically well-trained with a MMus degree and presently busy with a PhD in church music. He experiences his own spirituality type as more mystery-oriented with a strong heart and hand component (cf. Ware 1995:8, Ludik 2002:2-3). Three of his most favourite church songs are *Ek soek U, o God* (FLAM 22), *Hemelvader, ek aanbid U* (FLAM 48) and *Nuwe lewe* (FLAM 136). One of his favourite songs as child was *U goedheid Heer* (APGB 40).

Preliminary singing

The congregation is in an experimental phase now where they do not conduct preliminary singing – they have conducted preliminary singing until recently. All singing is now incorporated in the worship service. The morning service is preceded by organ or keyboard preludes; the evening worship service is preceded by CD’s.

Morning worship service

The morning worship service works with a free liturgy where all the elements of a morning worship service are present (cf. Handboek vir die Erediens 1988). Songs are sung in both Afrikaans and English from a variety of hymnals: The *Liedboek van die Kerk*, FLAM, VONKK, songs (*kontafaktes*) written by the former liturgist as well as other songs like *Die Sin van my bestaan* (contemporary Afrikaans song not included in any hymnal), *Oorwinningslied* (FLAM 57) and *Agnus Dei* (FLAM 124) are included in the liturgical singing.

The liturgical singing is accompanied by the church organ, keyboard and sometimes guitars (when available), as well as a few vocalists. The congregation has a preference for more classical music and -instruments due to the culture of the congregation. Liturgical singing is usually structured from more praise-like songs to more worship-like songs. The liturgist uses one song in every worship service as part of a ministry moment (“bedieningsmoment”) in order to focus on some form of need in the world. The culture of the morning worship service participators is described as white, upper-class with tertiary qualifications and all ages with an average age of 48-50 years. The spirituality is mainly perceived as an *intellectual* oriented spirituality (cf. Ware 1995:8), with components of heart and hand (cf. Ludik 2002:2-3). More mystic-oriented worship services are conducted from time to time.

Evening worship service

The evening worship service is attended by more youth and young adults with a more *heartfelt* type of spirituality (cf. Ware 1995:8). The evening worship service is much the same as the morning worship service where a wide variety of songs from different hymnals (VONKK & FLAM) as well as other (contemporary) songs are sung. The singing is accompanied by a worship team with a variety of instruments, including keyboard, guitar, violin, base-guitar, percussion and vocalists. Guitars, percussion and a base-guitar (when available) are thus added in the evening worship service. The liturgist observes participators to be more relaxed with more smiles and uplifting of hands.

Pentecostal worship service

Worship services during Pentecost are much like the morning and evening worship services, including a wide variety of songs and a wide variety of instruments as accompaniment. CD's are sometimes used as accompaniment. The focus in the period of Pentecost is on music and singing which emphasizes the person and work of the Holy Spirit.

Week of prayer worship service

Worship services in the week of prayer are much like the morning and evening worship services, including a wide variety of songs and a wide variety of instruments as accompaniment. Music of a more meditative nature is often used to focus on prayer.

Youth services

Singing in youth services is much the same as music and singing in the morning and evening worship services. Contemporary songs and youth-oriented songs are mostly used in youth services, though all hymnals and songs could be included in the repertoire. Accompaniment is provided by the piano, keyboard and guitars. The liturgist observes a greater spontaneity with more frankness in the youth worship services.

Children's churches

The children attend the first part of the morning worship service in the main building on a Sunday morning. After the 'praise and worship' (translation provided: CJC) the pre-school

children and the primary-school children go to children's churches in separate buildings, where they sing children's songs to the accompaniment of CD's and DVD's.

General:

Congregation F has a written music policy. The final decision concerning songs for liturgical singing is made by the liturgist and music director on the basis of the music policy of congregation F. The liturgist dreams of a holistic music ministry where the congregation is a singing congregation and all the singing is focused on God. The music director envisions "om mense te lei sodat almal wat eredienste bywoon werklik die Here se teenwoordigheid ervaar en groei tot hoër lof...". Congregation F had much conflict before 2008 with regards to church singing, and members left the congregation due to singing and music. There were also new members joining the congregation partly due to the way the congregation conducts liturgical singing. A number of songs (in the form of a *kontrafakte*) were written by a former liturgist of the congregation. These include *kontrafaktes* of *El Shadai*, *Welkom, o stille nag van vrede* (LBK 358), a confession of faith to the melody of LBK 464 as well as a *kontrafakte* to the melody of *Let Your Living Waters*. The congregation also has a congregation-song (in the form of a *kontrafakte*) written to the melody of the *Praise Anthem*. The words of a known song is sometimes changed to be used within a new context.

Conclusions

- Although the congregation has a written music policy (committing itself to the decisions of the synods of the DRC with regards to liturgical singing) the congregation sings from a wide variety of hymnals and songs, including the *Liedboek van die Kerk*, FLAM, VONKK as well as other free and contemporary songs.
- The congregation uses Afrikaans and English songs in their liturgical singing.
- A more classical approach to music and instruments was chosen due to the musical preference of the members of the congregation. This could be regarded as a focus on the local culture, leading to a form of inculturated singing.
- Children's worship songs are mainly used in the children's church, thus adapting to the culture of the youth. This could most probably be described as a form of inculturated singing.
- Youth-oriented songs are mainly sung in youth services. This could be regarded as a focus on the local culture, leading to a form of inculturated singing.
- An organist as well as a worship team (with a variety of instruments) is involved in the accompaniment of liturgical singing in morning and evening worship services. At least 12 members are involved in the music ministry of the congregation.
- Other forms of accompaniments (like CD's and DVD's) are mainly used in children's services.

- Various new texts (*kontrafaktes*) to existing melodies were written in the congregation and form part of the repertoire of liturgical singing in the congregation.
- The congregation has an integrated approach to music and liturgical singing, integrating a variety of songs, genres and instruments into their liturgical singing in the morning as well as in the evening worship service.
- **Free songs are thus an essential part of the worship service in congregation F:**
 - They are part of some of the morning worship services with songs like *Die Sin van my bestaan* (Afrikaans song not included in any hymnal), *Oorwinningslied* (FLAM 57), *Agnus Dei* (FLAM 124) and others.
 - They are part of the evening worship service.
 - They are part of the worship service of the youth.
 - They are part of the children's worship service (children's worship songs).
 - They are part of the services at Pentecost.
 - They are part of the week of prayer

Congregation G

Personal: liturgist

The liturgist describes his own spirituality type as *intellectual* with a shift towards the *heartfelt* (cf. Ware 1995:8). He has been in the congregation for 21 years and is well qualified in Theology. His best loved songs are HAL 444 (*Wat 'n vriend het ons in Jesus*), *Come, now is the time to worship* (an English contemporary worship song) and LBK 188 (*Kom dank nou almal God*). As child he enjoyed HAL 444 (*Wat 'n vriend het ons in Jesus*), as well as *Elke een behoort te weet* (composed by Harry Dixon Loes in 1940 and translated into Afrikaans).

Personal: Pianist and music director

The music director could be described as a more *heartfelt* type of spirituality (cf. Ware 1995:8). She came from a Baptist background and has been part of this congregation for the last eight years. She describes her most loved songs as *You're my shepherd*, *Shout to the Lord (Hillsong)* and *There is none like You* (contemporary English song composed by MW Smith). As child she was greatly influenced by *O goedheid God* (later APGB 40) and *Jesus min my salig lot* (HAL 437).

Preliminary singing

Congregation G does not have preliminary singing. CD's with a wide variety of music are played for 30 minutes before the worship service starts. The emphasis is on soft,

instrumental music, creating an atmosphere of worship and devotion. The liturgist prefers Afrikaans and English Gregorian music, but a variety of music is played.

