

**The free song (hymn) as a means of expression of the spirituality of the local  
congregation with specific focus on the situation of the Dutch Reformed  
Church in South-Africa**

by

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## ACKNOWLEDGEMENTS

### Dedicated to Dad

*Oh Lord, my God,  
when I'm in awesome wonder  
consider all the works  
Thy hands hath made.  
I see the stars,  
I hear the rolling thunder,  
Thy power throughout  
the universe displayed;  
Then sings my soul,  
my Saviour God, to Thee,  
How great thou art,  
how great thou art!*

Stuart Hine (1949)

All the glory to God the Father, Son, and Holy Spirit. He gave us a reason to sing and to celebrate. All the songs in the world are not enough to sing His praises (Is 40:16).

*I'm coming back to the heart of worship  
and it's all about You,  
It's all about You, Jesus.  
I'm sorry, Lord, for the thing I've made it  
when it's all about You,  
It's all about You, Jesus.*

Matt Redman (1997)

May this study contribute to the praises of His name with more instruments and more songs within a multitude of cultures, subcultures and spiritualities.

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Soli Deo Gloria!

## ABSTRACT

The presence of at least two prominent streams of church music within the DRC is evident – this is also true of most other Protestant and Reformed churches. There is tension between the ‘old music’ and the ‘new music’; traditional church music and contemporary church music; the official repertoire of church music and the utilized repertoire of songs. Liturgical singing often includes various free songs (songs outside the official hymnal). Songs from various traditions are cut and pasted or copied and merged into liturgy through a process of bricolage. Within bricolage liturgy there is a growing tendency towards bricolage liturgical singing.

A brief overview of the history of church music illustrates the complexities regarding church music. The official song of the temple was often complimented by the ecstatic song of individuals. The more formal and official song of the church often stood in contrast to the song and music that were played and sung in houses and elsewhere. Christian believers in different eras expressed themselves in different forms and genres of music.

The Bible does not support a blueprint for church music. There is no Biblical church music, mainly because no ‘melodies’ could be preserved (cf. Mowinckel 2004:9). The latter is further complicated by the culture-bound nature of Biblical music and songs. The Biblical data mostly provides snapshots of instances where God’s people utilized music and singing in their interaction with the Almighty and covenantal God. Certain principles and guidelines for church music could be drawn from these, although the danger of fundamentalism, relativism and subjectivism remains.

A study of liturgy illustrates the important role of music and singing within the dialogue of the liturgy. Recent studies emphasize that church music could function as a ritual symbol within a specific cultural or sub-cultural community. As such church music is closely related to the culture (or sub-culture) of a given community and can never be evaluated apart from that culture. Within a postmodern culture, church music will be greatly influenced and coloured by the values and attitudes of postmodernism. The latter have major implications for musical styles, genres, repertoires and the sanctification of church music. Within postmodernism the borders between sacred and secular are not so clear, neither between sacred (liturgical) music and secular music. Within Western culture and postmodernism there is a growing need for an inculturated and an inter-culturated song, expressing the smaller narrative(s) of the local congregation in idioms, language, metaphors and styles true to the local culture.

Church music is closely related to the spirituality of the local congregation. The dominant type of spirituality will necessarily have a sound influence on the musical genres, accompaniments, styles and repertoire of the local congregation. The growing phenomenon of popular spirituality has definite implications for church music. At least three circles of spiritualities must find expression in the song of the local congregation, namely an ecumenical spirituality, a denominational spirituality and a congregational spirituality. Where the official song (*Liedboek van die Kerk*) gives expression to the denominational or Reformed spirituality as well as the meta-narrative, the free song often gives expression to the congregational spirituality as well as the smaller narrative. It is argued that the freely chosen song is an important means of expressing the spirituality of the local congregation (culture). In this sense, it does not threaten the official church song but compliments it. These two could stand in a positive and creative tension.

Regarding liturgical singing, the DRC is presently moving from a *societas* through a phase of *communitas* to a new *societas*. It is impossible to predict the outcome of this process. As Burger (1995:31) indicates, a *communitas*-phase releases a lot of new energy that could be of great value to the church. Church music, as folk music and cultural music, will have to be faithful to the culture and spirituality of God's people living in the twenty first century within a given context. The age-old tradition must continue hand in hand with a new song. Vos (2009:5) summarizes accurately: "However, each generation of believers must interpret the ancient sources and traditions of the Church anew, within the demands of their time, without being unfaithful to the traditions in which a definitive liturgy exists".



## KEY WORDS / PHRASES

Church music	Kerkmusiek
Church song	Kerklied
Church singing	Kerksang
Singing	Sang
Bricolage singing	Bricolage sang
Liturgical music	Liturgiese musiek
Liturgical singing	Liturgiese sang
Free song	Vrye lied
Free hymn	Vrye himne
Hymn	Himne
Culture	Kultuur
Western culture	Westerse kultuur
Inculturated singing	Inkulturele sang
Inter-cultural singing	Inter-kulturele sang
Spirituality	Spiritualiteit
Reformed spirituality	Gereformeerde spiritualiteit
Popular spirituality	Populêre spiritualiteit
Bricolage	Bricolage
Contextual song	Kontekstuele lied
Reformed worship	Gereformeerde kerksang
Worship war	Kerksang stryd
Ritual symbol	Rituele simbool

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# CHAPTER 1

## INTRODUCTION

### 1. BACKGROUND OF THE PROBLEM

Indien daar nie iets radikaals met ons kerksang gebeur nie, kan ons nie sien hoe die kerk – ten minste as strydende kerk – kan oorleef nie.

(Van Wyk & Van der Walt 1980:65).

Why do people sing in liturgy? (cf. Vernooij 2002:95). Singing is part of mankind's being – it is a universal phenomenon (Scott 2000:1). Singing comprises people's whole life (Vernooij 2002:96). They stand up with the music of the radio clock; they listen to the sound (music) on the television; they listen to music on CD players and MP4 players. They do shopping to the sound of the music in die shops and malls (cf. Schelling 1989:11, Scott 2000:1). Singing and music are means of communication by which people express themselves. Müller (1990a:36) states that singing is a natural act and one of the "grondvorme van menslike kommunikasie [...] ook grondvorme van gelowige lofuiting – veral van gesamentlike lofuiting".

Barnard (1981:583) says that singing in church is not something we choose to do because it is nice to sing; we sing because singing is an essential part of worship and "[d]ie kerk van Jesus Christus was van die begin van sy bestaan af 'n singende gemeenskap" (Barnard 1994:334). Müller (1990a:36) asks the question: "Kan jy jou 'n erediens indink sonder sang?" Through all ages the people of God sang:

De messiaanse gemeenschap is als het ware geboren in en door het lied. Zacharias, Elisabet en Maria kondigden zingend de komst van de Messias aan. Net voor zijn kruisdood zongen Jesus en de leerlingen tijdens het Pascha Psalm 113-118. Met de klaagliederen van de psalmdichters op zijn lippen gaf de gekruzigde Jezus de geest. Na de uitstorting van de Geest was de nieuwe gemeenschap zingend bijeen. Door het gezang van Paulus en Silas in de gevangenis vielen de blokken van hun benen en vlogen de celdeuren open. In het holst van de nacht der wêreld blijven Johannes en de onderdrukte gemeenten op de been door lied na lied te zingen.

(Schelling 1989:15)

Singing is thus not only an existential and cultural phenomenon; it is truly also a Christian phenomenon. This study is firstly concerned with singing as a Christian (religious) phenomenon and secondly as cultural phenomenon.

Singing has always been part of the Christian faith. Wainwright (1980:200) states: "Singing is the most genuinely popular element in Christian worship." Unfortunately the content of what was sung as well as the way in which songs were sung (accompaniment, musical style, tempo, *et cetera*) often led to major conflict in churches and denominations. There is great consensus about the act of singing but there are great differences as to the *what* and *how* of singing.

There has never been consensus concerning the *what* and *how* of church music. The last few decades have seen major changes in church music. These changes are welcomed by some and disapproved of by others. Gelineau (1978a:82-94) names the following major changes in church music:

- The repertoire of songs has been completely transformed
- Liturgical music, which has always had ritual status (*cantus ecclesiasticus*) and been conducted by the clergy, has more and more developed into art song performed by artists with the emphasis on aesthetics.
- Liturgical music was *musica sacra* because of its ritual use in liturgy and not because of its unique style. Secularization led to a new situation where church music became solemn (an imitation of archaic models) in contrast to secular music. After 1966 church music started to imitate contemporary pop and jazz music.

The changes and challenges within the context of the DRC in South-Africa, could be summarized as:

- The repertoire of songs has changed: In many congregations the *Liedboek van die Kerk* is now only one part of their repertoire of songs and **many free songs** (songs outside the official hymnbook) **are included in the worship service**.
- The accompaniment has changed: The organ is not the only means of accompaniment any more – in many congregations various instruments are utilized alongside or instead of the organ **mainly as accompaniment to free songs**.
- The genres of music have changed: Traditional hymns, popular music, praise and worship songs and contemporary music are all sung in many congregations **due to the use of free songs**.
- The use of singing and the frequency thereof within liturgy has changed: The custom

of singing only a few songs during the worship service was replaced by a new practice where much more songs (**including free songs from different traditions**) are sung during the worship service. See in this regard Long's *Tale of two services* (Long 2001:56-58).

- The aim and purpose of liturgical singing have changed in many congregations; these are often referred to with concepts like *praise-and-worship*.

Most of these changes in liturgical singing has something to do with the **incorporation of the free song** in the Reformed worship service. This practice needs to be researched and described.

## 2. SITUATION WITHIN THE DRC

Reformed psalms and hymns form the basis, but many find them too stiff. The result is that they are always flanked by other songs in the life of the church. Until the nineteen-seventies the more sentimental Hallelujahs with many Sankey songs and the like were used, but then most of them were disqualified. Presently many songs of a more charismatic nature are penetrating, but churches are divided about this kind of music in services.

(Nicol 1996:4)

For many decades the *Dutch Reformed Church* (DRC) had only one official hymnbook, namely the *APGB*, which earliest roots could be traced back to the *Psalms of Datheen* (1566). This hymnal first saw the light in 1814 and had various reprints, but for many years it remained the only official songbook of the DRC. At the beginning of this decade (2001), it was replaced by the *Liedboek van die Kerk* (LBK). Kruger (2007:17), with reference to the latter, remarks correctly: "Vir sommige mense was die veranderinge 'te veel en te gou' en vir ander weer 'te min en te laat'". Many different songs and songbooks were used alongside the *Psalm & Gesange* in course of time, but without the official approval and sanction of the DRC. In this regard the *Halleluja*-hymnal (HAL), *Jeugsangbundel I* (JSB I) and *Jeugsangbundel II* (JSB II) as well as a multitude of informal hymnals and free songs, need to be mentioned. In many congregations the use of these songs and collections of songs were limited to informal meetings, youth meetings, special occasions and evening services; in others they were sung within the worship service.

Often these songs were labeled as charismatic, of poor musical standard and not fit for use in official meetings and gatherings. For many years they existed alongside the *Psalms and Gesange*, but congregations were not allowed to sing these songs in worship services, as they were not part of the official repertoire. In this regard Du Toit (1990:91) states that “[d]ie bedoeling van die Jeugsangbundel (1984) was van die begin af duidelik in die voorwoord uitgespel (vergelyk ook die Algemene Sinode, 1982:264 en 1340; Strydom, 1984b:37-38) naamlik dat dit nie vir gebruik in die erediens of kategeseskool beskikbaar gestel word nie. Die Psalm- en Gesangeboek bly die enigste offisiële liedereboek van die Nederduitse Gereformeerde Kerk.” Many congregations started composing their own unofficial hymnbooks, containing a repertoire of songs that was dear and acceptable to them and singable in various situations. The youth often gathered in meetings where they could sing other songs than the songs published in the official hymnbook. ‘Other’ songs were often sung on camps and youth conventions, and in most cases with other instruments like the guitar and the piano. These ‘other’ songs were often sung at home during family devotions, as well as at prayer-meetings during the period of Pentecost. Du Toit (1990:92) observes the same phenomenon in the Netherlands: “In Nederland is sedert die 16de eeu allerlei sangbundels buite sowel as binne die erediens gebruik – en dit ten spyte van herhaalde beperkende besluite”. Many people left the traditional churches (including the DRC) for a ‘better’ experience of singing in other (often the Charismatic) churches.

Why do members of the church feel a need to sing these songs that are not part of the official collection of songs in the DRC? Why did this phenomenon exist in the DRC from its earliest roots? Why did the topic of music become such an issue in the DRC and many other churches? Although this study is mainly concerned with the DRC in South Africa, it must be admitted that this phenomenon became an issue in many churches (Long 2001:1). In the Roman Catholic Church for example, the decisions of the Second Vatican Council regarding liturgical music (*Sacrosanctum Concilium*, promulgated on Dec. 4, 1963) led to a polarization between “those who interpreted the document as a call for new approaches and those who interpreted it as a reaffirmation of traditional musical practices” (Kubicki 1999:6).

In the course of this study, great effort was made to visit various congregations within the DRC as well as churches and denominations outside the DRC like the Methodist, Anglican, Lutheran and Catholic church. In the visits to other churches, the discovery was made that the same phenomenon could be observed in those churches. In the Anglican Church of Southern Africa (Potchefstroom), the official hymnbook (*Common Praise*) is used as well as an informal collection of songs alongside the official book (cf. Ottermann 1993:75). In a Wikipedia overview of the Anglican and Uniting Church, it is stated: “Nowadays one may find

United Church congregations that worship in a wide range of styles, from free-form Evangelical Protestant prayer meetings with Pentecostal gospel music to essentially Anglican Book of Common Prayer or Presbyterian Book of Common Order sobriety, with a highly literate set liturgy and communion at what amounts to an altar rail.” In the *Nederduitsch Hervormde Kerk in Afrika*, the official *Liedboek van die Kerk* (2001) is used, but more and more congregations are using an informal collection of songs alongside the *Liedboek van die Kerk*. In visits to the Methodist Church (Potchefstroom), songs were sang from their formal hymnal, but the majority of songs came from an informal collection of songs displayed via transparencies on a screen. Within the DRC the *Liedboek van die Kerk* is used as official songbook and repertoire, but other hymnals like the *Halleluja*, *Jeugsangbundel I* and *Jeugsangbundel II* are often used alongside the *Liedboek van die Kerk*. Nowadays a stream of informal songs from all over are used alongside the official hymnal. The General synod of the DRC in 2002 approved the formation of *FLAM*<sup>1</sup> (initially meaning *Funky liederes vir aan-die-brand-musiekbediening*), as a body to create new and contemporary music for use in the DRC. In the past 7-8 years 329 contemporary songs (see Appendix 1) were published as *FLAM*-songs alongside the *Liedboek van die Kerk*. (<http://www.flam.co.za>). These songs were mainly taken from existing contemporary songs, created and sung by professional contemporary singers. These songs are not published as part of the *Liedboek van die Kerk*, but are downloaded from the Internet (<http://www.flam.co.za>) through a special license (<http://www.ccli.co.za>). In the same way *VONKK*<sup>2</sup> (*Voortgesette Ontwikkeling van Nuwe Klassieke Komposisies*) were tasked to select or create new classical compositions (see Appendix 2).

What could be the reason for this phenomenon? What could be the reason for the existence of all these informal songs alongside the official church song in various churches? Is it only

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<sup>1</sup> The birth of *FLAM* in 2002 is described and motivated as follows (<http://www.flam.co.za>, 10 Aug 2010): “In 2002, nadat die *Liedboek die kerk* in SA getref het, was daar ‘n beduidende groot groep lidmate wat aangetoon het dat die *Liedboek té min, té laat* was. Die grootste klagte was dat daar nie genoeg kontemporêre (‘band’) musiek was nie en dat die jeug (wat die kinders en veral die hoëskool- en naskoolse jongmense insluit) weer eens aan die kortste end getrek het. By die daaropvolgende Algemene Sinode (AS) van die Ned Geref Kerk het die AS toe ‘n taakspan in die lewe geroep wat ‘n meganisme moes skep waardeur die kerk nuwe, Afrikaanse kontemporêre kerkmusiek op ‘n voortdurende basis kon invoer.”

<sup>2</sup> The birth of *VONKK* in 2007 is motivated as follow (<http://www.vonkk.co.za>, 10 Aug 2010): “*VONKK* is deel van ADGO (Algemene Sinode se Diensgroep vir Gemeente Ontwikkeling) se Projekspan vir Musiek wat voortdurend nuwe en ook inheemse kerkmusiek moet skep en versamel. Alhoewel die *Liedboek* wat in 2001 verskyn het ‘n wonderlike skat van klassieke en meer eietydse klassieke kerkliedere bevat, weet ons dat klassieke kerkmusiek in die moderne eeu waarin ons leef nog steeds ontwikkel. Dit sien ons ook wêreldwyd. Dit is ook hoekom die Algemene Sinode van 2007 dit goedgekeur het dat naas *FLAM* (sien [www.flam.co.za](http://www.flam.co.za)) wat kontemporêre musiek versamel, die proses van voortdurende versameling en keuring van klassieke kerkliedere ook steeds moet voortgaan.”

due to a “demokratiese opwelling teen een van die laaste elitistiese strukture in die samelewing” as Otterman (1993:76) suggests? Is it only a ‘charismatic’ trend as is often claimed? Or is it due to a lack of a certain kind of spirituality in the official *Liedboek van die Kerk* and many other formal hymnals, especially within the Reformed tradition? Is this spirituality *per se* wrong and contra Reformation? Is there something like sacred music, which means that a certain idiom of music is more fitted for use in church than all the other idioms of music? The problem lies even deeper: must all congregations of a specific church like the *Dutch Reformed Church* have exactly the same repertoire of songs, or could it differ from congregation to congregation? If the answer is positive, what would be the margins? Wikipedia ([http://en.wikipedia.org/wiki/List\\_of\\_Hymnals#Roman\\_Catholic](http://en.wikipedia.org/wiki/List_of_Hymnals#Roman_Catholic), 5 March 2009) states that “the Roman Catholic church does not publish a denominational hymnal. Most congregations use hymnals from third-party publishers....” Isn’t there some sense in the policy of the Roman Catholic Church regarding church music? How do they guard their dogma if each congregation can choose their own repertoire of songs? What is the influence of culture on music? What is the culture of the DRC? What influence does culture have on genres of music as well as musical styles? What is the relationship between church music and culture? Do all congregations within the DRC share the same culture and spirituality? These are all questions that need more reflection in order to understand the use of the free song.

In the practical situation in the DRC in South Africa where everything is moving towards a reuniting of the member churches of the DRC (the DRC, the *Reformed Church in Africa* (RCA) and the *Verenigende Gereformeerde Kerk* (VGK)), what would the situation be concerning singing in a uniting or united church? Will there be room for only one official songbook with different languages? Would those songs consist of the same melodies and variation of music with different translations of the words to that, or would it contain different melodies for different languages and cultures? Would it be one songbook published separately in different languages? Will there be any room for the local culture and even the local spirituality of a given denomination or congregation? How would that be taken into account in the practice of singing in church? If it will be taken into account within a uniting church, then surely it must be taken seriously in the current debate about church music. **Can one (still) think about the members of the DRC as a homogenic group of people with a homogenic culture and a homogenic spirituality, leading to a homogenic practice of church music?**

A multitude of words are used today to describe something of the intensity of the differences with regards to church music. Often the two ‘sides’ in this debate are labelled as ‘traditional’

versus 'charismatic', or 'outyds' (oldtime) versus 'vernuwend' (renewed). Long (2001:2) refers to "[t]raditional worship versus contemporary worship". Routley (1978:134) differentiates between "trend-seekers and the traditional". Olivier (1997:87) refers to this tension when saying: "Aan die een kant is daar die voorstanders van die 'meer gewyde, plegtige en/of tradisionele' kerklied waarin daar hoegenaamd geen plek is vir enige vorm van vernuwing of verandering nie. Aan die ander kant is daar diegene wat hulle beywer vir die bevordering van 'n meer eietydse, lewendige en/of 'gospel-liedere' wat verkieslik deur instrumentegroepe begelei behoort te word." Viljoen (1992:4) distinguishes between the "ligte liedjie" and "waardige kerklied". Strydom (1992:20) distinguishes the concepts of "tradisionele" and "eietydse". Botha (1998:69) remarks that the gap between the music of the youth and traditional church music is so wide that more and more youth find it difficult to associate with traditional forms and styles. Reich (2003:773) remarks: "So ist der Gesang oft mühsam, und junge Leute erfahren das Kirchenlied als langweilig".

Routley (1978:164, cf. Long 2001:2) saw this tension as early as 1978 when writing: "We now have the shocking spectacle of churches feeling obliged to run two services on a Sunday morning, one popular or modern, the other traditional, thus effectively dividing their congregations into two parties which find it convenient not to meet." Viljoen (1999:104) refers in this regard to the dualistic practice of singing in church ("dualistiese kerksangpraktyk"). Armour & Browning (1995:17) observe: "While the church has always contended with diversity and tension, those forces are now at unprecedented levels. Congregational leadership must reconcile a range of views and outlooks unlike any we have seen before".

In the DRC in South Africa, it has become general church practice (especially in larger and macro congregations) to present different kinds of worship services for different generations or even different groups of people. Often the greatest difference between these different forms of worship services is the music (cf. Long 2001:57). In some congregations these tensions are ignored or just denied; in others they are suppressed and in others the whole program of the congregation is shaped around this tension. Some questions come to mind: what is the deepest ground for this tension? Is this tension only due to new trends that infiltrated the church as some academics and musical experts suggest (Ottermann 1993, Viljoen 1999, Olivier 1997)? Has there ever been a time when one kind of church song or church music gave expression to the whole congregation's faith, or is that only another good example of "in the olden days it was better than now"? Is the worship war (Long 2001:1) really over within the DRC? Are new commissions like *FLAM* and *VONKK* really the answer to this problem and tension, or is it only a way of easing the tension and accommodating

different kinds of music?

Long (2001:1-9) identifies two major forces which impacted this debate during the last fifty years in the USA. He refers to the *Hippolytus force* versus the *Willow Creek force*. The *Hippolytus force* is associated with the publication of the *Constitution on the Sacred Liturgy* during the Second Vatican Council by the Roman Catholic Church on December 4, 1963. This constitution asked for reforms in worship. Long (2001:4, cf. Wegman 1976:255-272) states: “Roman Catholic congregations began worshiping in their own languages (instead of Latin), and they discovered a more joyful celebration of the sacraments, a renewed emphasis on the centrality of Scripture in worship, an elivened practice of biblical preaching, and a more active congregational participation in worship”. Kloppers (2005:13) rightly understands the latter as “meer toeganklike musiek”. What was the implication of these reforms? Long (2001:5) describes it as follows:

They know the importance of the unity of word and table, the vital connection between preaching and the sacraments, the compelling logic of the classical structure of the Lord’s Day service, the value of the church’s lectionary (an ecumenical list of Scripture passages to be used in worship, following the Christian year), the power of gestures such as anointing with oil in the service of baptism, the beauty of chanting the psalms, the rich tapestry of time-tested language in worship, and the jewels to be found among the great hymns of the church.

(Long 2001:5)

The reform was an ecumenical reform in rediscovering the worship treasures that belong to the whole church (cf. Kloppers 2005:9-12). In a certain sense, it was a rediscovery of the high tradition. Thousands of people nevertheless started leaving the mainline churches in spite of these reforms (Long 2001:5-6).

The second force that impacted the church is the *Willow Creek Force* (Long 2001:5). Churches in the USA became more seeker-sensitive and started focusing on visitors and outsiders. The Willow Creek Community Church in South Barrington is the mentor congregation of this movement (2007:7). Long describes this movement as follows:

The services are contemporary in language and music; highly visual, employing dramatic skits and multimedia presentations; choreographed and paced to the ‘high standards in the secular marketplace’ of shows, plays, and other public ceremonies; filled with messages pertinent to the issues faced by people today, with plenty of present-day illustrations and applications, and

charged with clear “Christianity 101” teaching.

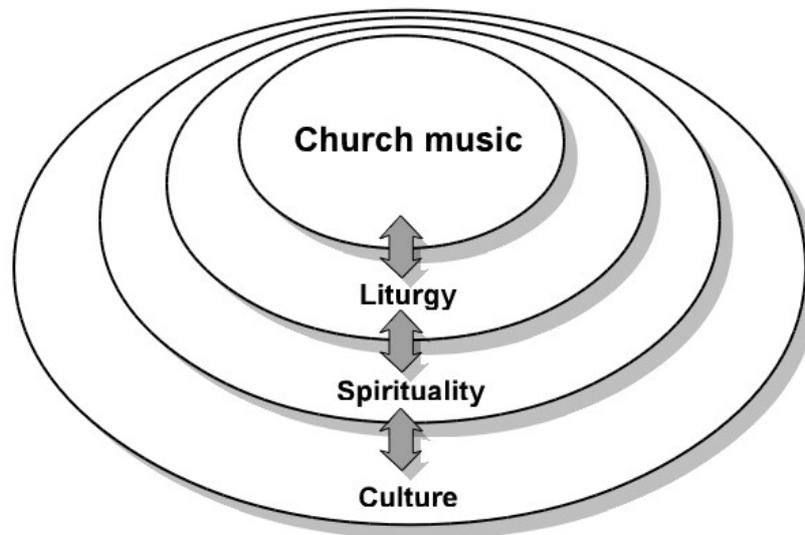
(Long 2001:7)

Within this movement organs are replaced by keyboards and other instruments. The organist is replaced by a music director and band. Printed hymnals are replaced by overhead projectors and data projectors. Usually there are more time for ‘praise and worship’ and more body language could often be observed. This movement is often named with terms like ‘charismatic’, ‘contemporary’, ‘renewed’, *et cetera*.

Both of these movements or at least elements thereof could be observed within the DRC at the current moment, with some congregations reforming towards a rediscovery of ecumenical treasures (*Hyppolytus force*), and others reforming towards a more contemporary kind of worship (*Willow Creek force*). Theron (2004:12) refers to “hoogkerklikheid” and “laagkerklikheid”. A third and fourth ‘movement’ can also be observed. Various congregations artificially mix the results of the *Hyppolytus force* and the *Willow Creek force* together in a kind of a fruit salad which often leads to a identity crisis with more people leaving the church. A fourth ‘movement’ can also be observed: many congregations denies these movements and forces and just stick to the way things had been done in the past (Niemandt 2007:37).

The intensity of the debate around church music calls for more studies on this subject. **At the heart of this debate is the use and implimentation of the free song** (songs outside the official hymnal of the church). Due to the immense role that music and singing plays in congregations today, this theme needs to be studied intensively; not only from musicological and linguistic perspective, but also from the **perspectives of liturgy, culture and spirituality**. Although singing always has an emotional or sentimental dimension too, an academic study needs to restrain as much as possible from emotional arguments. On the other hand, the role of sentimentality and emotions can’t be denied in a conversation on church music.

Figure 1: Influences on church music



**The focus in this study will be on three spheres (fig. 1) and the relation and influence of these spheres on one another and especially their influence on church music and the free song as part of present-day church singing.** This study focuses on church singing as part of liturgy, and the influence of culture and spirituality on liturgical singing. The working hypothesis of this study is that there is a close relationship between these spheres, and that the implications thereof need to be taken seriously in the whole debate on church music; more specific the use of free songs in the worship service. The focus of this study is thus mainly on theology, liturgy, anthropology and sociology and not on music and musical qualities and styles. This study acknowledges the insights and results of musicological studies on church music, but aims at adding one more dimension to the study on church music – admitting that it is just one more perspective. The musicological and linguistic discussion and evaluation of church music and especially the free song falls outside the scope of this study. **The scope of this study is rather to examine the relationship between church singing (congregational singing), liturgy, culture and spirituality and the role of the free song within that reciprocity.**

### 3. RELEVANCE OF STUDY

A study on the use of the free song or hymn could be relevant for the following reasons:

The Bible tells the story of people, who in their encounters with God, often sang (Moses, Miriam, Deborah, David, Mary, Zechariah, *et cetera*).

The Bible also tells about God's instructions with regards to the singing in the temple of Solomon. Not only does the Bible report about people singing; it commands believers to sing as part of the activity of the Spirit in people's lives (Eph 5). The book of Revelation provides a picture of the important role of singing in the new world of God, which is heaven.

The first murder in the Bible could be described as a religious murder or part of a worship war. God accepted Abel's offering and rejected Cain's offering. Abel's way of worshiping was accepted while Cain's way of worship was denied.

Singing is and has always been one of mankind's natural ways of reacting to an encounter with God. From the early Old Testament times onward it was part of the act of worshiping God (Ex 15:1, 21; Dt 31:19; 2 Sm 22:50; 2 Ch 5:12, 20:21). Although people sang differently in different times and situations, they sang. They sang in their daily life (Ex 15:1; Nm 21:17), the temple (cf. Barnard 1981:91), in the synagogue (Barnard 1981:99, cf. Mowinkel 2004:4), the upper room (Mt 26:30; Mk 14:26) and in the houses in the early church (1 Cor 14:26). They sang at home and they sang in places of worship. They sang with melodies and without melodies. They sang with instruments and without instruments (cf. Barnard 1981:99). Throughout the history of the church there have been differences with regards to church music. The reaction of Michal to David's dancing before the ark (2 Sam 6:20) illustrates something of the different views on singing and music. These differences were also evident between Reformers like Calvin, Luther and Zwingli (cf. Wegman 1976:252; Barnard 1981:267, 283, 324).

Two thousand years after the birth of Christ there are more and more controversy with regards to church music. The wide use of the term *worship war* illustrates and emphasizes the intensity of the differences with regards to church music. These differences are often expressed in strong language and metaphors. In a recent article in a national Newspaper in South Africa (*Beeld*, 26/01/2010), Wilhelm Jordaan reacted to an article by Johann van den Heever (*Beeld*, 16/01/2010), writing about worship pornography ("*aanbiddingspornografie*") with reference to contemporary forms of liturgical music. Jordaan reacted in an article with the title "Van geraas tot heilige harmonie" (*Beeld*, 26/01/2010). It is important to note the strong languages and metaphors being used in the worship war – a war that is not resolved to this moment. Although there is room for different opinions and views within the church, the conflict regarding church music could be harmful to the church. The labels used in this

battle often collide with God's command to love one another. What makes it more problematic, is the conviction on all sides that they are acting to the goodwill of the gospel and the Kingdom.

The most intriguing part of this debate is that both 'sides' are serious about God and the worship service. Advocates of the 'old' or more traditional forms of music experience the presence of God in their form of music, while advocates of new or contemporary music experience their music as effective ways of worshiping God in contemporary times. In this sense, the worship war is in true sense a religious war where both 'sides' stand for that which will express God's person and character the best. This is not only a war about genres of music, but also **repertoires of songs** (the inclusion of the free song) as well as accompaniments of music; it is especially a war against the religious authorities of the era of modernism. Often the arguments in the worship war are based on texts of the Bible with a certain interpretation of those texts. The arguments are sometimes based on viewpoints or assumptions of liturgy; more specifically the way liturgy was known and understood (cf. Barnard 2006:9). Other arguments are based on the quality of music and musical styles, and which of those styles and instruments are fit for the worship service. Within the Reformed tradition, **the free song often stands at the center of this debate or war.**

#### 4. REVIEW OF LITERATURE

Singing was always part of the church and expression of faith. Hasper (1955:11) summarizes the principles of John Calvin for singing in the worship service as: "De Kerk zingt. Het is de ontboezeming tegenover God van hetgeen in het hart der gemeente leeft. En het is een ontboezeming tegenover de wêreld". Kloppers (1997:178, cf. Vernooij 2003:118) said: "The musical 'word' has in many ways better communicative possibilities than the spoken word." From the beginning people sang and made music. Many scholars wrote books and articles on the meaning of singing and music in church. Verses like Psalm 150 and Ephesians 5 were often explored through the process of exegesis to understand more about the nature of singing and music in the early church. Söhngen and Routley did great work in trying to understand the theology of church singing. Wilson-Dickson (1992) made a thorough study of the history of church song; the results of his study will be used extensively in this study. The brief overview of McElwain (2007:17-47) will help summarize the historical development of the church song. Du Toit (1983) did a study on the history of the Afrikaans protestant church song. Van der Leeuw (1948) did an overview of the history of the church song as far back as 1948.

With regards to liturgy, A C Barnard (1981) wrote an extensive book on all the facets of liturgy in South African context and concluded the book with a whole chapter on liturgical music and singing. Müller (1990), in his publication “Die Erediens as fees”, discusses the cornerstones of the worship service and includes a whole chapter on music and singing in the worship service. Vos & Pieterse (eds)(1997, cf. Barnard 2000:5-20) did an extensive study on the all the facets of liturgy, including a whole chapter on symbols and rituals within liturgy. Smuts, Vos & Nel (eds)(1990) published a collection of essays in honour of A C Barnard, discussing various aspects of liturgy and the worship service. Strydom (1994) did a study on song and liturgy from the three perspectives of Hymnology, namely a historical, fundamental and practical perspective.

In recent years the term liturgical music has been used by a lot of scholars (cf. Strydom 1991, 1994). In some instances the word liturgical singing refers to singing as such in church; in other instances it refers to a tradition closely associated with the Roman Catholic Church or the high tradition. Strydom (1991) did a thorough doctoral study on the role of liturgical singing as a means of renewal of the reformed church service. Barnard (1981) did an extensive study on liturgy with many references to church singing and liturgical singing. From the beginning there were great differences as to what form singing and music should have in church. These differences were often discussed in synods and larger meetings of the church. These differences also led to much conflict in church; not only in one congregation but also among different churches. Barnard (1994:335) refers to “groot verskille en heftige stryd”. Many scholars wrote articles and books on these differences; each one trying to understand and explain the “conflict”. This conflict was not limited to academic studies; it was clearly seen in church meetings, congregational life and correspondence in public newspapers.

During the last part of the 20<sup>th</sup> Century and the first part of the 21<sup>st</sup> century many articles were written about the new trends in worship. The term ‘praise and worship’ became synonymous with the new trends in worship (music and singing). Concepts like ‘traditional singing’ on the one side were played off against concepts like ‘praise and worship’ on the other side. This conflict is not limited to or located in a specific church, but is found in all churches and denominations across the world. On the one side one finds the defenders of the ‘older’ and more ‘classical’ kind of music and singing (often associated with the church organ); on the other side the defenders of the new trends in worship (often associated with a band).

Some scholars are positive about the above mentioned process and see it as a growth and revival in church music; others are negative and in some case aggressive about this process. Otterman (1993:74) uses words like “verwarring” (directly translated as confusion or turmoil) and alarming (translation provided: CJC). Viljoen (1999:94) mentions the dualistic hymnic practice of the Dutch Reformed Church and calls it church song “in crisis”. The new trend of worship is characterized as reflecting “values of popular culture [...] that includes ‘instant gratification’, intellectual impatience, ahistorical immediacy, and incessant novelty” (Liesch 1996:21). Olivier (1997:88) passes some difficult questions and calls the new trend typical American gospel-culture as if all new songs and music could fit in this one little box.

In the last couple of years the word “war” (cf. Drane 2001:100) has become synonymous with the word “worship”, indicating how great the differences grew when talking about church song or singing in church. Kloppers (1997:172) wrote an article with the title “Liturgical music: Worship or war?”. Long (2001) named his book “Beyond the worship wars”. When typing the words “worship war” into Google (Internet search Engine), one finds 26 300 articles containing the phrase “worship war”. That there are major differences concerning the concept of worship is obvious. And it’s even more obvious that the worship war is not limited to any denomination or country. Long (2001:3-9) identifies two major forces behind the worship war and suggests a “[t]hird way”. He visualizes “vital and faithful congregations” (Long 2003:13) and identifies nine characteristics of the latter.

Kloppers (1997:184) concludes that in order for liturgical music (church music) to be relevant, there must be a constant renewal in liturgical music. The question is how the renewal could and should take place. For some renewal is nothing more than going back to the way it has been done for so many years (cf. Olivier 1997:95), sometimes with just a new melody or harmonization. For others renewal is doing away with the old things and songs and using everything that is new and ‘popular’. For others renewal is often a large basket where everything (old and new) could be thrown in. It is argued that most scholars and ministers agree that church music is already in a process of change or transformation, whether one calls it renewal or not. The challenge is to manage this process of change in a way that will benefit the church; not only the local church at present, but also the universal church and the future church.

This study is an attempt to join in the conversation on church music; a conversation that is just as old as the church herself. With all the liturgists, musicians and researchers that preceded, this study wants to search for a better understanding of church music and a model whereby church music could be renewed to the benefit of the local church as well as

the universal body of Jesus Christ. In such a model one will have to be honest about the age-old tradition of the church (and church music) and especially the Reformed church, but also honesty about the contemporary christendom: their culture, spirituality and ultimately their being. Vos (1990) wrote an article in *Skrif en Kerk* with the title “Op Hom die groot Hosannas - perspektiewe op die bewaring en vernuwing van die kerklied” - emphasizing the double challenge of church music; that is to **preserve as well as to renew**.