Morning worship service

Music in the morning worship service and evening worship service is conducted by a worship team (“musiek bedieningsgroep”) including a keyboard, piano, guitars, tambourines, trumpets, drums, piano-accordion and vocalists. The congregation has three worship teams sharing the same piano (played by the music director), drumset and trumpet. The church organ is used only during certain morning services, and often in combination with the other instruments. The repertoire of songs usually includes songs from the *Liedboek van die Kerk*, *Halleluja*, JSB1, JSB2, SOM, FLAM as well as Afrikaans and English gospel songs, hymns and contemporary songs. During the morning service more Afrikaans songs are sung, with only a few English songs, depending on the theme. The function of the worship team is mainly to accompany and not to perform, making instruments secondary to voices.

The culture of the morning service could be described as predominantly white middle-class with a number of coloured people, mostly adults and high-school children (the primary- and pre-primary school children gather in separate buildings for a worship service). All types of spiritualities are present although the dominant spirituality could be described as *heartfelt* and *imaging* (cf. Ware 1995:8). Provision is made for other spiritualities in more meditative liturgies from time to time.

Evening worship service

The evening worship service is similar to the morning worship service with songs from all the hymnals as well as other songs (like traditional hymns and contemporary songs), accompanied by the worship team with a variety of instruments. A great number of high-school youth as well as adults attend the evening worship service; different races are included. A children’s home is part of the congregation and their high-school youths attend the evening worship service. The music is aimed at young and old, and includes a variety of songs. Sometimes more English songs are sung, depending on the theme. The liturgist observes the spirituality to be more *imaging* (cf. Ware 1995:8). Provision is made for other spiritualities in more meditative evening services from time to time.

Pentecostal worship service

Song and music in the Pentecostal services are much like the song and music in the morning and evening worship service, including songs from all hymnals as well as other songs, accompanied by the worship team. The focus is on songs about the Holy Spirit and Pentecost. Contemporary songs like *Nuwe Wind* and *Send Your holy Fire* are used in the time of Pentecost.

Week of prayer worship service

Song and music in the week of prayer services are much like the song and music in the morning and evening worship service, including songs from all hymnals as well as other songs (free songs), accompanied by the worship team.

Youth services

The first Sunday in every quarter is conducted as a children's service in the morning and a youth service in the evening. Every youth worship service includes songs and music from the *Liedboek van die Kerk*, as well as other hymnals and other songs. During youth services, there are more focus on "jeugvriendelike liedere" with bodily movement as well as demonstrative songs, but the repertoire of songs will be much the same as any other worship service. Sometimes songs from the *Liedboek van die Kerk* are sung with a "Liedboek-Remix-CD". In some instances the youth worship team acts as vocalists, but the repertoire of songs remains nearly the same.

Children's churches

While the main worship service is conducted in the main building, three separate rooms are used for the pre-primary children, the grade 1-3 children and the grade 4-6 children. They sing a wide variety of songs from the *Liedboek van die Kerk*, children's songs, other songs, contemporary songs and hymns to the accompaniment of CD's and DVD's. These songs are often sung in the main church building as well when the children are present.

General:

Congregation G does not have a oral or written music policy – the liturgist and music director decide on the use of a song. The liturgist envisions the birth of more songs for certain periods of the liturgical year, like Christmas and Pentecost. Congregation G did experience conflict about liturgical singing when the process of renewal of liturgy and church music was implemented 12 years ago. At that stage members did leave the congregation and in the past years new members joined the congregation due to liturgical music. A few songs (*kontrafaktes*) were written in the congregation, like a festive song (*feeslied*) for the congregation's fiftieth birthday celebration. Other *kontrafaktes* include new lyrics for LBK 442 as well as a song (*As jy maar kon weet*) for the confession of faith in 2009.

Conclusions

- Congregation G has an integrated approach to liturgical music and utilizes songs from a wide variety of hymnals (*Liedboek van die Kerk*, FLAM, JSB1, JSB2, SOM and *Halleluja*), as well as other songs like gospel songs and contemporary songs, in all the worship services.
- Afrikaans and English songs are sung in most worship services.
- A wide variety of instruments (Keyboard, piano, guitars, drums, trumpets, tambourine and piano-accordion) are used within a worship team; the organ is used when

needed for a specific song. Sometimes it is used separately and sometimes in combination with other instruments.

- Children's worship songs as well as contemporary songs (to the accompaniment of CD's and DVD's) are mainly used within the children's churches, thus adapting to the culture of the youth. This could most probably be described as a form of inculturated singing.
- A wide variety of songs, including the *Liedboek van die Kerk* as well as gospel songs and contemporary songs are used within youth services, thus adapting to the culture of the youth. A balance is maintained between Afrikaans and English songs.
- Songs from all the hymnals as well as other songs are sung at Pentecost and the week of prayer.
- Various songs (*kontrafaktes*) were written in the congregation for use at special occasions.



4.3.2 Description of the use of the free song (from structur

In the following summary of insights gained from the personal interviews, a synthesis is drawn from the different viewpoints in the interviews of a given congregation.

	<u>Col I</u>	<u>Col II</u>	<u>Col III</u>	<u>Col IV</u>	<u>Col V</u>	<u>Col VI</u>	<u>Col VII</u>	<u>Col VIII</u>
Congregation	Use of free songs during morning service	Use of free songs during evening service	Contrasting morning and evening	Integration of different songs in one service	Alternate morning services	Free song in other services like Pentecost	Free song in youth services	Free song in children churches
A	Yes	No	No	No	No	Yes	Yes	Yes
B	*Yes	Yes	*Yes	*Yes	*Yes	Yes	Yes	Yes
C	No	*Yes/No	**Yes	No	No	No	Yes	Yes
D	**Yes	**Yes	***Yes	**Yes	**Yes	Yes	Yes	Yes
E	Yes	Yes	No	No	No	*No	Yes	Yes
F	Yes	Yes	No	Yes	No	Yes	Yes	Yes
G	Yes	Yes	No	***Yes	No	Yes	Yes	Yes
TOTAL	6	6(1)	3	4	2	5	7	7
Remarks	*Congregation B uses free songs when necessary or when the band leads the morning service. **Congregation D alternate the organ with classical instruments.	*Free songs are sung in the student worship service in the main building but not in the adult worship service. **During a visit to congregation D, they had no music in the evening service. The band will be utilized when they are ready.	*Contemporary music in evening worship service **Students with band and contemporary music in evening. ***Youth with band and contemporary music in evening worship service.	*Mainly organ in morning worship and band in evening worship service. Sometimes integrated. **Every alternate Sunday during the morning service. **Totally integrated music with mixed repertoire in morning and evening.	*Some morning services are conducted by the organ; others by the band. **Some morning services are conducted by the organ; others by a classical orchestra.	*Pentecost are usually celebrated with other denominations, therefore ecumenical songs are often used.		

4.3.3 Synthesis of insights gained in personal visits to congregations and structured interviews with liturgists and music directors:

- General use of the free song (Col I-VIII): All seven congregations utilize free songs in some form.
 - Free songs are utilized in different ways:
 - Some use free songs only at special occasions (A,E)
 - Some sing free songs only during the evening services (C)
 - Some sing free songs in all worship services (F,G)
 - All sing free songs in youth or children’s services (A,B,C,D,E,F,G)
 - Some sing free songs in the morning service in alternation (B,D)
 - Some allow free songs only if sung by the choir or worship team (C)
 - Free songs in these congregations include the following:
 - Contemporary songs (B,C,D,F,G)
 - *Halleluja*-songs (A,B,D,G)
 - Other songs like *Oorwinningslied* (A,B,D,F). All the congregations admitted that they include the *Oorwinningslied* in their repertoire.
 - FLAM (A,B,C,F,G)
 - JSB1 (A,G)
 - “Ligte Afrikaanse musiek” (B,G)
 - Children’s songs
- Use of free songs in morning services (Col I): Three congregations (A,B,G) utilized some form of free songs in their morning service during the researcher’s visits. Five congregations (A,B,D,F,G) reported that they often/sometimes use free songs in the morning service. Two congregations reported that they never use free songs in the morning service (C,E). It must be noted that these congregations do sing a song like *Oorwinningslied* in the morning services, which is also a free song.
- Use of free songs in evening services (Col II): Free songs are used in the evening worship service of five congregations (B,C,D,F,G).
 - Three of these congregations (B,C,D) do not sing any official songs (*Liedboek van die Kerk*) in the evening worship service; only other songs and contemporary songs are sung in evening worship services. These services are led by a band or worship team. These services are either aimed at the youth (D), students (C), or the more contemporary oriented member of the congregation (B). A student attending only evening services in congregation

- C (where only songs from the *Liedboek van die Kerk* are sung during morning worship services), will thus never hear and sing the official songs of the DRC but instead only be exposed to contemporary music.
- Two congregations (F,G) use integrated music in all services, including the morning and evening worship service. Songs from the *Liedboek van die Kerk*, JSB1, JSB2, SOM, *Halleluja*-songs, FLAM-songs and other songs (including contemporary songs) are used alongside one another in all worship services.
 - Free songs are sung to the accompaniment of a band or worship team rather than the organ. In congregations or worship services where only the organ is used, the use of free songs is often limited to songs like *Oorwinningslied* or individual songs from other hymnals like the *Halleluja*-hymnal, JSB1, JSB2 or SOM, which are easily played and accompanied by the organ. In one of the congregations (E), the organist is only capable of playing selected songs from the *Liedboek van die Kerk*.
 - Contrasting morning and evening (Col III): Two congregations presented totally different (or rather contrasting) worship services in the morning and the evening (B,C).
 - The morning service in congregation B was mainly conducted by the organ in a more traditional way, while the evening service was led by a band consisting of three guitars, a piano, drums and a vocalist. The morning service included only songs from the *Liedboek van die Kerk* for congregational singing while the evening worship contained only contemporary songs with no songs from the *Liedboek van die Kerk*. All the songs in the morning service were sung in Afrikaans whereas some (50%) of the songs in the evening service were English songs.
 - The morning service in congregation C was conducted by an organ in traditional way, whereas the evening service (for students) was led by a band consisting of two guitars, one base guitar and two vocalists. The songs in the morning service were only Afrikaans songs from the *Liedboek van die Kerk*; the songs in the evening worship service were mostly English contemporary songs although some Afrikaans songs and FLAM-songs were included. No songs from the *Liedboek van die Kerk* were included in the evening worship service.
 - Alternate morning services (Col IV): Two of the congregations (B,D) had alternate

worship services, where the repertoires of songs are determined by the accompaniment (organ or band).

- Congregation B usually uses an organ with a repertoire of songs from the *Liedboek van die Kerk* in the morning service. On some Sundays (once a quarter or at special occasions) the band will provide the accompaniment and the repertoire of songs will greatly differ from the organ-Sundays. Other instruments like the violin or a trumpet are also used from time to time. When the band leads the singing, songs are taken from various hymnals as well as other songs, both in Afrikaans and English.
- Congregation D mainly uses an organ in the morning service. Although all songs are taken from the *Liedboek van die Kerk*, the repertoire is restricted due to the musical skills of the organist who can't play all the songs in the *Liedboek van die Kerk*. On alternate Sundays the accompaniment is provided by a worship team consisting of a piano, bassoon, classical guitar, violin, trumpet, and other available instruments. On these Sundays the repertoire will include the *Liedboek van die Kerk*, FLAM, as well as free songs – all Afrikaans. A tension could be observed between the organist and the other instrumentalists.
- Integrate different songs in one service (Col V): Two congregations (F,G) have a totally integrated approach to church music.
 - Accompaniment in congregation F is provided by an organist (church organ) as well as a worship team with keyboard, guitar, violin, base-guitar and other instruments from time to time. Songs from the *Liedboek van die Kerk* are used in combination with songs from other hymnals, contemporary songs and other songs (Afrikaans and English).
 - Accompaniment in congregation G is provided by a worship team consisting of an organ, guitars, piano, drums, tambourine, trumpets and vocalists. Every worship service (morning and evening) contains songs from the *Liedboek van die Kerk* in combination with *FLAM*, *Halleluja*, JSB1, JSB2, SOM and other contemporary songs (English and Afrikaans). The organ is not utilized at every worship service, but when the repertoire or theme requires it. Although the music is led by a worship team, songs from the *Liedboek van die Kerk* are always included in the repertoire.
- Free song in other services like pentecost (Col VI): Five congregations (A,B,D,F,G) use other songs like *Halleluja*-songs in their pentecostal services. Some of these

congregations (B,F,G) also use other contemporary songs as well. Two of the congregations (C,E) uses the same repertoire of songs (only the *Liedboek van die Kerk*) in their repertoire for pentecostal services.

- Free song in youth services (Col VII): Seven congregations (A,B,C,D,E,F,G) use free songs during their youth services. These range from “ligte Afrikaanse musiek” (C), *FLAM*, English songs to contemporary English or Afrikaans songs.
 - These songs are described as:
 - “Contemporary” music (B,D,F,G)
 - “Hillsong” music (A,B)
 - “Wild” (B)
 - “Gospel songs” (E)
 - “Nie Liedboek” (D,E)
 - “FLAM-liedere” (A,G)
 - Ligte Afrikaanse musiek (C)
 - Some congregations (A,F,G) use songs from the *Liedboek van die Kerk* in youth services as well. Some congregations never use the *Liedboek van die Kerk* in youth services (B,D,E).
- Free song in children’s churches (Col VIII): All congregations use free songs in their children’s services or churches.
 - These songs are described as:
 - “Kinderliedere” (A,B,C,D,F,G)
 - Demonstrative songs or “bewegingsliedere” (B,D,E,F,G)
 - “Nie Liedboek” (B,D,E)
 - “Jeugvriendelike liedere” (E,F,G)
 - Accompaniment in most children’s services (churches) is done by CD or DVD (A,D,E,F,G). Two congregations (B,C) use a band or worship team to conduct the singing in children’s services as well as CD’s and DVD’s from time to time. Some congregations (C,G) use a guitar from time to time.
 - It must be observed that although many congregations prefer or allow only songs from the *Liedboek van die Kerk* in their morning service, they seem to accommodate other forms of music (free songs) in their children’s services without any problems. This could probably be ascribed to the lack of children-oriented songs in the *Liedboek van die Kerk*. It could also be ascribed to an inferior view of children’s churches in contrast to the main service in the main building. Other instruments (including CD’s and DVD’s) are also used with

greater ease in the children's services. Although all these factors play a greater or lesser role, it could also positively be evaluated as one of the worship services where the congregations succeed in inculturated worship.

- Other observations:

- Either the music director, pianist or organist of three of the congregations came from other traditions, which has a major influence on the congregational singing. The organist in congregation B is a member of the Reformed Church of South Africa (GKSA), which allows only the singing of Psalms and Skrifberymings. The pianist of congregation B came from the Apostolic Faith Mission (AFM), which has a totally different spirituality than the DRC. The music director and pianist of congregation G came from the Baptist tradition, with a love for hymns and chorusses. This (growing) phenomenon has a major impact on congregational singing, with a growing tendency towards the ecumenical, bringing new expressions (or combinations) of spiritualities into DRC congregations.
- Although some congregations (A,C,E) report that they do not use free songs in the morning service, they do use songs like *Oorwinningslied* from time to time. *Oorwinningslied* could be described as a contemporary *kontrafakte* set to the music and melody of *The song of the republic*. The Afrikaans text was written by Piet Smit, a contemporary Afrikaans gospel singer. It is also notable that congregation A, who sings only songs from the *Liedboek van die Kerk* during their morning services, included a song (*kontrafakte*), which was written by the liturgist, in a morning service.
- Some congregations (C,D,E) have never written or composed any songs of their own, while some congregations (A,F,G) did write or compose songs of their own.
 - Congregation A has composed two songs, namely a song to celebrate their birthday and a song of devotion at the beginning of 2010. The latter is a *kontrafakte*, setting new Afrikaans words to an existing melody (*Somerkersfees* by Koos Du Plessis 1971). This song was sung as a prayer in the morning service on 17 January 2010, devoting themselves to God on the first day of a new semester (see appendix 7).
 - Congregation G has composed a *kontrafakte* to the melody of an

existing folk-song, celebrating their fiftieth year of existence. Although this song was intended as a festival song, it now functions as a congregational song (see appendix 8).