Much study has been done on the topics of culture, spirituality and church song separately. Kloppers (2002a) did an excellent study on the influence of postmodern culture on hymns and hymnals, emphasizing the challenge of the church song in a time of postmodern culture and thinking. M. Barnard (2004) gave a lecture (unpublished) at the University of Pretoria on liturgy as a cultural process. Many other scholars wrote about the influence of postmodern culture. But still the gap between the ‘traditional’ music on the one hand and the freely chosen songs (songs outside the formal hymnal) on the other hand grows larger day by day. In other words: in spite of all the studies that have been done, the church has not arrived at a new understanding of and approach to church music in a postmodern age and culture. In the DRC in South Africa, the worship war is not yet over. And even if it was over, the church has not arrived at a new model for church music yet.

Barnard & Schuman (2002, cf. Barnard 2000, 1996) did a thorough study on new trends in Liturgy, especially the role of symbols and rituals in post-modern time where liturgy often is a combination of elements from different domains of life. In this study Barnard & Schuman distinguish four trends, namely a blooming of rituals and symbols, an interference of different systems of meaning, the restoration of the domain of the imagination and often a radical re-contextualization of liturgy. In this study emphasis is placed on the ritual value and meaning of liturgical singing and music, as well as the concept of the inculturation of liturgical singing. Liturgical singing is much more than a combination of text and music; it has a ritual value and status closely connected to the community or congregation and their culture. Barnard later added a fifth trend, namely the Bricolage liturgy.

Wepener (2009) did a ritual-liturgical study on reconciliation in South African cultural contexts, indicating the role of rituals in liturgy as vessels for reconciliation. In this study he did thorough research on rituals in liturgical context, indicating six factors that contribute to the value of a ritual in liturgical context, namely time, objects, space, sound and language, identity and actions.

Routley (1978:89) quoted the choir leader of the Coventry Cathedral saying that church

music “is a conversation which began long before you were born and will continue long after you are dead.” This study wants to be a small contribution to the above-mentioned conversation. This study is an attempt to take part in this conversation, respecting the opinions of a multitude of believers and scholars in the past two thousand years or more, but at the same time adding value to the current debate. It is acknowledged that the conversation on church music is as old as the church herself, and that the debate will continue long after this study has been completed. **The challenge is to be true to the tradition of the Christian church, the Reformed tradition but also to the culture and spirituality of the people ministered to in the present era.** It must be acknowledged that any study on this topic will always be provisional.

## 5. RESEARCH PROBLEM

The worship war is not over within the DRC. Van der Merwe (2009:251) describes it as a war not between reformed and charismatic but a war between a more classical and more contemporary style of worship. **Many congregations are utilizing free songs (songs outside the official hymnal of the DRC) in the worship service.** These songs often represent other styles or genres which are not part of the musical tradition of the DRC and sometimes associated with other traditions and denominations (Hofmeyr & Kruger 2009:389). The free songs are often accompanied by other instruments or a band instead of the traditional church organ. This practice has led to divisions in the DRC where different words are used to describe the different sides. It also led to different kinds of worship services within one congregation where **the greatest difference is often to be found in church singing and music**; those who sing only the songs from the official hymnal of the DRC (*Liedboek van die Kerk*), mostly to the accompaniment of the church organ and those who add free songs (songs outside the official hymnal) to their repertoire of songs for use in the worship service, mostly accompanied by a band or other musical instruments. This practice has led to much differences and conflict and lies at the heart of the worship war in South Africa. The free song is perceived by some as opposing the DRC spirituality, while others perceive and use the free song as part of their expression of their unique DRC spirituality. Through a process of bricolage (liturgy) this is a growing tendency within a postmodern society and ultimately within the DRC. This phenomenon within the DRC in South Africa (and also within many other churches) needs to be studied and described.

## 6. RESEARCH QUESTION

Why does the free song form part of the repertoire of liturgical singing in so many Dutch Reformed congregations in South Africa? Can the free song be used positively in addition to the official song to express the spirituality of the local congregation within its unique situation without being unfaithful to the Bible, the Reformed tradition and the DRC? Does the free song (or at least variations thereof) have a place and function within a 21<sup>st</sup> century DRC congregation?

Other questions arising from the research question are the following:

- What are the Biblical information and guidelines for church singing?
- What are the role, motives and function of singing (and songs) within Reformed liturgy? In other words, why do congregations sing in liturgy?
- What was the influence of the ecumenical-liturgical movement of the twentieth century on liturgy and liturgical singing?
- Is liturgy in the DRC in South Africa really beyond the liturgical movement? What are the implications thereof for liturgical singing and the use of the free song?
- How did other songs (free songs) feature in the history of the church and how did the church respond to that?
- What is the influence of culture and sub-culture on church singing and the use of the free song?
- What are the influences of postmodernism or reflexive modernism on church singing and the compilation of hymnbooks with a fixed repertoire?
- Does liturgical singing have a ritual function? Could amateur church music thus also have a ritual function within a given congregation?
- What is the relation between church singing and spirituality?
- What is Reformed spirituality?
- What is the DRC spirituality? Do all congregations within a denomination like the DRC share the same spirituality or is the local spirituality coloured by the context?
- What is the influence of popular spirituality?
- What role do free songs play in congregations of the DRC in South Africa in the beginning of the 21<sup>st</sup> century?
- Is there any clear relation between the spirituality of a congregation and the use of free songs (and other instruments)?
- How can the use of free songs in the DRC be accommodated and managed to the benefit of the local congregation, the DRC and ultimately the Kingdom of God?

## 7. THEORETICAL FRAMEWORK

Much has been said and written about the use of free songs (songs outside the official hymnal) in the DRC in South Africa. Often this matter is approached mainly from musicological, hymnological and linguistic perspectives. The aim of this study is to determine the role of culture and spirituality (mainly within a postmodern worldview) as well as a new view of liturgy with regards to the use of the free song in the DRC in South Africa. This study does not deny the important value of musicological, hymnological, literary and linguistic perspectives, but **aims at understanding the role of the free song in contemporary liturgy from the perspective of liturgy, culture and spirituality, and mainly within a postmodern society.** The observation of Barnard (2008) with regards to bricolage liturgy serves as point of departure in this process.

### 7.1 Bricolage Liturgy

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 a cut-and-paste liturgy. Barnard (2008:18) describes bricolage in Practical Theology as “religie en levensovertuiging worden samengesteld uit elementen van verschillende culturen, godsdiensten, filosofieën en overtuigingen”.

*Bricolage* is used in several disciplines to refer to the construction or creation of a work from a diverse range of things that happen to be available, or a work created by such a process. In contemporary French the word is the equivalent of the English *do it yourself* (<http://en.wikipedia.org/wiki/Bricolage>, 17 Feb 2011), probably influenced and strengthened by a do-it-yourself (DIY) culture.

The *bricoleur* in contrast to the engineer uses instruments that he/she found because they were available, without knowing beforehand what it will be used for. These instruments could be used for similar tasks or operations in future. Thus the *bricoleur* collects a set of instruments which are available and uses them when applicable. In this regard Barnard (2008:14-16) describes a worship service (liturgy) in a congregation in the Protestant Church in the Netherlands. The liturgy of this worship service serves as an example of bricolage

liturgy where different elements from different traditions were cut and pasted into one liturgy so that the liturgy included among others a new role (or image) of the pastors; a mix of linguistic and musical styles as well as a less traditional liturgy. With regards to singing and music the liturgy included songs from different hymnals; different musical instruments as well as different musical genres and styles (from traditional church music to music in popular idiom).

Bricolage liturgy is *a-typical* and *a-centric*. Within contemporary bricolage liturgy one moment in church history (like the Reformation) is not superior to all others. At the center of bricolage liturgy is not an *editio typical* (a typical checkpoint or an absolute original), but the wider Christian tradition. In bricolage liturgy the narrative of Jesus Christ is actualised within the context of a specific congregation in a specific moment in history. Thus the *bricoleur* uses all available instruments (collected through availability) to actualise the Biblical narrative in a specific congregation at a specific moment in history.

## 7.2 Implications of Bricolage liturgy

The implications of bricolage liturgy for liturgical singing, are far reaching. Within bricolage liturgy the crucial question is not which songs or which genres of music were utilized within the Reformed tradition or a traditional Reformed worship service, but which songs or genres will actualize the narrative of Jesus Christ best in a given present-day situation. The *bricoleur* then uses all available songs and genres of music in this process of actualization through a process of cut-and-paste. Thus bricolage liturgy includes elements from different traditions and backgrounds.

Within the context of the DRC in South Africa, the tendency toward bricolage liturgy is obvious (as would be indicated in the empirical study). With regards to liturgical singing, a wide variety of styles and genres are accommodated (cut and pasted) into the liturgy of the worship service, so that liturgy is often unlike the traditional liturgy as has been known for many decades (cf. Barnard 2008:15-16). Within the context of singing, various songs, genres and styles are accommodated and used within Reformed liturgy; these include songs and genres from the official hymnals, praise and worship traditions, as well as other traditions like the Evangelical, Methodist, Taizé and others. The songs taken from all these other traditions and backgrounds could be named *free songs*, indicating that they are not part of the official repertoire of songs within the DRC (*Liedboek van die Kerk*), but freely chosen and sang within liturgy. The hypothesis of this study is that these songs (free songs) play a role in expressing and forming the spirituality of the local congregation. In the

process of bricolage liturgy the *bricoleur* takes (cuts and pastes) songs and music from different backgrounds and traditions and utilizes them within the liturgy of the worship service in order to actualize the truth and message of the Bible in a given contemporary context.

In many congregations in the DRC in South Africa, liturgy is beyond the Liturgical Movement and liturgy could not be recognized any more as (traditional) Reformed liturgy as has been known for the last century within the Liturgical Movement. The *editio typicalis* is thus not the Reformed liturgy as it used to be, but the Christian tradition in its widest spectrum. The four main lines to which Pieterse (2011:45-46) refers, are still present and visible. Hoondert (2009:71-72) distinguishes three categories of music within the compilation of the new Hymnal in the Netherlands, namely ‘traditiemuziek’, ‘gebruiksmuziek’ and ‘populaire liturgische muziek’, indicating the complex nature of contemporary church music. In this regard Hoondert (2009:77) remarks that “[h]et bricoleren in de context van liturgie bestaat in het combineren van verschillende liturgische en liturgisch-muzikale stijlen”. Just like liturgy itself, every element of liturgical singing is not necessarily an expression of a specific tradition any more, but the actualization of the narrative of the Bible within a given context through music and singing. Within bricolage liturgy different elements are incorporated and utilized through as process of recontextualisation. In this regard Hoondert (2009:81) rightly remarks that extreme musical differentiation is a feature and outcome of a fragmented (bricolage) society and continues that “[d]e ruimte, de gemeenschap en de ritualiteit laten toe dat er in één viering heel verschillende liturgisch-muzikale repertoires klinken”. Post (2009:141) concludes that within religious identities in Europe the borders became *fluid*; the same could be said of the borders between different traditions, genres and styles.

This study departs from the viewpoint that liturgy within the DRC is increasingly influenced by bricolage liturgy. Different songs from different traditions, genres and styles are cut and pasted into the liturgy of the worship service and utilized as free songs within a new context. Although the main criterium for bricolage liturgy is availability, it is not the only criteria. In a world where almost everything is available to almost everyone (mainly via the Internet), liturgists in different contexts will cut and paste their own unique bricolage into liturgy. **The hypothesis of this study is that the object of the cut-and-paste process will be influenced and determined greatly by culture and spirituality within a local congregation.** In other words, the object and content of the cut-and-paste process will reveal and reflect the unique culture and spirituality of a given congregation and ultimately form the new culture and spirituality of that congregation. Within the context of liturgical singing, the free song (or freely chosen song), which is pasted into liturgy, will influence and

be influenced by the culture and spirituality of the congregation (cf. Barnard 2008:18).

**Therefore this study will examine the relation between the free song (songs pasted into liturgy through a process of bricolage) on the one hand and culture and spirituality on the other, within a new approach to liturgy.**

### **7.3 Critical reflection on bricolage liturgy**

Although the phenomenon of bricolage liturgy is a reality which can't be denied, it still requires critical reflection. The practice of bricolage liturgy has much in common with pragmatism where meaning, truth and value are determined by practical consequences. The danger of using (uncritically) what is beforehand must be noticed and warned against. It is also a question whether one can cut pieces from other traditions and paste them into Reformed liturgy without bringing segments of that context and meaning into the Reformed worship service. Can a song be taken from a charismatic or Pentecostal background and pasted effectively into Reformed liturgy? The implications of spirituality and association need to be investigated in this regard.

The concept of "cut and paste" could better be replaced by "copy and merge", where merge has the implication that the new element is not just pasted into liturgy but merged into a new framework and applied in a new way, implying an element of integration and inculturation. Van der Merwe (2009:251) refers in this regard to *convergence worship* instead of *blended worship*, and describes convergence liturgy as "die saamvloei van liturgiese bronne uit die breër Christelike tradisie met kontemporêre uitdrukkingsvorme in die één stroom van die plaaslike gemeente se liturgie." In this regard *blended worship* would serve as an example of cut-and-paste, while *convergence worship* would better illustrate copy-and-merge.

Post (2007:79) rightly remarks that almost all liturgies are composed from loose units derived from certain traditions and that bricolage liturgy is therefore not authentic to postmodernism. The great danger of bricolage liturgy in postmodern context is the uncritical use of contributions of other (or the same) traditions based on availability as well as an uncritical openness to other traditions.

Hofmeyr & Kruger (2009:389) refers to new forms of spiritualities in South Africa and distinguishes the following: a traditional spirituality, charismatic spirituality, rational spirituality, mystic spirituality and a spirituality of syncretism. Bricolage liturgy has the danger of borrowing too much from a certain tradition with the result of becoming or

reflecting that spirituality or tradition. In an extreme form it carries the danger of a form of syncretism.

#### **7.4 Liturgical profits of bricolage liturgy**

Although it is positive that the best profits of other traditions are used and utilized, one can nevertheless not deny the dangers of an uncontrolled practice of cut-and-paste liturgy. On the other side one can't deny the (growing) reality of bricolage liturgy within the present-day DRC in South Africa, as in many other churches. The profits of bricolage liturgy must therefore also be emphasized.

Bricolage liturgy does not limit itself to one tradition and the contributions of one tradition, but has openness to the profits of different traditions. With regards to singing and music, it has openness towards music from other traditions which could be positively utilized within reformed liturgy. In this way it considers contemporary believers in their openness towards other traditions. Furthermore it makes provision for the postmodern context in which believers live today, with its unique openness to other traditions, genres and styles.

It crosses borders of denominations, churches and traditions and contributes to a more ecumenical practice of ministry. It acknowledges the contributions of other denominations, churches and traditions and utilizes them constructively within the context of Reformed liturgy.

#### **7.5 Liturgy, culture and spirituality**

**Bricolage liturgy could be seen against the background of three major impacts, namely culture, spirituality and a changed view of liturgy.** A whole chapter will be dedicated to each of these, indicating their influence on church singing and more specific the role of the free song in the worship service. Liturgical singing is closely related to the culture and spirituality of a denomination and congregation in a reciprocal way. Not only does culture and spirituality influence church singing; it is also formed and shaped by church singing. The free song is therefore more than just a musicological and linguistic expression; it also gives expression to the culture and spirituality of a given congregation. The growing cut-and-paste liturgy is closely related to the cut-and-paste culture where contemporary believers live and worship (cf. Hoondert 2009:74).

What are the guidelines for bricolage liturgical singing? Long (2001:2) refers to the processes (powerful forces) in Protestant worship as a *Hyppolytus force* (often referred to as *traditional*) and a *Willow Creek force* (often referred to as *contemporary*). He then introduces a third force which is more than just a blended worship with a “dash of contemporary thrown in with a measure of traditional” (2002:12). Long’s third force is a vital and faithful congregation which has at least nine characteristics (2002:13). With regards to congregational singing, a vital and faithful congregation emphasizes *congregational* music that is both *excellent* and *eclectic* in style and genre. Three vital characteristics of congregation singing could be drawn from these:

- 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).

In the metaphor of bricolage or cut-and-paste, different genres and styles of music are cut and pasted into the unique liturgy of a local congregation – mostly through the use of the free song. The free song could therefore be of great value in this process of bricolage when managed successfully.

## 7.6 Margins of bricolage liturgical singing

Within the bricolage process in Reformed liturgy, the clear markers of Reformed theology must be kept in mind. Pieterse (2011:37-52) distinguishes certain markers of Reformed theology within the Reformed church landscape, which could serve as markers for liturgical singing as well as the free song within the DRC in South Africa.

First of all it must be remembered that the worship service is directed and focused on God and therefore He stands at the center of all church singing (as discussed in chapter 2). Van Ruler (1978:9-28) emphasizes the importance of a Trinitarian theology when thinking about God and worshipping God. Vos (1984:10) emphasizes in this regard the importance of a Trinitarian spreading (“spreiding”) in theology. All singing in the Reformed worship service must therefore be aimed at and performed to the glory of the Father, Son and Holy Spirit, without over-emphasizing the person and work of only one Person of the Triune God. The intimate relation between the three persons of the Triune God must always be honoured in liturgical singing.

Secondly all singing in the Reformed worship service (official church song as well as free songs) will have to comply with the four great *sola*’s of the Reformation: *solus* Christus, *sola* fide, *sola* gratia and *sola* Scriptura (Pieterse 2011:39). These *sola*’s are the cornerstones of Reformed theology and must be expressed and confirmed through all liturgical singing. Any free song will also have to comply with this norm. Reformation in this study is understood as in accordance with these four *sola*’s.

Thirdly, all congregational singing in a reformed worship service must be in line with the content of the Reformed confessions of faith. These are the Belgic (or Dutch) Confession of Faith, the Canons of Dort and the Heidelberg Confession. Therefore all songs sung in the worship service (as well as in all ministry of a congregation) will have to be theologically sound.

Lastly, all liturgical singing will have to comply with the aesthetics of Protestant worship (cf. Strydom 1994). These include ethical and aesthetical norms for church singing as discussed in the work of Strydom (1994a). Josuttis (1991:204) measures the worth of new music in liturgy in terms of their preparative value: which worldview is presented in the songs? Which horizons are opened by the songs? Which realities do the songs introduce? How does the song contribute to the extension of the consciousness and identity of the congregation? Some guidelines and criteria for liturgical singing (the official song as well as the free song) will be drawn and discussed in chapter 2 & 7 of this study.

## 7.7 Conclusion

The day to day praxis of the DRC in South Africa reveals that the free song is already part of liturgy in a contemporary era; free songs are increasingly used in varying degree in

congregations of the DRC in South Africa as indicated in *Kerkspieël 2006*<sup>3</sup> (see Appendix 6). Songs from different traditions are *cut-and-pasted* or *copied-and-merged* into the contemporary DRC worship service. This process is influenced and strengthened by contemporary culture and spirituality as well as a changed view of liturgy. This relation will be discussed in a literature study (chapters 2-5) and researched in the empirical study (chapter 6) after which conclusions will be drawn (chapter 7).

## 8. APPROACH TO PRACTICAL THEOLOGY

All sciences (natural sciences, social sciences, human sciences, *et cetera*) are service in God's Kingdom. At the same time, they remain the work and effort of human beings, and as such preliminary and time-bound. As sciences they can not only study the history of a subject but they must contribute to the future of that subject. Liturgical studies can not only study and summarize all the liturgies of the past; it must contribute to the development of liturgy in future – this is also true of Hymnology (cf. Strydom 1987:44).

For more than 200 years Practical Theology was seen as nothing more than the practical implementation of the Biblical and systematical sciences. As Wepener (2009:17) formulates: "Thus Practical Theology is applied where truth is brought to the fore by other theological fields." In that sense it was seen as part of the deaconological ministry of the church. In the Middle Ages it was considered to be the way in which one practiced Theology. At the beginning of the nineteenth century Practical Theology was considered a separate subject field due to the encyclopedish view of that time. Many theologians thought of God as the subject of Theology (Pieterse 2001). At that stage American theologians started thinking in a hermeneutical way about Practical Theology. Friedrich Schleiermacher (cf. Louw 2009:131) brought "a radical change in the paradigms of theological and practical reflection and theory formation. He shifted the paradigms of practical theology from the hierarchical and clerical paradigm to the empirical dimension of human experience and religious experiences." In this sense practical theology became an action science or *Handlungswissenschaft* (cf. Louw 2009:131).

Since the paradigm-theory of Thomas Kühn (1970), and the pioneer work of Karl Popper which preceded Kühn, the perception and role of Practical Theology has changed

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<sup>3</sup> *Kerkspieël* (directly translated as church mirror) is a survey done every five years within the DRC to determine certain trends within the DRC. The last survey (2006) reveals a the number of congregations using free songs increased from 24.4% in 2004 to 42.8% in 2006, thus a growth of 18.2% in two years.

immensely. As early as 1970, Rolf Zerfass (1974:164, cf. Pieterse 1003:1) announced a shift in paradigm. Bailie (1978:19) defines a paradigm as the “mental window through which the researcher views the world”. Pieterse (1993:67) defines paradigm as “‘n teoretiese of denkraamwerk waarmee die wetenskaplike die werklikheid van die vak se studieveld benader.” The paradigm shifted from a logical positivistic paradigm to an interpretive paradigm. Louw (2009:128) refers to a paradigm shift from practice (quantity) to praxis (quality). This was the beginning of a theory of communicative acts as part of the bigger umbrella of an interpretive paradigm. Today there is a further development without cancelling the interpretive paradigm, namely the narrative approach (Demasure & Müller, 2006).

The paradigm shift away from a modernistic approach had an immense effect on the view and role of Practical Theology. Fierst summarized the (new) task of Practical Theology as follows: “Praktische theologie houdt sich niet bezig met handelen van de mens in het algemeen, ook niet met de handelen van de gelovige of het handelen in dienst van God in het algemeen, maar met dat handelen, dat gericht is op het actualiseren en onderhouden van de relatie tussen God en mens, mens en God.” (1980:13). This means that Practical Theology deals with a praxis that could be defined as a hermeneutical-communicative praxis (Van der Ven 1990:47, 1993:41). Louw (2009:132) defines practical theology then as “the science of the theological, critical and hermeneutical reflection of the intention and meaning of human actions as expressed in the practice of ministry and the art of faithful daily living (leitourgia)”. In contradiction with natural sciences, which uses exact or phenomenological methods, social sciences use hermeneutical methods (Strydom 1897:43).

As an action science Practical Theology shares the paradigm and methodology of human sciences, more directly social sciences (Heitink 1993:106). In the center of Practical Theology (as in social sciences) lie communicative acts. Practical Theology aims at:

- a) Understanding these acts through a process of hermeneutics, and
- b) Explaining these acts by means of empirical processes.

Pieterse (2001:10) explains: “Die handelinge, wat ons bestudeer, geskied deur alle gelowiges op alle terreine. Dit geskied deur pastors, predikers, gemeentelede en gelowiges buite die kerk – almal wat handelinge uitvoer in diens van die evangelie – onder individue, die gemeente en die samelewing. Die handelinge sluit nie net taalhandelinge in nie, maar ook optrede in”.

That means that one will always have to consider three perspectives: hermeneutical (interpreting), empirical (analyzing) and strategic (translating) (Heitink 1993:107). Ricoeur

(1981:145-181) understood the process of critical hermeneutics as a process with three phases: a) participating understanding (cf. Strydom 1987:43), b) explanation c) participating understanding. In the third phase the hermeneutical process (a) and the explanation process (b) are brought together in a critical hermeneutical way. Schreier (1998:27, cf. Wepener 2009:18) says that this “new field has as its point of departure the life of the congregation; it then moves into theory and then back to life....”. Thus hermeneutics and explanation are combined in a hermeneutical way (Pieterse 1993:23). Dingemans (1990:93) added that the first phase (a) is done from an inside perspective (more subjective) while the second phase (b) is done from an outside perspective (more objective). Wepener (2009:18) speaks about a spiraling movement between theory and practice, with a focus on the improvement of the praxis. Van der Ven (1988:7) writes about Practical Theology’s main problem being the relationship between theory and praxis. Zeffass (Klostermann & Zeffass 1974:167, cf. Pieterse 2001:10,175) refers to a bipolar relation between theory and praxis. But still everything is done within the context in which mankind acts and communicates (Demasure & Müller, 2006:418, cf. Bosman & Müller 2009:181-183).

The anthropological emphasis led to a major shift in theology as a whole. Not God (cf. Louw 2009:129, Pieterse 2001:4), but man’s experience of God became the subject of study in theology. Clouse, Pierard & Yamauchi (1993:589) remarks that “[a]lthough they cannot use the tools of modern science to demonstrate objectively and conclusively the operation of the supernatural, nevertheless they perceive God’s actions through the eyes of faith.” In that sense theology was not only occupied with the knowledge of God, but also with the process and acts of knowing God. Not God, but man’s faith in God became the subject of study. Pieterse (2001:7) distinguishes a direct and indirect object in Christian faith: God is the direct object of faith, and faith in God is the direct object of Theological study. The aim of Practical Theology then is to study faith and acts of faith in the lives of Christians.

In this way the cliff between theology as subject (*scientia*) and theology as personal faith (*habitus*) became much more relative. Wepener (2009:13) refers to the “antropologische Wende” in this regard and mentions the view of Messner where liturgy is “the communication of the experience of believing, and therefore (as) a primarily human act.” (2009:15). Wepener (2009:17) distinguishes the “anthropological leg within a liturgical research objective, namely how people express their experience of God” (*doksa*) and “the theology of the liturgy, in other words the study of how God is present in and through *doksa*/liturgy/rituals in the celebrating congregation.” There could be no choice with regards to Anthropology and Theology. In this regard Wepener (2009:18) uses the term “liturgical inculturation”.

Pieterse (2001:8, cf. Van der Ven 1998:29-33, Heitink 1993:110-112) emphasizes that Practical Theology is a practical science. Van der Ven (1990:47) understands Practical Theology thus as “hermeneutisch-communicatieve praxis”. The goal of Practical Theology is thus to understand man. Louw (2009:129) sees the intention of Practical Theology as to study the “meaning and intention of God’s covenantal encounter with human beings [...] and the implications thereof for human behaviour, as well as for all of the dimensions of life and our human quest for meaning.” Heitink (1993:18) defines Practical Theology as action science as “de empirisch-georiënteerde theologische theorie van de bemiddeling van het christelijk geloof in de praxis van die moderne sameleving.” The focus in Practical Theology must always be on a hermeneutical understanding as well as empirical study, or differently said: philosophical interpretation (ontology) and critical reflection (cf. Louw 2009:129). Louw (2009:129) understands ontology as “a hermeneutical endeavour that tries to link God to the existential realities of human life in order to deal with the spiritual dimension of significance as well as critical questions regarding the ultimate in life within the face of evil and suffering.”

Mette (1978:9) states that the aim of Practical Theology is not only to understand behavior, but also (and especially) to influence that behavior towards the Kingdom of God. Practical Theology can not only analyze and interpret the praxis; it must also consider the consequences of the praxis and lead the way to a new praxis. Van der Ven (1985:193; cf. Heitink 1993:129) defines Practical Theology then as “de theologiese wetenskap van het religieus-communicatief handelen, waarop het pastoraal handelen gericht is.” Vos (1996:1-62) also sees the approach to the discipline as hermeneutic-communicative. Dingemans (1996:83, cf. Oh 1994:13-14) describes the shift in Practical Theology as follows:

Whereas formerly, practical theologians had first studied the Bible and the doctrine of the church in order to apply the results of their findings to the practice of the church, more recently, under the influence of social studies they have changed their approach: in recent decades practical theologians worldwide have agreed on starting their investigations in practice itself. Practical theology has become description of and reflection on the “self understanding of a particular religious tradition.” This approach moves from practice to theory, then back to practice.

Practical Theology studies acts of faith in order to influence or transform them through a process of emancipation. Often there will be resistance to change “vanweë sekere ideologiese sieninge, wat weer te make het met mense wat hul posisies van gesag in die kerk wil behou en legitimeer” (Pieterse 2001:11). The ideology-critical approach of Habermas (cf. 1983), built upon the communication theory of Gadamer (1975), could be of

great value in the study of communicative acts. It is built upon the conerstones of dialogue, equality and freedom (cf. Habermas 1982). All participants are equal and can withdraw at any moment. Mutual understanding is of utmost importance.

Louw (2009:130) distinguishes the following dimensions in Practical Theology:

- *Fides quaerans intellectum* (rational reflection and theory formation)
- *Fides quaerens verbum* (language, word and communication)
- *Fides quaerens actum* (action, liberation and transformation)
- *Fides quaerens imaginem* (symbol, ritual and liturgy)
- *Fides quaerens visum* (the visual dimension, space and place, media and virtual reality)

Louw (2009:130) concludes that all these dimensions of practical theology are important for the healing of life. Most of these dimensions will be considered in this study.

Pieterse (1990:22) summarizes it as follows:

Die studierrein van die praktiese teologie is die ontmoetingsgebeure tussen God en mens, en mens en mens deur sy Woord en Gees, hoofsaaklik binne die konteks van die gemeente. Ons benader die gemeente dus nie soos die sistematiese teologie of die dogmatiek nie. Ons vra na die ontmoetingsgebeure van God se koms na die mens in sy Woord deur die diens van die pastorale optrede of handeling. Ons besin oor die heilsbemiddeling, oor die handeling en gebeure waarin God se spreke plaasvind, oor die kommunikatiewe handeling in diens van die evangelie. Die praktiese teologie teologiseer digby die konkrete praktyk in 'n heen-en-weer-beweging tussen teologiese teorie en praktyk.

### **8.1 Implications for this study:**

- This study will depart from the perspective that Practical Theology is a scientific field of study in itself and not just the practical arm of theology, thus an empirical theology and not an applied theology (Van der Ven 1988). In relation to other sciences (especially social sciences and human sciences) this study will work intra-disciplinary which means that methods and information resulting from other sciences will be used, but the study will still be done in a Practical Theological way and not in a sociological or psychological way (Pieterse 1993:39). While other disciplines in theology work from a literary-critical, historical-critical or systematic-critical

perspective, this study will work from an empirical-critical perspective, characteristic of Practical Theology. As Pieterse states: “Die huidige situasie met sy geloofservaring en christelik-kommunikatiewe handeling kan wetenskaplik die beste op ‘n empiries-kritiese wyse ondersoek word.” (1993:26).

- Firet’s definition of Practical Theology as a communicative action science in service of the gospel will be the departing point in this study (cf. Firet 1980; Heitink 1992; Pieterse 1993). The focus will be on singing as a communicative act of the congregation (cf. Vernooij 2003:118) as part their response to the gospel of Jesus Christ. Louw (2009:130) formulates is thus: “Practical Theology is about the praxis of the ecclesia as related to the praxis of God within cultural contexts and communities of faith.” The focus will not only be on the song (lyrics, melody, *et cetera*) but especially on singing as an act of communication with God. Schelling (1989:12) formulates that “[m]uziek is een prachtig middel om te communiceren” and “ze (music: CJC) wordt wel de hoogste vorm van communicatie genoemd”. Vernooij (2003:118) remarks that music has its own way (“*middelen*”) of communicating. In that sense the interest of this study is **not a musical interest in the first place, but a theological interest and more specific a Practical Theological interest**. Henkys (2001:213) stated: “Theology is interested in the traditional stock of church songs primarily because of congregational singing today. In a theological perspective, the ‘singing faith’ (*der singende Glaube*) is of no less importance than the ‘sung faith’ (*der gesungene Glaube*).” Although this study will need to consider technical information with regards to singing, music and song, the main object for study will remain singing as an act of worship where worship includes the total act of worshipping God the Father, the Son and the Holy Spirit.
- The **study will be structured to the phases that Ricoeur indicated**, that is (1981, 1991:270cf; cf. Louw 2009:129):
  - a) Participating understanding by means of hermeneutics,
  - b) Explanation by means of empirical study and
  - c) Participating understanding where the results of the first process of participating understanding are hermeneutical critically compared with the results of the second phase of explaining through empirical study.

In the first part (chapter 2) of the study the focus will be on singing as a communicative act by giving a brief overview on the history of singing and the phases it went through. The question of the role and function of (religious) singing in

liturgical perspective will be dealt with in chapter 3. Chapter 4 will concentrate on the relation between singing and culture. In chapter 5 the relation of singing to spirituality will be addressed. Chapter 6 will reflect on an empirical study with the aim of collecting (more objective) data on the issue of singing (free songs) at grassroots level in DRC congregations. The purpose of the empirical study will be to try to indicate that free songs (songs outside the official hymnal) has a critical role as a communicative act and the (assumed) close relation between the singing in a given congregation and the culture and spirituality of that congregation. Chapter 7 will compare the results of the hermeneutical study (chapters 1-5) with the results of the empirical study (chapter 6) in order to arrive at a new praxis theory if possible. The aim of this study is not only to understand and to analyze but also to improve the praxis of singing as a communicative act in service of the gospel of Jesus Christ. The aim of this study is also not to confirm the status quo but to improve the praxis of singing to the glory of God. Pieterse (1993:28) formulates that "[...] praktiese teologie bestudeer hierdie geloofshandelinge krities met die doel om 'n bydrae te lewe tot die verbetering daarvan." Wepener (2009:19) formulates that "the final move in doing practical theology is action, a renewed practice of faith."

- By choosing consciously for the methodology of Ricoeur (cf. 1981, 1991:270), this study is situated in a correlative approach to Practical Theology and to the object of this study. That means that this study will try to deal with the guidelines in Scripture as well as the insights of the contextual, hermeneutical and empirical study. This approach stands in contrast with the confessional approach where Scripture is seen as the only source of study for Practical Theology. It also differs from the contextual approach that mainly focuses on the (political) situation (Pieterse 1993:34). Louw (2009:129) describes the unique role of Practical Theology, in contrast to sociology or psychology, thus: "It reflects on and deals with the normative *praxis of God* as related to the praxis of faith within a vivid social, cultural and contextual encounter between God and human beings." Practical Theology is thus more than just observing religious behaviour; it wants to influence that behaviour in a direction towards God.
- As communicative acts are not isolated but imbedded in the smaller society of the specific church, the larger church and the world itself, this study will have to deal with the narrower and larger context of singing, which is culture. There could be no such thing as singing in church; it will always be singing in a specific time and place and that must be taken into account. In this sense singing is a social process (Pieterse

1990:23). Van der Ven (1990:44) describes the field of the praxis of Practical Theology as “die koordinatensystem der Gesellschaft, des Christentums und der Kirche”. In trying to understand the context of singing in a given congregation, the interpretation of the stories of the members in that congregation will be of great value.

- Our aim will be to collect data (knowledge) “...wat in waardegelaaide teorieë gesistematiseer word, en wat gerig is op transformasie van mens en maatskappy na die boodskap en waardes van die koninkryk van God.” (Snyman & Du Plessis 1987:180) In the process of the collection of knowledge, the study will depart from an interpretative approach (as initiated by Popper and Kühn) as opposed to a positivistic approach where the focus was placed on objective, verifiable knowledge. It must be admitted that no study could be fully objective. This study, in taking the work of Popper and Kühn into account, will therefore be an interpretive study where hermeneutics (*Verstehen*) is of utmost importance. Applied to singing as an act of worship, it means that great effort must be made to understand the heart of the different traditions of singing before trying to evaluate it. Without proper *Verstehen* of the praxis of singing one can never evaluate or improve that praxis. Singing in church is always imbedded in the story of the individual and the story of the congregation; this is of utmost importance for the understanding of church music.
- Practical Theology is a Theological science; therefore the Bible remains the norm. The latter does not imply a fundamentalistic misuse of the Bible, but a serious effort to understand the message, information and implications of the Bible – thus illustrating the importance of biblical hermeneutics.

## 9. APPROACH TO HYMNOLOGY

Reich (2003:774) defines Hymnology as “Wissenschaft vom ‘gesungenen Glauben’”. Strydom (1987:55) defines Hymnology as “die wetenskap wat hom liturgies-teologies interesseer in en besig hou met die kerklied, -sang en -musiek vanuit ‘n prinsipiële, historiese en praktiese hoek, ten einde die diakonia van die gemeente van Christus, soos dit gestalte vind in die erediens, tot diens te wees.” Ameln (1961:62) defines Hymnology as “die Wissenschaft von dem Gesang, der zum Lobe Gottes in allen Zungen erklingt”. The following conclusions could be drawn from this definition:

- Hymnology is a science and part of the Human sciences (Strydom 1987:43).