Congregation G has also written new words for LBK 442 (in responding to John 4 :1-26) for use during a specific worship service at Pentecost.

Water van die lewe, sien hoe dors ek is.

Water van die lewe, sien hoe dors ek is.

Les my dors Heer,

Vul my beker.

Water van die lewe, les my dors vandag.

The liturgist in Congregation G wrote new words for the secular Afrikaans song *As jy my kon volg* (originally composed by Koos du Plessis) for use at the confession of faith and the affirmation of new members in December 2009 (see appendix 9).

- Congregation F has written various new texts for use with existing melodies (*kontrafaktes*). One of these is a new text (by a former liturgist) to the melody of LBK 358 (*Welkom, o stille nag van vrede*), composed by Koos du Plessis (see appendix 10).
- Congregation F composed another kontrafakte to the melody of LBK 464 (melody "How great thou art") for use as a song of confession of faith:

Ek glo in God die Vader, so Almagtig

en Jesus Christus, een'gebore Seun,

Is deur die Gees geskenk aan maagd Maria,

sterf aan die kruis en daal ter helle neer.

Staan op en sit nou aan Gods regterhand

as regter van wat was en is.

Ek glo in Gees, Kerk en vergiffenis,

Weer op te staan en ewig leef.

It must be noted that **the aim of this study is not to evaluate these songs text-critical or**

musicological, but to indicate and acknowledge the existence and use of these songs alongside the official hymnal within the worship service. Many of these songs are linguistic and grammatical poor and need serious revision. In spite of these shortcomings, these songs fulfill an important role in the worship service of the local congregation. The value of these songs can hardly be estimated by any outsider foreign to the culture and spirituality of the congregation. The value of each song is more than the sum of the text and the music.

4.3.4 Description of perceptions of Spirituality types (table 9):

During the structured interviews, the liturgists and music directors perceived their own spiritualities as follows:

	<u>Col I</u>	<u>Col II</u>	<u>Col III</u>	<u>Col IV</u>
Congregation	Spirituality type of liturgist	Spirituality type of worship leader	Spirituality type of morning service	Spirituality type of evening service
A	I, H	H	I, H, Im	I, H, Im
B	H	I, Im	I (70%), H (30%)	H
C	I	H	*I	*Other spirituality
D	I, Im	I (hand)	I	I, H, Im, M
E	I, H	-	I	I
F	H	M (heart and hand)	I	H
G	I, H	H	H	H
Remarks			"The liturgist describes it as "Tradisioneel"	"The liturgist describes it as "Ander spiritualiteit"

(I = *Intellectual*, H = *Heartfelf*, Im = *Imaging*, M = *Mystery*)

4.3.5 Provisional observations regarding types of spirituality

- The table (table 9) represents estimations only, based on the perceptions of the liturgist and music director. As indicated earlier, spirituality can hardly be measured or assessed within these four segments. The spirituality of a whole congregation can hardly be assessed. The estimations of the liturgist and music director rather gives an idea of their perception of the congregations as well as their ministry based on that perception.

- The prominence of the *intellectual* spirituality type (I) within the focus of the worship services of the seven congregations must be noted.
- The prominence of the *intellectual* spirituality type (I) within the focus on the morning worship service is notable. The prominent spirituality type of the morning worship service is perceived as *intellectual* (I), having a direct influence on the way that the worship service and especially the congregational singing is conducted.
- Some congregations (B,C,D) experience a great difference between the spirituality type of the morning service and evening service.
- The shift towards a *heartfelt* spirituality type in the evening worship service in some congregations, must be noted.
- The organ is mainly used within worship services with an *intellectual* type of spirituality. In some congregations, it is mainly used in the morning worship service (B,C,D) which is a more *intellectual* worship service, while the band is utilized in the evening worship service (B,C,D) with a more *heartfelt* (H) type of spirituality. In congregations focusing on an *intellectual* spirituality in the morning and evening worship service, the organ is used both in the morning and evening worship service. Congregation F utilizes a worship team with all kinds of instruments in the morning worship as well.
- Singing within an *intellectual* type of spirituality, is mainly done from the *Liedboek van die Kerk*, to the accompaniment of the church organ, whereas singing withing a *heartfelt* spirituality type is mainly done with a band or worship team, including a wide repertoire of songs. In some congregations (B,C) the *Liedboek van die Kerk* is not at all used within worship services with a more *heartfelt* spirituality type.

In conclusion: there is a direct relation between (perceived) spirituality types and congregational singing. Different types of spirituality find expression in different kinds of singing (genre of songs, accompaniment, body language, *et cetera*). Often different spirituality types are grouped together in different styles of worship services. Free songs are then mainly utilized in the more heartfelt type of spirituality, as well as in special services (week of prayer, meetings at Pentecost), children's services and youth services. Selected free songs (like *Oorwinningslied*) are easily accommodated in any worship service, even with the more Intellectual or Head type of spirituality. In ministering to the youth or the children, it is perceived that all youths or all children share the same type of spirituality and they are just treated as youth or children. The free song is used in varying degrees and frequencies within the different (perceived) types of spirituality within the different worship

services.

4.3.6 Emerging concepts

The following concepts emerged from the data:

- **Spirituality among the research group:** The main spirituality perceived in the morning worship services was the more *intellectual* spirituality whereas the more *heartfelt* spirituality is perceived to be more prominent in evening worship services. Ware (1995:39) indicates that a move from the *intellectual* to the more *heartfelt* type of spirituality could be observed. Niemandt (2007:122) indicates that spirituality in the digital culture is characterized by a combination of *intellectual* and *heartfelt* (“Gevoel-verstand”). Great effort is made in all congregations to make provision for the spiritualities of certain generations like children (in children’s churches), youth (in youth services or contemporary evening worship services) and adults.
- **Varying uses of the free song** in congregations of the presbytery of Potchefstroom-Moorivier: Free songs are used in different ways and degrees in all congregations of the presbytery of Potchefstroom-Moorivier. Free songs are included in different forms varying from contemporary songs, hymns, *ligte Afrikaanse musiek*, gospel music, praise and worship, children’s songs, *Halleluja*, free songs like *Oorwinningslied*, *kontrafaktes*, *et cetera*. The use of the free song are more obvious and evident in the evening worship service in most congregations, as well as in youth- and children’s worship services.
- **Contextual liturgical singing:** Niemandt (2007:122) describes the song in the era of digital culture as contextual compositions where the music is determined by the occasion. Various genres of music are mixed (pasted or merged) into the same worship service. The music and singing of each congregation are predominantly contextual and greatly influenced by local culture and spirituality. The contextual song of each congregation includes selected songs from official hymnals as well as selected free songs excluded from official hymnals. The relation and balance between these two (official song and free song) differ from congregation to congregation.

SECTION C

4.4 Phase 3 - Structured interviews with congregation members

4.4.1 Introduction

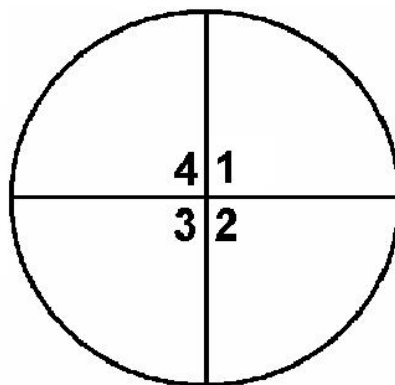
Structured interviews were conducted with members of all congregations in the presbytery of Potchefstroom-Moorivier. The interviews were done by means of structured questions (Appendix 5) in two sessions at one of the congregations. A translated version of Ware's (1995) "basic test" was included in the structured questions (cf. Louw 2007:33-37). The outcome could be summarized as follows:

4.4.2 Summary of insights gained

A summary of insights gained in the structured interviews with congregation members will now be given. The purpose of the structured interviews was to assess the spirituality type of congregation members as well as their preference for liturgical singing, especially the role and function of the free song within their preferences for liturgical singing.

Spirituality types (Ware 1995).

Combination of the spokes of the individual congregation members:



4=60	1=89
3=64	2=96

1. Are you happy/content with the songs sung in the worship service?

Yes	13
No	0

Please motivate (1):

- *Soms*

- Soms, hou nie van Halleluja liedere nie, ook nie van Engelse liedjies nie.
Liedere met “swaar” wysies.

2. Which worship service’s music has more value to you: morning or evening?

Morning	10
Evening	8

Please motivate (2):

[Remark: Four of the respondents chose both options]

3. Name three of your most loved songs in the worship service in no specific order.

[Remark: For the purpose of the research, the responses are grouped in two groups, namely the *Liedboek van die Kerk* and other songs (free songs).]

Official hymnal (Liedboek van die Kerk)	Free songs
**Majestiet (x2) Grote God (x3) **O Heer my God (x10) Prys die Heer (Ps 146)(x2) U goedheid Heer (x2) **Al julle volke (x3) **Ek weet vir seker (x2) Lei ons Here groot en magtig (x2) Ons Vader wat woon (x5) Herders op die ope velde **Soos ‘n wildsbok(x4) **Genade onbeskryflik groot (x4) **Halleluja U is koning Jesus roep die kindertjies Kom kinders Stille nag (x2) God is liefde (x3) Ere aan God Voel jy soms (x2) **Wees stil en weet (x5) Jesus Rots vir my geslaan Lofsing die Heer (201) Psalm 8 Psalm 23 Psalm 84 Psalm 111 Ps139 Psalm 150 Welkom o stille nag (358) **Helder skyn (ons) lig Lofsing die Heer (201?)(x2) Op berge en in dale LB25 LB48	<u>FLAM</u> **Bring Hom hulde Ek wil kom stil word Daarom **In die Hemel is die Heer **Flam 48 (Hemelvader, ek aanbid U) **Oorwinningslied (x4) **Ek roem U Naam **Verlustig jou in Hom <u>Other</u> God van my hart Sy Naam is Jahwe God van yster en beton Awesome God Nuwe Wind Because He lives Come (x2) Blessed be the Name Father God I wonder Hy leef Alive, alive I surrender (x3) Gaan dan heen As ek in die aand Wonderbaar (CSV-lied) May we be a shining light Amazing Grace In die hemel is die Heer One way Al sou die vyeboom nie bot nie Living waters Hosanna Amazing Grace



<p>Heilig, heilig, heilig, Heer God almagtig LB128 **Soek allereers die koninkryk van God (x2) Ek is bly ek ken vir Jesus Met ons harte sing ons, Here (220) Kom laat ons almal vrolik (423) Kyk die Heer het opgestaan (425) Al sou dan ook (516) 'n Man was van Jerusalem (546) Jesus ons loof U Besing die lof van Jesus saam Dona Nobis **Jesus ons eer U **In U is vreugde (492) Here God van liefde (286) Here Redder groot en magtig</p> <p>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in the official <i>Liedboek van die Kerk</i>]</p>	<p>Ek roem U naam (x2) Lord I lift your Name Ek weet <u>verseker</u> Shout to the Lord Ek en my huis Heer U is my lewe Daniëllied At the cross I stand amazed Die Here is my herder When the storms appear (You're my shepherd) <u>Children</u> Dis so lekker om die Here te dien Stapsoldaatjie <u>Halleluja</u> Blye verseekring Meer heiligheid gee my Jesus roep my vir 'n sonstraal Strome van seën</p> <p>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in FLAM]</p>
<p>Other: "Kinderliedere" "Kersliedere in geheel" "Kersliedere"</p>	

4. Which songs do you miss in the worship services?

<p>Official hymnal (<i>Liedboek van die Kerk</i>)</p> <p>**Al julle volke Dona Nobis Pacem Psalm 23</p> <p>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in the official <i>Liedboek van die Kerk</i>]</p>	<p>Free songs</p> <p><u>FLAM</u> **In die hemel is die Heer **Oorwinningslied (x2)</p> <p><u>Other</u> God van yster en beton Ek was eensaam en verlaat</p> <p>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in FLAM]</p>
<p>Other:</p> <ul style="list-style-type: none"> • "Halleluja" • "Enkele ou Halleluja-liedere" • "Al die ou liedere" 	

- “Kinderliedere”
- “Die ou Psalms”
- “‘n Paar bekende Halleluja’s wat nie opgeneem is in die Liedboek nie”
- “Daar is mooi liedere met treffende woorde wat nooit gesing word nie”
- “Flam-liedere vir jonges”
- “Mis glad nie die ou Halleluja liedere nie!”
- “Moeilike vraag – ons het ‘n baie groot verskeidenheid”
- “Geen” (x2)
- “Nie rêreig iets spesifiek nie”
- “Kan aan niks dink – ons het ‘n groot verskeidenheid wat gebruik word”

5. Which songs mean the most to you when you are glad (praise)?

Official hymnal (<i>Liedboek van die Kerk</i>)	Free songs
<p>**Loof die Heer Hy is goed Joy to the world **O Heer my God (x3) **Ek weet (verseker) **Al julle volke U goedheid Heer Ps 100 Ps 150 Ek is bly ek ken vir Jesus (553)(x2) Jesus ons loof U</p> <p>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in the official <i>Liedboek van die Kerk</i>]</p>	<p>FLAM **In die hemel is die Heer (x2) **Oorwinningslied (+4) **Verlustig jou in Hom</p> <p>Other: Awesome God Ek verbly my in die Heer As ek in die aand Wonderbaar Ek lewe</p> <p>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in FLAM]</p>

6. Which songs have the most meaning when you worship?

Official hymnal (<i>Liedboek van die Kerk</i>)	Free songs
<p>**Wees stil en weet (x4) **Genade onbeskryflik groot (x2) **Spreek Heer Ons Vader (x3) Dona Nobis Pacem God is liefde Jesus ons loof U opgestane Heer (417?) **Soos ‘n wildsbok</p> <p>[Remark: Songs marked with (**) were</p>	<p>Because He lives Come (x2) I surrender I lift my hands My hande hef ek op na U Heer, U is my lewe</p>



<p>already sung as free songs before their inclusion in the official <i>Liedboek van die Kerk</i></p>	
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7. Which songs are more meaningful at a funeral service (in times of sorrow)?

<p>Official hymnal (<i>Liedboek van die Kerk</i>)</p> <p>Die Heer droog al die trane af (LB602) (x3) Voel jy soms **Wees stil en weet (x2) **Genade onbeskryflik groot (x2) U goedheid Heer **Soek in God jou sterkte (513) Voel jy soms (518) God is liefde</p> <p>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in the <i>Liedboek van die Kerk</i></p>	<p>Free songs</p> <p>Other Amazing Grace Ek roem U Naam Halleluja Nader my God (x4)</p>
<p>Other</p> <ul style="list-style-type: none"> • “Praise the Lord, hallelu” (Don Francisco) 	

8. Would you like to sing the following songs in the worship service(s)?

	<u>Song</u>	<u>Yes</u>	<u>No</u>	<u>I don't know the song</u>
1	Grote God aan U die eer	14		
2	Ons Vader wat woon in die hemel	14		
3	Voel jy soms of die Here te ver is	14		(1)
4	Hoor jy die Paasfeesklokke?	13		1
5	Lei ons, Here, groot en magtig	13	1	
	Total for selected LBK songs	97%	1.4%	1.4%
6	Oorwinningslied	13	1	
7	Wat 'n vriend het ons in Jesus	11	1	1
8	Hemelvader, ek aanbid U	12		2
9	Hy leef, Hy leef, Hy leef hier in my hart (Alive)	8		6
10	Die Here is my Herder	12	1	1
	Total for selected free Afrikaans songs	80%	4.2%	14.2%
11	Shout to the Lord	9	1	4
12	Awesome God	8	1	5
13	Come now is the time to worship	10	1	3
14	Above all	6	1	8
15	Lord I lift Your name on high	11	2	1
	Total for selected free English songs	62.8%	8.5%	30%
16	In die Hemel is die Heer	10		4
17	Daarom	6		8
18	Meer as ooit	6		7
19	Soms wil ek net jubel	6	1	7
20	Ek roem U Naam	14		
	Total for selected FLAM songs	60%	1.4%	37.1%
21	Borrelliedjie (Dit borrel in my)	10	1	3
22	Die liefde van Jesus is wonderbaar	12		3
23	Stapsoldaatjie	12	1	1
24	My God is so groot, so sterk en so magtig	13	1	
25	Lees jou Bybel bid elke dag	12	1	1
	Total for selected children's songs	84.3%	5.7%	11.4%
26	O Heer, my God	14		
27	Helder skyn u lig vir die nasies	14		
28	Soos 'n wildsbok	14		
29	As Hy weer kom, as Hy weer kom	13	1	
30	Ek weet vir seker	14		
	Total for selected LBK and free songs	98.6%	1.4%	0%