- As part of Human sciences, Hymnology works with the method of hermeneutics or understanding.
- Hymnology includes all Christian forms of singing to God in and outside of the worship service. It also includes ways of singing as well as the theological purpose of singing as well as the liturgical function of music (Strydom 1987:45).
- Congregational singing stands at the center of Hymnological studies. Although all forms of music are included, emphasis is on congregational singing.

Reich (2003:774) states that hymnology “untersucht [...] den gesamten Fundus der Zeugnisse aller Gattungen kirchlichen Singens aus Geschichte und Gegenwart: Kirchenlied und Taizé-Gesang, Psalmodie und Kirchenlied, Hymnus and christlichen Popsong”.

Although Hymnology is part of the discipline of liturgical studies and as such part of the deaconological subjects (*diakonologiese vakke*), it is also closely related to dogmatics and church history (Strydom 1987:46). It is also closely related to Old and New Testament sciences, due to the fact that the Old and New Testament contains a lot of information about music and singing in the different books of the Bible. Strydom (1987:47) concludes that “hymnologie homself van begin tot einde wetenskaplik besig hou met *die gemeentesang as liturgiese element van die Christelike erediens*, dus met ‘n faset van die *diakonia* van die *kerk van Christus*”. Although Hymnology is part of the deaconological subjects and more specific part of Practical Theology and liturgy, the insights of Old Testament and New Testament science will necessarily be used in dealing with the Biblical data on music and singing (chapter 2). The results of church history will also be used in an overview of the development of liturgical music and singing (chapter 3).

Although Hymnology is a Theological science, it is dependant upon the insights of other sciences (cf. Strydom 1987:50, Reich 2003:774):

- Musicology
- Language and literature sciences
- Psychology, Sociology and Communication studies

Although many studies in Hymnology are done from the insights of musicology as well as the sciences of language and literature, this study will concentrate less on the latter. The insights and results of many studies from this viewpoint will nevertheless be used. In this study, the insights of the anthropology and sociology (cf. Van der Merwe 2005:772) will be of great value in the discussion of the influences of culture and spirituality on liturgical music (chapter 5 & 6).

Strydom (1987:53) identifies three dimensions in the task of Hymnology:

- Fundamental Hymnology, which aims at defining the nature, function and place of the liturgical song as well as all other musical forms in the worship service as well as at other ecclesiastical gatherings.
- Historical Hymnology, which aims at studying and understanding the historical forms and development of church music and liturgical singing.
- Practical Hymnology, which aims at studying the 'what', 'how', 'where' and 'when' of church music and singing.

This study will mainly focus on Historical Hymnology (chapter 3) and Practical Hymnology (chapters 2,4 and 5).

Strydom summarizes the aim and method of Hymnology (as sub-discipline of Practical Theology and liturgy) as follows:

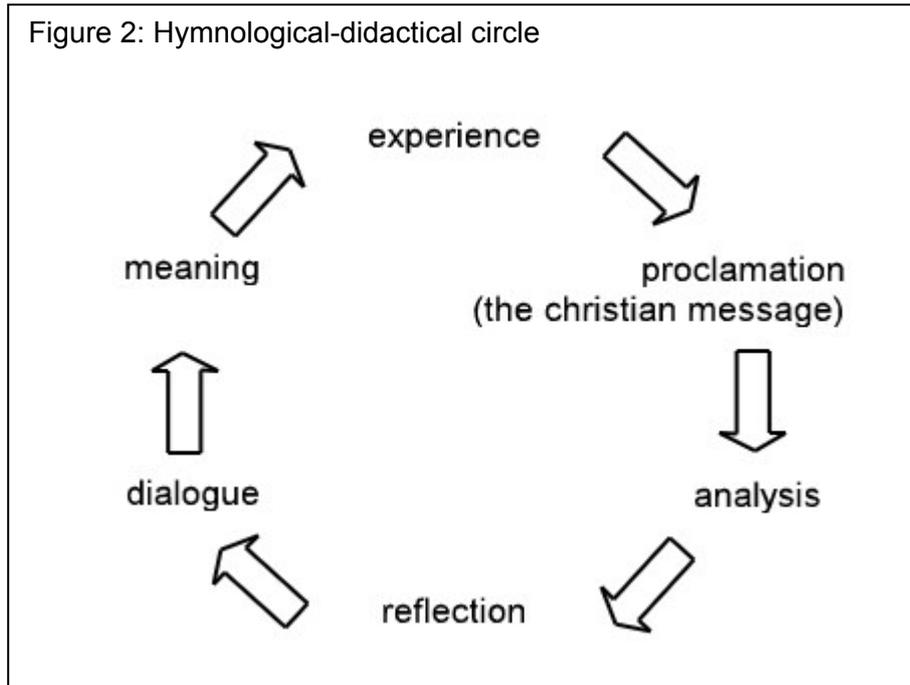
Die hermeneutiese metode dwing die himnologie om te soek na 'n nuwe verstaan van die kerk/gemeente van vandag met sy unieke behoeftes, en om van daaruit opnuut in gesprek te tree met die Skrif, op soek na die verstaan van die Bybelse riglyne vir die situasie van vandag; om opnuut te luister na die uitsprake van die reformatore, opnuut die kerkliedere van die eeue, maar ook liedere wat as eietydse skeppinge met 'n eietydse idioom kom aanklop by die deur van die kerk vir toelating tot die erediens, in die weegskaal te plaas met die oog op die verkryging van insig, antwoorde vir die nuwe situasie.

(Strydom 1987:43)

Reich (2003:774) concludes that hymnology investigates and researches the praxis of singing in church and "reflektiert sie in ihrer Beziehung zu Theologie, Kirche, Glauben und Leben".

Selander (2001:201) uses the hymnological-didactical circle or spiral to illustrate the complicate didactical process underlying church singing (illustrated in fig. 2):

Figure 2: Hymnological-didactical circle



The circle illustrates the didactic process of singing in the individual congregational member.

The following elements are important:

- Experience: all the feelings and associations of an individual in the process of singing.
- Proclamation: The truths conveyed by the song to the individual.
- Analysis: Questions arising from the relation between experience and proclamation.
- Reflection: Dealing with the personal view in relation to the outcomes of the analysis.
- Dialogue: Dealing with experience, proclamation, analysis and reflection together with other people (conversations on songs and singing).
- Meaning: A person's private way of relating to psalms, hymns and spiritual songs.

### 9.1 Implications for this study:

- This study is a hymnological study within the field of liturgical studies within Practical Theology, and therefore part of the *deaconological* subjects.
- As a hymnological study, it is mainly concerned with congregational singing within the Christian worship service.
- Within the dimensions of Hymnology, it falls mainly within the third dimension (Practical Hymnology), although it overlaps with the second dimension (Historical Hymnology). This study is mainly concerned with the 'what', 'how', 'where' and 'when' of church music and singing.

- This study, as a study in Practical Theology, is dependent upon the insights of other sciences like Anthropology and Sociology as music and singing are anthropological and social activities.
- This study wants to honour the insights gained from the Old and New Testament sciences, but at the same time be true to the Reformed tradition as well as the contemporary believer.

## 10. GOAL FORMULATION

The goal of this study will be to examine the role of the free song (hymn) in the church (especially the *Dutch Reformed Church*) as a means of expressing the local spirituality (as distinct from the Reformed and ecumenical spirituality) of the local congregation. This spirituality is closely connected to the unique cultures and spiritualities in that congregation.

In order to reach the goal, focus will be on singing, especially congregational singing, as an act between humankind and God as well as an act between humans and fellow humans. Firstly, effort must be made to understand the process of singing as a communicative act by which man or the believer communicates with God. This communication can take many forms: with or without melody, with or without musical accompaniment, monophonic or polyphonic, *et cetera*. The brief historical overview will illustrate the different forms (including free songs) that the communication between humankind and God (singing) had in the history of the church. This process of communication is also influenced and determined by culture and sub-culture. The communicative act of singing will differ from culture to culture (or sub-culture). The communicative act of singing will also be influenced and determined by spirituality. Believers with different spiritualities will differ in their communicative acts.

Secondly the act of singing will be analyzed through an empirical study. By means of personal visits and structured interviews an effort will be made to understand what happens in the praxis of singing (especially free songs) in the church (within a certain presbytery of the DRC in South Africa) and why congregations sing the songs they do in the way they do. An effort will also be made to understand the role of the free song in the praxis of singing, as well as the role culture(s) and spirituality play in this process.

Thirdly, the results of the hermeneutical and empirical study will be used to understand the praxis of singing and if applicable influence the praxis of singing in church (especially the DRC) in a direction of an improved praxis where the Kingdom of God could be served even more.

This study wants to contribute arguments from other perspectives like culture and spirituality. Although many studies refer to culture and especially postmodernism, they often **fail to negotiate the implications of culture and sub-culture for church music and singing within a postmodern context**. The challenge will be to consider Biblical truths but at the same time be faithful to contemporary cultures; to honour the Reformed tradition but at the same time reform so that God can be worshiped in contemporary cultures.

The aim of this study is to try to understand the deepest ground for the dualistic nature of church music through the ages and to encourage the church to see this phenomenon as an essential part of church music. It is argued in this study that this dualistic nature is an essential part of church music, safeguarding it from formalism on the one side and pragmatism on the other.

## 11. WORKING HYPOTHESIS

The free song (songs outside the official hymnbook) has an important function in church, and that is to express the local spirituality of the local church (congregation) which is closely connected to the culture and spirituality of the local church. Alongside the official (reformed) song and the ecumenical song it could have positive value in the communicative acts of the congregation.

If it (the free song) has value, it should be encouraged but also managed. The question is whether the free song opposes or contradicts the formal church song or rather compliments and supplements it. It is argued here that it can never function without the formal and official church song, as would be indicated later.

## 12. STRUCTURE OF STUDY

Firstly, this study will aim to indicate that the free song or hymn is no new or charismatic phenomenon, but existed through all ages in the church of Jesus Christ, and that it played an important role in the development of singing in church.

Secondly this study will try to give a brief summary of the role and function of church music, focusing on singing in the official meeting of the congregation with God; thus church singing as liturgical element.

Thirdly this study will try to estimate the relation between the free song (hymn) and the culture (or sub-culture) where it came from or where it is sung. In this regard, the interpretation of the stories of the respondents in trying to understand their experiences of song and spirituality will be of great value.

Fourthly this study will try to estimate the relation between the free song (hymn) and the spirituality of the local congregation. The question will be whether there are some spiritualities that are not accommodated in the official hymnal (*Liedboek van die Kerk*) of the church (referring to the DRC).

In the fifth place this study will use a qualitative empirical study to test the working hypothesis concerning the free song in congregations and the possible role the researcher assumes it plays. This research will involve interviews with liturgists, musicians or music directors as well as members of the congregation to estimate the role of the free song in the worship service.

Lastly this study will try to compare the results of the hermeneutical study in a hermeneutical-critical way to the results of the empirical study in order to come to a new or better theory or understanding of the praxis. In line with the recommendations of Mouton & Joubert (1990) the formulated theory will have to be a) logical consistent, b) it must have a wide field of application, c) it must be based on empirical study.

In conclusion it will try to propose a model for accommodating and using the free song as means of expression of the local spirituality of a given congregation.

### **13. COMMITMENTS**

As no study could be fully objective but always coloured by die person, history, tradition and beliefs of the researcher, so this study could never be a fully objective study. Wepener (2009:21) refers to Lukken saying: "A totally objective researcher is not possible" and adds that such a researcher is neither desirable. Although this study is done as objective as possible, it could never be totally objective.

### **14. ABBREVIATIONS**

DRC            Dutch Reformed Church, which is the oldest Reformed Church in South Africa (Wepener 2009:6). The DRC must be distinguished from the family of DRC

churches which includes the DRC, RCA, URC a DRCA.

RCA	Reformed Church in Africa
VGK	Verenigende Gereformeerde Kerk or Uniting Reformed Church (URC)
DRCA	Dutch Reformed Church of Africa
NHK	Nederduitse Hervormde Kerk
GKSA	Die Gereformeerde Kerke in Suid-Afrika
AFM	Apostolic Faith Mission
URC	Uniting Reformed Church
APGB	Afrikaanse Psalm en Gesange bundel (1978)
APGB ##	Song number ## in the APGB
JSB1	Jeugsangbundel 1 (1984)
JSB1 ##	Song number ## in JSB1
JSB2	Jeugsangbundel 2
JSB2 ##	Song number ## in JSB2
SOM	Sing onder mekaar
SOM ##	Song number ## in SOM
LBK	<i>Liedboek van die Kerk</i> (2001)
LBK ##	Referring to song number ## within the <i>Liedboek van die Kerk</i>
FLAM	Funky liederes vir 'n aan die brand musiekbediening
FLAM ##	Song number ## in Flam
VONKK	Voortgesette ontwikkeling van nuwe klassieke kerkmusiek
VONKK ##	Song number ## in VONKK
KHP	Kinderharp
NSG	Nuwe Sionsgesange
AGB	Afrikaanse Gesangebundel
HAL	Halleluja-hymnal
HAL ##	Song number ## in HAL
WEB	World English Bible
NIV	New International Version
ASV	American Standard Version
KJV	King James Version
OAV	Ou Afrikaanse Vertaling (1933, 1953)
NAV	Nuwe Afrikaanse Vertaling (1983)

The following abbreviations will be used for the books of the Bible:

Old Testament	New Testament
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Genesis	Gn	Matthew	Mt
Exodus	Ex	Mark	Mk
Leviticus	Lv	Luke	Lk
Numbers	Nm	John	Jn
Deuteronomy	Dt	Acts	Ac
Joshua	Jos	Romans	Rm
Judges	Jdg	1 Corinthians	1 Cor
Ruth	Rt	2 Corinthians	2 Cor
1 Samuel	1 Sm	Galatians	Gl
2 Samuel	2 Sm	Ephesians	Eph
1 Kings	1 Ki	Philippians	Phlp
2 Kings	2 Ki	Colossians	Col
1 Chronicles	1 Chr	1 Thessalonians	1 Th
2 Chronicles	2 Chr	2 Thessalonians	2 Th
Ezra	Ezr	1 Timothy	1 Tm
Nehemiah	Neh	2 Timothy	2 Tm
Esther	Es	Titus	Tt
Job	Job	Philemon	Phlm
Psalms	Ps	Hebrews	Heb
Proverbs	Pr	James	Ja
Ecclesiastes	Ec	1 Peter	1 Pt
Song of Solomon	Can	2 Peter	2 Pt
Isaiah	Is	1 John	1 Jn
Jeremiah	Jr	2 John	2 Jn
Lamentations	Lm	3 John	3 Jn
Ezekiel	Ezk	Jude	Jude
Daniel	Dn	Revelation	Rv
Hosea	Hs		
Joel	Jl		
Amos	Am		
Obadiah	Ob		
Jonah	Jnh		
Micah	Mi		
Nahum	Nah		
Habakkuk	Hab		

Zephaniah	Zph		
Haggai	Hg		
Zechariah	Zch		
Malachi	MI		

## 15. TERMINOLOGY

This study is concerned with singing in church, especially the DRC. Different words are used to describe the act and content of singing in church. Scholars use these words or terminology differently. This study is not interested in the history of each term, but in the meaning it will convey when used in this study. The following words need clarification:

### 15.1 Music

It is almost impossible to define “music”. Greek philosophers described music as a “sisteen van geordende tone wat horisontaal in melodieë en vertikaal in harmonieë georganiseer is (Smit 2007:19). Vernooij (2003:118) remarks that speaking is one of the activities of music, but “muziek (is) ook méér dan spreken”.

Bach (1708) stated that “the aim and final reason, as of all music [...] should be none else but the Glory of God and the recreation of the mind. Where this is not observed, there will be no real music but only a devilish hubbub” (Wilson-Dickson 1992a:159).

Vernooij (2002:96) indicates that music is not limited to the cantory, the choir, the organist or the cantor, but the elements of music are present in every aspect of liturgy. As such every element in liturgy has a musical undertone. The aim of this thesis is not to study music in this sense, but music in the narrower sense of singing with or without accompaniment within the context of the worship service.

The following definitions are given for music on various websites on the Internet:

- An artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner
- Any agreeable (pleasing and harmonious) sounds; "he fell asleep to the music of the wind chimes"
- Musical activity (singing or whistling *et cetera.*); "his music was his central interest"

- (Music) the sounds produced by singers or musical instruments (or reproductions of such sounds)

- Punishment for one's actions; "you have to face the music"; "take your medicine"

Although there is no agreement on the definition of music, it could be defined as "the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity" or "vocal, instrumental, or mechanical sounds having rhythm, melody, or harmony" (<http://www.merriam-webster.com/dictionary/music>, 10 June 2008). In its widest sense, it could be defined as organized sound. Vernooij (2002:101, cf. 203:116-118) distinguishes the following elements of music (translation provided: CJC):

- melody
- rhythm
- harmony
- dynamics
- tempo

## 15.2 Singing

Strydom (1991:23) defines singing as "die voordra deur 'n individu of groep van 'n bepaalde teks met behulp van 'n geordende ritmiese struktuur en 'n wisselende toonhoogtereeks, met of sonder 'n vasgelegde metriese onderbou." It could also be defined as "to make musical sounds with the voice, especially words with a set tune" or "to perform (a song, words, or tune) by making musical sounds with the voice"

([http://oxforddictionaries.com/definition/sing?rskey=XAlidEL&result=1#m\\_en\\_gb0774920](http://oxforddictionaries.com/definition/sing?rskey=XAlidEL&result=1#m_en_gb0774920), 26 July 2010). In its widest sense: singing involves words used in some kind of ordered metrical form, which means words and melody.

## 15.3 Church singing and church song

If singing is all about words used in some kind of metrical form to some kind of melody, then *church singing* is all about using words in some kind of metrical form to some kind of melody in church or in the worship service. Church singing refers to the act of singing in church, while *church song* refers to the content of the act of singing, in other words what is being sung in church (meaning: the worship service). In different churches or denominations, the term church song will then have different meanings. In a church where only Wesleyan Hymns are sung, church song will refer to those hymns. In a church where popular music is

sung in church, church music will then refer to popular music; in a congregation where African music is used, church music will refer to African music. In this study the term *church song* will be used in its widest sense namely the songs, which are sung in the Christian worship service. Reich (2003:763) formulates: “Unter Kirchenlied wird im Folgenden jenes Lied verstanden, das im christlichen Gottesdienst von einer Gemeinde gesungen werden kann, sich also dem gottesdienstlichen Geschehen und dem Singvermögen der versammelten Menschen zuordnen lässt”. Reich (*ibid*) continues: “Je nach Entstehung oder Sitz im Leben sind die Ränder der Gattung dabei ebeno offen (überliefertes Kirchenlied, geistliches Volkslied, Neues Geistliches Lied, Jugendlid, charismatisches Lied, Song, Spiritual)....”

In some literature the term church song is used as if it has some kind of universal meaning indicating a kind of classical music played by an organ. Olivier (1997:89) for example asks: “Maak dit hoegenaamd nog sin om kerkmusici (orreliste en koorleiers) teen groot koste op te lei...?” The latter implies that church singings is singing to the accompaniment of an organ. Church music and church musicians can also be understood in a wider context.

In the DRC in South Africa, church song will in some congregations refer to the songs contained in the *Liedboek van die Kerk*, while in other congregations it will refer to a combination of different songs and genres. ‘Church song’ thus means the songs of a specific church or congregation for use in the worship service. Church song is thus the widest term for the songs of a specific church or congregation.

In contrast, the term *official church song* will refer to the songs sung in church that have official status. In the context DRC the term *official church song* will therefore refer to the *Liedboek van die kerk*, which was approved as the official hymnal of the DRC (2001).

#### 15.4 Church music

Wolmarans (1981:3) gives a list of possible meanings or associations for the term “church music” (translation provided: CJC):

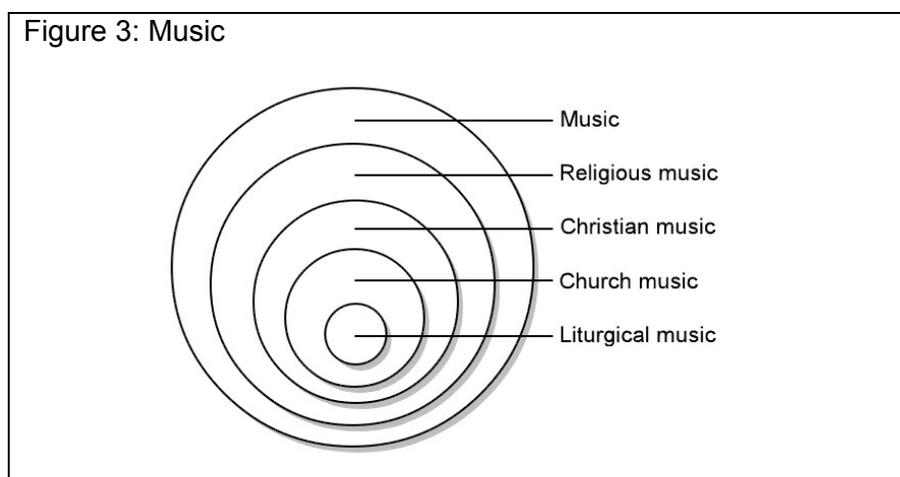
- Music with an atmosphere of devotion
- All music played on a church organ
- All instrumental compositions with a religious intention
- All music where the words (lyrics) have a religious intention
- Only music allowed in church

- Music composed by Christians
- Music composed in the mode or modus of the church (“kerklike toonaarde”)

In this study the term church music will be used as referring to all the music (genres, instruments, *et cetera*) used in a specific church or congregation. In some congregations, church music will be restricted to organ music, while in other congregations church music will include all kinds of music genres played by all kinds of instruments. When used in general sense church music will refer to all music used and utilized in church. Kruger (2002:26) rightly says that church music is more than sacral music because it has a definite function within liturgy.

### 15.5 Liturgical singing and music

The term liturgical singing is often used in reference to the singing in the high tradition where certain genres of songs were used in close connection to certain elements in the liturgy. Some scholars (cf. Strydom 1994:113) associated liturgical singing with the presence of certain liturgical elements; the absence of those elements led to a kind of singing that could hardly be called liturgical singing but rather church singing. Strydom (1991:26) explains: “Tradisioneel word van die sang in ‘n gereformeerde erediens (of enige ander laag-kerklike liturgie) as ‘kerksang’ gepraat, teenoor die sang in die hoogkerklike liturgie (die Ortodokse, Rooms-Katolieke, Anglikaanse en, meermale ook, Lutherse liturgie) wat dan as ‘liturgiese sang’ getipeer word. Nog meer gespesifiseerd, word na die hoog-kerklike liturgie as ‘liturgiese sang’ verwys” and reacts “...dat die sang in die gereformeerde erediens ‘n wesenlik-liturgiese handeling is.” It could graphically be summarized as follows (cf. Calitz (2004:10):



Adam (1985:80) indicates that *musica sacra* (sacred music) in the Roman documents included “both vocal and instrumental music” and continues that “the term ‘sacred music’ here includes: Gregorian chant, the several styles of polyphony, both ancient and modern; sacred music for organ and for other permitted instruments, and the sacred, i.e., liturgical or religious, music of the people.” Adam (1985:80), in following the *International Study Group on Song and Music in the Liturgy*, defines liturgical music as “all forms of vocal and instrumental music that are used in the liturgy”, which is argued to be a more accurate (and neutral) definition of *liturgical music*. As will be shown later in the study, church music has a functional value within the liturgy – therefore all singing and music within the liturgy could be called liturgical music or liturgical singing.

This study will argue from the viewpoint that all church singing are or can be liturgical singing, because it is closely linked to and utilized in the liturgy. In that sense it becomes liturgical singing or liturgical music. When referring to the liturgical singing in the high tradition, the term *liturgical singing in the high tradition* will be used. Schelling (1989:17) remarks in this regard: “Tussen muziek in de eredienst en muziek in het kerkewerk is maar weinig onderscheid. Muziek op de zondag en muziek op de maandag kunnen elkaar aanvullen, beïnvloeden, verrijken, inspireren. De kerkdienst eindigt niet op de zondagmorgen om 11 uur; de liturgie wordt voortgezet in de straat.”

Bosch (1996:49-53) distinguishes between the spiritual song (“Geestelike lied”) and church song (“kerk lied”). He identifies the greatest difference namely “[h]et geestelijk lied namelijk is vrij: vrij van leerstellingen, vrij van bekende en in de kerk te zingen melodieën, ongebonden ook aan de onderwerpen die van tijd tot tijd in de kerk aan de orde komen.” Bosch (1996:50-53) observes this freedom in three ways:

- Where the church song is closely related to the dogma and beliefs of the congregation or denomination, the spiritual song is not bound to a certain dogma or system of beliefs.
- Where the church song is the song of the group (the congregation) and verbalise their faith, the spiritual song is the song of the individual, and often not shared by all members of a group.
- The church song is closely connected to liturgy and often grew out of liturgy while the spiritual song is not bound by the liturgical elements and order.

## 15.6 Congregational singing

The term 'congregational singing' refers to the (liturgical) singing of the local congregation. Whereas 'church singing' refers to liturgical singing in general in the church, congregational singing refers to the liturgical singing of the local congregation.

## 15.7 Hymn

The Greek word (ὕμνῳ ἁγιῶν) could indicate a "song in praise of gods or heroes" (Cross & Livingstone, 1997). Thomas Aquinas defined the hymn: "Hymnus est laus Dei cum cantico; canticum autem exultatio mentis de aeternis habita, prorumpens in vocem." ("A hymn is the praise of God with song; a song is the exultation of the mind dwelling on eternal things, bursting forth in the voice.") (<http://en.wikipedia.org/wiki/Hymn>, 14 July 2009). St. Augustine defined the hymn as any song which contained praise to God. He added that "an hymn then containeth these three things, song, and praise, and that of God. Praise then of God in song is called a hymn" (*Enarrationes in Psalmos*, in Ps. 72:1; *Enarrations on the Psalms*. (2010). In *Encyclopædia Britannica*. Retrieved April 16, 2010, from *Encyclopædia Britannica Online*: <http://www.britannica.com/EBchecked/topic/186411/Enarrations-on-the-Psalms>). He added that "Hymns are laudations of God set to music. Hymns are songs containing the praises of God. If there is praise, but it is not the praise of God, it is not a hymn" (Van Oort 2009). In Augustine's definition a hymn thus has three elements: a hymn is praise, a hymn is intended to be sung and a hymn is directed to God (Martin 1982:43, Hendriksen 1981:162). Westermann (1981:22) also indicates the hymn in its original significance as "praise of God". Within this definition many psalms (cf. Psalm 8, 103) of the Old Testament could be called a hymn (cf. Vos 2009:2). When Jesus and His disciples went out to the Mount of Olives, they "hymned" (Mt 26:30, Mk 14:26), probably meaning that they sang parts of Psalm 115-118 (Hendriksen 1981:162), known as the Hallel. The same word is used in Acts 16:26 where Paul and Silas "hymned". But in Augustine's definitions a hymn could also include songs outside the Old Testament Psalter, like the *Magnificat* (Lk 1:46-55) or the *Benedictus* (Lk 1:68-79). Gardner (1971:110, cf. Martin 1982:44) describes a hymn as a "metrical composition intended to be sung by everyone in a religious service" or "words sung by the people in worship". Today the word hymn often refers to the kinds of songs written by Charles Wesley, Fanny Crosby and others, although their hymns are often referred to with the term 'modern hymns' or 'English Hymns'.

In this study the term *hymn will be used* as Augustine did, namely in a much broader sense, and that is as a song of praise to God. And a step further than Augustine: not only as indication of a song of praise but also as a song of benediction, worship, confession, adoration, prayer, proclamation, reconciliation, call to action, prophesier and mourning (cf.

Schelling 1986:108, Barnard 1994:350-351) . Vos (2009:2, cf. Westermann 1981:15-16, Gunkel 1985:27) refers to the psalms as lament, prayer and praise; the same would be true of the hymn. As Mc Elwain (2007:10) indicates: a hymn could also be directed to someone else or contain other elements than praise. In the Psalms one also finds hymns of lament or imprecations (cf. Gunkel 1985:27). The Hymn Society defines a hymn as “a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expresses the worshiper’s attitude toward God, or God’s purposes in human life. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it” (Price 1937:8). While this is a much more inclusive definition, it also lacks some clear parameters. A hymn could also be described as a “metrical composition intended to be sung by everyone in the religious service” (Martin 1982:44). Gardner (1971:110) defines a hymn as “words sung by the people in worship”. It is clear that hynologists are looking for a broader definition of the term *hymn*.

This study resorts in the field of Hymnology, as part of the discipline of Liturgy. Hymnology refers to the study of the song of the church through the ages. In this definition, the word hymn (hymnology) is inclusive for the study of all the hymns (psalms, psalters, hymns, *et cetera*) of the church. Often the word ‘hymn’ is wrongly used to indicate a certain form of hymns, like the nineteenth century Methodist hymns. The latter is only one form of hymns and must be referred to as ‘nineteenth century Methodist hymnody’. Technically speaking, the term ‘hymns’ includes psalms, ‘traditional hymns’, canticles, contemporary songs, chants, *et cetera*. (<http://en.wikipedia.org/wiki/Hymn>, 17 April 2010). Gunkel (1985:34, cf. Westermann 1981:17), on the other side, postulates that many Psalms (e.g. Psalm 67:4 & 6; 99:3; 138:4; 140:14) contain forms of “*hymnus*” in the different categories of Psalms.

In this study the term *hymn* will be used as referring to the part of church song that is used in combination with the Psalms in whatever form or genre. Within this definition, church song could thus be described as consisting of Psalms and hymns where the term *hymns* refers to all the other songs (Psalms excluded) that’s being sung in a specific church. In this definition hymns can thus include *Gesange*, Anglican hymns, Roman Catholic hymns, contemporary songs, *et cetera*. The hymn could at this preliminary stage be defined as all the songs sung by the Christian congregation in whatever form in addition to the Psalms and as part of their worship of God. It must me noted that technically speaking, the psalms are also hymns (cf. Vos 2009:2), as it is not only a reader, a prayer book and a book of meditation but also a book of songs (Vos 2009:1).

## 15.8 Hymnody

Hymnody will then refer to the practice of singing hymns (in whatever form or genre) as well as the collection (body) of hymns in a given denomination or church. In latter sense one reads about Anglican hymnody, Roman Catholic hymnody, English hymnody, nineteenth century Methodist hymnody, *et cetera*. A collection (book) of hymns is called a hymnal or hymnary ([http://en.wikipedia.org/wiki/Hymn#Christian\\_Hymnody](http://en.wikipedia.org/wiki/Hymn#Christian_Hymnody), 20 April 2009). In this study the term *hymnody* will be used as referring to the body of hymns used and sung in a given congregation. Although the term Hymnology includes not only a study of hymns but also a study of the metrical Psalms, the term hymnody will be used only for hymns in the above-mentioned definition. The word Psalmody will be used for the collection (body) of Psalms sung in church. Technically the term hymnody includes the collection (body) of Psalms as the term Hymnology includes the study of Psalms.

## 15.9 Free song (Songs outside the official hymnal)

In the past the term free song often referred to songs with a free translation of Biblical text or Biblical truths (like the *Gesange*) in contradiction to the Biblical Psalm or “Skrifberyming” that used the exact text of the Bible as words for the song (Barnard 1994:346). In the Reformed Churches in South Africa (GKSA) a debate is going on for more than 300 years whether or not the free song, in this sense, could be used by the congregation in liturgical singing (see also Schuman 1998:166). Until now only Psalms and *Skrifberymings* were allowed for singing in church; no free song or *Gesang* could be used in the worship service. Van Wyk (1979:120), in contradicting the Psalms to the free song, remarks for example: “Met die Psalms is dit anders gesteld. Hier het God die keuse gemaak en die lied aan sy kerk gegee as een van die kanonieke boeke van die Bybel”. Strydom (1981:230-231) makes a distinction between Psalms, *Ordinarium* pieces and “free church songs” (translation provided: CJC) where free songs include “hymns, *sequences*, *et cetera*.” Du Toit (1990:92) uses the term “vrye kerklied” (free church song) in this regard.

In this study the term free song (free church song or free hymn) does not refer to a free song in this regard but to a song that was freely chosen by the local congregation from outside the official hymnal (*Liedboek van die Kerk*) for use in the liturgy. It could thus have words that were literally taken from the Bible, or it could contain words that communicate a truth in the Bible in contemporary words. The working hypothesis of this study is that there is a close

relation between the free song (or freely chosen song – songs outside the official *Liedboek van die Kerk*) in this sense and the culture and spirituality of the local congregation.

### 15.10 Contextual song

At the end of this study a new term will be introduced for the kind of song that is freely chosen by the congregation for singing in the worship service, and that is the term *contextual song* (cf. Niemandt 2007:122), indicating a selection of songs chosen from the wide repertoire of songs (or creating a new song) inside and outside the official hymnal, in order to express the story of the local congregation. This expression can take place through words, melody, genre, accompaniment, or presentation as would be indicated in chapter 6 & 7.

If church song refers to all the singing of the congregation in church, then church song could be divided into at least two groups, namely the official song of the church (= denomination) and the free song or songs outside the official hymnal. The contextual song could then be described as the combination of selected official songs with selected free songs. This combination is closely related to the unique situation and faith-walk of the local congregation, taking into consideration their faith-walk, musical preference, intellectual and musical abilities and their environment.

### 15.11 Worship service

Liturgy, from the word *leitourgia*, are not often used in conversational speech. Words like ‘gathering’, ‘assembly’ or ‘meeting’ from the Greek *sunergesthai / sunagesthai* are used more often (Vos & Pieterse 1997:6). These words are used to describe the gathering of God’s people in His Name. They gather to serve Him, but at the same time, they celebrate His service (care, providence, love) to them. This meeting is an official meeting with a fixed plan, often indicated as liturgical order. In the meeting, God’s people hear His word, sing His praises, confess their sins, celebrate His grace, give their offerings, *et cetera*. This meeting is often indicated with the word ‘worship service’. In this study worship service will refer to the official meeting of God people in His presence, with the purpose of worshipping Him. The liturgy is the plan or order of that meeting.

## CHAPTER 2

### The role and function of Church music in liturgy

#### Church music as liturgical music

Liturgical singing (and ultimately the free song) can never be studied apart from its context, namely the worship service and liturgy. Strydom formulates it thus:

Liturgiese sang is onvervreembaar verweef met, en wesenlik deel van die totale liturgiese gebeure van die kerk van Christus [...] Waar dit nie gebeur nie, waar liturgiese sang as 'n selfstandige entiteit an sich gehanteer word, lei dit to allerlei skeeftrekkings: òf 'n oorbeklemtoning en ongesonde verestetisering van kerksang, òf 'n eensydige, ongesonde minimalisering van die belangrikheid en waarde van liturgiese sang.

(Strydom 1991:33)

More and more it is realized that music is not only the “integral mode by which the mystery is proclaimed and presented” but liturgy is “inherently musical” (Kubicki 1999:31). In order to understand and consider the role of the free song in liturgy, one will have to consider and understand contemporary liturgy.

Cilliers (2009b:167) rightly remarks that we are presently going through a phase of “*homiletical and liturgical experimentation* as never before, with a tendency to develop in (superficial) width, but not in (theological) depth.” Although most theologians and pastors would agree that one sees much liturgical experimentation, there would be no consensus about the width and depth of this process. Janse van Rensburg (2004:45) summarizes the situation thus: “The current debate on a reformed liturgy is driven by opposition. On the one hand, some protagonists for renewal embrace anything new that works, while on the other hand traditionalists reject attempts to renew the liturgy, arguing that such efforts go against the reformed liturgy. The question, however, is raised: What is a reformed liturgy?”

This chapter aims at understanding the essence of and motives for liturgy; biblical principles and guidelines for liturgy and consequently the role and function of liturgical singing (including the free song) within liturgy.

## 1. THE WORSHIP SERVICE

A lot has been said and written about the worship services in the last couple of decades and years. Not only in theological books and articles, but also in secular magazines and radio programs much talking and writing about worship services has been done. Not only theologians but also people of all occupations and sectors of life joined the debate, sometimes with much aggression and boiling emotions. But what are worship services? What makes a worship service a worship service and why are there so much criticism on the way worship services are done? Nowadays everybody is talking about renewal and especially renewal of worship services, but what are worship services? What are the basic elements? What role does song and music play in die event of worship services? What role could the free song play in the worship service?