[Remark: The respondents were unaware that the songs represent different hymnals and genres of songs: *Liedboek van die Kerk* (1-5), Free songs (6-10), English contemporary songs (11-15), FLAM (16-20), Children's songs (21-25), Free songs included in the *Liedboek van die Kerk* (26-30). Thus songs 1-5 represent the *Liedboek van die Kerk*; songs 6-25 represent the free song and songs 26-30 represent the *Liedboek van die Kerk* as well as the free song.]

4.4.3 Provisional observations

- The spiritualities of members of the DRC in Potchefstroom-Moorivier are well balanced and could be described as a spirituality of wholeness; thus a healthy spirituality (Ware 1995:9). Although the spiritualities include all sectors, a slight dominance of the heart spirituality could be observed, followed by the head spirituality, the mystic spirituality and the *Kingdom* spirituality. Although most of the liturgists focus on the head spirituality, the heart spirituality is more prominent when assessing the spiritualities of these individual members.
- Most of the respondents are happy and content with their liturgical singing. The latter includes style, genre, accompaniment, et cetera.
- Both the morning and evening worship services are enjoyed. There was a slight preference for the morning worship service, especially among the adults in the research group. This could have been influenced by the fact that there were only three youths in the research group.
- Selected songs from the official repertoire of the DRC (*Liedboek van die Kerk*) as well as selected free songs (including songs from FLAM, other free songs, the *Halleluja* and children's songs) are included in the list of songs that respondents prefer to sing in the worship service. The list of official songs and free songs are almost of equal length and indicates their preference for songs in the worship services. Some respondents emphasized the preference for children's songs (*kinderliedere*) and Christmas songs (*kersliedere*). The songs from the official repertoire include many songs that were utilized as free songs long before they were included in the *Liedboek van die Kerk*.
- The most loved song (preferred by 10 of the respondents), is *O Heer my God*. The lyrics of this song was based on the poem of Carl Gustav Boberg (1859–1940) in Sweden in 1885 and later on set to the melody of a Swedish folk song. It was later translated into English by British missionary Stuart K. Hine. Hine added two verses (verse 3 & 4) to the composition. It was sung for many years as a hymn and included in many informal hymnals as well as interdenominational hymnals. It was translated into Afrikaans by A.P. van der Colf and included in the *Jeugsangbundel* (1984) which was not meant for use within the worship service (as stated in the foreword to the *Jeugsangbundel*). This song was utilized as a free song and sung (without permission) in many worship services in the DRC. It was included (without alterations) in *Sing Onder Mekaar* (1988) and sung as part of a corpus of 40 songs

for a probation period. It was included in the official hymnal (*Liedboek van die Kerk*) in 2001. It is one of the most loved songs in the world and was ranked second on a list of the favorite hymns of all time in a survey by Today's Christian magazine in 2001 ([http://en.wikipedia.org/wiki/How_Great_Thou_Art_\(hymn\)](http://en.wikipedia.org/wiki/How_Great_Thou_Art_(hymn)), 13 March 2011). This song is a good example of a free song that developed into an official song over a long period of time. Although it is seen as an official song (included in the *Liedboek van die Kerk*), it was sung for many decades (as a free song) before being included in the official repertoire. The same could be said of other (now) official songs like *Helder skyn U lig vir die nasies* (LBK488) and *Soos 'n wildsbok* (LBK163), which were sung in their original English form (*May we be a shining light* and *As the deer*) long before included in Afrikaans form in the *Liedboek van die Kerk*. Songs like *As Hy weer kom, as Hy weer kom* (LBK599), *Ek weet vir seker* (LBK514), and others were sung as free songs from the *Halleluja*-hymnal long before included in altered form in the *Liedboek van die Kerk*.

- The list of songs missing from the worship service includes songs from the official repertoire as well as free songs. It must be noted that both lists are very short and that respondents didn't experience the absence of many songs in the worship service. This corresponds with the respondents report that they are content with liturgical singing in their congregations. In the remarks column, a few deficiencies were reported: *Halleluja* songs, FLAM-songs, old songs, children's songs and Psalms. These include songs from the (former) official repertoire (like the old Psalms) as well as free songs (*Halleluja* and FLAM).
- The lists of songs preferred in times of praise, worship and mourning, include songs from the official repertoire (*Liedboek van die Kerk*) as well as free songs. The songs from the official repertoire include many songs that were utilized as free songs long before they were included in the *Liedboek van die Kerk*.
- The list of thirty songs, which includes songs from the official repertoire as well as free songs, indicates an interesting phenomenon. In most cases, most of the respondents who knew a given song (official song or free song), would like to sing that song within the worship services. In most cases none or only one of the respondents preferred not to sing a given song. Some FLAM-songs, children's songs and contemporary English songs are less known by respondents within some congregations. In most cases, when respondents knew a song, they preferred to sing it in the worship service.
- The way the free song potentially develops, could be illustrated as follows:

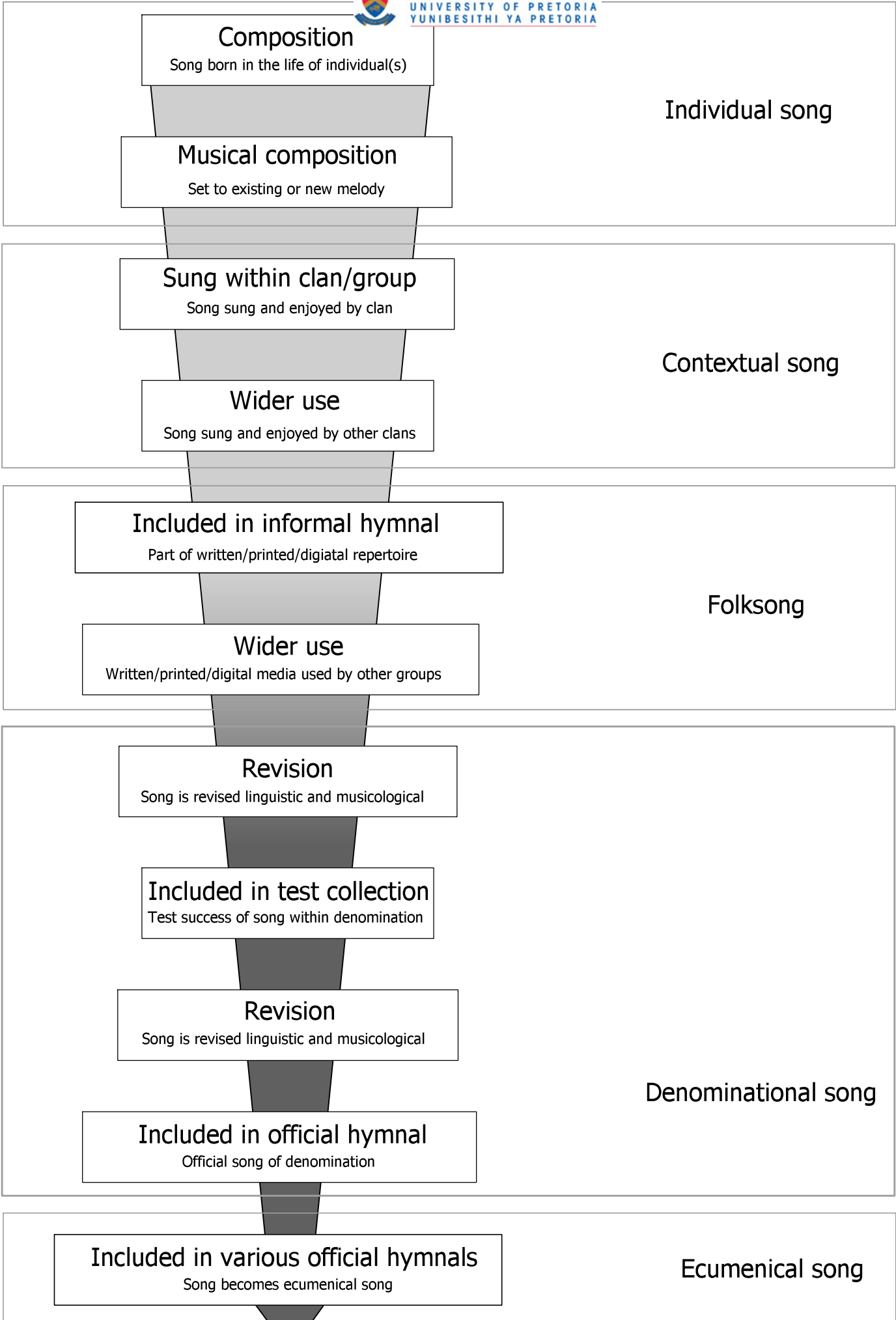
Figure 12

The potenti



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e song



4.4.4 Concepts emerging from structured interviews

The following concepts emerged from the structured interviews:

- **Sensible spirituality within research group:** Holmes (1980:3-7, cf. Ware 1995:7-9) refers to a “circle of sensibility” where *sensibility* refers to “a sensitivity to the ambiguity of styles of prayer...”. Thus *sensibility* refers to a spirituality with an openness to different ways (styles) of worship. The use of the spirituality wheel among the research group revealed a spreading in all sectors of the wheel which could be referred to as a sensible spirituality or a spirituality of sensibility.
- **Growing heart-spirituality within research group:** Ware (1995:39) remarks that national demographic figures indicates that the concentration within the Christian population shifted from a (more) head spirituality to a (more) heart spirituality. The structured interviews revealed the same shift with a growing heart spirituality, implying a thirst for affection, experience and feelings (cf. Ware 1995:39).
- **Integration of official song and free song:** An integration between the official song and the free song could be observed in the structured interviews. Congregations use the official song and free song in varying degrees and relations alongside one another. Both of these (official songs and free songs) form part of the personal repertoire of preferred songs of the members of the congregation. A preference for only one of these could not be observed in the structured interviews.
- **Contentment with liturgical singing:** A great contentment with liturgical singing in the local congregations could be observed in the structured interviews. The contentment could largely be ascribed to the unique balance between the official song and the free song in local congregations; this balance varies from congregation to congregation depending on the culture and spirituality of the local congregation.
- **Contextual liturgical singing:** A uniform practice of singing can not be observed in congregations in the presbytery of Potchefstroom-Mooirivier any more. Van der Merwe (cf. 2009:250) remarks that the DRC moved from “franchise” to “local cuisine”. Niemandt (2007:122) refers to contextual compositions of music. Liturgical singing varies from congregation to congregation, greatly due to the influence of culture and spirituality. This unique form of contextual singing can greatly be described as the unique combination of selected official songs with selected free songs, accompanied in a unique way.

5. Synthesis of emerging concepts

5.1 Summary of concepts

Provisional concepts emerged in all three phases of the empirical research. These concepts could be summarized as follows:

Concepts emerging from Section A	Concepts emerging from Section B	Concepts emerging from Section C
Contextual liturgies		
Contextual bricolage		
White South African culture		
Contextual spirituality	Spirituality among research group	Sensible spirituality & growing heart spirituality
Varying use of the free song	Varying use of the free song	Integration of official song and free song
	Contextual liturgical singing	Contextual liturgical singing
		Contentment with liturgical singing

The concept that emerges from these concept as the most prominent concept with regards to liturgical singing, is the concept of **contextual liturgical singing**.

5.2 Findings

- Although liturgical singing varies from congregation to congregation, respondents (congregation members) are contempt with their style and repertoire of liturgical singing.
- The free song in some form is part of the worship service in every congregation of the DRC in Potchefstroom-Moorivier. The process and repertoire of bricolage differ from congregation to congregation. It is not only the free song that is cut and pasted into liturgy; only selected official songs are pasted into the worship service depending on the nature of the worship service.
- The relation between the official song and the free song differs from congregation to congregation. Some congregations utilizes only one or two free songs while others utilize more free songs. This relation differs from worship service to worship service within one congregation.

- The unique relation between the use of the official song and the free song is influenced by the culture and spirituality of the local congregation.

5.3 Interpretation

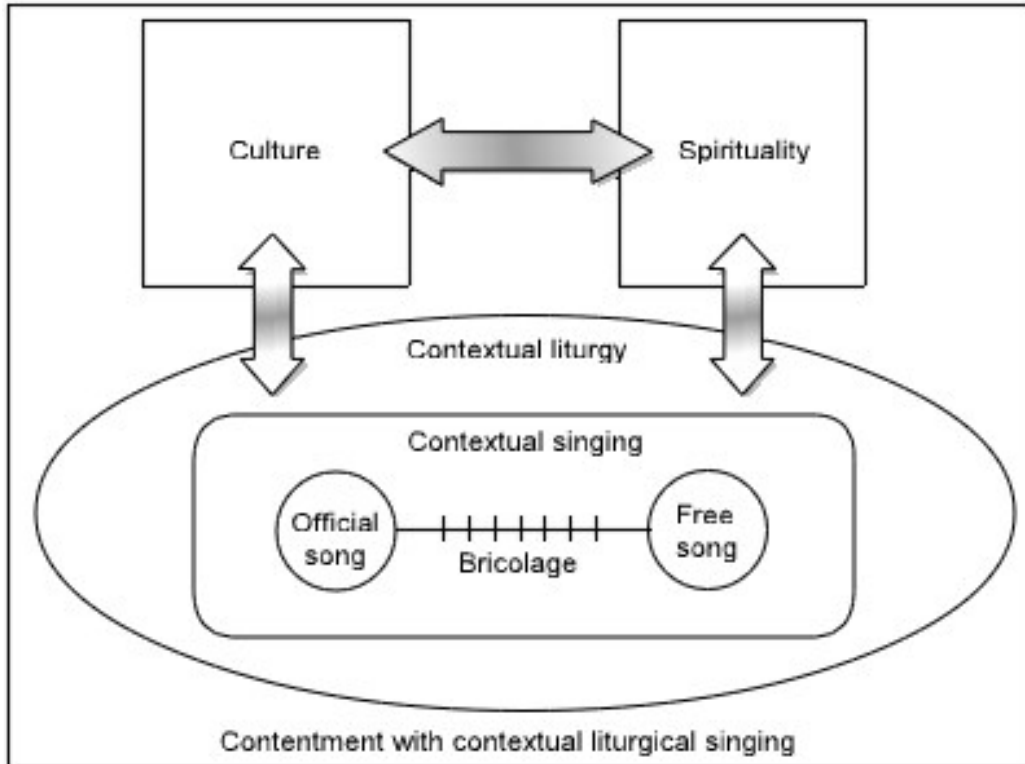
The following concepts emerged in a synthesis of Section A, B and C:

- A **White South African culture** could clearly be observed in the research group. Although living in Africa and sharing daily life with Africans, the culture of the research group has much in common with other Western cultures like the European and the American. Western culture is characterized by postmodernism and secularization. Culture and liturgy influences each other in a reciprocal way.
- A **sensible contextual spirituality with a shift towards *heartfelt* spirituality** could be observed in the research group. There is great balance between the four sectors of the spirituality wheel, although a slight prominence of the *heartfelt* spirituality could be observed. The spirituality differs from congregation to congregation and has a direct influence on liturgy and especially liturgical singing.
- Liturgy differs from congregation to congregation and could be described as **contextual liturgy**, where liturgy is greatly influenced and determined by culture and spirituality. This could also be described as inculturated liturgy where liturgy is inculturated into the culture or sub-culture of the local congregation.
- Within contextual liturgy, liturgical singing could be described as **contextual liturgical singing**, where the repertoire, genre and accompaniment of liturgical singing is greatly determined by the context. The latter includes culture and spirituality. Due to the context the repertoire of singing differs from congregation to congregation.
- A **varying use of the free song** could be observed in all congregations, where the official song and the free song are utilized in varying degrees. Free songs are merged into liturgy through a process of bricolage in varying degrees and frequencies. The contextual song thus includes songs from the official repertoire as well as free songs from other traditions and genres.
- As part of **bricolage liturgy**, songs from other traditions, genres and origin are merged into liturgy and utilized in new ways to communicate the narrative of the Bible and the narrative of the local congregation. Varying degrees of bricolage liturgy could be observed within the congregations of the DRC in the presbytery of Potchefstroom-Mooirivier.