### 1.1 Latreia:

The word λατρεία were used only five times in the New Testament (Louw & Nida 1988/9):

- John 16:2: accusative, singular, feminine
- Romans 9:4: nominative, singular, feminine
- Romans 12:1: accusative, singular, feminine
- Hebrews 9:1: genitive, singular, feminine
- Hebrews 9:6: accusative, plural, feminine

It is also used in another form in various other verses (Mt 4:10, Lk 1:74, 2:37, 4:8, Jn 16:2, Ac 7:7, 7:42, 24:14, 26:7, 27:23), indicating “to worship”. The word λατρεία could have the meaning of “ministration of God, that is, worship: - (divine) service” (Louw & Nida, 1988/9). It could also have the meaning “to perform religious rites as part of worship” and could be translated as “to perform religious rites”, “to worship”, “to venerate”, “to treat with reverence”, and “worship” (Louw & Nida, 1988/9). In Romans 12:1 it is used in widest sense, indicating not only the worship service but also the whole life as a service of worship to God. In Romans 9:4 λατρεία is used in the narrower sense of the worship service, indicating the worship service or parts thereof. This study will mainly deal with λατρεία in the narrower sense, that is the worship service.

Martin (1982:4) defines worship as “the dramatic celebration of God in His supreme worth in such a manner that his “worthiness” becomes the norm and inspiration of human living.” Neuhaus (1979:105) warns that “the activity called worship is not true worship if it can be done legitimately in any other context [...], worship, if done in response to anything other

than the mystery of God in Christ, is idolatry.” Martin (1982:5) continues that the chief aim of worship is God Himself. Thus the chief aim of the worship service is also God Himself.

Through the ages different viewpoints on the worship service were taken by different people in different times. Barnard (1981:384) rightly says that Scripture must be the starting point when talking about the worship service. Barnard (1981:385-387) says that in the past twenty centuries the worship service was seen in one of five basic ways:

- As drama where the history of salvation is dramatized each Sunday (cf. Theron 2004:10) and the congregation sees and experiences this drama (Greek-Orthodox church). Mowinckel (2004, cf. Barnard 1981:80) saw the cult as a drama. Theron (2004:10) warns against the danger of a liturgy without the Spirit (“geeslose gestalte”).
- As law where bread and wine are substantiated into the Body and Blood of Christ when all the elements of the liturgy were done in the correct way and procedure (Roman Catholic Church).
- As experience where the whole worship service is an experience of the work and presence of the Holy Spirit and all kinds of techniques are used to facilitate this experience (Pentecostal churches).
- As thoughts and acts where humankind with its thoughts and reason stands in the center of the worship service (activist groups)
- As conversation where the whole worship service is seen as a conversation between God and humankind and humankind and God (cf. Vos & Pieterse 1997:7-8). God speaks and the congregation answers; humankind speaks and God (in His grace) answers (Reformed churches). Beukes (1987:17) identifies two moments in the dialogue between God and humankind namely the speaking and acting of God through His visible and invisible word, and the reply of the congregation through confession, prayer and singing.

Although there’s some credit in all of these viewpoints on the worship service, the main focus in this study will be on the worship service as a conversation between God and man. In this conversation, symbols and rituals play a most important role (cf. Barnard 1994:177, Vos & Pieterse 1997:107-138) . Barnard (2000:5) understands liturgy as “het geheel van christelijke riten en symbolen”. Although the worship service is mainly seen as conversation, elements of all the other views are also present. Since the liturgical renewal movement in the 1960’s, more and more of the other elements (like drama, experience, *et cetera*) have become part of the Reformed worship service (cf. Beukes 1987:3-8, Long 2001:15,42,85).

## 1.2 Liturgy

In order to continue this discussion, the meaning of the word *liturgy* needs to be clarified. Liturgy could refer to the science of Christian rites and symbols (Vos 2009:5, cf. Barnard 2000:5). It could also refer to the order of the worship service, in other words the order of rites and symbols in the Christian worship service. For the purpose of this study, the meaning of “liturgy” must be clarified. What is the difference between liturgy and *latreia*?

The Greek word *leitourgia* (from the verb *leitourgein*) derives its meaning from two words i.e. *ergon* (“work”) and *litos* (“belonging to the people”). Literally translated it means the “work of the people” (Adam 1985:3, Müller 1990b:113, Vos & Pieterse 1997:4). It thus means to do something for the good of the people (*leitōs/laos*). The word *leitourgia* was often used for public services (like financing a choir) and liturgy was thus the service of a king for his people (cf. Vos & Pieterse 1997:4). From the second century it became a cultic term as well. The Septuagint uses this word for the service done by the priests and Levites in the temple, often referring to the service of sacrifices. It could also mean “worship of God” as in Acts 13:2 (Adam 1985:3). The service of Christ in the tent (Heb 8:2) is called “liturgy”. In the time after the apostles the word *leitourgia* was used in both ways; for service of God and service of the community (Adam 1985:3). Vos & Pieterse (1997:5) identifies four uses of the term *leitourgia* in the New Testament:

- The Old Testament service in the temple (Lk1:23)
- Personal acts of love (charity) to other people (Phlp 2:17)
- Service to Christ (Rm 15:16)
- The gathering of the disciples in order to pray (Ac 13:2).

The word “liturgy” was utilized by the church in the West only from the sixteenth century onwards, where it included all of Christian worship (Adam 1985:4, Vos & Pieterse 1997:5). Adam (1985:5) indicates that “the purpose of liturgy is the sanctification of human beings”.

As with the word *latreia* (as indicated above), *liturgy* could either refer to the liturgy of life, including all events in the life of a Christian. In narrower context it could only indicate all the events of the worship service, including prayer, reading, confession, *et cetera*. In the *Liedboek van die Kerk*, all songs are grouped in two main groups, named “liturgy”, “liturgical year” and “liturgy of life”. In this study, the word *liturgy* will be used in its narrower sense, meaning the liturgy or content of the worship service. In that sense it will be used as a

synonym for the worship service, although they are not exactly the same. When referring to the meaning “liturgy of life”, the term *liturgy of life* will be used. Adam (1985:5) gives the following definition: “Liturgy is the joint action of Jesus Christ, the high priest, and his Church for the salvation of human beings and the glorification of the heavenly Father.”

Wepener formulates a working definition of liturgy thus:

Liturgy is the encounter between God and man in which God and man move out towards one another, a movement in which God’s action has primacy, so that in a theonomic reciprocal fashion a dialogical communication in and through rituals and symbols is established in which man participates in a bodily way and can in this way reach his highest goal in life, namely to praise God and enjoy Him forever.

(Wepener 2009:21)

Müller (1990a:107, cf. Kruger 2007:18) adds: "By wyse van spreke het ‘n kerkgebou twee vensters: een na Bo gerig en een na buite gerig. As een of albei hierdie vensters verdof, kan dit wat daar binne gebeur nie meer liturgie in die ware sin van die woord wees nie."

Thus liturgy is more than the order of a worship service – its is the interaction between God, humankind and all of creation.

Barnard describes liturgy as follows:

Die liturgie omvat al die woorde en handeling van die volle erediens, met insluiting van die preek (nie die inhoud van die prediking nie) en die Nagmaal; sowel as ander handeling soos die doop, die openbare belydenis van geloof, die bevestiging van die ampsdraers; ook van ander dienste soos gebedsdienste, Bybelstudie deur die gemeente, huweliks- en begrafnisdienste; dan ook die fundering en vormgewing van die erediens, die gebede, liturgiese formuliere, die kerklied; die geskiedenis van die erediens; die verskillende elemente van die erediens afsonderlik en in samehang, die kerklike jaar, die kerkgebou, die kerklike klee; die hele dinamiek van die erediens en soos dit in lewende wisselwerking staan tot die daaglikse godsdiens en daaglikse lewe.

(Barnard 1981:52, cf. Vos & Pieterse 1997:118-120)

## 2. ROOTS OF THE WORSHIP SERVICE

### 2.1 Old Testament

Barnard (1981:66-67, cf. Beukes 1987:9) states that for many years the roots and origin of the Christian worship service were seek in die Hellenistic world, especially the Greece-Roman culture. In the last couple of decades a revolution took place and more and more the origin of the Christian worship service is found in the Jewish religion and practices of the Old Testament, especially those of the Temple and Synagogue, (Herbert 1956:6). Barnard says:

This means that we must take account of Israel's distinctive faith, if we are to do justice to Israel's worship [...] the peculiarities lie not so much in the practice [...] If, then, we are to appreciate the worship of ancient Israel, we must know Israel's faith. Moreover we must seek to understand not only *what* Israel believed about God, but *how* they come to hold that faith, and how that faith was maintained and modified through the thousand years of Old Testament story.

(Barnard1981:67)

Wegman (1976:21,23) states: "Israël staat aan die wieg van de christelijke gemeente".

The roots of the Christian worship service can be traced back to the earliest parts of the Old Testament. From the first moment God met His people, and His people brought gifts and offerings to Him. The earliest meeting dates back to the Garden of Eden when God came down in the afternoon to spend some time with His people (Gn 3:8-9). In Genesis 4 Cain and Abel brought offerings to God, and God accepted or rejected these offerings. In Genesis 9 God met Noah and made a covenant with Noah where after Noah brought an offering to God. In Genesis 12 God met Abram and made a covenant with Abram; Abram reacted with an offering (Gn 12:7). Time after time God reached out to humankind to meet them, and humankind responded to God's appearance with offerings.

During the stay in and travel through the desert the Tent and the Ark of the Covenant played an important role in the worship of the people of Israel. During their stay in Canaan, the sanctuaries or holy places were often used as the venue for worship. Fensham (1985:270) states that "meeste van die heiligdomme was verbind met die Kanaänitiese godsdienste, maar sommige van hulle was by tye in gebruik van die Israeliete". In this regard one can

think of the places where the patriarchs worshiped, that is Shechem, Bethel, Mambre and Beersheba (De Vaux 1984:289). Later Gilgal, Shiloh, Mipah in Benjamin, Gibeon, Ophra, Dan and Jerusalem were utilized as places of worship. It was in Jerusalem that David installed the Ark (the symbol of the Divine presence) and erected an altar on the site where the temple would later be built by Solomon. By transferring the Ark to Jerusalem and building the altar there, Jerusalem became the religious center of Israel.

### 2.1.1 The Temple

David first dreamed about the Ark being placed in a building and not a tent. The prophet Natan prophesied that David's son would build the temple and not David himself (2 Sm 7:13). But David had to plan and prepare everything: "He was responsible for the plans of the Temple and the inventory of its furnishings, he collected the materials for the building and the gold ingots which were to be used for the sacred objects; he assembled the teams of workmen, and fixed the classes and functions of the clergy (1 Ch 22-28)" (De Vaux 1984:312). But it was Solomon who built the temple in the fourth to eleventh year of his reign (1 Ki 6:37-38).

The temple was the religious center of Israel even after the split into two kingdoms. But what was the significance of the temple to Israel? De Vaux (1984:325) states the significance as follows:

- The Temple was the seat of divine presence.
- The Temple was a sign of the election of Israel.
- The Temple was seen as the center of the world.
- The Temple was built because Israel wanted it and not because God needed it.

After the building of the temple was completed, the whole cult was centralized to the Temple and Jerusalem.

The worship in the Temple was centered around God Himself. He was known and worshiped as the Almighty God who created heavens and earth (Gn 1-2). But He was also known and worshiped as the God who dwelled amongst His people. The Tabernacle or Tent was the sign and symbol that He dwelled with them. In the Tent God talked with Moses face to face (Ex 33:11). Anyone who wanted to consult God went to the Tent. De Vaux (1984:295) indicates that the Hebrew word for the *dwelling* of Jahweh in the Tent, *mishkan* was used for the "temporary dwelling of a nomad", that is a tent. The Priestly tradition chose this word to indicate the temporary dwelling of Jahweh with His people.

The God who dwelled among them was a Holy God (Lv 22:32) and ordered His People to be holy as well (Lv 19:2). The Ten Commandments were given to Moses on the mountain of the Lord as basic instructions for a holy life. But day by day the Israelites discovered their own unholiness when they measured themselves against the laws God gave. Often they discovered their own wickedness and their constant need to be reconciled to the holy God. That made **reconciliation** a basic part of their cult and religion. They came into the presence of God with confession of sins and offerings. Barnard (1981:73, cf. Beukes 1987:10) rightly says that the main characteristic of worshiping at the Temple was the bringing of offerings. The whole religious life was expressed in different offerings. De Vaux (1984:451) states that sacrifice “is a prayer which is acted, a symbolic action which expresses both the interior feelings of the person offering it, and God’s response to this prayer.” De Vaux (1984:451-452) indicated that sacrifice was in the first place a gift to God, but also “a quest for union with God.” In the third place it had an expiatory value in the sense that it was something valuable offered to God as quest for forgiveness and reconciliation, atonement and redemption. Multiple furnishings in the temple indicated the central place of offerings in the temple: the altar of incense (1 Ki 6:20-21), the table of showbread, the altar of sacrifices, also called the altar of bronze (1 Ki 8:64), *et cetera*. The offerings were probably always accompanied by words, prayers (vocal prayer) and liturgical texts (Barnard 1981:78, cf. Beukes 1987:10).

In the latter (words, prayers and liturgical texts), the priest played an important role. They taught the Torah and interpreted the Scriptures. In pre-exile days the teaching of the Torah was confined to the temple. The Christian church expanded this emphasis on the Law to the teaching of Scripture. After Jesus fulfilled the practice of offerings with His unique offer, the Christian church moved the emphasis from offerings to the Word.

The people of God came to the temple to meet God. But this meeting was different from all the other meetings: a distance remained between God and man in this meeting (cf. Beukes 1987:9). Although they came to the temple, they were not allowed in the holy and holiest part of the temple; that was the privilege of the priest and the high priest. In this meeting the priest played an important role in facilitating the meeting and the offerings brought to God. Barnard (1981:75) concludes that the meeting consisted of three parts:

- Offerings
- Prayers
- **Song**, often conducted by the temple choir and/or musical instruments.

In the center of this meeting stood the greatness of God for which He was worshiped.

Herbert (1959:10-11) emphasizes that the worshiper thought of God as “locally present”.

The celebration of the things Jahweh did in the past played an important role in the worship service. Often Israel was reminded to remember all the things Jahweh did. The whole concept of remembrance stood at the heart of their worship.

**Song and music** had an important role in the temple worship. Authors differ on the exact role and place of music and especially the Psalms in the temple service (cf. Schuman 2008:189). The *Gattungsforschung* tried to estimate the relation between the *Gattung* of a Psalm and its common place. Westermann (1967:16) focused on the *Sitz im Leben* of the Psalms and saw the worship service (“Gottesdienst”) of the Israelites as “Ort des Entstehens der Psalmen” (Barnard 1981:81), where the Psalms were sung and prayed for a long time whereafter they were written down. Rowley also (1974) situated the Psalms in the worship service. Barnard (1981:81) concludes that the Psalms must have played a role at the feasts as well as in the cult. Strydom (1991:34) says that, already from an early stage, the Psalms were part of the music at the Temple. Wilson-Dickson (1992:27) clearly states that the Psalms were not the only songs sang at the Temple. The congregation often reacted to the singing of the singers and choirs with responses like *amen* and *halleluiah* (Strydom 1991:35).

Schuman (2008:189) remarks that one cannot speak about the temple in general – one must distinguish between the first temple (before exile) and the second temple after exile. He argues that one does not know which psalms had a liturgical setting in the first temple. Some psalms (24, 48, 82, 94, 81, 93 and 92) and possibly others like the *Hallel* (113-118) and the psalms pilgrimages sang on the way to the temple for Pentecost or the Feast of the Tabernacles (120-134) had a fixed setting within the temple liturgy (cf. Vos 2009:5). Many of the other psalms had a liturgical setting much later. Psalm 72 was sung before the Sabbath morning (Barnard 1985:583, Vos 2009:5).

**Although scholars differ on the detail of singing and music, they greatly agree on the fact that singing and music were part of the worship service at the temple.**

The priests were also responsible for the blessing of the people. They stood on the stairs of the holy part of the temple and said the words of blessing (Num 6:24-26). Wilson-Dickson (1992:32) concludes: “The temple had developed a type of liturgy which, with its hierarchy, its sacrificial cult, and its rigid organization, entered a sharp distinction between the officers of the ritual and the community of the faithful, the latter being almost passive bystanders”

Barnard (1981:84) concludes that the worship service in the Temple influenced the Christian worship service in the following ways:

- Classifications of days, regular gatherings, *et cetera*.
- Taking over of major motives like the worshipping of God
- Formulating of prayers and use of Psalms
- The main correlation was that Jesus fulfilled everything that was done in the Temple

### 2.1.2 The Synagogues

There is no indication of when the synagogues came into existence and use in Israel (De Vaux 1984:343), but it is probable that the need for synagogues could be dated back to the Babylonian exile (Fensham & Oberholzer 1985:307, De Vaux 1984:343, Beukes 1987:10). Mowinckel (2004:4, see also De Vaux 1984:343) remarks that “[t]he earliest mention of a synagogue is found in an inscription from Egypt from a time after 247 B.C. and all the evidence shows its introduction to have been later in Palestine than in the Dispersion”. In a time that the temple was far away, there was a need for a local place of worship.

Synagogues came into existence in many places, even in Jerusalem and existed alongside the Temple. Synagogues are mentioned in the books of Acts in Damascus, Antioch, Athens, Philippi, Corinth, and others. Although the worship service at the Synagogue took a lot from the Temple, there were remarkable differences as well. Barnard (1981:86) calls the worship service in the Synagogue the spine of the Jewish Religion in- and outside Israel.

The synagogue was a place of gathering (= *συναγωγή*) for the congregation (cf. Roloff 2003:45). Women sat apart on a gallery or place reserved for them. Fensham & Oberholzer (1985:308) remarks that there are two things or places that one would always find in the synagogue:

- The holy ark where the scrolls of the Law (five books of Moses) were kept
- The high place (*bema*) where the Rabbi will stand while reading from the Scriptures (Scrolls).

In contradiction to the Temple, the Synagogue was not a sanctuary but more a place or house of assembly where the people gathered to pray. Schuman (2008:189-190) warns not to speak of the Synagogue worship service in general, as the meetings before the destruction of Jerusalem were mainly “huizen van ontmoeting en religieus onderricht, niet zozeer van liturgieviering in striktere zin”. There were great differences between the different synagogues due to various streams within Judaism.

The Scriptures are not really read but rather chanted to the metre of the text. The passages are interpreted and explained by the Rabbi. The teaching of the Law is alternated with prayers expressed by the cantor and congregation. De Vaux (1984:344) summarizes that in the Synagogue the Law and the teaching of the Law became just as important as the prayers.

Barnard (1981:87, cf. Beukes 1987:10) distinguishes the following characteristics of the worship service in the Synagogue:

- The word synagogue has the meaning of congregation in the Septuagint. The word *proseuche* is used sometimes, indicating prayer.
- It was a worship service without all the offerings of the Temple.
- The main focus was on prayer.
- The teaching of the Law had an important place and knowledge of the Law became important. Priests were replaced by rabbis.
- The proclamation of the greatness and uniqueness of God.
- Regular worship services during the feast as well as on the Sabbaths. Daily services were also held.
- The worship service in the Synagogue was not opposed to the worship service in the Temple but complimentary to it until the destruction of the Temple in 70 AD.
- It was a strong bonding force in the Jewish community.

The Synagogue stood at the center of the Jewish prayer system where prayer at regular intervals was of utmost importance. Twice a day (mornings and evenings) people came to pray at the Synagogue (Dt 6:5-7). The confession that God is One (Dt 6:4) was expressed at both occasions by all men from and above the age of thirteen (Barnard 1981:91). In course of time a system developed whereby three sessions of prayer were conducted daily at the Synagogue (Da 6:11, Ps 55:18). The *Schema* (*sjema*) was prayed at the morning and evening session (cf. Wegman 1976:31), followed by the *Tefillah* or personal prayers. During the afternoon session only the *Tefillah* was prayed.

The morning and evening prayers formed the basis of the worship service at the Synagogue. The *Schema* and *Tefillah* (eighteen blessings) were expanded to larger prayers. According to the Mishna (Megilla IV:3-6) the worship service of the Synagogue had the following five elements (Barnard 1981:94, cf. Schuman 2008:190):

- *Schema*
- *Tefillah*

- Reading of Law (*Torah*)
- Reading of the Prophets (*Hanabi*)
- Interpretation of Scripture (*Targum*)

In the third century two main parts could clearly be distinguished, namely the Law and the Word (Barnard 1981:94). It is clear that the worship service in the Synagogue moved away from the offering of the Temple towards a worship service where Law and Word became prominent.

Song and music had an important role in the Synagogue, although it was different from the Temple (cf. Strydom 1994:9-16). Barnard (1981:99) indicates that the Psalms were also sung in the Synagogue. Schuman (2008:190) differs from Barnard and emphasizes that different periods must be distinguished from each other with regards to the synagogues, and that a number of psalms (not all of them) found a fixed setting within the synagogues only from 200-600 AD. Mowinckel (2004:4) concludes that “[t]he synagogue service was in ancient times always songless” and that the Psalms were never sung as hymns. Strydom (1994:16), on the other side, concludes that singing was part of the worship service in the synagogue, but the singing was unaccompanied. The great difference in the synagogues was that **singing was no longer conducted by “professional” choirs and priests, but by the congregation itself**. The singing of the congregation asked for another way of singing where **untrained people could take part in the singing**. A form of chanting (Müller 1990a:36) was used where the text and prayers were chanted to the metrical form of the text in a sort of cantillated, recitative speech. The congregation took part in the singing by means of antiphons and responsorial singing (cf. Strydom 1994:16). Barnard (1981:99) is of opinion that no musical instruments were used in the Synagogue as accompaniment to the singing while Van Rooy (2008:15) states that “[d]ie sang in die erediens het met begeleiding plaasgevind”. It is clear that there are great differences and uncertainties regarding singing in the Synagogue.

Barnard (1981:101-102, cf. Müller 1990a:36-37, Beukes 1987:10) summarizes the influence of the Synagogue on the Christian worship service as follows:

- The habit of gathering on regular intervals on the Sabbath as well as during the week.
- The gathering had a specific order where offerings were not present.
- The importance of prayer as well as elements and formulations of prayer were taken over in the Christian worship service.
- Certain exclamations like “*amen*” and “*Hallelujah*” were taken over from the

Synagogue.

- The **singing of Psalms as well as regular singing** (cf. Schuman 2008:189-190).
- Regular reading and interpretation of Scripture.
- Fixed times of prayer
- The approach of the Synagogue as house of assembly where the people can take part.
- The central place of the reading and interpretation of Scripture.

The Synagogue service had an immense influence on the worship service of the Christian church and became the model on which the Christian worship service was built.

## 2.2 New Testament

As with the Synagogue, there isn't much information about the worship service in the New Testament (cf. Wegman 1976:25). In the different texts one rather finds little fragments of information giving only a glimpse on some of the things that happened in some of the worship services in a given time slot. Foley (1992:5) rightly summarizes that "sources about worship in the first three centuries of the common era are quite fragmentary". Roloff (2003:45) rightly states that "[d]er christliche Gottesdienst ist keine völlige Neuschöpfung", but greatly formed and influenced by the Jewish worship service. The New Testament worship service was mainly influenced by three factors, namely that of the Temple, the Synagogue and the Jewish customs. Roloff (2003:45-46) identifies two major streams ("*Grundformen*"), namely the Temple worship service and the synagogue worship service. And all of these existed alongside one another for many years. Jesus and His followers went to the Temple at times but they also visited the local Synagogues.

Although Jesus went to the Temple, He did not take part in everything at the Temple. Often He made strong statements about the Temple. He said that He would rebuild the Temple in three days (Jn 2:19-22); that a time would come that people won't go to the Temple to pray but they would pray to God in the spirit and in truth (Jn 4:23-26). When Jesus was nailed to the cross, the Temple that He referred to was indeed broken down. In His death and resurrection the age of the Temple and the Synagogue was fulfilled. The old era of the Temple and Synagogue came to an end with Jesus' death. The church that arose after Jesus' resurrection and the outpouring of the Holy Spirit had some continuity with the "church" of the Temple and Synagogue; at the same time it was totally new and different.

There were two major traditions that formed the New Testament church (Strydom 1994:17,

Barnard 1981:108). The one was the Synagogue, the other the Upper Room. From the Synagogue came the tradition to read and interpret the Scriptures as well as the emphasis on prayer. The summaries of the first congregations in Acts show that the “Apostles’ teaching” as well as “prayer” was part of the life and being of the Early Church (Ac 2:42). This emphasis on Scripture and prayer was taken over by in the Christian worship service from the Synagogue. From the Upper Room came the tradition of the Eucharist or the Lord’s Supper (Mk 14:14-15, Ac 1:13). The Eucharist is embedded into multiple other elements of preparation, praise and prayer. In the early Christian church the influence of the Synagogue and Upper Room came together in a new combination of Scripture, prayer and Eucharist where Scripture and prayer were part of the preparation for the Eucharist. Wegman (1976:42) refers to “[d]e eerste peiler van die maaltijdviering [...] de lezing van ‘de Schriften’” and “[d]e tweede peiler is de dienst aan tafel, met daarin als kernstuk het *amnetisch gebed*”. The latter was called the Eucharist prayer and had its roots in the Jewish *berakah*. Scholars differ on which of the two (Scripture or Eucharist) were more prominent (cf. Barnard 1981:108-110). Wegman (1976:26) concludes that “[d]e kern hiervan is de lofprijzing van God, een erfenis van de Joodse erediens (berakah)”.

Scholars differ on whether both influences were combined in one worship service or different worship services. They also differ on whether the reading and interpretation of Scripture or the serving of the Eucharist stood in the center of the New Testament worship service. From some texts it seems as if only Scripture was read (Ac 3:12-26, 10:34-43). Other texts seem to imply that they often came together only to break the bread (Ac 20:7). They probably ate together where after they celebrated the Lord’s Supper. Whether one can conclude from these texts that the elements of Word and Eucharist stood separately remains in question. It would be just as questionable to conclude that all the different elements were always combined in one worship service as Barnard (1981:110) does. These texts are just not clear enough about this.

The major difference between the Synagogue and Temple worship of the Old Testament on the one side and the New Testament worship service on the other was that the **person and work of Jesus Christ became the main focus of the worship service** (Barnard 1981:111-117). No longer did the Law and the prophets stand at the center of the proclamation but the life, death and resurrection of Jesus became the central theme. In Him all the prophecies of the Old Testament were fulfilled. He was recognized and worshiped as the One to come. He was the Messiah the world had been waiting for for centuries. He was the perfect offering, bringing an end to all the other offerings. No other offering would be necessary again. He died on the cross, reconciling man with God (cf. Barnard 1981:112-

113). Strydom (1994:17) adds that, because of the work of Christ, various New Testament elements were added like readings from the New Testament, the confession of a triune God, the *Maranatha*-exclamations, the Christ hymns (“Christus-himnes”) and the “soen van Christelike broederskap”.

Through Christ believers became children of God and they can call God their “Father” (Gl 4:6). All people believing in Him and following Him became part of His family. God is their Father and they are brothers and sisters of one another. So a new community with a new ethos is brought about. Many words are used in the New Testament to describe this new community: chosen people, royal priesthood, holy nation, and people belonging to God (1 Pe 2:9). The community of believers is the new temple of God where He lives (Barnard 1981:114).

As a new community in a new relationship with God, a new prayer is introduced. Believers pray to God as their “father” (Mt 6:9). Jesus was the first One to call God “Abba” (cf. Roloff 2003:47). Although Jesus’ followers are invited and taught to call God their father, they do not stand in the same close relationship with God as Jesus did. Jesus spent much time in prayer. Prayer was an essential and vital part of the ministry of Jesus. Barnard (1981:115-116) indicates the important role of public and corporate prayer in the ministry of Jesus. In this regard Jesus taught His disciples how to pray in Mt 6:9-14. Their prayer should be a simple prayer without a repetition of words, knowing that their Father in heaven hears them and listens to them.

In the New Testament one finds four instructions with regards to the worship service (Barnard 1981:117-118):

- The instruction to proclaim the gospel of Jesus Christ
- The instruction to baptize
- The instruction to celebrate the Lord’s Supper
- The instruction to pray without cease

It’s interesting that Barnard omits the instruction to drive out demons, speak in tongues, and to heal the sick (Mk 16:15-18). One can say that the Bible does not say that these things must be done during the worship service. Equally one can say that the Bible doesn’t say that baptism must take place during the worship service.

In short: At least till the destruction of the temple in 70 AD three different traditions stood next to one another and influenced one another: the Temple, the Synagogue and the house

churches (cf. Foley 1992:69) that were assembled in houses everywhere. Elements of the Temple and Synagogue were taken over by the house churches and combined into a new kind of worship service with a unique liturgy (cf. Foley 1992:73). The main shift was a shift from the Law and the prophets to the life, death and resurrection of Jesus Christ. He was (in His person) the fulfillment of the promises of the Old Testament. While there was a lot of continuity with the traditions and customs (liturgies) of the past; it was also a totally new era in the church that asked for new liturgies, songs and celebrations.

### 3. CHARACTERISTICS OF THE WORSHIP SERVICE

The Reformers brought the following insights in the worship service (Beukes 1987:13):

- The worship service is the work of God and humankind. God speaks and humankind answers.
- The sermon (proclamation) became the center of the worship service.
- The Eucharist was served regularly.
- Throughout the worship service Christ is present through the Holy Spirit.
- God's people are partakers in the worship service and not spectators.
- The worship service is conducted in the vernacular.
- The following elements could be found in the worship service of most reformers: Opening prayer, confession of sin, proclamation of grace, **singing**, prayer, Scripture reading and sermon, blessing, confession of faith, offerings and the reading of the Law (sometimes omitted).

Barnard (1981:384-485) states a few characteristics of the essence of the worship service.

A few must be mentioned:

- God and His congregation: A worship service is not just a meeting; it is an official meeting (Laubscher 1990:40, cf. Smit 2007:143) between God and His people. A. Kuyper said it is a well-constituted meeting of the congregation with a pre-generated agenda for acts (Barnard 1981:388, De Klerk 1990:15).
- Center of the worship service: The character and being of God, the Father, Son and Holy Spirit stands at the very heart of the worship service. The work of God found its highlight in the death and resurrection of Jesus Christ. The worship service centers on the work of this God.
- Gathering: A worship service is the gathering of the people of God with and around God. They come together to meet Him and meet one another. He calls them

through His Word and Spirit and they are gathered in His Name, which means in His presence. Laubscher (1990:40) adds that they are gathered on His command. His offer on the cross is the deepest reason for this gathering.

- Work of God and work of men: In the worship service, God is speaking and man is answering. But then man is speaking and God is answering. The whole worship service is a dialogue between God and man, *opus Dei* and *opus populi*. Thus the worship service is the work of God but man takes part and acts in this worship service (Vriezen 1966:277). The acts of God and the acts of man are so closely interweaved so that one can hardly say when man is acting and when God is acting. But at the end even this interweaved process is act of God (*actio Dei*).
- Partakers in worship service: In the worship service God is the Subject that takes the initiative and acts. But the congregation (office of believer) is also partaking in the service (Müller 1990b:114). They gather, sing, read, pray, proclaim, confess, *et cetera*. Brown (1967:211) warned: “The very word ‘liturgy’ is a lie unless all of the members of the body take an active part in the divine-human dialogue.” In the third place the special offices take part in the worship service. They act on behalf of the congregation and on behalf of God. They preach, serve, rule, organize, *et cetera*. But in the fourth place the world is part of the worship service in the sense that they are invited to the worship service. **The service is also aimed at the world.**
- Presence of Christ in the worship service: Although Christ is present everywhere in creation, one can experience His presence in a very special way in the worship service. He is not only the One that the church speaks about, preaches about and sings about; He is present in the worship service (cf. Smit 2007:144) and He is the One meeting His people. The presence of Christ in the worship service is not something that the church causes or deserves, but a presence by His own grace (cf. Botha 1998:62, De Klerk 1990:16, Pieterse 1990:31, Vos & Pieterse 1997:91-92,102). Kloppers (2005a:193) adds that “God is outonoom en bepaal self sy teenwoordigheid”.
- Meeting: The worship service is a meeting between God and man and man and God (cf. Smit 2007:143). In this meeting God reveals Himself. He reveals His Name - that is His person and ultimately His being. Kloppers (2005a:193) adds that “[d]ie ‘gans ander gemeenskap’ kan net biddend wag op die ontmoeting met God”.

- Dialogue: The worship service is a **conversation** between God and man and man and God (Laubscher 1990:41, Vos & Pieterse 1997:7-8). The conversation takes place in the form of a dialogue where God speaks and man listens to Him, and man speaks and God (by grace) listens to Him. This dialogue does not only take place through words, but also through singing, thinking, reflecting, silence and ultimately through the sacraments (cf. Botha 1998:63, Pieterse 1990:31,36).
- Mediating the gifts of Christ: The worship service is not just thinking about things that happened and celebrating those things. In the worship service Christ is actively present as the Mediator, mediating all the wonderful gifts that He has in store for His people (Pieterse 1990:33). In the worship service He mediates forgiveness of sins, righteousness, new life, grace, freedom, *et cetera*. And all these gifts are received through faith.
- Communion with God: In the worship service believers do not only receive the gifts that Christ gives, but they already experience the new (renewed) communion with God and with other people. They meet God, not as the God who wants to punish them for their sins, but they meet God as a Father who forgave them and loves them and brought a new relationship between man and God. And because of this new relationship, they forgive others and experience the forgiveness and love of others.
- Worshiping and praising God (cf. Vos & Pieterse 1997:9, Beukes 1987:19-20): The essence of the worship service is to worship God. He is the One that forgave believers' sins, set them free, gave them new life and took them into His service. In the worship service the congregation bows down before God, bringing Him all the glory and thanksgiving for what He has done. Worshiping God includes thanking God for what He has done. And the ultimate way of thanking God is by giving yourself to God. That is the offer God approves and accepts.

De Klerk (1990:17, 20; cf. Barnard 1981:544-546) stresses the importance of the Law within liturgy. The whole liturgy as covenantal act is build around God's law, summarized as love for God and love for God's people. Laubscher (1990:41, Pieterse 1990:33, cf. Beukes 1987:21, Barnard 1981:492-493) adds that the worship service has a specific structure and order and takes place "onder leiding en toesig van die besondere ampte". Beukes (1987:22-23) adds that nobody is excluded from the worship service, and that one should feel at home

in the worship service.

Botha (1998:62-65) sees the following as characteristics of the Reformed worship service:

- An intense realization of the presence of God in the congregation
- A commitment to the confession of faith
- The dialogical nature of the worship service (cf. Beukes 1987:17, Smit 2007:147)
- The central role of the covenant
- The unity (“Twee-eenheid”) of Word and Table
- The didactic, pastoral and missional character of the worship service.

#### **4. THE WORSHIP SERVICE AND DAILY LIFE**

What is the relevance of liturgy or the worship service? Is there any relation between the worship service (liturgy) and daily life? Barnard (1981:61) describes the worship service as the center of the life and labour of the congregation. Zimmerman (1993:viii) frames the situation like this: “What we celebrate in liturgy is none other than what we live as Christians committed to entering into the ongoing redemptive work of the Risen Christ. What we live is the content of what we celebrate.” That explains the title of her book “Liturgy as Living Faith”. Zimmerman’s understanding of liturgy offers a model whereby liturgy could be explored. The following motives are important in Liturgy:

##### **4.1 Liturgy as a meeting of God’s family**

Although Zimmerman uses the comparison of a family gathering, she never emphasizes the liturgy as a family meeting. It is argued that it’s of utmost importance to start the discussion on liturgy with an emphasis on the nature of the gathering.

The gathering (worship service) of any given congregation forms part of a long tradition where God meets His people. In Genesis 12 God made a covenant with Abraham and all the generations after him to be the God of Abraham and the God of the descendants of Abraham. God was the One who took the initiative. He created everything, and He chose to make a covenant with His people (Israel). Preuss (1995:250) asks the question: “Where does YHWH dwell?” and rightly states that YHWH dwells in heaven (Is 6:1) and that only the train of His robe filled the temple. On the other side God dwelled with His people, Israel (Preuss 1995:250-258). He met them in special ways on mount Sinai, in a burning bush, in the tabernacle and later in the temple. The Ark, the Tent of Meeting and the Temple were

symbols of His dwelling with them. In Solomon's speech at the inauguration of the temple (1 Ki 8:12-13), Solomon describes the temple as the dwelling (*sakan* = "to dwell") of YHWH. Strydom (1991:188) speaks in this regard about the covenantal importance of the worship service.

In the New Testament God sent His Son Jesus to live (dwell) among His people. Later He died for them on a cross and rose again after three days. Forty days later He went back to His Father where He sits at the right hand of the Father until the second coming. After His ascension into heaven His people (the people who believed in Him and followed Him) gathered daily to remember everything He had said and done, and to celebrate His victory over death (Ac 1:12-14, 2:43-47).

Different names are used in the Bible for the followers of Jesus Christ. They are followers, disciples, believers, Christians and children. Often the followers of Jesus are compared to a family. God is the Father; Jesus is the Son. Jesus said that everyone who believes in Him is His brother and sister (Mt 12:50). Paul writes to the congregation in Rome (Rm 8:15) that believers are not slaves but children of God. Paul calls the believers of God that he writes to, the "family" of God (Eph 2:19, 1 Tm 3:15). Luke 15 uses the comparison of a father who waits for and receives his son. Jesus taught believers to pray to "our Father" (Mt 6:9). Believers become brothers and sisters of one another (Mt 12:50). It's clear that the comparison of a family is one of the strongest comparisons in the New Testament.

If believers of Jesus really become a family, then the worship service has much in common with a family gathering. The worship service is the official meeting of the family of God, where they do not only meet one another, but most of all they meet Him.

#### **4.2 Liturgy as remembering**

Cilliers (2009a:26) states that "Remembrance forms a characteristic part of all religions; religion has always had a memorial aspect" and continues that "the Christian religion could also rightly be called a religion of remembrance". Often, when a family meets, they tell and re-tell the stories of the past. By telling the stories the events are kept alive. The tradition is passed on to the next generation. When God's family meets, they remember all the things that happened, from creation until now. And they tell the stories, of Abraham, Moses, David and Jesus. It's more than story telling. It's a process of keeping the stories alive - passing it on. It's not only a process of remembering the events; it's a celebration of the events; thus remembering and celebrating.

“Remembering” is an important part of Christian faith and liturgy (cf. Cilliers 2009a:29). Aerts (2002:154) refers to “Actualiserende herinnering”. The recurrence of “remembering” (*zkr*) in the book of Deuteronomy is striking (Zimmerman 1993:5). Not only were they constantly reminded to remember that they were slaves in Egypt, but because they were slaves themselves they had to remember “the sojourner, the fatherless, and the widow.” (Zimmerman 1993:6) She builds on Von Rad’s thesis (cf. 2001:230-231) that “the main features of a cultic ceremony - that of a covenant renewal (see Dt 31:10-13) - can be recognized in Deuteronomy.” (Zimmerman 1993:8). Von Rad (2001:231) describes it as “the offer of ‘life’” and “she is offered present salvation on exactly the same terms as before...” The word *zkr* is often used in the situation (*Sitz im Leben*) of the cult where the covenant had been renewed. “Remembering the Lord’s kindness and mercy establishes a cultic milieu for the paranetic prescription to keep the covenant.” (Zimmerman 1993:9). “Especially because remembering is a cultic event in Deuteronomy, it serves to actualize the tradition.” (Zimmerman 1993:13). The implications are clear: remembering was part of the cult and the liturgy. Israel had to remember what Jahweh did, and therefore they had to remember the downtrodden.

Vos & Pieterse (1997:102-103) refers to the *memoria Christi*. An important part of the worship service is to remember the things Christ has said and done. When celebrating the Lord’s supper (1 Cor 11:23-25), God’s people had to remember what He has done:

23 *For I received from the Lord what I also passed on to you: The Lord Jesus, on the night he was betrayed, took bread,*

24 *and when He had given thanks, he broke it and said, “This is my body, which is for you; do this in remembrance of me.”*

25 *In the same way, after supper he took the cup, saying, “This cup is the new covenant in my blood: do this, whenever you drink it, in remembrance of me.”*

Vos & Pieterse (*ibid*) emphasize that the remembering was a “*lewende herinnering*”. This remembering led to hope.

Cilliers (2009a:39) rightly warns against an liturgical over-estimation of the past as well as a liturgical under-estimation of the past. In this regard Cilliers (2009a:30) notes that “this past is often strangely absent from our liturgies”. It is argued here that the past should never be absent in the worship service. The story of the contemporary church and the local congregation is inextricably connected to the history of the Christian church in general. The contemporary church or local congregation remembers and celebrates God’s historical acts: creation, His election of Israel, the Covenant, the life, death and resurrection of Jesus Christ,

*et cetera*. They cannot exist without the historical events, and they will not continue to exist without these events. It is just as important for the congregation to remember who they are: what they did, how God provided for them; how God forgave their sins and how God called them. But God is not only the God Who acted in the past; He is present and He acts and provides and reigns at present. Remembering is thus of utmost importance for liturgy, although it is not the only function of liturgy.

One of the functions of church singing and music will thus be to **facilitate remembering** by telling the story of God's endeavour with mankind. The contemporary church cannot only sing about their experience of God at present; they have to sing about the things God has done in the past. **They cannot only sing about contemporary issues; they must re-tell and remember God's salvation through ages.** In an era where more and more emphasis is on the local narrative (as would be indicated in the chapter on culture), the meta-narrative must deliberately be remembered and celebrated. The challenge of church singing is to be faithful to the past and the present; to remember as well as to observe.

#### 4.3 Liturgy as diakonia

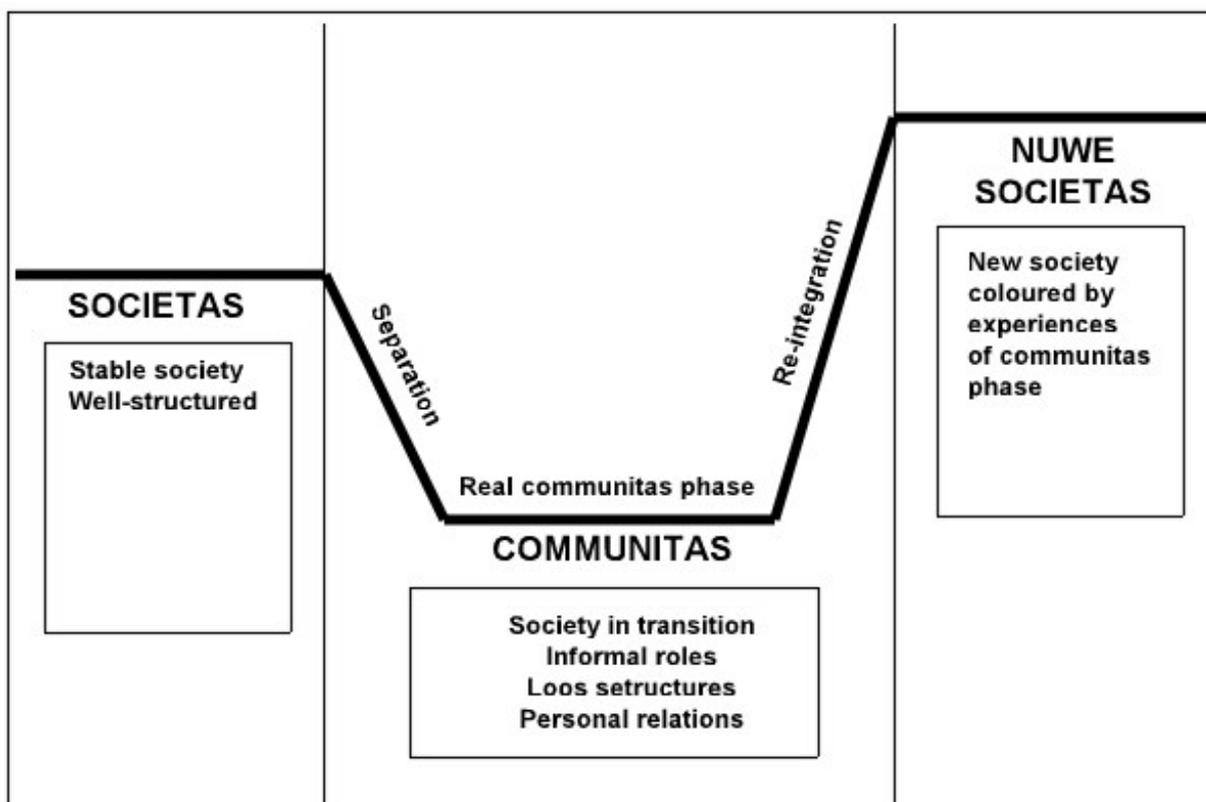
Liturgy does not only have a vertical dimension and direction; it is also horizontally directed. In this sense, liturgy has a *diakonical* function. Vos & Pieterse (1997:8) describes the liturgy as a liturgy of service with two sides. In the first place it is part of God's service to humankind and especially to His children. In the worship service, He speaks to them, forgives them, reconciles them, loves them and ultimately saves them. But the worship service is also the service of God's people to Him. They praise Him, worship Him, glorify Him and proclaim his Name. It is argued here that there is a third dimension to the service, namely the service of God's people towards one another and the world. More and more there is a realization that the worship service does not only have a vertical dimension, but also a horizontal dimension. Long (2001:13, 35) identifies nine characteristics of "[v]ital and faithful congregations"; the second being that these congregations "[m]ake planned and concerted efforts to show hospitality to the stranger". In the worship service God's people reach out to one another in words, prayers and action. They love, forgive, accept and enjoy one another. These are not limited to members of the congregation but to anyone who joins the worship service.

#### 4.4 A liminal liturgy?

Victor Turner (1969; 1974) developed a theory of social drama for the understanding of

transitional times (figure 4). He identifies three phases surrounding transition. First there is a phase where society is well-structured (cf. Vos & Pieterse 1997:131) and they feel in control of their situation. A *societas* is characterized by institutionalization. Israel experienced a *societas* under King David. When a crisis occurs, society moves into a situation of *communitas*. The latter is a phase of transition and uncertainty (cf. Burger 1995:26) and a loose structure or even structurelessness or “anti-structure” (cf. Vos & Pieterse 2001:133). Israel’s stay in Egypt as well in the desert are examples of the *communitas* phase. Burger (1995:27) remarks that “’n *Communitas*-situasie vra gewoonlik om die herrangskikking van verhoudings, reëls, ordes, gedragkode”. Eventually a *communitas* phase leads to a new *societas* with a new structure coloured by the experiences of the *communitas* phase. The *communitas* phase could be described as a liminal phase or a situation of liminality “waar nuwe vorme van gemeenskap, nuwe reëls en ‘n nuwe samelewing ontwikkel” (Vos & Pieterse 1997:132). As such liminality is a in-between phase. Rituals play a great role in a liminal phase. Burger (1995:74) argues: “Die punt is dat rituele en simbole ter aanvulling van die Woord en die amp ons – veral in oorgangstye – kan help om sinvoller en meer konstruktief met God te leef”.

Figure 4: Societas & communitas (cf. Burger 1995:30)



A *communitas* phase or liminal phase could be of great value and release a lot of energy.

Burger (1995:105) argues that liminality (*communitas*) is part of all people's lives. It is a time of growth which often leads to a better *societas* afterwards. Burger (*ibid*) indicates that a lot of new energy and creativity is released in the *communitas* phase. Burger (1995:31) identifies four sources of energy in a *communitas* phase:

- A new search for deepened relations
- A **deepened spirituality**
- Creative border experiences
- A new reflection

Vos & Pieterse (1997:133) summarizes: "Dit is 'n fase van kreatiewe soeke na oplossings en 'n manier van lewe (*modus vivendi*) wat weer oopgebreek en geskep word. Dit kan lei tot 'n herintegrasië in 'n stabiele, veranderde, maar nou leefbare samelewing waaraan ons almal aan die skepping daarvan 'n deel gehad het."

Cilliers (2009b:168, cf. Burger 1995:103) says that the church in South Africa has entered a transitional state, which he calls a "liminal space", which calls for a rethinking of the way the church worships. Such a liminal space implies an intermediate phase between two other phases, and represents a very creative phase or space where combinations of new forms and relations are possible. Burger (1995:102, cf. Vos & Pieterse 1997:132) identifies three phases within liminality, namely a breach phase or phase of separation, a phase of liminality and a phase of re-integration or reaggregation.

Cilliers (2009b:169) summarizes that "in the liminal space one experiences both the fullness and emptiness of presence and absence". Three metaphors are used to describe something about the liminal space: the tomb, the wilderness and the exile. Cilliers (2009b:171) then constructs a model indicating graphically that a liminal liturgy has three components or dimensions:

- Liminal liturgy as lament: Cilliers describes lament as "a voicing of suffering of individuals or a community within the community of believers, in the presence of God". On the one side the church celebrates the things that have already come; on the other side the church laments the things that have not yet come. Bosman & Müller (2009:193, cf. Westermann 1980:29) remarks that the "Community Psalms of Lament" can help one in writing liturgies, which give expression to the experiences of people.
- Liminal liturgy as re-framing: In times of liminality, the church's God-images are challenged. Liminal times ask for new God-images, which emphasizes characteristics of God that the church often forgets or bypasses. This is a process of

re-framing.

- Liminal liturgy as anticipation: In the liminal space, one does not only lament the ‘not yet’ and the past; one looks forward with hope to what could be. This is called anticipation, or, in biblical terms, hope. Metaphors play a great role in talking (and dreaming) about unseen realities.

This model clearly illustrates that liturgy in South Africa, with its unique context of apartheid and unrighteousness, needs to fulfill unique functions in a liminal time and space. Unique situations requires unique liturgies. In an intermediate process, a church needs an intermediate liturgy. This also emphasizes the close relation between liturgy and the (cultural) context. Within this model and situation, liturgy also has the function of lamenting, re-framing and anticipation.

It is argued that the church is not only in a liminal space due to political changes in South Africa. The church is also in a liminal space or *communitas* due to other factors, like the paradigm shift from modern to postmodern with all the implications thereof. With regards to church singing, the church moved (or is busy moving) from a *societas* to a *communitas* – thus implying that the church is in a phase of liminality at this moment. **The previous *societas* was characterised by an institution, control over every aspect of liturgical singing and a well structured order for liturgical singing. In the *communitas* phase one experiences a crisis with a lack of institution, control and structure. The church is growing towards a new *societas* of which the outcome (with regards to liturgical singing) is unknown at this moment.**

#### 4.5 Implications

The worship service is a meeting of God’s family where remembering and *diakonia* plays an important role.

- As a meeting of God’s family liturgical singing is family-singing, going out from the love and care of God the Father.
- Liturgical singing must facilitate the act and process of remembering. Through liturgical singing the narrative (story) is re-told. Therefore liturgical singing is closely related to the past and especially salvation history. Both an under-estimation and an over-estimation of the past threaten liturgical singing.
- Liturgical singing has a serving (*diakonia*) function or motive. Through liturgical singing God serves His people; they serve Him and they serve one another.
- Liturgical singing is not only aimed at the family of God. It invites outsiders to come

in and become part of the family of God. Through liturgical singing the congregation serves and reaches out to the world.

- A *communitas*-phase requires a liminal liturgy. A liminal space implies an intermediate phase between two other phases, and represents a very creative phase or space where combinations of new forms and relations are possible. Due to different reasons (as discussed above), the church (DRC) is experiencing a liminal phase. Congregations are **experimenting with different kinds of music, singing, genres and accompaniments** which will sooner or later lead to a new *societas*. At this stage the outcome is unknown.

## 5. MOTIVES FOR WORSHIP SERVICE

Schelling (1989:16) distinguishes four different aspects (“takken van kerkewerk”) namely upbuilding (*gemeentebou*), missionary, pastoral and diaconate (*diakonaat*). Strydom (1981:182-311) takes the principles of the Gereformeerde Kerken in Nederland as point of departure and arrives at four theological motives by which one can look at the worship service. It is argued that a fifth and sixth motive needs to be added, namely the motive of reconciliation as described by Wepener (2009) as well as a missional motive (Wepener 2008a:206).

### 5.1 Scriptural motive

- Scripture gives no complete liturgical order (Vos & Pieterse 1997:29, Müller 1990b:110, Vos 2009:5); even Paul’s directions to the congregation in the city of Corinth were not meant to be an eternal prescribed order for the worship service. Vos (2009:5, see also Barnard 1985:66-383; Strydom 1994:9-144) rightly remarks that “[d]uring the ages, however, a living Christian tradition came into being from, among others, the primal sources of the Old and New Testament and the later traditions of the Church”.
- Scripture gives important guidelines: The essence of 1 Corinthians 12-14 is that everything in the worship service must lead to the building up of the whole congregation.
- Scripture is the final test for liturgy: The whole worship service and its liturgy have to be tested against the principles derived from the parts of Scripture that speak about worship services and liturgies. Thus all prayers, songs, and music must be compared to the principles from Scripture.

**Covenant and Liturgy:** The whole worship service takes place as a wandering in the presence of the Almighty, Majestic, Awesome God of the covenant (De Klerk 1990:14-15). Heyns (1978:200) stated that “[d]ie verbond is die inwendige grond van die kerk, en die kerk is die kultus-liturgiese gestalte van die verbond.” But the covenant relation was also marked with the sins and iniquities of the people of Israel. In Israel the whole cult was “‘n liturgiese ontmoeting met Jahwe binne ‘n verbondsverhouding wat gekenmerk is deur ‘radical personalism’” (Strydom 1981:192). Thus God was radical different from His people. In the Baäl-cults the radical otherness of their gods had been lost. Often the prophets had to warn Israel of the same dangers in their cult or religion. The God of the covenant is a God that takes the initiative in His relationship with humankind. He is also the God who brings salvation to humankind. The Bible reveals the God of the covenant as God who is at the same time Father, Son and Holy Spirit. It was the God of the covenant who sent His Son to die for His people; through His death they receive all the promises and blessings of the covenant (Gal 3:14-16, Lk 1:72-73). In the worship service the God of the covenant meets His people. They answer by gathering and thinking about the great things He had done. They confess their faith in the God of the covenant and pray to this God. They worship Him and praise Him. They celebrate the new life and bring their offerings to God. As a covenant meeting the worship service is a huge dialogue between God and His people. But it is also a *koinonial* gathering where the covenant people reach out to one another. In the last place this gathering has an eschatological character, as the people of the covenant await the returning of the Covenant God.

Strydom (1991:207) places all the acts of man in the answer part of the covenantal acts: meditation, confession, prayer, worship, praise, celebration, offerings, *et cetera*. By doing this, liturgical singing is diluted to a mere response on the great deeds of God and no more than man’s answer to God’s deeds. It must be agreed with Müller (1990:42) that “die ou siening dat die lied alleen aan die antwoordkant van die erediensgesprek kan staan, gaan nie op nie. Sang kan die boodskap van die evangelie soms meer effektief oordra as die gesproke woord.” Singing could also be part of God’s speaking in church, either to ourselves or to one another. Singing is not only one of the ways by which the church confesses her sins; sometimes it’s one of the ways by which He announces and proclaims His forgiveness and grace.

## 5.2 Ecumenical motive

Outgoing from John 10:16 the focus is placed on the one Shepherd with one flock. The worship service is much more than a social meeting of a group of people; it is part of the

meeting of the universal church or body of Christ all over the world, with one intention, and that is to obey God.

In its worship, the church is never merely a group of people whose thoughts and acts are sociologically determined; the people worship as members of the community of faith, including the community of the past, as well as the universal body of Christ in the present. The catholic motif demands that Christians of any time or place in the past or present ought to be able to recognize the church's worship as Christian worship. We do not worship, we do not come before God's face first of all as nationals, or moderns, or denominations, but as Christian people.

(CRC 1976:22)

One can never think about the worship service or liturgy apart from the tradition that came over centuries. "Respect for tradition in liturgy is a fence against individualism and sectarianism." (CRC 1976:23). On the other side Von Allmen (1965:97) rightly warns that "the cult is not a museum". Respect for the past and the tradition does not exclude proper renewal.

The desire for ecumenical relevance and importance does not exclude the importance of one's own, unique identity and dogma. The CRC (1976:21) states that "...throughout the church's history a liturgical structure has endured [...] this structure was altered by Zwingli and the Dutch Reformed tradition [...] The underlying question of our liturgy is whether we can truly recapture the enduring structure of the liturgy of the Christian church, and thus become more Calvinistic and more catholic, at the same time".

At the center of Christian worship service one will find basic elements in all different traditions.

- Two parts, namely the service of the *Word* and the service of the *Table*.
- Reading from Scripture
- Confession of faith
- Prayers
- **Liturgical singing:** Psalms, *Ordinarium* pieces and free church songs (hymns, sequences, *et cetera*).
- The church year: Although different passages in the Bible speaks in a negative way about the celebration of certain feast days, and a reformer like Calvin tried his best to

stop the celebration of these days, the tradition of a church year grew over ages as a way of structuring the worship service.

### 5.3 Confessional motive

The worship service also has a confessional motive. As Stevenson (1986:232) states: “it is the worship that builds up belief, and not vice-versa”. The worship service is the main means by which most believers are equipped. The worship service forms the basic faith of the believer. The confessional motive keeps the ecumenical motive in balance and reminds one constantly of the importance of the worship service as a means of forming the own identity and confession of the believer and the congregation. In the worship service the focus is not only on the ecumenical truths of the universal church, but also on the way the church understands and interprets those truths in and for its own time and situation. It is the local congregation’s dogma, proclaiming how they understand the greater truths. And in the worship service, these truths are conveyed and taught to the people in that specific church. Barnard (2004b:8) rightly says: “Psalms, and other parts of Scripture as well, get new meanings in different Theological, anthropological and cultural contexts.” It is argued that this is not only true of the texts of the Bible; it is also true of the text or lyrics of a given song.

To over-simplify: the worship service does not only emphasize the local church’s unity with the universal church; it also emphasizes the local church’s unique place and role in the universal church, thus their unique understanding of the Word of God. These two (ecumenical and confessional) must be in balance. **This implicated balance has major implications for liturgical singing and the use of the free song in liturgy.**

### 5.4 Pastoral motive

The worship service is not only a service *by* people, but also a service aimed and directed *at* people (Strydom 1994:193, Botha 1998:64, cf. Smit 2007:150). Whereas the other motives depart from faith in God, this motive departs from love for God’s people. Just as God cares for His people, so God’s people must care for one another. And in this process, people are changed and renewed. The whole worship service is therefore not only an act of proclamation, but also a pastoral act. The worship service functions as pastoral care (Willimon 1979:47, cf. Janse van Rensburg 2004:52). Thus the pastoral care of the congregation happens while the congregation is worshipping and celebrating God in the liturgy. Janse van Rensburg (2004:52) notes that the worship service (liturgy) must be planned in such a way “dat daar iets pastoraal in die gemoed van die aanbieder plaasvind.”

Strydom (1981:240) is correct when he summarizes that “die kerk se basiese pastorale taak blyk dus te wees dat hy hom sal beywer vir ‘n kerngesonde liturgiese lewe”. To establish this “our worship must restore again its contact with life, with the ordinary daily life of man” (Vajta 1970:72).

Through the worship service the believers must be strengthened, encouraged, taught, healed, and uplifted, *et cetera* (cf. Smit 2007:150). Strydom (1994:194) emphasizes that the pastoral motive or dimension of the liturgy must be based on worship “through the Spirit and in truth” as indicated in Jn 4:23, where Spirit refers to the person and work of the Holy Spirit, in contradiction to the worship service as a mere spiritual matter. Strydom (1994:196) indicates that this is the foundation for liturgical pastorate.

Strydom (1994:196) remarks that, in order for mutual pastorate to take place, the worship service must be characterized by:

- A *koinonial* atmosphere (“koinoniaal-korporatiewe verkeer”)
- An attitude of servitude (“wedersydse diensbaarheid met die oog op die opbou van die gemeenskaplike geloof”)
- An ordered liturgical course (“ordelike liturgiese verkeer, wat gestempel is deur vrede, liefde en evangeliese vryheid - dus spontaneïteit en soepelheid te midde van liturgiese dissipline”)
- The bracing of the present in the past as well as the future (“die verankering van die hede beide in die verlede (die heilshistoriese anamnese) en in die toekoms (die eskatologie”)
- A disposition of offering as well as a willingness to offer (“n offergesindheid en offerbereidheid”)

In this regard Strydom (1994:197) emphasizes the importance of a Biblical-oriented spirituality and a **worship service closely related to life**. Müller (1990b:112) rightly says that the pastoral dimension of liturgy forces the liturgist to be contemporary in liturgy and to be **serious about contemporary humankind in contemporary time and context**. In this regard Müller (1990b:112) emphasizes the importance of silence for people living in a noisy and busy world, as well as the importance of informality with regards to language, clothing, music, *et cetera*. The church could be more informal without sacrificing an atmosphere of devotion.

## 5.5 Reconciliation motive

The unique situation in South Africa in the post-apartheid period led to a new discovery of and emphasis on the motive of reconciliation in liturgy. In this regard Janse van Rensburg (2004:51) says that “[d]ie liturgie moet koinoniaal van aard wees”. Wepener (2009:4) rightly states that “it seems as if rituals can serve as route markers and channels in moving towards reconciliation, which is a process without beginning or end.” Ritual, as part of liturgy, is only a small element in this process. Hay (1997:203), with reference to the South African situation, concludes: “Rituals will need to be found to help victims and communities mourn, heal, confront the past, exorcise the evil of the past, forgiveness, *et cetera*. Perpetrators will need rituals to express repentance, remorse, contrition, *et cetera*. Rituals will be needed to express justice, reparation, reconciliation, hope, human dignity and honour.”

The “foundation and primary stimulus and motivating factor” (Wepener 2009:7) is not the need for reconciliation in South Africa or the churches in South Africa, but mainly the reconciliation God brought about between God and man through the death and resurrection of Jesus Christ. This reconciliation is given as a task or calling to the church of Jesus Christ (2 Cor 5:18). In the process of communicating the ministry of reconciliation, ritual and liturgy can play a major role.

Whenever a breach has occurred, reconciliation is necessary (Wepener 2009:43). Reconciliation aims at restoring relationships and building new relationships. Hay (1997:4-6, cf. Wepener 2009:43) distinguishes two types of reconciliation, namely personal reconciliation and social reconciliation. Personal reconciliation aims at restoring the individual’s dignity and honour while social reconciliation aims at restoring the dignity and honour of the community. Hay (1997:180-183, cf. Wepener 2009:44-45) identifies possible subjects in the process of reconciliation: victims, offenders, bystanders, those who were victims and offenders, the dead, future generations, international neighbours and God.

Wepener (2009:46-49) mentions important themes in the process of reconciliation:

- Remembering: In the process of reconciliation, remembering the sins and iniquities of the past is of utmost importance. The past must be remembered and retold.
- Naming: In order to reconcile, the sins and mistakes of the past must not only be remembered but also named in order to be specific about the mistakes that were made.
- Reparation: Just remembering and naming is not enough; there must be reparation. Stolen goods must be returned. There needs to be some kind of compensation.
- Safe space: Reconciliation requires a safe space where sins could be confessed.

- Process: reconciliation is an ongoing process.
- The Grace of reconciliation: reconciliation is the result of the grace of God. People that experience His forgiveness and reconciliation can forgive one another and reconcile with one another.

As indicated above, Cilliers (2009b:168) says that the church in South Africa has entered a transitional state, which he calls a “liminal space”. Liturgy in such a liminal space needs to have three components or dimensions:

- Liminal liturgy as lament
- Liminal liturgy as re-framing
- Liminal liturgy as anticipation

The first dimension (liturgy as lament) corresponds with what Wepener (2009:46-49) calls “remembering”. In this way, a liminal liturgy could also be of great value in the liturgical process of reconciliation.

The challenge of liturgy and ritual is to create a space where this process of reconciliation could take place. Liturgy will need to help people remember and give them the opportunity to name the sins and iniquities they committed. Liturgy will also need to help in the process of reparation and restoration. It must create a safe space where people can admit and confess in a context of confidentiality and respect. Liturgy will have to facilitate an ongoing process of reconciliation, stretching over years and even generations. But most of all, liturgy will have to be filled with the grace and love of God, so that people could receive and experience the reconciliation that God obtained for them through Jesus Christ and entrusted to them as a ministry of reconciliation.

## 5.6 Missional motive

Liturgy does not only facilitate a meeting between God and His people (church); liturgy is also aimed at the outsider. In this sense Strydom (1994:212) calls it an open meeting. Although it is mainly aimed at the people of God who has already been reached by the Gospel, it is also directed at the outsider (cf. Smit 2007:152). It thus have an evangelizing motive (cf. Botha 1998:65). Paul refers to this dimension of the worship service in 1 Cor 14:23-25, saying that **even outsiders and visitors must be able to understand the liturgical communication** (cf. Strydom 1994:212). Müller (1990a:107) emphasizes the missional dimension of liturgy and remarks: “Tussen erediens en wêreld moet daar ‘n wisselwerking plaasvind. Uit die landerye, uit die fabrieke, uit die strate, van oral oor moet

almal kan instap in die erediens en kan tuis voel. En dan moet hulle weer uitstap uit die erediens, geïnspireer en toegerus vir die taak in die wêreld.”

Liturgy is not only a celebration only for those who have found the truth and the life; it is also an invitation to all outsiders to join and hear and celebrate. Nel (1990:172) remarks that more people are leaving the church to the world than people leaving the world for the church. He concludes that the church often becomes so otherworldly that outsiders don't feel welcome in the church and especially the worship service.

## **5.7 Conclusions**

It is argued here that the structure of the Canadian Reformed Church (CRC, 1984), going out from four motives in the worship service, together with a fifth and sixth motive from the work of Wepener (2008a:206), could be of great value for the conversation on church music. In church singing or liturgical singing, as part of the worship service and of liturgy, one will have to consider at least these six motives as motives for liturgical singing as well. In the conversation about church music, reasoning must be done from:

- A scriptural motive
- An ecumenical motive
- A confessional motive
- A pastoral motive
- A reconciliation motive (especially in a South African context)
- A missional motive

These motives will now be discussed in detail, as they provide a thorough basis for the discussion on church music.

## **6. MOTIVES FOR LITURGICAL SINGING**

### **6.1 Scriptural motive for liturgical singing**

#### **6.1.1 Singing and music is an integral part of Scripture.**

The Bible often refers to music and singing from different perspectives. Although the Bible provides stacks of information about singing and music, it does not provide the criteria for liturgical music (cf. Barnard 1994:357). Thus the Bible does not prescribe some form of singing as a blueprint for all churches and congregations.

### **6.1.1.1 Part of the worship of Israel**

Music and singing were part of the worship of Israel. The people of Israel, like all the other religions around them, used singing as a way of communicating with God. Singing was an integral part of their worship. Whenever they met, they sang. Whenever something great (good or bad) happened, they sang. Whenever they worshiped, they sang. After the Israelites were rescued from Egypt and the Pharaoh's army, the children of Israel sang a song of praise to God (Ex 15). When Moses came down from the mountain, he heard the sound of people singing to a golden calf (Ex 32:18). After the victory of Deborah and Barak, the Israelites sang a song of praise to God (Jdg 5:3). With the returning of the ark to Jerusalem, the Israelites sang (1 Chr 16:7). At the inauguration of the temple, the Israelites sang songs of praises with a multitude of singers and instruments (2 Chr 23). In the time of the exile, the people of Israel sang songs of lament (Ezk 27:32, 32:16). When Jesus and His disciples gathered for the last time before He went to the Mount of Olives, they sang a "hymn" (Mk 14:26). While in prison, Peter and Silas sang songs of praise ("hymns") to God (Ac 16:25). The intention of this study is not to give a detailed exegesis on these texts - there are many more. The verses are referred to show how important singing was for the Israelites, and what an integral part singing played in their worshiping of God.

### **6.1.1.2 The Bible contains some songs**

A second important observance is that the Bible contains the text of various songs: At different places in the Bible one finds the words of songs that the people of Israel sang to God. Schuman (2008:190) refers to "psalmachtige texten" like Exodus 15, Deuteronomy 32 and Jonah 2. With reference to the latter, Human (2008:227, 234) refers to an "individuele danklied" and "individuele dankpsalm". Unfortunately the Bible does not and cannot contain the melodies of these songs, and even if it did, it would have been a different kind of melody as the melodies that modern people are used to. Mowinckel (2004:9) concludes that it was more "a sort of a recitative" than a tune. In a certain sense, the Bible does contain the melodies, for the metrical form of the text were used to structure the melody, and the metrical form of the text is immanent in the texts; often one does not have the knowledge and feeling that the people of Israel had to read and recognize the melody. Here are some examples of songs found in the Bible:

- Exodus 15
- Judges 5:3
- 1 Chronicles 16:7

- Job 33:27-28
- Isaiah 5:1-2
- Revelation 5:9

The Bible also contains other songs like “die lofzangen van Maria en Zacharia” as well as 1 Corinthians 13, Ephesians 5:14 and Philippians 2:6-11 (cf. Schelling 1989:23).

### **6.1.1.3 Some parts of the Bible are written in the form of a song.**

The Bible does not only contain songs of the people of Israel; it actually uses the form and structure of a song in communicating with humankind today. Schelling (1989:22) says: “Het merendeel van de bijbelse teksten is poëzie. Teksten die naar hun aard en structuur voorgedragen, gezongen of opgevoerd dienen te worden. De bijbel is een liturgisch boek: dit boek wil eerder gezongen dan gelezen worden.” So the songs are not only given as information or examples; they are part of the body and message of the Bible today. Often the whole passage is written in the literary form of a song:

- Psalms
- Song of songs
- Luke 2
- Colossians 1
- Philippians 1
- Schelling (1989:22) mentions the Psalms as well as Obadiah as examples of liturgical passages where songs are used in the composition of the book.

### **6.1.1.4 The Bible contains verses that give information about the way singing was done in Biblical times.**

- The Israelites sang about what happened in their lives.
- They praise God that He rescued them from the Pharaoh (Ex 15).
- They sang “psalms” (Jdg 5:3; 1 Chr 16:9)
- Songs were directed at God, and sometimes at fellow men or fellow believers (1 Chr 16:8)
- The main focus of singing was praising God (1 Chr 16:7; 23:5)
- Singing often had the intention of proclamation (1 Chr 16:23)
- Singing is not only the task and calling of the people of God; the whole world/earth was summoned to praise God (1 Chr 16:23).

- A multitude of instruments were used in singing and praising (2 Chr 23:13; Ps 150; Job 21:12)
- Sometimes people used singing as a means of confessing sin (Job 33:27).
- Singing was often accompanied by offerings (Ps 27:6)
- A distinction was sometimes made between singing (*Shiyr*) and psalm singing (*Zamar*) (Ps 57:7; 68:4-5, 32; 105:2). It is always used in the order of singing first and then psalm-singing. There could be different reasons for this:
  - Either singing was the general form and psalm singing a more specified form of singing, meaning then that one must sing and more than that: one must psalmsing! In this sense it would be an intensified form of singing. In the NASB Psalm 57:7b is translated as follows: “I will sing, yes, I will sing praises!”
  - Or it could refer to the content of what was sung, namely one must sing songs, and not only songs but one must sing a specific song, and that is a psalm.
  - The second imperative (psalm singing) is often translated with “making melody” (cf. <http://www.scripture4all.org/OnlineInterlinear/OTpdf/psa68.pdf>, 18 Aug 2010). Holladay (1971:89) indicates that the meaning of the second imperative could be translated as “play an instrument”, “sing” or “praise”.
- “Singing” is sometimes used as a personification for nature, indicating its gladness in good times (Ps 65:13-14).
- Singing was done “to the glory of God” (Ps 104:33).
- Singing was identified with Israel and with the temple. The Israelites could hardly think of singing their songs in exile in a hostile country (Ps 137).
- Singing was often done with accompaniment like the lyre or other instruments (Ps 147:7).
- The theme of singing often was the redemption that God gave/brought (Ex 15; Jr 20:13)
- In times of trouble or punishment for sin, the Israelite sang songs of lament (Ezk 32:26, Am 5:16).
- The “repertoire” of their singing was “psalms, hymns and spiritual songs” (Eph 5:19; Col 3:16)

From these passages one gets important information about singing in Biblical times. There are many more texts that one could list here. The intention of this study is not to give a complete list with detailed exegesis on these texts. The intention here is to indicate that lots

of information are available about singing in Biblical times. It's important to emphasize that these pieces of information are informative and not prescriptive (cf. Barnard 1994:357). Hendriksen (1981:163) concludes that "Paul's purpose is not to lay down detailed rules and regulations pertaining to ecclesiastical liturgy". One cannot, as is done in so many discussions on the topic of liturgical music or singing, take one or two passages from Scripture and make them prescriptive with regards to singing in church today. These texts are primarily informative and one can draw broad guidelines or principles from them, being cautious not to make them something they are not. Thus the Bible does not give clear instructions on church singing: it rather gives as some information from which some conclusions could be drawn (cf. Van Wyk 1985:27).

#### **6.1.1.5 The Bible gives guidelines on singing (in the worship service).**

There are mainly three passages that are used in the discussion about church singing. Wolmarans (1981:10) uses these three passages namely Colossians 3:16-17, Ephesians 5:19 and 1 Corinthians 14 and then arrives at the following principles (translation provided: CJC):

- Christians ought to sing Psalms, hymns and other spiritual songs.
- Christ must be at the center of all songs.
- Everything (church singing included) must help in the building up of the congregation.