5.4 Relation between concepts

The relation between these concepts could graphically be illustrated as follows:

Figure 13: Relation between concepts



Liturgy is impacted by culture and spirituality in a reciprocal way. Due to this influence, liturgy becomes contextual liturgy, differing from context to context. Within these dynamics, liturgical singing could be described as contextual liturgical singing where selected songs from the *Liedboek van die Kerk* are combined with selected free songs to form a unique contextual repertoire of songs. Songs from different traditions and genres are merged into the worship service through a process of bricolage. This unique combination and use of songs are closely related to the culture and spirituality of the local congregation. It does not only express the local spirituality, but ultimately forms the local spirituality. In this way the local culture could be described as a sub-culture within the denominational culture. The local culture can also develop into a counter-culture within the dominant culture.

Congregation members in all congregations of the presbytery of Potchefstroom-Moorivier have contentment with the liturgical singing in their congregations, emphasizing anew the close relation between liturgical singing, local culture and local spirituality. Liturgical singing

could thus only be understood within a contextual liturgy, influenced and determined by culture and spirituality.

6. Conclusions drawn from empirical study

From the empirical study, which included visits to the morning and evening worship services of the seven DRC congregations in the presbytery of Potchefstroom-Moorivier, as well as structured interviews with the liturgist and music director of each congregation, as well as structured interviews with congregation members, the following conclusion are drawn:

- The free song is **used in principle within all the congregations** of the DRC within the presbytery of Potchefstroom-Moorivier in Potchefstroom. The use of the free song differs from congregation to congregation. The different forms of the free song include the following:
 - *Kontrafaktes* (new text to existing melody).
 - Songs from other (non-official hymnals) like JSB1, JSB2, SOM and the *Halleluja*-hymnal.
 - Children's songs.
 - Contemporary songs.
 - Gospel songs.
 - Other songs.
- The free song is **used less within the morning service** than the evening service. Congregations often tend to use the free song with greater ease in the evening worship service. The free song is also used less within the main church building than other church buildings. The free song is used more often in 'other' worship services like the services at Pentecost or the week of prayer. The free song is used less within adult worship services than youth worship services. Most congregations use the free song (youth-oriented music, contemporary music, English music) in youth worship services, indicating that the spirituality of the youth are less adressed and expressed by the official church song (*Liedboek van die Kerk*). The culture of the youth, as well as the hyper-culture they share, requires a different text, genre, style and often another language (English) as medium. The free song is used in all congregations within their children's churches (children's worship sevice). Either these worship services are seen as inferior to the worship service in the main building, or the congregations succeed in using more inculturated music in their ministry to children. This illustrates that the culture of the children, as well as their

spirituality (influenced by their culture), are not expressed by the songs of the *Liedboek van die Kerk*. The free song is used in expressing their unique form of spirituality.

- Churches with **contrasting morning and evening worship services** could be in danger of hosting contrasting spiritualities. Members attending only the morning or evening worship service will be exposed only to one form of spirituality. In most cases, members (or youth) attending only evening worship services, will never be exposed to the official song of the DRC. In three of the seven congregations, *the Liedboek van die Kerk* is never (or hardly ever) used in evening worship services.
- Congregations with a **band or worship team** tend to sing a wider variety of songs, including other hymnals and contemporary worship songs. Congregations using only an organ tend to sing mainly from the *Liedboek van die Kerk* as well as a few other songs like *Oorwinningslied*. The presence of a band or worship team almost always implies the use of the free song. Congregations with a band or worship team tend to sing English songs as well, while congregations using only a church organ mainly sing Afrikaans. The use of CD's and DVD's in children's churches and youth services opens the door to the use of a wider variety of songs, including youth-, children- and contemporary songs.
- Many of the liturgists as well as some of the music directors or organists have been greatly **influenced (as children) by the free song** in the form of the *Halleluja*. In that sense the spirituality of liturgists and music directors were influenced and formed by the free song and the spirituality of the free song.
- The repertoire of songs allowed in the main worship service in the main building, is greatly influenced by the **spirituality of the liturgist**. Liturgists tend to allow the songs that are acceptable or beautiful to them.
- Various **free songs (kontrafaktes)** have been written in some of the congregations. Most of these will never be considered for use in other congregations or inclusion in a formal hymnal, but they serve an important role in the congregation where they were written. In most cases they were written for a specific occasion (like celebration, affirmation, devotion, *et cetera*) within a specific congregation, telling the story of the local congregation. These songs often function like a ritual symbol within the given congregation, just like a national anthem functions like a ritual symbol in a country. Often the songs written within the congregation and associated with a certain event in the faith-walk of the congregation, function like ritual symbols, having much more meaning and emotion for the members of the congregation than could be concluded

from the lyrics (or melody) of the song.

- Songs like *Oorwinningslied*, although not included in the official hymnal of the DRC, are considered to be part of the official repertoire of the DRC and included in most congregations (including more conservative congregations) without resistance. It is argued that *Oorwinningslied* functions like a **ritual symbol**, conveying much more meaning and emotion than expressed in the lyrics.
- Selected official songs and selected free songs are combined in each congregation in varying degree to form a new congregational repertoire of songs which expresses and forms the culture and spirituality of the local congregation.

The following hypothesis could be drawn from these:

- The free song has a prominent role and function within congregations of the DRC, characterised mainly by a white South African culture. The exact role and function of the free song differ from congregation to congregation.
- Liturgy within many congregations of the DRC is increasingly contextual liturgy, influenced and determined by local culture and spirituality.
- Liturgical singing within a contextual liturgy is increasingly contextual singing, where the repertoires, genres and accompaniments are determined by local culture and spirituality.
- The free song is used in varying degrees within contextual liturgies. The use of the free song is greatly determined by culture and spirituality.
- Contextual liturgy is increasingly bricolage liturgy, where free songs (just like all the other elements of liturgy) are copied and merged into contextual liturgy. The degrees of bricolage liturgy differs from congregation to congregation.

7. Summary

This chapter aimed at establishing and understanding the use of the free song within the presbytery of the DRC in Potchefstroom-Moorivier. It was observed that the free song plays a major role in liturgical singing within the worship service(s) of the DRC congregations in the Presbytery of Potchefstroom-Moorivier. The unique use of the free song in every individual congregation is closely related to the congregation's own story and faith-walk.

The presumption that the free song is a means of expressing the spirituality of the local congregation, could only partly be confirmed. **A more just description would be to say**

that a selection of free songs combined with a selection of official songs, form the contextual song of the congregation. The contextual song (which includes selected official songs as well as selected free songs) are determined by the culture and spirituality of the local congregation, and ultimately forms and influences the (new) culture and spirituality of the local congregation. Thus contextual liturgical singing, culture and spirituality, influence each other in a reciprocal way. The practice of bricolage liturgy has a major influence on contextual liturgical singing within contextual liturgy. The free song has an important role and function within contextual singing and the contextual repertoire.