It is argued here that Wolmarans' three conclusions or principles are not all one can take as principles from these three passages. Although one must agree that one cannot treat these verses as prescriptive for singing in church today, there are a various guidelines that one can get from the above-mentioned verses (cf. Hendriksen 1981:163). In this regard Barnard speaks about the "gees en gesindheid van die Skrif" (1981:589). Due to the fact that these verses are often quoted and referred to in hymnological studies, a more detailed exegesis of the verses will follow in order to draw principles from these verses.

##### **6.1.1.5.1 Colossians 3:16-17**

ἐν πάσῃ σοφίᾳ διδάσκοντες  
*teaching with all wisdom*

καὶ νοουθετοῦντες ἑαυτοὺς  
*and admonishing one another*

ψαλμοῖς ὕμνοις ᾠδαῖς πνευματικαῖς ἐν [τῇ] χάριτι  
*with psalms hymns spiritual songs with thanks*

ᾄδοντες ἐν ταῖς καρδίαις ὑμῶν τῷ θεῷ  
*singing with your very being to God*

This verse could be translated as: “Let the word of Christ dwell in you richly; in all wisdom teaching and admonishing one another with psalms, hymns, and spiritual songs, singing with grace in your heart to the Lord.” (WEB)

This verse was translated in Afrikaans as: “Laat die woord van Christus ryklik in julle woon in alle wysheid. Leer en vermaan mekaar met psalms en lofsange en geestelike liedere, en sing in julle hart met dankbaarheid tot eer van die Here. En wat julle ook al doen in woord of in daad, doen alles in die Naam van die Here Jesus en dank God die Vader deur Hom.” (OAV)

#### 6.1.1.5.1.1 Guidelines from Colossians 3:16-17

“Psalms (ψαλμοῖς) and hymns (ᾠμοις) and spiritual songs ( ᾠδαῖς πνευματικαῖς)”. O’Brien (1982:208) links the whole phrase together so that the mutual instruction must take place “by means of psalms, hymns and spiritual songs”. The word *psalmois* stems from the word *psalmos* indicating a “song of praise”, most likely indicating the *psalms* of the Old Testament (Lohse 1971:151). The congregation responds to the preaching of the gospel with singing.

It is possible that the word *psalms* here indicates the Psalms of the Old Testament (cf. Lk 20:42; 24:44; Ac 1:20 and 13:33). Lohse (1971:151, cf. O’Brien 1982:209) says that the members of the community were prompted to “express their thankful rejoicing in newly coined songs of praise which could also be called “psalm” (cf. 1 Cor 14:26). Fourie (2000:32) notes that the book of Psalms was finalized only in the third century; thus the whole book of Psalms was not compiled when Paul wrote to the congregation in Colossians. He continues to say that many more Psalms were written and some of them have been lost. Other Psalms were taken up in other books of the Bible, like 1 Samuel 2, Jonah 2, parts of Isaiah 40-66 and parts of the book Job. It’s not possible to estimate what Paul precisely meant when he wrote “psalms” in Colossians 3:16. Hendriksen (1981:162) remarks that “psalm” could indicate an Old Testament Psalm (cf. Lk 20:42, 24:44, Ac 1:20, 13:33); it could also indicate another kind of song (cf. 1 Cor 14:26). Due to its associations with “pluck [hair]” it could also refer to singing with a harp or stringed instrument (O’Brien 1982:209).

The term *hymn* is more problematic because it is only found twice in the Bible; in Colossians 3:16 and in Ephesians 5:19. It could refer to “a song with religious content” (Louw, J P & Nida, E A 1989). Lohse (1971:151, see also O’Brien 1982:209) describes a hymn as “the festive hymn of praise” (cf. LXX Is. 42:10).

The word *odais* refers to “a particular melodic pattern with verbal content” (Louw, J P & Nida, E A 1989). Hendriksen (1981:162) refers to “a poem intended to be sung”. In Revelation 15:3 it refers to the song of Moses, but in Revelation 14:3 this word is used in combination with *kaine*, indicating a new song or a song with new words. Hendriksen (1981:162) concludes that “[t]hese are not Old Testament Psalms”. Lohse (1971:151) describes *odais* as “the song in which God’s acts are praised and glorified”. The addition of “spiritual” classifies *odais* as sacred songs. Hendriksen (1981:162) concludes that “*psalms* has reference, at least mainly, to the Old Testament Psalter; *hymns* mainly to the New Testament songs of praise to God or to Christ; and *spiritual songs* mainly to any other sacred songs dwelling on themes other than direct praise to God or to Christ.”

With Lohse (1971:151, cf. Wright 1986:145, Hasper 1987:12, O’Brien 1982:209) one must conclude that “[i]t is impossible to differentiate exactly between these three terms ‘psalms’, ‘hymns’ and ‘songs’”. Lucas (1980:155) rightly remarks that since the time of Jerome these terms had been debated but that it is still unsolved. With Du Toit (1990:98) one must conclude that ‘psalms’, ‘hymns’ and ‘songs’ refer the **song in its variety and abundance**.

- “teaching and admonishing one another”: In this text singing is mentioned (and commanded) as a way of speaking to one another and admonishing one another, and not in the first place as a means of praising God. Psalms and hymns and spiritual songs are also ways of admonishing one another, thus a pastoral application!
- “singing to God”: The ultimate aim of singing is to praise God. Singing is one of the ways by which one can praise God.
- “singing with thankfulness”: The WEB combine “thankfulness” with “in your heart” saying you must sing to God with “grace in your heart”. The OAV combines it differently, saying you must sing to God in your heart with thankfulness. That could be something like an unspoken prayer; a song not sung aloud? It could also indicate that song had to be sung with a spirit of thankfulness (Lohse 1971:152).
- “singing in your heart”: Wright (1986:145) understands “in your heart” as the location of the gratitude and not the location of the singing. Lohse (1971:151) sees this as a Semitic expression indicating that the praising should not only be done with the lips, but also with the heart – the entire man is involved in the songs of praise.

### 6.1.1.5.2 Ephesians 5:19

ἀλλὰ πληροῦσθε ἐν πνεύματι  
λαλοῦντες ἑαυτοῖς [ἐν] ψαλμοῖς καὶ ὕμνοις καὶ ᾠδαῖς πνευματικαῖς  
ᾄδοντες καὶ ψάλλοντες τῇ καρδίᾳ ὑμῶν τῷ κυρίῳ  
εὐχαριστοῦντες πάντοτε ὑπὲρ πάντων  
ἐν ὀνόματι τοῦ κυρίου ἡμῶν Ἰησοῦ Χριστοῦ  
τῷ θεῷ καὶ πατρὶ  
ὑποτασσόμενοι ἀλλήλοις ἐν φόβῳ Χριστοῦ

This verse could be translated as “...speaking to one another in psalms, hymns, and spiritual songs; singing, and making melody in your heart to the Lord.” (WEB) The same words are used here, and in the same order as in Colossians 3:16-17.

The verse was translated into Afrikaans: “Spreek onder mekaar met psalms en lofsange en geestelike liedere; en sing en psalmsing in julle hart tot eer van die Here” (OAV).

The following must be noted: In Ephesians 5:19 one finds nearly the same words, terminology and even order as in Colossians 3:16-17. It's as if Paul writes exactly the same words to two different congregations. The following phrases are used in both passages:

- “Psalms and hymns and spiritual songs”
- “speaking to one another in....” (cf. Heil 2007:237)
- “singing and making melody with your hearts”
- “to the Lord”, indicating Lord Jesus (cf. O'Brien 1999:397, Schnackenburg 1991:238)
- “singing in your heart” (“from the bottom of your heart”, cf. Schnackenburg 1991:238)

It is argued here that the fact that these terms are used in Ephesians 5 as well as in Colossians 3 emphasizes that the words used here were not just grabbed from a multitude of words; they were carefully chosen to convey some important guidelines for singing in church. O'Brien (1999:394) observes that three (speaking with psalms, hymns and songs; singing and making music) of the five particles used in Ephesians 5:19-21 have to do with singing. O'Brien (1999:394) sees the verse as a parallelism (through a chiasmic relation, cf. Schnackenburg 1991:238) where “Speaking in Psalms and songs” is the same as “singing songs and making music”. Heil (2007) identifies fifteen larger chiasmic units in Ephesians. O'Brien (1999:394) concludes that “the apostle is not referring to two separate responses of speaking in songs (v. 19a) and singing (v. 19b), but is describing the same activity from different perspectives”.

Schnackenburg (1991:238) rightly remarks: “The concentration on worship filled by the Spirit as a contrast to the non-Christian world with its false intoxication means that we do not have a complete picture of worship at Ephesus.”

#### 6.1.1.5.2.1 Guidelines from the Colossians 3 and Ephesians 5:

The following guidelines are drawn from Colossians 3 and Ephesians 5:

- Singing and praise sprang from a heart filled with the Holy Spirit (Eph 5:17).
- Singing had a double direction: it was directed at God (vertical), praising Him for all He has done. But singing also had a pastoral motive (horizontal), directed at fellow believers, teaching them and admonishing them (cf. O’Brien 394-395, Heil 2007:239).
- Not only the Psalms of the Old Testament were sung; **all kinds of spiritual songs with religious content were sung**. Adam (1985:81, cf. Hasper 1987:18) concludes that “the psalms in particular served as the ‘hymnal’ of the early Christian communities. Alongside the psalms, however, there were many hymns inspired by the Christian faith (*psalmi idiotici*, i.e., ‘homemade’ psalms), the character of which is still attested by the *Gloria* and older part of the *Te Deum*.” With Lohse (1970:151), referring to the three terms “psalms”, “hymns” and “songs”, one must conclude that “they describe the full range of singing which the Spirit prompts” and “it is impossible to discern whether ‘psalm’ and ‘hymn’ refer to two types of song which can be distinguished with respect to their genre”. Hendriksen (1981:163) draws two principles from these verses, namely 1) that psalms should not be neglected in the worship service and 2) that hymns should be addressed to God (in contradiction to subjective and sentimental songs). This is a forced interpretation of the text.
- Müller (1990a:6) rightly adds that the singing which these passages referred to was “[p]ratende sang, sang as praatvorm of singende getuigenis”. It was translated in the OAV as “spreek onder mekaar met psalms, lofgesange en ander geestelike liedere”. Thus the emphasis of these pericopes is on the witnessing as outcome of being Spirit-filled.
- Either singing sprang from thankfulness in the heart, or it was sung in the heart, but there was some kind of close relationship between singing and one’s heart. With Lohse (1971:151, cf. O’Brien 1999:397) one can conclude that singing was not only done with the lips; it involved the heart and the whole human being.

Müller (1990a:7) concludes that singing done with the whole heart emphasizes the element

of praise that is characteristic of the whole worship service.

### 6.1.1.5.3 1 Corinthians 14:26

ὅταν συνέρχησθε  
ἕκαστος ψαλμὸν ἔχει  
διδαχὴν ἔχει  
ἀποκάλυψιν ἔχει  
γλῶσσαν ἔχει  
ἑρμηνείαν ἔχει  
πάντα πρὸς οἰκοδομὴν γινέσθω  
εἴτε γλῶσση τις λαλεῖ

This verse could be translated as “How is it then, brethren? When ye come together, every one of you hath a psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation. Let all things be done unto edifying” (KJV). The American Standard Version (1995) formulates: “What is the outcome then, brethren? When you assemble, each one has a psalm, has a teaching, has a revelation, has a tongue, has an interpretation. Let all things be done for edification.”

The Afrikaans translation reads: “Hoe staan die saak dan, broeders? Wanneer julle saamkom, dan het elkeen van julle ‘n psalm of ‘n lering of ‘n taal of ‘n openbaring of ‘n uitlegging—laat alles tot stigting geskied”. (OAV)

This verse is part of the bigger unit of chapter 14 with the theme “Tongues and Prophecy” (Conzelmann 1975:232). Soards (1999) places 1 Corinthians 14:26 within the unit of 1 Corinthians 14:26-33a and calls it “Protocol for Practicing Spiritual Gifts”. In this passage Paul is rebuking the congregation in Corinthians. Their ‘gifts’ became so important that Paul had to remind them that it’s all about the church and not the gift of the individual member. These gifts included “a psalm”, “revelation”, “tongue” or an “interpretation”. Conzelmann (1975:244) suggests that the order of these gifts is arbitrary; the emphasis is on edification” in verse 12. It is not clear what “psalm” means in this passage. An early description of Christian worship (in the letter of Pliny the Younger; 62-c.113 AD) stated that “on an appointed day [...] they meet before daybreak, and to recite a hymn antiphonally to Christ, as to a god...” (Bettenson 1999:3-4). The word ψαλμὸν in this passage could have been a song (whether it be an **Old Testament Psalm or a newly composed song**) they wanted to sing during the worship service. It is important to note that the believers sang; that they sang a hymn, and the singing was done antiphonally. O’Brien (1982:209) suggests that such a song of praise “will include free compositions as well as repeated liturgical fragments ..., and also new Christian songs (which may well have been modeled on the Psalms of the

OT and later of Judaism...), such as we know from the wording of the various songs of Rev.” Smith (1989:307) suggests: “The earliest Christians sang the traditional psalms and soon also composed new hymns for use in their celebrations (Acts 16:25; Eph 5:14; Col 3:16; Rev 5:8-10; 14:3)”

#### 6.1.1.5.3.1 Guidelines from 1 Corinthians 14:26

- Singing (with or without accompaniment) was part of the worship service.
- Like all other charismata, singing in the worship service had to be orderly.
- Singing in the worship service must be to the profit and strengthening of the whole congregation.
- Singing in the worship service must never be an exhibition of personal gifts or charismata.
- There was room for the personal contribution of individual members through “a psalm”, “revelation”, “tongue” or an “interpretation”. With regards to “a psalm”, it could have been an **existing song (Psalm or hymn) or it could have been a newly composed song** that the Spirit has blessed someone with, just like all the other gifts.

#### 6.1.1.5.4 James 5:13

κακοπαθει τις εν υμιν προσευχεσθω ευθυμει τις ψαλλετω

In the English translations, this verse reads as follows:

“Is any among you suffering? Let him pray. Is any cheerful? Let him sing praise.” (ASV)

“Is any among you afflicted? let him pray. Is any merry? Let him sing psalms.” (KJV)

The Afrikaans translation (OAV) reads: “Is daar iemand onder julle wat ly? Laat hom bid. Is iemand opgeruimd? Laat hom psalmsing.” (OAV)

#### 6.1.1.5.4.1 Guidelines from James 5:13

In some translations, psalms are translated and interpreted as hymns. The verse has two parts, each with an indicative and an imperative. The first part could be understood as a question and the second part as a command. Thus it reads: “Is any among you suffering? Let him pray. Is any cheerful? Let him sing praise.” The Greek word (*ψαλλω* or *ψαλλετω*) could indicate the following (Thayer & Smith 1999):

- to pluck off, pull out
- to cause to vibrate by touching, to twang
- to touch or strike the chord, to twang the strings of a musical instrument so that they gently vibrate
- to play on a stringed instrument, to play, the harp, *et cetera*.
- to sing to the music of the harp
- in the NT to sing a hymn, to celebrate the praises of God in song

It could thus refer to singing with a stringed instrument (cf. Pss 33:2,3; 98:4-5; 147:7; 149:3) or it could refer to singing without instruments (cf. Pss 7:17; 9:2, 11)(Martin 1988:206). It is possible that James is telling his congregation not to forget God in good times. It could also indicate that God must be praised (with or without accompaniment) in good times.

It must be admitted that the meaning of *ψαλλετω* in this text is not very clear. What one can conclude from this passage, is that there is a close relation between being glad or cheerful and “singing psalms” (whether it be the singing of psalms or the making of melody or both of them).

#### 6.1.1.6 Conclusions:

The content and aim of Liturgical singing must be in line with the principles of the Bible concerning singing (Barnard 1994:340-342). Barnard (1981:589) states: “Daarom mag daar nie maar enige lied in die erediens gesing word nie, maar alles moet noukeurig getoets word aan die norm van die Skrif” referring to the “gees en gesindheid van die Skrif”. Barnard (1994:345-347) identifies four ways of using the Biblical texts in liturgical songs:

- Singing the vernacular text in its original form
- Singing the text in translated form
- Rhyming of the Biblical text in strophic form (“Beryming van Bybelse teks”)
- Using the content or meaning of a text, pericope, chapter or part of the Bible in the form of a free song (hymn).

It must be emphasized that the guidelines from Scripture are only guidelines, and unfortunately often very vague. Schnackenburg’s conclusion on the Letter of Ephesians (1991:238) that “... we do not have a complete picture of worship at Ephesus” is true of the other congregations as well. Scripture does not provide an inclusive picture of liturgical singing. In the debate about singing in church, even Barnard’s principle of the “gees en gesindheid van die Skrif” is not so clear and in the past led to major differences concerning

singing in church. The issue of hermeneutics often remains problematic as illustrated in the debate on the translation of the Psalms in the GKSA (cf. Van Rooy 2001:55, 60-61). It is important to note that even the singing of the texts of the Psalms is based on a translation of the Biblical text and thus subjected to a certain hermeneutics. In the current situation in South Africa, there are different opinions as to whether the texts of Totius or the texts of T T Cloete should be used (cf. Salomons 2004, Van Rooy 2006, Van Rooy 2008:2-3) in Psalm-singing within the Reformed churches, indicating the complexities with regards to texts and hermeneutics. Van Rooy (2006:55) summarizes in the abstract: “This new Psalter was welcomed by many churches, but some persons had severe criticism of this new Psalter [...] and criticism related to matters of principle, such as the messianic character of certain Psalms and the theology of the new Psalter”. The relation of church singing to Biblical text remains problematic. It must also be admitted that Scripture does not give answers or even guidelines to practical matters like musical genres and associations.

Martin (1982:17-19) offers two main motives for worship. The first is “the theocentric nature of worship” and the other “the claim laid upon the worshiper to offer what is his best”. (The problem is that it remains difficult to decide what is best within another culture or form of spirituality; sometimes even within another genre of music). It is argued here that a third motive needs to be added, namely the edification of the congregation and the church. All texts in the Bible speaking about or referring to worship could be boiled down to these three principles. And in the end, it is **argued that these three principles must be the major scriptural principles in this study**. All singing must be focused on God and every worshiper, cantor, musician and culture must offer his/her best (cf. Viljoen 1992:4), while the congregation (and ultimately the whole body of Christ) is edified by the singing in the worship service.

### **6.1.2 Liturgical singing and the Covenant**

Boiling down to one central motive, the close relation between liturgical singing and the covenant must be emphasized (cf. Strydom 1991:188). The worship service is in its essence a meeting or gathering between the God of the Covenant and the people of the Covenant. Although every meeting and gathering is new and surprising, it is part of a long relationship between the God of the Covenant and His people. That means that all liturgical singing is in the true sense covenantal singing.

The whole worship service is embedded in the Covenant (cf. Barnard 1981:480). Strydom (1994:176) summarizes the covenant thus: “Die verbond is die verhouding van liefde en trou

wat daar bestaan tussen God en die mense, individueel en kollektief, op grond van sy genadebemoenienis.” God made this relation visible by creating a community between Himself and the people He redeemed. Vos & Pieterse (1997:6) refers to the “samekoms” (*sunergesthai/sunagesthai*) of the congregation.

In this meeting, God takes the initiative. He meets His people. Strydom (1994:177-187) describes God in this meeting as follows:

- He is the King of the Universe
- He is the God who created everything
- He is the God of redemption
- He is the God who takes the initiative
- He is Father, Son and Holy Spirit

The amazing part is that God in all His glory comes down to humanity and meets humanity in its lowliness, smallness and sin. Right through the Bible sounds the good news that this God dwells amongst His people. The Tabernacle and Temple were proof and example hereof.

God speaks to His people by means of the Word and the Sacraments. The people (church) hear God’s Word and respond to that. In this regard Strydom (1994:189) mentions the importance of liturgical responsibility and liturgical integrity characterized by loftiness, simplicity, truth, self-control and soberness and lastly depth.

The congregation reacts to God’s revelation and Word with praise, worship, confession of sins, confession of faith, remembrance, celebration, commitment and prayer. In the liturgy there is a reciprocity between God and His people; there is a dialogue between God and His people and simultaneously a dialogue between the God’s people and God. The whole process of action and reaction or word and answer is much more complicated than reflected in a liturgical structure of word and answer. Often the same elements of the liturgical structure are part of God’s service to the church as well as the church’s service to Him.

**Liturgical singing is singing to God but, at the same time, it is also God’s Word to the church and ultimately the world.**

The close relation between liturgy and covenant has definite implications for liturgical singing. Liturgical singing becomes more than liturgical singing or singing in the context of the liturgy: it becomes singing in the context of a covenant relationship between God and man. In mankind’s singing, God remains:

- The King of the Universe
- The God who created everything
- The God of redemption
- The God who takes the initiative
- The Father, Son and Holy Spirit

The people of the Covenant come to Him in their lowliness, smallness and sin. This relationship must be the point of departure in all liturgical singing. **All liturgical song and music must somehow give expression to the covenant-relation between God and man.**

## 6.2 Ecumenical motive for liturgical singing

Liturgical singing does not only depart from a Scriptural motive. Although Scripture is one's main motive and source of revelation, there are other motives as well. The Apostolic Confession of faith declares that "we believe in one, holy, catholic, church". When one thinks about liturgical singing, one needs to remember that believers are part of the body of Jesus Christ, and that there is an ecumenical motive to liturgical singing and music as well.

The Bible uses different words and terminology to describe the body of Christ. John speaks about the Good Shepherd who has "one flock and one shepherd" (Jn 10:16b). Jesus prayed for His disciples in John 17 that they would be one just as He and His Father are one (John 17:11, 21). Paul wrote to the congregation in Ephesians: "There are one body and one Spirit - just as you were called to one hope when you were called - one Lord, one faith, one baptism; one God and Father of all, who is over all and through all and in all" (Eph 4:4-6). If the ecumenical motive has implications for liturgy in the Christian church, then it must surely have implications for liturgical singing as well.

Just as liturgy never stands in a vacuum, but is part of a long process and tradition of liturgy in the church and body of Christ over centuries, so liturgical singing has a long tradition from the time of the Temple and the Synagogue until today. In the process of thinking about liturgical singing, the past and the future church must be taken into account.

Strydom (1991:227-235) mentions the following ecumenical common grounds for the worship service:

- Same basic form for the worship service (service of the Word followed by the service of the table)

- Scripture readings
- Confession of faith
- Prayers
- Liturgical singing
- The church year

With regards to liturgical singing, the following elements are found in most traditions and churches (Strydom 1991:230-231, cf. 65-70):

- Psalms
- Ordinary of the Mass (*Ordo Missae*), consisting of five pieces (<http://en.wikipedia.org/wiki/Ordinarium>, 23 May 2009).
  - *Kyrie eleison* (“Lord, have mercy”)
  - *Gloria* (“Glory to God in the highest”)
  - *Credo* (“I believe in one God”)
  - *Sanctus* (“Holy, Holy, Holy”)
  - *Agnus Dei* (“Lamb of God”)
- **Free songs**

In the past 2000 years different traditions and churches tried in different ways to manage the balance between the different elements of liturgical singing. Psalm-singing has always been an essential part of the singing and the music corpus of the Christian worship service (*ibid*). Often attempts were made to help the congregation in this process by means of other melodies, musical genres and accompaniments in order to promote and stimulate the singing of Psalms. In some of the newer traditions (e.g. the Pentecostal tradition) the custom of psalm-singing was neglected and even discontinued in favor of free songs. In some traditions the different parts of the Ordinary of the Mass were emphasized over and above the singing of Psalms or free songs. Schuman (1998:166) refers in this regard to the “Alleen Psalmen, Geen Psalmen, dè Psalm”. **The ecumenical motive of liturgical singing reminds the church that they are part of a long tradition of liturgical singing and need to maintain a certain balance between the different elements of liturgical singing.**

But the ecumenical motive must also be interpreted from another side. Not only do they stand in a relation to the traditions and churches of the past, but they also stand in a relation to all the Christian traditions and churches of their day, including the Roman Catholic, the Greek Orthodox, the Protestant, the Pentecostal and Charismatic and even the African churches. **Therefore the church will have to seek new ways to give expression to their**

**unity - as different traditions - in Christ.** The church can learn a great deal from the Protestant tradition concerning the singing of Psalms. The Roman Catholic and Greek Orthodox tradition can help the church in finding the place and function of the Ordinary of the mass and the different elements thereof. But the church can also learn great lessons from the Pentecostal, Baptist, Charismatic and African traditions concerning the use of free or ecstatic songs in church as a contemporary way of worship.

The ecumenical motive reminds the church (a certain denomination like the DRC) that they are part of the wider tradition (Reformed) and part of an even wider tradition (the Christian Church as a whole). In any congregation there will have to be songs that give expression to their existence as a denomination or community of faith; there will also have to be songs that give expression to the wider relation, that is the Reformed tradition; but there will have to be songs also that give expression to their relation to the Christian church and tradition in general.

### **6.3 Confessional motive for liturgical singing**

Stevenson (1986:232) states: “it is the worship that builds up belief, and not vice-versa”. Müller (1990a:40) agrees that church singing and music are means by which a church or congregation expresses its confession of faith. He adds that the content of what is sung is of utmost importance because that is the way the church expresses its faith and confession.

The newly found liturgical “freedom” has led to an often reckless dealing with liturgical singing in many ways. Often the only motive for using a certain song or a certain genre of song is the pragmatic motivation that “it works” or that the people or youth “enjoys” it. **The confessional motive reminds the church that the content of the church’s songs forms the beliefs and dogmas of tomorrow.** In the search for new and contemporary forms of church music, the church will have to be serious about the truths they convey with and through their songs. In that sense the focus remains on the content (lyrics) in the first place and then on the musical genre and style in the second place.

### **6.4 Pastoral motive for liturgical singing**

In short, liturgical singing will have to be Scriptural, ecumenical, confessional and pastoral. It is a question whether all songs could or should be Scriptural, ecumenical, confessional and pastoral at the same time. There is no doubt that all songs should be Scriptural. As Barnard suggested: “Daarom mag daar nie maar enige lied in die erediens gesing word nie, maar

alles moet noukeurig getoets word aan die norm van die Skrif” referring to the “gees en gesindheid van die Skrif” (1981:589). Different traditions, churches and denominations will differ on whether a specific song or text or genre of singing is true to the “gees en gesindheid” of Scripture. Often songs will not succeed in being ecumenical and confessional at the same time, as the confessional song will try to emphasize the unique truths of the specific church or tradition whereas the ecumenical song will try to emphasize the truths different denominations or Christian churches have in common. The pastoral motive emphasizes the ability of a song to contain “either general admonition, instruction or consolation, or directions for behaviour in particular circumstances” ([http://en.wikipedia.org/wiki/Pastoral\\_letters](http://en.wikipedia.org/wiki/Pastoral_letters), 19 July 2010).

In that sense a pastoral song will be a song with less confessional truths, focusing on a specific truth in a specific situation, often on a more horizontal level.

Shelling (1989:19) conducts a whole chapter to the discussion of music and the up-building of the congregation. Paul writes to the church in Corinth (1 Cor 14:26-33a) and reminds them that there psalms should be sung for the strengthening of the church, referring to the congregation. Thus all singing must contribute to the building up of the congregation, emphasizing the pastoral motive of liturgical singing. In the introduction to this study, it was indicated that liturgical singing and music are often the cause for much conflict in congregations. It’s a pity that the ‘gift’, which was given to build up the community or the congregation, is often the cause for divisions within the local congregation and the wider church.

Liturgical singing is often perceived as humankind’s answer to God’s speaking through the Word (cf. Van Rooy 2008:592, 598). But liturgical singing is more than the congregation’s answer. It is also Gods speaking to the congregations by encouraging them, rebuking them, teaching them, *et cetera*. Liturgical singing could also be the congregations speaking to one another by encouraging one another or rebuking one another. The song “Voel jy soms of die Here te vèr is” (LBK 518) is a good example of liturgical song with a strong pastoral motive, directed at fellow-believers.

## **6.5 Reconciliation motive for liturgical singing**

Closely related to the ecumenical and pastoral motive is the motive of reconciliation (cf. Smit 2007:203-205). In the context of the DRC in South Africa, with its history of apartheid and everything associated with that, one will have to consider singing in the liturgy from the perspective of reconciliation. The perspective of reconciliation could be seen as part of the

pastoral perspective on liturgical singing; it could also be seen as a separate perspective. Because of the unique situation of the DRC in South Africa in a time of post-apartheid, the perspective of reconciliation will be dealt with separately.

In 1857 the Synod of the DRC decided that, because of the weakness of some, the Lord's Supper would be ministered separately and in separate buildings to different groups of people. This was one of the main factors that led to the birth and co-existence of different churches for different racial groups in South Africa. At political level, there were even more separation and conflict. It is not within the aim and scope of this study to indicate all the factors that led to the policy of apartheid. But from a post-apartheid scope it is important to emphasize the necessity for reconciliation in a country and church damaged by apartheid inside and outside the church. Wepener (2009:3) refers to the statistics on crime and violence in South Africa and implies that reconciliation has not yet been arrived at. There is not only a need for reconciliation on political level but also within the church and especially the DRC family (DRC, DRCA, URC and RCA). De Klerk (2002:54) refers to the African Renaissance, which requires an internal transformation and says that the internal transformation will find expression in the way believers worship and practice liturgy, individually or collectively.

One of the key elements in the liturgy is the confession of sin towards God and man, followed by the good news that God has set them free and forgiven all their sins (De Klerk 2002:57). This is an important moment in the liturgy as a conversation between God and man. But confession and penitence do not only have a vertical dimension; it also has a horizontal dimension. God does not only ask His followers to love Him; they must also love their neighbors (Mt 22:37-39). God forgave them their sins, but then they must also forgive one another (Mt 6:14, 18:21-35). In this regard, liturgy has a major role to play in the process of forgiveness and reconciliation (cf. Smit 2007). In this regard, Vos (1999:1994) distinguishes “tydsonthou, ervaringsonthou en omgewingsonthou” in African context where time remembrance recalls the story of guilt, experience remembrance recalls the painful experiences of the past and environment remembrance recalls the confessions of sin and guilt that were made.

In a study on liturgical singing in the DRC in South Africa at this specific point in history and in this specific context, one will have to consider the reconciliation motive for liturgical singing (Smit 2007). In local congregations, liturgical singing often led to greater conflicts and diversities even between members of the same race. Thus liturgical singing could be a source of conflict instead of unification in the local congregation as well as the broader

church. **Liturgical singing will have to include songs that tell the story of the reconciliation in a conflict-driven society.** The repertoire of songs will have to include songs that the different people of this country can sing (and enjoy) together. Within a rainbow-nation where congregations are increasingly becoming rainbow-congregations, there will have to be songs that make provision for the new identity of the congregation. Songs from African soil could be of great value.

## 6.6 Missional motive for liturgical singing

Nel (1990:176) remarks that the songs in the hymnals of the church constantly reminds the church that God is also God of this world. Therefore the worship service is always aimed at the world. Strydom (1994:285) emphasizes the missional or evangelizing function of liturgical music. It is important to note that liturgy is not only aimed at all the believers in the congregation; it is also aimed at the outsider and the visitor. Niemandt (2007:91, cf. Keifert 1992:58 & 86, Morgenthaler 1995) indicates that emerging churches have a “[o]penheid en gasvryheid teenoor vreemdelinge”. He identifies practices whereby strangers and visitors could be welcomed and included in the congregation:

- They invite strangers
- Hospitality is one of their characteristics
- They show hospitality towards outsiders
- They conduct worship services as well as the Lord’s Supper not only on Sundays
- Hospitality means to sacrifice
- Hospitality means to be a home for outsiders

A missional church is thus not only aimed at the church members and regular church attenders, but also at outsiders and the visitors. These could include non-Christians as well. Liturgical singing, as integral part of the liturgy, **needs to be missional liturgical singing.** Thus it needs to be attractive to the outsider; inviting him/her to take part. Liturgical singing, which is only singable, consumable and enjoyable to members of the tradition, is exclusive and not aimed at outsiders – it is not missional liturgical singing. In an era where the missional dimension of church and liturgy has been re-discovered, one will have to re-consider the implications for missional liturgical music. The purpose of liturgical music is not only to verbalize the praise, worship, confession and dogma of the local community of believers; it must also attract, invite and address the outsider. **The question is not only which genres or songs will address the active and loyal member of the congregation; the challenge is also to attract and reach the outsider.**

## 6.7 Implications

Liturgical singing has a Scriptural, ecumenical, confessional, pastoral, reconciliation and missional motive. In the discussion on church music for the 21st century, all these motives will have to be taken into account.

- Scripture remains the first and final measure for liturgical singing. Liturgical singing must in all facets be worthy carriers of the text and message of the Bible.
- Liturgical singing must give expression to unity with the universal body of Christ, which includes various Christian traditions.
- Liturgical singing must give expression to the unique identity and understanding of Scripture within the given tradition and denomination.
- Liturgical singing has a pastoral motive and must include pastoral songs intended for the pastoral care in/to the congregation.
- Liturgical singing has a reconciliation motive and must facilitate reconciliation between people of different races, cultures, languages, and denominations. Songs crossing traditional borders are needed to fulfill this calling.
- Liturgical singing has a missional motive and is therefore not only aimed at the member but also the outsider. The liturgical song must have the ability to attract, be sung, understood and enjoyed by the outsider as well.

## 7. LITURGICAL SINGING AS RITUAL

Müller (1990b:111, cf. 1987:35, Barnard 2000:5) notes that liturgy belongs to the context of rites and the rituals. Rituals are part of day-to-day life. Rituals are more than repeated actions. Rituals are closely connected to culture and give expression to common identity (Vos & Pieterse 1997:121). It is closely linked to the social processes within a given community or congregation (*ibid*). Vos & Pieterse (1997) describes rituals in the worship service as follows:

ledere Sondag herhaal ons die elemente van die wet van die Here, ons skuldbelydenis en die vryspraak uit die Woord op grond van Christus se verdienste. Ons aanbid Hom iedere Sondag weer met lofgesange, verskillende gebede met verskillende doeleindes, en met die offer en oorgawe van ons lewens in Sy diens. Iedere Sondag slaan ons die Bybel oop en luister na sy Woord. Sy Woord is bepalend vir al ons handeling in sy Naam en die aard en vorm van ons liturgie en lewe. Die sakramente van die doop en die Nagmaal word met vaste reëlmaat herhaal in die erediens.

Net so herhaal ons iedere jaar die die hele siklus van die kerkjaar in ons herinnering, aanbidding en viering van Christus se verdienste uit genade vir verlossing. Die wyse waarop ons hierdie rituele uitvoer in ons liturgie is inderdaad die gesig van ons kerk met sy belydenis en teologie.

(Vos & Pieterse 1997:121)

Barnard (2000:10) refers to the revolution in church from a “verbale en cerebrale liturgie naar een eredienst die alle zintuigen en kernvermogens aanspreekt” and mentions “[c]antorijen, stola’s, antependia, beeldende kunstmanifestaties, dans, bloemschikking, kinderprojecten” (*ibid*) as examples of the the rich repertoire of symbols and rituals in protestant tradition. In following Guardini (1923), he remarks that “[d]er Mensch muss wieder symbolfähig werden”. In this regard, the protestant tradition needs to re-discover the power and impact of symbols.

Verhoeven (1999:67) argues that the main intent of rituals is not to achieve something but rather to express something. One ‘does’ rituals when one doesn’t know what to do. The annual commemoration of the dead serves as example: it is not a “rationele, doelgerichte, handeling” but “een machteloos herkauwen van een onverteerbaar veleden” and “het ritmiseren van de eigen machteloosheid” (Verhoeven 1999:68). Rituals often express mankind’s (the church’s) own powerlessness in contrast to mankind’s own rationality. In this sense, rituals represent another approach to the reality, where the focus is **expressive rather than cognitive**. In this regard Müller (1990b:111) remarks: “Die herhalende ritueel gee die versekering aan die deelnemers dat ‘n bepaalde ervaring, in hierdie geval ‘n geloofservaring, ‘n werklikeid was en weer kan terugkeer.” Barnard (2000:5) indicates that there are many similarities between the symbols and rituals in church (liturgy) and culture (like national commemorations). Müller (1987:35) warns against the danger of ritualism, where the rite or ritual is conducted without meaning.

Wepener (2009:24) states: “Traditionally ecclesial authorities formulated the rituals or the liturgy of churches, which was then usually collected in one authoritative book, for example *The Book of common prayer*, the *Missal* or *Handboek vir die erediens*” and continues to say that “the rituals as prescribed in these books can nonetheless sometimes become separated from the people who enact these rituals”, thus implying that rituals can become outdated. A ritual can never be seen apart from the people (or congregation) who conduct the ritual. Every ritual is closely connected to a situation and culture where the ritual is conducted (cf. Vos en Pieterse 1997:121). Barnard (2002b:12) makes a distinction between cult and culture where cult “bedoelt op de liturgie, opgevat als een symbolishe orde” and says that

the word *cult* could be a good substitute for the word *liturgy* due to the obvious relation to the word *culture*. The word *cult* is often used in stead of *liturgy* indicating a symbolic order (Barnard 2002b:19). This term also emphasizes the prominence of cultural anthropology in liturgical studies (cf. Barnard 2000:7). Vos & Pieterse (1997:3-4) differs and notes that the term *cult* with its associations to the Old Testament cult and offerings is “te skraal om die volheid en rykdom van die Christelike erediens aan te dui”. It is argued here that ‘liturgy’ is not identical to the Old Testament ‘cult’.

When does a certain act or conduct (or liturgical act) become a ritual? What makes a ritual a ritual as such? Grimes (1990:14, cf. Wepener 2009:34) formulates a list of ritual qualities:

- Performed, embodied, enacted, gestural (not merely thought or said);
- Formalized, elevated, stylized, differentiated (not ordinary, unadorned, or undifferentiated);
- Repetitive, redundant, rhythmic, (not singular or once-for-all);
- Collective, institutionalized, consensual (not personal or private);
- Patterned, invariant, standardized, stereotyped, ordered, rehearsed (not improvised, idiosyncratic, or spontaneous);
- Traditional, archaic, primordial, (not invented or recent);
- Valued highly or ultimately, deeply felt, sentiment laden, meaningful, serious (not trivial or shallow);
- Condensed, multilayered (not obvious, requiring interpretation);
- Symbolic, referential (not merely technological or primarily means-end oriented);
- Perfected, idealized, pure, ideal (not conflictual or subject to criticism and failure);
- Dramatic, ludic [i.e., playlike] (not primarily discursive or explanatory; not without special framing or boundaries);
- Paradigmatic (not ineffectual in modeling either other rites or non-ritualized action);
- Mystical, transcendent, religious, cosmic (not secular or merely empirical);
- Adaptive, functional (not obsessional, neurotic, dysfunctional);
- Conscious, deliberate (not unconscious or preconscious).

Barnard (2002b:19, cf. Barnard 1994:190, 1990:5, Lukken 1997:136, Barnard 2000:5) defines a ritual: “Een ritueel is een complex van symbooltaal, symboolhandelingen en symbolen. Anders gezegd, een ritueel is een symbolische orde”. Lukken (Wepener 2009:35) distinguishes ten dimensions of ritual.

Wepener (2009:36) works with a ritual-liturgical approach with emphasis on the anthropological dimension and defines rituals as follows: “Rituals are often repeated, self-

evident, symbolic actions, that are always interactive and corporeal, sometimes accompanied by texts and formulas, aimed at the transfer of values in the individual or the group, and of which the form and content are always culture, context and time bound, so that the involvement in the reality which is presented in the rituals remains dynamic.” Barnard (2002b:19) states that “in een ritueelkritische benadering worden de politieke, ethische en esthetische implicaties van een rituele orde bloot gelegd” and the purpose of the ritual-critic approach is to improve the ritual praxis through a process of re-contextualization.

Within this framework the whole concept of inculturation is very important. Barnard (2002b:15) states: “inculturatie en contextualisatie zijn kernwoorden in de hedendaagse vakbeoefening.” Often a process of adaptation in stead of inculturation was followed in mission history where theology (and liturgy) was transplanted into other cultures (De Klerk 2002:51, cf. Barnard 2002b:15). In other instances a process of acculturation was followed where an exchange of cultural elements took place. Liturgical inculturation “entails a critical-reciprocal interaction or enrichment between cult/liturgy and culture in such a way that a whole new entity comes into being, namely an inculturated liturgy” (Wepener 2009:39). Barnard (2002b:15) observes that in protestant as well as in catholic studies there is a new emphasis on the cultural-anthropological dimension of liturgy. Wepener (2009:39) rightly summarizes that “such an approach makes it possible to rethink, reformulate and live anew the Christian faith in each human culture, and for the Christian liturgy this means that its rituals and symbols can be an adequate expression of people’s praise without fear of consumerism or succumbing to ‘benevolent paternalism’.”

Wepener (2009:40) goes a step further by saying that not only a process of **inculturation** needs to be followed, but also a process of **interculturalism** where different theologies could be in a multilateral conversation with each other. This interculturalism conversation will keep theologies from becoming too self-centered while celebrating its own unique theology. There is no eternal liturgy, and in the process of interculturalism churches can learn from one another’s liturgy. There needs to be not only interaction between different liturgies, but also “true interaction and exposure to one another’s form of worship” (Wepener 2009:41). It is clear that liturgical interculturalism needs dialogue and interaction with other cultures and liturgical forms. In conversation and interaction with other churches, true inculturation could take place. Wepener (2009:42) formulates a working definition for liturgical inculturation: “Liturgical inculturation is a continuous process of critical-reciprocal interaction between cult (liturgy) and culture so that a totally new entity comes into being, namely an inculturated liturgy.”

The question is whether liturgical singing could also be classified as a ritual in liturgy? Gelineau (1978a:83) remarks: “Liturgical music has always had ritual status.” If it does, and if music and songs do have ritual status, then the conversation on music and liturgical singing will not only be occupied with the musical style and genre, the words, the melody and the association of the song, but also with the ritual status, place and meaning of the song. **That would also imply that songs used in liturgical singing could not be studied or evaluated apart from the congregation and context where they are sung.** That would also imply that there could be no objective study on a specific liturgical song, but that a certain song can only be studied in the context of the congregation where the song is sung – emphasizing anew the role of culture. As such the same song or genre of music could have different meanings within different cultures.

Barnard (2002b:20) rightly indicates that Western culture changed or developed from a hierarchical-based culture to a network-based culture. The worldwide web is a good example of an era where the hierarchical structure disappeared and all participants are equal. This led to the equalization of all systems of meaning. The Bible and the church do not automatically have a dominant position over and above other systems of meaning. In the context of liturgy and ritual, this led to a unique situation where every participant in liturgy and ritual produces a new meaning for specific rituals. Thus the meaning of rituals does not only differ from culture to culture or situation to situation; it also differs from individual to individual. Subjectivity made a way for particularity (Barnard 2002b:21). In this regard Barnard (2002b:21) refers to Schleiermacher and states that “zij (culture and liturgy: CJC) zijn immers geen statische entiteiten met vastliggende betekenissen, maar worden permanent individueel of groepsgewijze toegeëigend, dat wil zeggen gedifferentieerd in nieuwe betekenissen.” Barnard (2002b:25) mentions that the dynamic character of liturgical rituals always stands in tension with the view of liturgical rituals as a static entity. Rituals are context-bound and therefore subjected to change. De Klerk (2002:59) mentions in this regard that symbols inherent to the African culture must be used in liturgy in African context.

Barnard (2002b:16, cf. Kubicki 1999:98-99) distinguishes two different perspectives with regards to symbols and rituals. The first perspective is that of symbols as “re-presentatief” where a symbol represents something in another world or reality without making that reality present. The other perspective is that a symbol is “presentatief”, making the world or reality it symbolizes present in the present world. Most often the protestant churches tend to choose for the first perspective, where emphasis is placed on the symbolic value of the ritual. In this perspective, all emphasis is placed on preaching and proclaiming the Word. The sacraments remain inferior to the Word. In most Roman Catholic circles, the second

perspective will be dominant, where symbol and ritual presents another reality in this one. God is present in bread and wine.

Minatrea (2004:67, cf. Wepener 2008a:206) states: “Worship is not the learning about God; it is encountering God.” If liturgical singing is a ritual as all the other rituals in liturgy, one will have to consider the current practice of liturgical singing within the DRC. Is liturgical singing learning and singing about God (representative) or is it encountering God (presentative)? Do the songs and music in the DRC only represent something of the other greater reality (God), or is God really present in liturgical singing? **Can one say that representative liturgical singing will be more cognitive, factual and sober while presentative singing will be more spontaneous, celebrative and ecstatic?**

A study on the role of the hymn in the church, with specific focus on the DRC in South Africa, will have to consider the ritual place and value of song and music in liturgy. A study that focuses only on the words (lyrics) and theology on the one hand and the musical genre on the other, will not satisfy. In this regard one must remember that **in rituals the music is more important than the text (lyrics)**, and the meaning of the text is influenced and co-determined by the music (Vernooij 2002:102). Therefore the music has to be very close to the specific culture where the ritual is conducted. Some questions need to be investigated and if possible, answered:

- Does liturgical singing have symbolic and ritual meaning and importance?
- Is liturgical singing and music representative or presentative?
- What influence does Western culture with its move towards networking instead of hierarchies have on liturgical singing, especially the granting of meaning to song and music?

Gelineau (1978a:83) implies that liturgical music has lost some of its ritual status through the focus on aesthetics instead of the ritual value of the song or music. It must be admitted that in contemporary society less room is left for the ritual role and function of music within the Reformed tradition. Within Western culture much more emphasis is placed on the beauty and effect of a song than on the ritual value of the song. On the contrary, the new discovery of rituals and symbols within postmodern culture (as would be indicated later), leads to a new valuation of the ritual value of liturgical elements like music. It must also be argued that church music did not only lose its ritual status; it also made way for new and often contemporary kinds of music and instruments, receiving new levels of ritual status.

Vernooij (2002:102) writes about music as a “ritual teken” where the music of the song itself plays a greater role than the text of a song. The meaning of the text is influenced and sometimes determined by the nature and tone of the music. Vernooij (2002:102) states that “in magischen rituelen ‘werkt’ meer de klank dan de text.” In this process the expressive meaning of different forms of music is co-determined by tradition. He concludes that: “Het zijn geluidsiconen, waarvan de symboolbetekenis met woorden amper kan worden geduid, maar in hun klanksignaal alomvattend spreken” (Vernooij 2002:103). In this regard Vernooij (2002:104) refers to Psalm 29:3 where the voice of the Lord is over the waters, implying that He is already present in His voice without the detail of the message.

Not only does ritual play an immense role in the expressive function of music, but also in the impressive function of music (Vernooij 2002:100, cf. Martin 1982:45-46). “Naast haar expressieve betekenis wordt ook de impressieve werking van muziek vaak bepaald door gewoontewerking en ritualiteit.” (Vernooij 2002:100). But on the other end: ritual does not only have an influence on music; music also has an influence on ritual. Ritual music needs to be familiar as well as repetitive. In this regard ritual music or music as ritual can easily become passive music and a deadly (lifeless) routine. Wilson-Dickson (1992:30) states with regard to the Old Testament Temple, that “in its latter days the music became part of a ritual which seems to have left little room for spontaneity. Instead, it acted more as a symbol.” In this context trumpets symbolized God’s power while cantillation of Scripture symbolized the sanctity of Scripture. Wilson-Dickson states the importance of the two functions of music, namely to possess and to symbolize, must be kept in balance.

## 7.1 Implications

It is argued here that liturgical singing, like all the other elements of liturgy, serves as a ritual within the worship service. The same songs are often sung over and over, from Sunday to Sunday, liturgical year to liturgical year, often in the same slot within the worship service.

This will have the following implications:

- Rituals are closely connected to **culture** and give expression to common identity. Liturgical singing within a certain congregation thus gives expression to the unique identity of a given congregation and the bigger denomination. Like any other rituals, liturgical singing will differ from culture to culture, or congregation to congregation. **This would explain why members of a given congregation would sing, accompany, and respond to a certain kind of music the way they do.** This may differ greatly from congregation to congregation. It is also argued that the ritual value of a song differ from congregation to congregation, due to the close relationship

between liturgy and culture.

- Just as the rituals as prescribed in liturgical books can sometimes become separated from the people who enact these rituals, **liturgical singing could become separated from the people (members of a congregation) who enact in the singing**. Something that had ritual meaning within a certain culture, could become meaningless within a new or other culture. It is argued here that songs, melodies, lyrics, genres of music or accompaniments of music could become separated from the 21st century congregation who sings those songs.
- Within the ritual, the focus is more on the music (beauty and effect of a song) than on the lyrics. Sometimes the most beautiful (and theological correct) lyrics will not become part of the living ritual of liturgical singing within a given congregation, because the music (melody or accompaniment) did not succeed in receiving ritual status. This could be one of the reasons why so many Psalms in the Liedboek van die Kerk (cf. Van Rooy 2008) are unsuccessful.
- It is lastly argued that rituals like culture, are not static but in 'n continuous process of change. Therefore new rituals with new (or older) forms of music were continuously born throughout the history of the church. With regards to church singing, this could imply not only new songs (lyrics) but also new genres of songs, new accompaniments of songs as well as a new role of liturgical singing. New rituals (including new liturgical music) must be born continuously.

## 8. LITURGICAL SINGING AS SYMBOL

Verhoeven (1999:119, Barnard 1994:190) describes symbols as “een samenvatting van betekenissen; het sluit de betekenissen van het tot symbool geworden ding in zich op en reserveert die”. A symbol serves as a veil to a hidden reality – it protects the reality behind the symbol, but it also protects man. It unveils and it veils (Vos & Pieterse 1997:123). As Verhoeven (1999:140) phrases: “Het breekt de dodelijke straling van de werkelijkheid tot een gedempt licht”. Verhoeven (*ibid*) sees art (music, philosophy, poetry, et etera) as well as cult as veils that transform the veiled matter or object to a symbol, giving it maximum meaning. Symbols, in contrast to metaphors, do not have linguistic roots (Vos & Pieterse 1997:123). Like dreams, they have multiple possible meanings – the possibilities are endless. An element of mystery remains (*ibid*).

There are various symbols in a Reformed worship service, like the cross as symbol of the death of Jesus Christ; the dove as symbol of the outpouring of the Spirit; bread and wine as

symbols of body and blood; water as symbol of baptism and new life; the table as symbol of the Eucharist; the baptismal font as symbol of baptism; the pulpit and pulpit Bible as symbol of the Word and the centrality of the Word; *et cetera* (cf. Vos & Pieterse 1997:12).

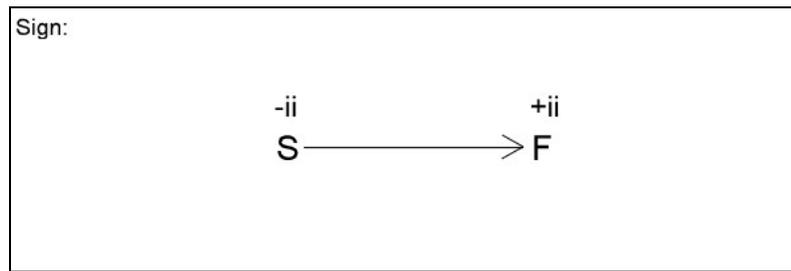
Corporeality in the worship service is also part of the symbols in the worship service (cf. Barnard 1994:218-223, Vos & Pieterse 1997:125-131). It is argued here that liturgical music and singing is also one of the symbols of the Christian church. The act of singing or the sound of the song alone serves as a symbol of another reality. Certain kinds of music are not only associated with certain churches or denominations, but serve as a symbol of that church or denomination. Liturgical music is more than words and melody – it serves as a symbol to the listener and the partaker (singer). It symbolizes another reality. Therefore the possible interpretations and meanings are endless.

Music is integral, ministerial and symbolic (Kubicki 1999:30). On the one side music does something in itself: it expresses, it praises, it proclaims, *et cetera*. It is a form of art and thus aesthetic (cf. Barnard 1994:356). On the other side music is also symbolic (Barnard 1994:228). It is part of something greater than itself. It is more than music and expression; it is part of a symbolic universe and has the power to signify, indicated with words like semiosis, semiotics and semiology. Signs could be verbal or non-verbal. C S Pierce (1839-1914) identified three dimensions in the analysis of signs in semiotics, namely the semantic (relation between sign and its context), the pragmatic (relation of sign to interpreter) and the syntactic (relation between signs) (Kubicki 1999:94-95).

Gino Stefani (Kubicki 1999:95, cf. Barnard 1994:177, Vos & Pieterse 1997:124-125) concludes that “liturgy is an ensemble of signs” and “liturgy is an action whose dominant value is situated in the order of signification”. Stefani further concludes that music (as part of liturgy) is one of the symbols in the ensemble of symbols and that music making could be described as a “symbolizing activity” (cf. Barnard 1994:228).

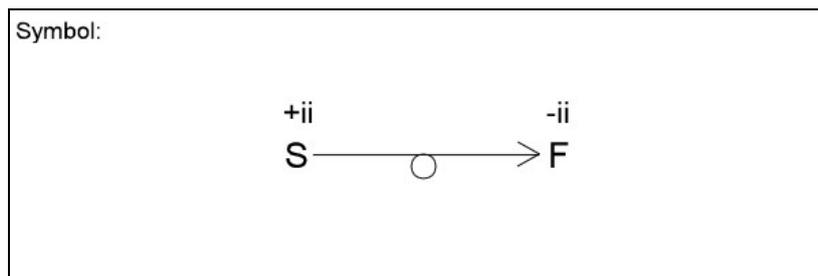
C S Pierce (1839-1914) distinguishes three different types of signs: iconic, indexical and symbolic (Kubicki 1999:97). Barnard (1994:191) mentions different schemes for classifying signs and symbols. The difference between a sign and a symbol is that the sign is iconic and as an icon points to something beyond itself. A symbol also points to something beyond itself, but participates in the reality it points to. Polanyi & Prosch (1975:70-73, cf. Kubicki 1999:98-99, Barnard 1994:186-189) illustrates the difference between sign and symbol as follows:

Figure 5: Signs



In the illustration, (S) signifies “subsidiary pointing” while (F) signifies “focal attention”. Thus the “subsidiary pointing” points to the “focal attention”. The (-ii) indicates that the (S) lacks interest while (+ii) indicates that (F) possesses interest. (S) has no meaning in itself and receives its meaning from (F). (S) points to (F) and all the focus is on (F). There is a one-to-one relationship between the sign and the focal point. On the other hand, Polanyi illustrates symbol as follows:

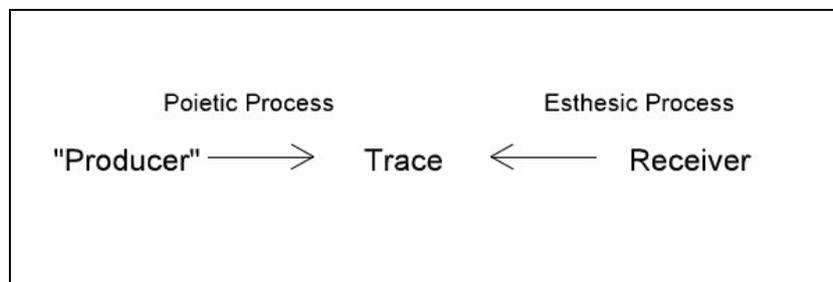
Figure 6: Symbols



In this scheme, (S) has value in itself. The focus is on (S) and the observer (participator) is pulled into (S). The observer puts him/herself and his/her own existence into the subsidiary pointing or symbol (S). Kubicki (1999:99) explains: “A straight arrow cannot illustrate this dynamic. Therefore Polanyi devises an arrow loop in order to illustrate the way our perception of the focal object in symbolization also ‘carries us back toward’ and so provides us with a perceptual embodiment of those diffuse memories of our lives (i.e., of ourselves) which bore upon the focal object to begin with”. The symbol thus starts and mediates a whole process of interaction between the symbol itself, the focal point, and a person’s whole life or existence. As such a symbol is “a mediation of recognition which evokes participation and allows an individual or a social group to orient themselves, that is, to discover their identity and their place within their world.” Lukken (1999:20) explains: “Bij het symbool krijgt het beperkte een oneindige ruimheid, iets bijna universeels. Het symbool is meerzinnig. Het heeft een grensoverschrijdende brugfunctie. Het verwijst naar een diepere werkelijkheid, een verdere horizon, een ruimer landschap”.

If there is a one-to-one relation between music (musical properties or structures) and its outcome or effect, then music acts as a sign rather than a symbol. In this case, music would function as a sign that is indexical (Kubicki 1999:108). If music is a symbol, then it is more than the “constellation of sounds with predictable referential properties” (*ibid*). Jean-Jacques Nattiez (*ibid*), distinguishes an “endosemantic” as well as an “exosemantic” elements where the first refers to the structure while the second to the outside world. Nattiez emphasizes the prominent role of the “interpretant” in the symbolic dimension of music. He distinguishes three dimensions within the symbolic function: “poietic”, “immanent” (neutral) and “esthetic” where the immanent dimension interacts with the poietic and esthetic dimensions. Nattiez illustrates it (from the perspective of the theory of the interpretant) as follows:

Figure 7: Symbolic dimension of music



“Trace” is the result of a very complex process (the Poietic process) of creation, which includes form and content. On the other hand, “trace” is the starting point for a complex process (Esthetic process) of reception, where the receiver must reconstruct the message (trace). In this regard Blacking (1982:19, cf. Kubicki 1999:114) stresses the importance of the context in the process of meaning. Not only the syntactic dimension (structure of music and text) but also the Symantec dimension (context) contribute to the overall meaning of a song. Thus the singer as well as the context of the singer contributes to the meaning of a song. Kubicki (1999:115) concludes “a song, as an exhibitiv art form, is greater than the sum of its parts.”

With regards to rituals and symbols, Barnard (2000:5-6) emphasizes that “[o]ok de betekenis die participanten aan de ritualiteit geven en de manier waarop zij met ritualen omgaan, is essentieel” and continues that the tendency towards individualization is prominent in the assigning of meaning to symbols or rituals. In the present cultural context meaning is not only assigned by the culture or community (congregation) but also and especially by the individual (member); not only the *jedermann* but also the *jemand*. Barnard (2000:6,11) uses the metaphor of a spider-web, illustrating a unique network of meanings in the life of every individual. This web or network includes “‘kerk’, ‘kerkdienst’, ‘kunst’, ‘museum’, ‘yoga’,

'fitness', 'vrienden', 'vrije tijd', 'werk' of 'collega's'". The individual assigning of meaning in this network could best be illustrated by visits of individuals to a virtual cemetery like [www.memoriaplace.nl](http://www.memoriaplace.nl) (*ibid*). Barnard (2000:11) concludes that the worship service and liturgy have lost their superior place; it is not any more a system of meaning that supersedes or surpasses all other systems. "De versschillende systemen interfereren, tot in de kerkdienst toe" (*ibid*).

## 8.1 Implications

- Liturgical singing has an expressive and symbolic function. It is not only a form of expression but also a symbol of another reality. As symbol it presents the other reality and facilitates an encounter with God.
- As a symbol liturgical singing cannot be evaluated or estimated outside its liturgical context within the local congregation. The meaning of music lies within the social and cultural milieu – "music is closely related to the institutional and societal context where the musical works are created, presented and enjoyed" (Kubicki 1999:117). In order to understand the music (as a symbol), one will need a certain amount of knowledge of the cultural codes. Music as symbol emphasizes anew the close relation with culture and context (cf. Barnard 1994:185). It is argued here that more attention will have to be given to the symbolic dimension and meaning of different forms of liturgical singing.
- As a symbol, music may have different meanings for different people (cf. Barnard 2000:5-6). Barnard, in following Frijhoff & Spies (1999), refers to a "a proces van toe-eigening". This process of appropriation gives certain dynamics to liturgy where meaning is ascribed on a continuous base. The latter has massive implications for liturgical music within the local congregation, where every congregation and every member (singer) take part in the process of assigning meaning. It is argued here that a certain song or form of music (which has much meaning to some congregations or members within a given congregation), may have less or no meaning to other congregations or even other members within the same congregation.
- As a symbol, music does not only unveil but also veils meaning. The metaphor could serve an important function in the veiling and unveiling of meaning.

Often the value and meaning of a song (official song or free song) within liturgy is estimated by evaluating the lyrics and the music only. The value of any song can only be estimated within the community where the song is sang and the meaning the congregation (and

members of the congregation) assigns to the song. Meaning is thus not only carried by lyrics and music. Regarding the free song it must be noted that free songs are utilized in a specific cultural context, and the meaning of such songs can not be evaluated without understanding the context of the congregation. A congregational anthem could be linguistically and musicologically of lower standard (as measured against the official song of the church), but still fulfill an important symbolic function in the congregation.

## 9. LITURGICAL SINGING AS RITUAL SYMBOL

Driver describes religious ritual as follows:

Religion's being danced out, sung out, sat in silence, or lined out liturgically, with ideation playing a second role, is not something confined to religion's early stages but is characteristic of religion as long as it is vital. This does not mean, of course, that ritual is mindless, not anti-intellectual. It means that its form of intelligence is more similar to that of the arts than to conceptual theology, just as the intelligence of poetry is a different order from that of philosophy or literary criticism.

(Driver 1991:84, cf. Kubicki 1999:119)

Thus ritual is closer connected to the arts than to cognitive or conceptual reasoning. Ritual, like art, is more exhibitivite and therefore in closer relation to the music than to the theological discourse. Rituals invite one to participate. The symbols within the ritual invite participation in the realities to which they point. Through the ritual and the symbol, one can experience the presence of God.

Through the ritual of singing, the singer is carried out of him/herself. "[R]itual song as symbol puts us in touch with the power to which it points and opens up to us levels of reality which might otherwise be closed to us" (Kubicki 1999:122). Through liturgical music the sacred is proclaimed, realized and celebrated (*ibid*). As such it is a prophetic symbol, transforming the lives of the participators and leading to new values. It has the power to influence the community of believers and lead to a fuller life in Christ.

Langer (1967:153, cf. Kubicki 1999:124) distinguishes "simple emotion and a complex, permanent attitude or deep emotion" and concludes that "the ultimate product of a ritual repeatedly performed is an emotional pattern which governs the lives of individual subjects". Thus liturgical singing as ritual symbol creates this permanent attitude or deep emotion that

ultimately forms and shapes the lives of the participators. Thus the liturgical singing of a congregation forms that community over a period of time – they become what they sing.

Kubicki (1999:125-127) identifies and describes the music of the Taizé-community as a ritual symbol, with regards to the following:

- The singing of chants in the Taizé-community involves all participators on physical level by singing, playing an instrument, moving with the rhythm or listening.
- The physical participation leads to a deeper participation in the presence of God. In the singing, a person's whole life is brought in an encounter with God.
- In the singing, the community of believers is experienced.
- Through singing, Christian attitudes like faith, trust, praise, love, thanksgiving, *et cetera*, are expressed.
- In the esthetic process, each participator is involved by assigning meaning through composing, singing, playing, listening, interpreting, *et cetera*. All participators are involved in the process of generating meaning.
- In the generation of meaning (the esthetic process), the experience-domain (context) of each participator plays a great role.

## 9.1 Implications

These would be true of any congregation actively engaging in liturgical singing. Due to the repeated nature of liturgical singing, it functions as a ritual symbol. This will have the following implications for congregational singing:

- The physical participation through singing or accompanying the singing (with the use of instruments or voices), leads to a deeper participation in the presence of God and church members' whole life is brought in an encounter with God.
- In the act (ritual) of liturgical singing, the community of believers is experienced.
- Through liturgical singing, Christian attitudes like faith, trust, praise, love, thanksgiving, *et cetera*, are expressed.
- In the esthetic process, each participator is involved by assigning meaning through composing, singing, playing, listening, interpreting, *et cetera*. All participators are involved in the process of generating meaning.
- In the generation of meaning (the esthetic process), the experience-domain (context) of each participator plays a great role. If liturgical music imitates the outcome, it can never generate new meaning in the interaction with the experience-domain or local culture.

## 10 FUNCTION OF LITURGICAL SINGING

Gelineau (1978a:91-92) states that “[t]he first service that music and singing can offer the liturgy is to give a “tool for celebration” and the second “would be an inexhaustible source of prayer, meaning and feeling.” Kubicki (1999:30-37) sees music in liturgy as integral, ministerial and symbolic.

In preparing for this study, different churches were visited and many Sunday worship services were attended. In all the different churches and denominations, they sang (cf. Gelineau 1978a:85). Why does the church sing in liturgy? Why does the church incorporate music in liturgy? Is singing only an extra to liturgy, or is it an essential part of liturgy? (cf. Vernooij 2002:95). One can say that the church does not only sing in liturgy; rather they sing liturgy (cf. Strydom 1994:285).

Selander (2001) argues as follows:

During the Middle Ages congregational singing was related to the experience of seeing and adoring the holy Mystery of the Mass [...] In the Reformation, congregational singing was part of the proclamation of the Christian Protestant faith [...] In Protestant Orthodoxy and in early Pietism, congregational singing first and foremost served as an instrument for analysing the relation between the Christian member of the congregation and the Gospel [...] in later Pietism and among the Moravians, congregational singing often led to reflection and meditation.

(Selander 2001:202)

Thus the function of singing differs from time to time. Selander (*ibid*) illustrates that the function of church singing was often influenced or even determined by time and context. It is a good question whether the function of Reformed singing should forever be the same as the function it had in the time of the Reformation. It is a good question whether the main purpose of singing in the Reformed tradition, namely the proclamation of the Christian Protestant faith, should still be the same in a postmodern era. Shouldn't singing be more ecumenical in an ecumenical age? Shouldn't church singing be more expressive in a postmodern era?

Vernooij (2002:96) indicates that music is not limited to the cantory, the choir, the organist or the cantor, but the elements of music are present in every aspect of liturgy. Schelling

(1989:14) notes: “Op allerlei momenten, op hoogtepunten en dieptepunten, in samenlevingsverband en in familiekring, werd gezongen en gespeeld. Lied en muziek waren voor de bijbelse mens wezenlijke middelen om zich te uiten.” For the people of ancient Israel, music was part of the content and experience of their faith.

What could be the reason why all churches have some kind of singing and music in their liturgy? What is the function of liturgical singing? Martin (1982:6) rightly states that in the puritan movement, the focus of the whole liturgy was placed on the sermon as the climax of the Christian service. The whole service was conducted in a didactical way. Often all the elements of liturgy were seen as a sort of prelude to the main moment when the preacher is going to preach and explain the Word of God. In this process liturgical singing was part of the prelude on the way to the main moment, thus nothing more than one of the stepping stones on the way to the pulpit. For many organists, liturgical singing created the opportunity to show and exhibit their skills on the organ, thus a form of art music performed by an artist.

In contemporary times many preachers see liturgical singing as preparing the emotions and creating the ‘right atmosphere’ (cf. Müller 1990a:33); Josuttis (1991:204) rightly remarks that music within the Protestant liturgy also has the function of creating atmosphere. Strydom (1994:285), on the other hand, rightly emphasizes that liturgical singing is much more than underlining certain highlights; creating liturgical transitions; filling empty spaces; creating a certain atmosphere or giving the congregation time to pause. On the contrary, liturgical singing is “‘n volwaardige liturgiese handelingsvoertuig” and “‘n volwaardige liturgiese kommunikasiemedium” (*ibid*).

Martin (1982:44, cf. Josuttis 1991:202-204) says that all experts agree that the hymn (singing in church, CJC), has two main functions:

- It plays an impressive role in worship by putting the worshiper in the right frame of mind and heart.
- It plays a major expressive role in helping to express oneself in worship.

Strydom (1994:285) distinguishes the following functions for liturgical singing: (translation provided: CJC)

- Proclamation
- An faith-answer
- Pastoral function
- Missional or evangelizing function

- Individual function (the influence of singing on the person who sings)

The viewpoint that all music and singing must carry and proclaim the Gospel or biblical truths (cf. Smit 2007:180), is not valid. The function of liturgical singing and music is much more than proclamation as indicated by Strydom (above).

Barnard (1994:350-351) identifies various functions of the liturgical song, namely faith and confession; confession of sin and humiliation; thanksgiving and recognition of God; lamentation and struggle; question and petition; liberation and joy; thoughts and understanding; belief and confession; thanksgiving and proclamation; work and witness; conduct and celebration and lastly worship and praise. It is clear that liturgical singing can not be reduced to one function of liturgical singing.

Schelling (1986:108) indicates that liturgical music has a variety of functions in the worship service. He mentions the following:

- Music as accompaniment
- Music as praise (*lofprijzing*)
- Music as expression of emotions (cf. Wilson-Dickson 1992:29, Van Rooy 2008:16)
- Music as prayer (e.g. Nm 10:9-10, 1 Macc 3:54, 4:40, 5:31)
- Music as proclamation (e.g. Ps 40:4, 57:10, 68:12)
- Music as offering and reconciliation (1 Chr 29:27-29, Ps 69:31-32)
- Music as call to action
- Music as prophet (2 Chr 3:11-19, 1 Sm 10:5)
- Music as “verdrijver van het kwaad” (Ex 2:35, Zch 14:20)
- Music as announcer of the future
- Music in times of mourning (2 Sm 1:17-27, Jr 9:19-20)

Thus music is not just another stepping-stone on the way to the pulpit. **Music and singing is part of the conversation between God and man.** It is an essential part of the meeting with God. It is part of the covenantal relationship between God and man. Through music and singing humankind praises God, prays, proclaims, reconciles, announces and serves. Through music and singing the members of the congregation express their emotions; more than that: they express their faith in God. They sing about all the events of faith and verbalize their faith or lack of faith.

Willimon (1979:58) states the fourfold motivation for worship:

- Worship as imitation: the church does on a small scale what God does on a large scale.

- Worship as placation or restitution: the liturgy becomes a means whereby one can restore oneself through confession, *et cetera*.
- Worship as commemoration: in the worship service God's people commemorate the great events of faith.
- Worship as tribute: in the worship service the believer pays tribute to God for what He has done.

Schelling (1989:19) distinguishes four functions of church music, namely the upbuilding of the congregation, the role of music in the missionary church, the pastoral function of music and the role of music in the diaconate ("diakonaat") of the church.

Kloppers (1997:178-179) understands the function of liturgical singing as that it can bring about an experience of faith, or it can serve as an expression of the experience of faith. Liturgical music (meaning music which is used in the liturgy) is thus part of God's communication with humankind as well as humankind's response to God. Kloppers (1997:179) rightly explains: "Liturgical singing can function as conversation with God, as answer to God's Word, that is, as praise, thanksgiving, confession, prayer, lament, and so forth. But liturgical singing can also function as God's Word – that is where the singing community can carry God's word out as mission towards the outside world or proclaim God's Word towards one another." The main function of liturgical singing is thus communication. In this regard Kloppers (*ibid*) emphasizes the importance of "a big enough repertoire of hymns and songs for every separate function".

Minatrea (2004:67, cf. Wepener 2008a:206) says: "Worship is not learning about God, it is encountering God." Liturgical singing is more than just singing about God – it is an encounter with the living God. When a certain congregation sings "Ons Vader wat woon in die hemel" (LBK 266), it is not just a song to prepare believers for prayer or reminds them of prayer or prepare the right atmosphere for the prayer of the liturgist - it is a prayer in itself. It is an encounter with the God who created everything and provides for all of creation. And when the congregation continues to sing "gee ons vandag ons dag se brood", it is a prayer for the providence of God. In singing "vergeef ons al ons skulde net soos ons vergewe", the sins of the congregation are confessed and according to the Bible, forgiven. Liturgical singing is more than preparing the atmosphere or creating a certain atmosphere (cf. Strydom 1992:19); it is more than just "lekker sing" although is ought to be a pleasure; it is more than just stretching legs before the long (and often exhausting) sermon of the pastor – it is an encounter with God. It is a meeting with the Holy One, leading to a reaction like that of Isaiah: "'Woe to me!' I cried. 'I am ruined! For I am a man of unclean lips, and I live among

a people of unclean lips, and my eyes have seen the King, the Lord Almighty” (Is 6:5). Thus liturgical singing is part of the whole conversation between God and man, and it includes all the elements of this conversation.

## 10.1 Implications

**The free song may never be reduced to only one or two functions of liturgical singing like ‘praise’ and ‘worship’.** The use of free songs must never lead to a reduced gospel where only certain elements of liturgical singing are incorporated. Like all other liturgical songs, free songs must consider all the various functions of liturgical singing. Free songs can only be used within the consciousness of the inclusive functions of liturgical music.

It is argued here that there is great ignorance regarding the role and function of liturgical singing in general. Therefore the following will have to be considered or re-considered:

- Training pastors in the role and function of liturgical music. At some seminaries and universities Hymnology is reduced to an optional course in the curriculum of pastors. As such it is considered a “nice-to-have”, but not essential for ministry. In some cases only two lectures per annum in Hymnology are part of the training of pastors.
- Training of musicians: Often the musicians in congregations are only qualified in the discipline of music, with no or only a little theological background. It is one thing to play an instrument and to do a musical performance; it is another thing to lead people in a worship service so that they can/may have the abovementioned encounter with God. Often church musicians are well prepared for the music and poor-prepared for leading participators in liturgical singing to an encounter with the living God through music. If the musician himself/herself does not experience God’s presence in his/her music, how can the congregation ever do that?
- Training of worship leaders. The term worship leader has become general in many congregations of the DRC. Some congregations refer to “voorsanger” or “voorsangers”. Sometimes this task is fulfilled by the pastor; often it is fulfilled by another member of the congregation. The worship leader must be trained in the theological dimension of congregational worship. It is more than announcing songs; it is more than just quoting a text or giving instructions on whether to sit or to stand – the worship leader must be trained to combine a sober Reformed theology with the beauty of music and style.
- Training of members of the congregation. There is still much ignorance within the congregation about liturgical singing. It is often perceived as ‘just singing’, ‘winning

time' or 'stretching legs'. It is also more than just 'praise and worship' as it contains other elements like lament, confession, proclamation, teaching, *et cetera*. In this regards Vos & Pieterse (1997:233) remarks: "In die lied weerklink die verlatenheid, jubeling, klagte, bede en dank, hoop en verwagting dat die menslike sugte in die wye skepping nie ongehoor sal bly nie". Often members of a congregation will not really know what they had sung. A great part of the congregation will sing a song of praise without 'praising', or sing a song of confession without 'confessing' their sins. The members of the congregation need to be trained with regards to the liturgical function of music and singing.

Although music could also have the function of preparing or creating the atmosphere, it is far more than an atmosphere-creator. It is praise, confession, benediction, proclamation and worship as such.

## 11. INFLUENCE OF THE ECUMENICAL-LITURGICAL MOVEMENT OF THE TWENTIETH CENTURY.

Liturgy is closely related to the tradition(s) and history of the Christian church. Although no fixed order could be found in the known liturgies of the New Testament (Vos 2009:5, Vos & Pieterse 1997:29), certain common elements could clearly be identified (Kloppers 2005:9):

- Acclamations like "Amen", "Hallelujah", "Abba" and "Maranatha"
- Doxologies and blessings (Rm 11:33-36, Eph 5:14, 1 Tm 1:17, 3:16)
- Songs like the *Benedictus* (Song of Zagariah), *Magnificat* (Song of Mary), *Nunc Dimittis* (Song of Simeon).
- Confessions of faith (Rm 10:9, 1 Cor 8:6, 15:3-5)
- Gestures and movements (1 Tm 2:8, 1 Cor 16:20, Ac 21:5)
- The worship service in heaven (Book of Revelation).

Liturgy in the fourth century contained the following elements (Kloppers 2005:10):

- Readings from the Torah, Prophets, letters of the apostels, Acts, Gospels and letters of the bishops
- Psalms and other songs (like Eph 5 and 1 Cor 14) as well as acclamations by the congregation
- Sermons or lectures
- Litanies
- Greetings

- Eucharist with various elements

These acts and elements form the *catholica* of the church. In these acts and elements the earliest ecumenical roots of the Christian worship service could be found. Various liturgical-renewal movements (The Oxford Movement in England (cf. Theron 2004:9), the “*Liturgiese Kring*” in the Netherlands, the Second Vatican Council as well as movements within the Reformed churches – cf. Strydom 1994:131) tried to re-establish the central role and place of the acts and elements of the catholic liturgy (liturgy of the early church). The rise of the Pentecostal and later the Charismatic movement strengthened the urge or the rediscovery of the *catholica* in the liturgy. The rediscovery of the *catholica*, which were well-preserved by the Greek Orthodox Church, the Roman Catholic Church, the Anglican Church and the Lutheran Church, led to a new liturgical vitality (cf. Strydom 1994:133) and a much more ecumenical and unifying liturgy in various churches. Theron (2004:9) describes the modern liturgical movement as “‘n hoogkerklike beweging waarin groot klem geplaas word op amp (apostoliese suksessie), tradisie, kerkorde en kultus”.

The two major elements or parts of the catholic worship service could be described as the service of the Word and the service of the Table (cf. Kloppers 2005:10) The value of the catholic service order (liturgy) could be summarized as follows (Strydom 1994:133):

- Liturgical unity of the service of the Word and the service of the table.
- The centrality of Scripture as primary means of proclamation (through the use of the pericope system).
- The prominent liturgical place of prayer.
- Renewed perspective on the Eucharist as a communal meal with the risen Christ.
- Reinvention of the dialogical nature of the worship service through the active participation of members.
- Rediscovery of the balance between teaching (dogma) and celebration.

The liturgical-renewal movement of the previous century aimed at the renewal of liturgy (Barnard 2006:34) by re-establishing the central elements of the early church into contemporary liturgy. Wolterstorff (1992:278) refers to the “enduring structure of the liturgy” in this regard. The ecumenical movement and the liturgical movement walked hand in hand and influenced one another greatly (Kloppers 2005:11); the World Mission Conference in Edinburgh (1910) had a great impact on this. The ecumenical gatherings led to a process of liturgical renewal where different churches interacted with each other and developed an appreciation for each other’s liturgies. This in turn led to a renewal of one’s own liturgy. This

process was greatly influenced and impacted by the *Faith and Order* commission of the World Council of Churches, as well as the *Lima-liturgy* (1981/1982) (cf. Strydom 1991:148). Although the Liturgical Movement led to greater similarities between the liturgies of different congregations and churches, the liturgy of each church or congregation was unique. Wolterstorff (1992:277) explains: “The actual liturgy of a given denomination today is the outcome of a subtle interplay between its own liturgical tradition and the dynamic of ecumenical catholicity. This must be seen in a positive light, as liturgy should not suppress, but express our individual identities”.

Kloppers (2005:13) identifies three matters on which conclusion was reached within the Liturgical Movement:

- The importance of a basic (catholic) form (*ordo*) of the worship service
- The importance of a local inculturation of this form (*ordo*)
- The importance of interaction between various inculturated forms of liturgy (interculturalization).

The great value of the ecumenical and liturgical movement is clear. Barnard (2006:33) refers to “[h]et vreemde succes van de Liturgische Beweging”. The Liturgical Movement had a great impact on the service order of the DRC in South Africa, as well as on the liturgies of many other churches and denominations. The conversation on church music in South Africa and especially within the DRC is greatly influenced by one’s own viewpoint regarding the Liturgical Movement. Some scholars (eg. Kloppers 2005) use the Liturgical Movement as the criterion for new forms of church music. Kloppers (2005:3, see also 2005a:192), for example, states: “Die werk en doelstellings van die ekumenies-liturgiese bewegings van die twintigste eeu en die invloed van hierdie bewegings op die kerklied, word bespreek. Die uitgangspunte dien as maatstaf in die beoordeling van nuwe vorme wat ontsluit is, veral wat betref die ekumeniese betekenis en invloed.” The question is whether the Liturgical Movement still has the same impact than twenty or thirty years ago, and whether church song and music can still be measured by the viewpoints of the Liturgical Movement of the twentieth century. It is argued here to be negative.

## 12. LITURGY BEYOND THE LITURGICAL MOVEMENT

Het actuele liturgische veld is gelaagd, gedifferentieerd en complex. Bewegingen en tegenbewegingen lopen door elkaar heen, wat zich als vernieuwend presenteert is dikwijls tamelijk traditioneel en andersom,

realiteit en virtuele werkelijkheid zijn niet altijd te onderscheiden. Sluitenden verklaringen en definitieve interpretaties van nieuwe liturgische fenomenen en ontwikkelingen zijn nog niet te geven. Dat mag niet betekenen dat we de ogen dus maar moeten sluiten voor ontwikkelingen die zich voordoen, en dat we ons moeten wentelen in het behaaglijke nest van een geconstrueerde liturgie die vooral in (dienst)boeken te vinden is, maar in de realiteit tenminste onder zware druk staat. Het minste dat we kunnen en naar mijn overtuiging ook moeten doen, is waarnemen wat er gaande is.

(Barnard 2006:11)

Barnard (2006:9) observes that the Evangelical Movement had a great influence also on congregations inspired by the Liturgical Movement. The influence of the Evangelical and Charismatic christendom on the Christian worship service is obvious. More and more the church is becoming a “liquid church” with a network of relations and communications. Many people, especially youth, from the mainstream churches are attending other kinds of worship services in a more relaxed atmosphere. Often worship services are held in specific contexts like schools, workplaces, houses for elderly, *et cetera*. The liturgy and form of these worship services are determined by the context and other kinds of music and singing are used than the music used within the Liturgical Movement. More and more worship services are done with freely-structured liturgies. Barnard (2006:10) notes that liturgy is mainly influenced by three factors:

- Context: All liturgies are closely related to context (culture). Liturgies develop and exist within culture.
- Bible: Scripture is always interpreted Scripture. Scripture could be understood differently by different people.
- Tradition: Tradition is a dynamic process and always in a process of change. Therefore one should rather refer to traditions (plural) than tradition (singular). Barnard rightly emphasizes that a tradition of the church could not be identified; rather one must refer to different traditions in/of the church. Barnard (2006:16) rightly remarks: “De Liturgische Beweging staat in een zekere traditie, maar er zijn op protestants erf en daarbuiten ook nog heel andere tradities aan te wijzen”. This stand in contrast to the claim of the Liturgical Movement to go back to *the* tradition of the early church.

In this context, Barnard (2006:17) defines liturgy as “het geheel van christelijke riten en symbolen”; thus including “special liturgies” within the concept of liturgy.

Barnard (2006:21-31) uses the work and views of Paul Oskamp on liturgy to indicate the following shifts in liturgy in the past four decades:

- 1973: Protestant congregations were busy rediscovering the liturgical treasure of the church through the ages where the church was still in need of a fixed form.
- 1988: “...het tij is gekenterd, het enthousiasme geluwd, de dynamiek gestold, de *Entdeckers-freude* getemd”. After 15 years all focus was on the consolidation of the new liturgical insights in a world characterized by secularization. Congregations had to concentrate more on themselves in order to survive.
- 1998: Certain congregations of the church in a *diaspora*.
- 2004: Most congregations are now living and ministering in a *diaspora*. The dominant perspective at this stage is that of a congregation in exile. In this situation there is a growing emphasis on liturgy in the dynamics of cult and culture where liturgie is born in the dynamics between context and participators. Thus the fixed form is not any more the point of departure; instead the situation or context determines the form. The *editio typica* was replaced by ‘n *liturgia* condenda (See also Barnard 2004a:2). Liturgy became liturgy in crisis. The Liturgical Movement of the twentieth century has passed; the Liturgical Movement of the twenty first century is waiting.

Barnard (2006:31) concludes by saying: “Een normatieve, vaste liturgische vorm is niet meer dominant. We zijn de Liturgische Beweging voorbij.”

The viewpoint of Barnard (2006) stands in direct contrast to the viewpoint of Kloppers (2005, 2005a). This difference in viewpoint will have a direct and crucial influence on their view of liturgy, the renewal of liturgy and ultimately the goals of liturgy. It will also have a major influence on their view of church music, the renewal of church music, the use of different styles of music, *et cetera*. It is argued here that some of the Reformed churches in South Africa have moved beyond the Liturgical Movement. Within the DRC some congregations work from the paradigm of the Liturgical Movement of the twentieth century which has a major influence on the way they perceive church music. On the contrary, many congregations are living in a *diaspora* and passed the Liturgical Movement of the twentieth century. Within this situation the liturgy is mainly determined by the context and the participators. The debate about church music within the DRC is closely linked to these two viewpoints.

### 13. CONCLUSIONS

The following conclusions are drawn:

- The worship service is the service of the people with the intention to worship God.
- The worship service could best be described as a conversation between God and humankind and humankind and God.
- The roots of the Christian worship service can be traced back to the earliest parts of the Old Testament. Two main roots could be distinguished, namely the Temple and the synagogue.
- The worship service could be described as a meeting of God's family where remembrance (of the main events in salvation history) has a central place.
- The contributions of members of the congregation were accommodated within the worship service (1 Cor 14); this could also have been a new song given by the Spirit.
- The element of diakonia is central to liturgy and the worship service.
- A liminal liturgy is required for a phase of *communitas* of liminality.
- There are different motives for the worship service: a scriptural, ecumenical, confessional, pastoral, reconciliation and missional motive.
- Liturgical singing, and therefore the free song, has a Scriptural, ecumenical, confessional, pastoral, reconciliation and missional motive as well.
- Liturgical singing, like all the other elements of liturgy, serves as a ritual within the worship service. The same songs are often sung over and over, from Sunday to Sunday, liturgical year to liturgical year, often in the same slot within the worship service, making it a liturgical ritual.
- As a symbol liturgical singing cannot be evaluated or estimated outside its liturgical context within the local congregation. The meaning of music is not dependent on the lyrics and music alone, but also on the social and cultural milieu where the music (liturgical singing) is conducted.
- Due to the repeated nature of liturgical singing as well as the symbolic power of the liturgical songs as well as the act of liturgical singing, it functions as a ritual symbol within the worship service, facilitating an encounter with God.
- The functions of liturgical singing have to be re-discovered. Liturgists, musicians and church members must be trained and educated with regards to liturgical singing.
- The liturgical movement of the twentieth century had a great (valued here as positive) influence on liturgy and the worship service, especially in re-discovering and celebrating the ecumenical elements of liturgy.
- Some congregations of the DRC in South Africa are beyond the liturgical movement

while other congregations and musicians are still trying to restore the liturgical movement. Some of the great differences with regards to liturgical music could be described to this fundamental difference.

- Within a bricolage liturgy, elements from different traditions are cut and pasted (or copied and merged) into the Reformed liturgy in the DRC. As discussed in the introduction and theoretical framework, there are certain profits in the practice of bricolage liturgy, but also certain dangers in an uncontrolled practice of bricolage. But the growing tendency towards bricolage liturgy can't be denied. This practice has a major influence on the use of the free song in liturgy, and opened the door to an even wider use of the free song within Reformed liturgy.

The implications of the study on liturgy has **far-reaching implications for the use of the free song in the Reformed worship service**. The free song, as part of church singing in the Reformed worship service (as would be indicated in chapter 6) and therefore part of liturgical singing in the DRC, must be seen against the background of the role and function of liturgy. Liturgy is the service of the people to God and to one another. Through songs they enact in a dialogue with God and one another; singing is part of this dialogue. Their songs are part of their gifts (1 Cor 14) and their contribution to the worship service. Through their songs they also reach out to the world and invite them into the worship service and ultimately into communion with God. Therefore their songs also have a missional (and pastoral) function and have to be in genre and style attractive to the outsider. The song of the church may never be a song which is only understood and appreciated by insiders. Therefore the free song could have great value within the worship service in breaching the gap between insiders and outsiders. The free song, like any other song in church, can not be estimated only by evaluating the lyrics or the melody. As one of the symbols or ritual symbols within the worship service, it conveys more than just the sum of lyrics and music.

## Chapter 3.

# A BRIEF OVERVIEW OF THE HISTORY OF CHURCH SINGING

**Singing and music in the worship service in historical perspective.**

**Two mainlines: Brief overview of history of church singing**

The church, from its earliest roots, has always been a singing church (Vos & Pieterse 1997:57). Martin (1982:47) writes that “Christian hymnody owes a debt to both the Greek and Roman religious tradition of the world into which it was born and the Jewish community of faith that formed its matrix and cradle.” Unfortunately, from the earliest roots until now, there has always been much spoken or unspoken controversy about the content and form of singing.

Routley (1978:89) often refers to the “conversation” on church music, depicting the interactive process of church music that’s been going on for centuries now. This thesis is an effort to take part in this conversation on church music. The problem is that this conversation has been going on for centuries and centuries, in every country, in every church or denomination, in every language and ultimately in every genre of music. No study can fully take the whole conversation into account. Routley (1978:89) comments on the tendency that he names “popular” to “break into the conversation and makes gestures comparable to a person bursting into a room and stopping everyone present that he may assert himself.” This study is a way of asking permission to enter the room and listen to the conversation that’s already going on. It’s also a way of thinking about the conversation and asking questions about things one doesn’t agree with in the conversation. The aim is to make the conversation on church music even more beautiful and relevant.

There could be different reasons for including a historical overview in a thesis like this. **The aim of this study and especially this chapter is not to write a thesis on the history of church music.** The interest of this study in the history of church music is not a historical interest in the first place, but a theological and hymnological interest. The mainline in the development of church music will be followed insofar as it helps one to understand church music and especially the free song. Where did the free songs come from? What made generation after generation want to sing free songs? What made free songs different from other music at that time? Why do free songs play such an immense role in church and liturgy? The core issue is: why did the church through all ages sing free songs? Was there

a vacuum that had to be filled with something like the free song? Could that vacuum be the same vacuum that denominations and congregations are trying to fill with a variety of songs, styles and instruments in the twenty first century?

There are different possibilities for structuring this chapter. Either it can be structured by using the different time frames in history as basis for the discussion. Or one can use the major developments or stages of church music as a basis for a historical overview. This study wants to combine these two in a positive way by structuring the chapter to the broad phases in history, namely:

- Old Testament
- New Testament
- Early Church
- Middle Ages
- Reformation
- Post-Reformation
- Church music in South Africa

While this is a study in Practical Theology and not in Church history, the focus will not be on an detailed overview of each phase in history, but a theological interest in the development of church music itself, asking each time why people sang what they did. The aim is to follow the development and use of the hymn or free church song through the ages. In the end conclusions must be drawn on the use of the free church song that could be of great value in the rest of the thesis.

## **1. OLD TESTAMENT SINGING AND MUSIC**

Mowinckel (2004:10) states that “[a]ll the words for ‘singing’ and ‘playing’ in the Old Testament really signify the musical expression as a whole, the unity of song and instrumental accompaniment”.

### **1.1 Ecstatic music**

The earliest forms of singing and music are found in the Old Testament. Fourie (2000:5) states: “Wanneer ‘n mens deur die Ou en Nuwe Testament blaai, is dit opvallend hoe baie daar na musiek en sang verwys word.” At all the great occasions in the life of Israel, music and singing were part of it (Dt 31:19-30, 32:1-44, 1 Chr 16:1-36, 2 Chr 5:11-14, 20:21-22,

29:25-30, 35:15, Ezr 3:10, Neh 8:7, 12:27-47)(Fourie 2000:18-19). As early as Genesis 4:21 one reads about Jubal who was the father of the flute players. Through the Old Testament, people sang and made music. Wielenga (1933:238) feels that the first song in the Old Testament was sung in paradise when Adam awoke and saw the woman God made to him (G2 2:23). The second song in the Bible is a song of wrath where Lamech sings (Gn 4:23). Although one finds the songs of Adam and Lamech in the book of the Bible, the earliest clear reference to song and music in the old Testament was the antiphonal song that Moses sang with the people of the Lord in Exodus 15:1b-18 (cf. Martin 1982:48). Fourie (2000:8) indicates successfully that Exodus 15 actually consist of three songs, namely Exodus 15:1-12 (a song of victory), 15:13-18 (song of the nations) and 15:20-21 (song of Miriam). The song of Miriam is quoted in Numbers 15:21; this song was accompanied by at least tambourines while dancing with joy. We find another song in Numbers 21:17-18. Wilson-Dickson (1992:23) believes that Numbers 10:35-36 contains a song that was sung with the departing or returning of the ark to Jerusalem. The song of Deborah is found in Judges 5. Fourie (2000:19) classifies this song as an artsong (*kunsklied*) because it was “die ontwerp van een of ander ‘begaafde’”. With David’s return to Jerusalem, after he defeated Goliath, the woman welcomed David with a song (1 Samuel 18:6-7) accompanied by tambourines and lutes, while dancing with joy. This was the first controversial song in the Bible and led Saul to envy David and trying to kill David.

Strydom (1991:34, cf. Mowinckel 2004:9,10, Strydom 1994:13) mentions that all these songs were accompanied by **instrumental music and bodily movement**. Wilson-Dickson (1992:23, cf. Mowinckel 2004:9) states that all the singing mentioned above was a kind of ecstatic singing where the rhythmic instruments (the tambourine, cymbals, horn, trumpet, different kinds of lyres, flute and castanets) and percussion conveyed the ecstasy (cf. Mowinckel 2004:9). The song was a spontaneous and impulsive song composed by an individual that arouse from ‘n specific situation where the saving hand of God was seen and experienced. All these songs were spontaneous acclamations of faith, thanksgiving and worship. These songs, with their rhythmic beat, had the power to take possession of someone and enable the “release of emotions among a people willing to express them openly” (Wilson-Dickson 1992:29). Mowinckel (2004:10) adds that dancing was part of Israel’s song as a means to produce ecstasy, “a testimony to the ‘joy in Yahweh’, and a mark of honour to Him”. Mowinckel (2004:9) refers to Israel’s music as “rhythmical noisy music”.

It’s important to remember that there was no temple still and the singing and music were practiced outside of the walls of the ‘church’ as it is known today. Westermann (1981:22) concludes from the oldest songs (the Song of Miriam, the Song of Deborah and the Song of

the Seraphim in Isaiah 6) were not cultic songs. Westermann (1981:22) correctly summarizes the *Sitz im Leben* of the hymn as “the experience of God’s intervention in history. God has acted; he has helped his people. Now praise *must* be sung to him”.

It’s also important to remember that there were no ‘melodies’ as known today. All singing were free forms of cantillating or *heightened speech*. The main point is that whenever people wanted to give praise to God for something that He did, they sang a song to God. It was an **ecstatic song, freely composed and usually not very long**. Sometimes it was sung with accompaniment, and at other times without accompaniment.

## 1.2 Temple music

Gradually music in the Old Testament moved away from an ecstatic dimension to “liturgical music of a more contemplative kind, formal, symbolic and ritualised” (Wilson-Dickson 1992:30). The temple introduced a new era in church song and music, where the congregation was passive. “In de tempel was er geen gemeentezang” (Hasper 1987:15). Church singing and music were now entrusted to a specific group of people, which were the Levites and priests (Van Rooy 2008:14, cf. Hasper 1987:15). They were tasked “to make petition, to give thanks, and to praise the Lord, the God of Israel” (1 Chr 16:4). David was responsible for the planning of the first temple music. A huge group of people, consisting of singers, dancers, vocalists and instrumentalists were ordained for this task (1 Chr 15, 2 Chr 5). In the execution of their task they made use of a wide variety of instruments and songs composed for this day and occasion.

A description of the service on the great day of Reconciliation is found in the apocryphal book of Sirach 50:16-18 (200BC):

Then the sons of Aaron sounded  
With the trumpets of beaten work;  
Yea, they sounded and caused a mighty blast to be heard  
For a remembrance before the Most High.  
(Then) all flesh hastened together  
And fell upon their faces to the earth,  
To worship before the Most High,  
Before the Holy One of Israel.  
And the sound of the song was heard,  
And over the multitude they made sweet melody

(Charles 1973:510)

A parallel text is found in the Talmud (cf. Wilson-Dickson 1992:26). The use of instruments and singing at the temple on the great day of Atonement must be noted. Trudinger (2004:1, 20) concludes that (at least in the morning) “a psalm was performed by the choir of Levites” and that there is circumstantial evidence “that the psalms were sung in the afternoon Tamid”. The following description is found in the Mishnah tractate Tamid 7:3: “[t]he choir had at least twelve singers, all men, with supplementary boys ‘to add sweetness’, and that the instruments consisted of nine or more lyres (*kinnor*), kithara (*nebel* - though usually translated as ‘harps’ and ‘lyres’), between two and twelve cane pipes (*halil*) and cymbals (*mezaltzim*)” (Wilson-Dickson 1992:26-27). The description mentions the blowing of trumpets by two priests, the clashing of the cymbals and the singing of the Levites. Oesterley (1941:205) notes that during the service of the offering “the deepest silence prevails [...] everything is performed with reverence and in a manner worthy of the Divine Majesty”.

The Psalms had an important place and function in the temple service although scholars differ on the exact role the Psalms played and their exact place in song and music (see 1.4 for a detailed discussion on the place and role of the Psalms). Many other songs were sung as well (Wilson-Dickson 1992:27). Barnard (1981:586) is of opinion that all these instruments were not necessarily used for accompaniment during the temple service. He also notes that the singing in the temple was not done by the people (believers) but by **choirs dedicated for this work** (cf. Van Rooy 2008:14). The psalms did not have a beat in the modern context of the word, and the rhythm was determined by the rhythmic accent of the Hebrew words. The congregation often replied with responses like *Amen* or *Hallelujah* as in 1 Ch 16:36, Ne 8:7, Pss 111-113, 146, 148, 150 (cf. Strydom 1991:35. Hasper 1987:15).

It is interesting that singing and music in the temple were radical different from the singing before the temple was built. It moved from **singing by untrained individuals to the singing by trained choirs**; from impulsive singing to planned and even well-practiced singing; from short subjective songs to longer objective songs. It moved from outside to inside, from “open-air ceremonies to a liturgy celebrated in the cavernous acoustics of a large building” (Wilson-Dickson 1992:30). It moved from **ecstatic songs to a ritual kind of song**, where the priests sang and the people just responded with *amen*, *Hallelujah* or “*anenoe*” (meaning: answer us)(cf. Hasper 1987:15). It moved from singing by the people to singing by the Levites and priests (*ibid*). A new kind of singing arose, namely cantillating

where the priest cantillated the songs. This kind of singing were named psalmodizing singing (“*Psalmmodiërende sang*”). Later on cantica (like Exodus 15 and Judges 5) and hymns (free songs) were added to the songs sang in the temple (Strydom 1991:35).

It is a good question whether the singing in the temple by choirs totally replaced the ecstatic singing mentioned in the previous paragraph. Did one kind of song stop and has it been replaced by another kind of song, or did they exist parallel to each other for a period of time? It is argued that they existed for many years parallel to each other; the one as the formal song sung by the trained choirs of the temple in a meditative way; the other as the informal, ecstatic song sung by individuals or groups of people with instruments and dancing when saved or touched by God. Through singing in the temple God was worshiped; through the ecstatic singing outside the temple He was loudly praised. The same David that drew the plans for the temple worship and set up the choir to perform the singing and praising, was the one who danced ecstatically in front of the ark (1 Chr 15-16). It’s difficult to say whether both forms of singing were allowed or practiced in the temple. And if both were allowed, who sang those songs? What happened to the ecstatic songs people “wrote” when touched or saved by God? In 1 Chronicles 15-16 one sees a blink of both of them: at first David was dancing to ecstatic music in front of the ark and then a psalm, composed for this special day to be performed by Asaph and his associates (1 Ch 16:7). It is possible that the one was sung on the way to the sanctuary while the other was sung at the sanctuary itself. It is also possible that the first were short ecstatic songs sung by everybody, and that the latter was ‘n psalm sung by a trained choir (singing at the temple was mostly done by choirs of (cultic) priests (cf. Barnard 1981:82)?

Hasper (1955:72) is of opinion that **singing in the temple and synagogue had much in common with general singing (folk-song)** in those times. He sees the ‘melodies’ mentioned in some of the Psalms to which they could be sung, as examples of folk-song melodies that could have been used with church singing. Strydom (1991:35), on the other side, indicates that “to the tune of” (eg. Ps 9) does not refer to familiar folk-melodies of the time as is often assumed because they didn’t sing to melodies as is known and understood today. The singing of a text was *Sprechgesang* and closely related to the text itself; thus each ‘melody’ was unique to the text and structure of a text. Although there is uncertainty about the meaning of indications like “to the tune of” (eg. Ps 9), it can be assumed that it indicated some kind of melodic pattern to which the song could be sung. This kind of singing or *Sprechgesang* found expression in Gregorian Chant and was named psalmodizing singing (*psalmodiërende sang*) in later times. Because there were no melodies (tunes), the chances are small that the indications in the Psalms referred to melodies.

Hasper (1955:13) concludes that psalms, already in the time of Israel, included songs that “niet in de tempelboeken waren opgenomen, en andere, die daarin nimmer opgenomen zouden worden.” In this regard Hasper (1955:29) explains that *rmz* (Psalms) has the meaning of “lofprijsing deur middel van sang” and not necessarily the singing of Psalms.

### 1.3 Use of music/song in the Old Testament

Singing and music were used for a variety of purposes and occasions in the Old Testament. **Religious life and secular life were closely related** to one another; eg. war was not only seen as a military event but also as a religious event. Music and singing were used for the following:

- Praise (Moses, Miriam, Deborah, Barak)
- Driving away of evil spirit (1 Sm 16:23)
- War / praising (2 Chr 20:2)
- Giving honour to people, like the king (1 Sm 18:7)
- Reminding of the Law (Dt 10:19)
- Reminding God of his grace (Ex 28:33)
- Celebrating victory (1 Sm 18:7)
- Crowning of a new king (2 Chr 23:13)
- Preceding prophecies (1 Sm 10:5)
- Expression to feeling (of despair)(Ps 137)
- Absence of music is sign of despair (Is 24:8-9a)

### 1.4 The place and role of the Psalms (see also 1.2)

There is wide agreement on the central and important place of the Psalms in the worship of Israel (cf. Vos 2009:1, Barnard 1981:80-82, Van Rooy 2008:25-26). Barnard (1981:81) calls it “n merkwaardige liedboek.” Prinsloo (1991:foreword) describes the Psalms as “die geloofsboek van die Ou-Testamentiese mens” and the “gesangeboek’ van die Ou-Testamentiese kultus”. The Psalms were not the only texts sung in the temple, but they had a central place in the temple (Wilson-Dickson 1992:27). Schuman (1998:169-170) ascribes the important place and role of the Psalms to the abundant use of the psalms in the New Testament, as well as the view of the psalms as the “gebedenboek van synagoge en kerk”. On the other side there is much controversy on the way the Psalms were utilized in Jewish worship. Schuman (2008:189, cf. Vos 2009:1) differs from Barnard and concludes that the psalms were not a “Gezangeboek”. Barnard (1981:81-82) says that many of the Psalms

had a place in the cult as well as on the feasts, and that these Psalms were sung by the temple singers and choirs of priests (cf. Strydom 1991:35). Vos (2009:1) rightly distinguishes four different levels of influence of the psalms on liturgy, namely “the psalms as a reader, a prayer book, a book of meditation and a book of songs”. The latter is important for the scope of this study.

The book of Psalms was compiled over a long period and only finished after exile and the rebuilding of the temple – therefore it could not have been a “Gezangeboek” in the first temple. Many scholars agree that the book of Psalms is closely related to the second temple (cf. Schuman 2008:189). The Psalms could be called “the hymn-book of the second Jewish Temple” that was erected after the exile (Martin 1982:49). Barnard (1981:81) states that there are indications that the book of Psalms had a fixed place in the second temple. Wilson-Dickson (1992:27, cf. Schuman 189) refers to the Talmud which gives a list of psalms appropriate for each day of the week. It still remains a question whether these psalms were sung or read on these days. The argument of Van Wyk (1979:120) that God gave us the Psalms as a book of songs for singing in the congregation, reveals a lack of knowledge and insight in the complex role, place and functioning of the Psalms as a book. Vos (2009:1) rightly remarks that “[t]he thesis that the Psalter was the ‘hymnal of the Second Temple’ has been refuted” and “[t]he Psalter entered Christian worship only towards the end of the second century, and then only in individual psalms”. Schuman concludes:

De psalmen zouden dus als totaalverzameling in de openbare liturgie nooit de voorname plaats ingenome hebben die toch in de lijn der verwachting lag, als viering van de weg door crisis naar hoop? Voor zover ze vroeger in tempel of synagoge al een plaats hadden gekregen, zou er geen sprake zijn van een dóórlopende recitering van het psalter, afgezien dan van enkele aparte series? En ook zou de officiële liturgie geen voorkeur hebben voor echt messiaanse psalmen? Zo is het naar mijn overtuiging inderdaad.

(Schuman 2008:191)

Martin (1982:49) writes: “How far some of these expressions of piety and doubt simply represent individual laments and thanksgivings or embody the corporate confessions and confidences of the community of Israel is not easy to say.” Most of the Psalms gives no indication of the time frame it represents. In the Psalms one finds examples of a multitude of human feelings and emotions like “lof [...], vreugde, droefheid, spanning, hoop, vertwyfeling” (Prinsloo 1991:foreword); Barnard (1981:81-82) remarks that no emotion is absent from the

Psalms. Vos (2004:252-253) rightly argues that the Psalms are more than “answers” (Von Rad 1966:366); they contain “reflections of pleading, struggles (Ps. 22), reproaches (Pss. 42, 43), complaints (Ps. 13), longings (Ps. 84) and other prayer-like emotions.” Vos (1994) rightly argues that the Psalms are poetry and prayer – thus Theopoetry.

Vos (2009:1) remarks that in the Hebrew text of the Psalter “most psalms bear clear titles”. More and more Psalm scholarship acknowledge “the fact that the canonical Psalter is the result of a complex process of collection as well as redaction” (Vos 2009:2). The headings of many of the Psalms indicate that they were in some way musically connected and interpreted (cf. Vos 2009:2): “For the director of music” (Ps 4, 5, 6, *et cetera*), “with stringed instruments” (Ps 4, 61, 67), “for flutes” (Ps 5), “according to gittith” (Ps 8, 81, 84), “according to sheminith” (Ps 6, 12), “according to alamoith” (Ps 46), “to the tune of” (Ps 9, 22, 45, 56, 57, 69), “a song” (Ps 46, 48, 66) and “a psalm of praise” (Ps 145, 147). Even on the interpretation of these musical terms there are great differences. It must be concluded from these headings that the psalms were sung accompanied by the Levites. Zenger (1997:28-29) concludes that melodies of known ‘folk-songs’ were sometimes used as basis (cf. Ps 9, 57). Although the phrase “to the tune of” remains problematic, it must be admitted that an association with songs (whether singing or Sprechgezung) from the normal day-to-day life was not avoided. Vos (2009:2) rightly concludes that the headings of the psalms often indicate a different *sitz im Leben* (referring to the second temple) than the original; some even suggests a “merely fictional cultic use of a psalm” (*ibid*). There could be no doubt that the titles of the psalms were added later (cf. Vos 2009:2).

Craigie (1983:28, cf. Van Rooy 2008:32) distinguishes four stadia in the forming process of the Biblical Psalter:

1. Composition of individual Psalms
2. Compilation of smaller units
3. Combination of smaller units into larger units
4. Compilation (with redaction) of the book of Psalms

Wilson-Dickson (1992:28) indicates that a number of musical responses (*anah* = to respond) developed over time where the soloist sang the melody or verse and the choir answered with a verse or part of a verse. It appears that only in a few of these schemes there were room for the participation of the people; the choir sang on their behalf (Wilson-Dickson 1992:29).

There is still **no agreement as to the place and use of the Psalms in the different eras of the Old and New Testament**, as illustrated by the great differences between various

scholars on this topic. Schuman (2008:191) argues that “the psalter als geheel [...] heeft van begin af aan behuizing gekregen en daarna behouden in kleinere kring. Het heeft nooit als gemeenschappelijk ‘gezangbuch’ gefunctioneerd, in tempel noch synagoge, maar veel meer als persoonlijk gebedenboek met een hoog meditatief gehalte”. It is argued here that the Psalms in its totality never functioned as a “Gezangeboek”. With Hasper (1941:9) we must conclude that Israel had much more liturgical singing than just the Psalms; the latter were compiled from various other collections that already existed.

## 1.5 Conclusions

The Old Testament doesn’t start with a commandment to sing. It was something that happened when people had an encounter with God. It’s not only a Christian phenomenon, but part of every culture and religion. The Old Testament depicts Israel as a singing people (Strydom 1991:34, Huysamen 1997:27). While they were working, they sang; when they went to the battlefields, they sang; when returning from the battlefields, they sang. When they sat in despair, they sang. Singing was not only part of their religion; it was part of their being.

Singing in the Old Testament had two mainstreams: Outside of the sanctuary, in daily life, one found the spontaneous singing of individuals (or groups around an individual) to God. With the building of the temple, religious singing was institutionalized as the task and responsibility of trained choirs and liturgical (cultic) singing became more advanced. These two mainstreams must have existed for many years alongside one another, as seen in the life of David (1 Chr 15-16). Singing in the sanctuary (the temple) was totally different from singing outside of the sanctuary. Why? Because the songs sung in the temple by means of heightened speech were written for trained choirs and musicians and not for plain believers. Hasper (1995) states:

[D]at er naast een meer eenvoudig zingen in de huizen (Mat 26:30) of in kleine en grote volksverzamelingen in den tempel in Jeruzalem, en tijdens en na de ballingschap in de synagogen, voor den eredienst een kunstgezag is geweest, die ver boven de capaciteiten van den gewonen man uitging. Volgens 1 Kron 23:5; 25:7 waren er tijde van David 4000 koorzangers onder leiding van 288 Zangmeesters. Wij hebben dus in den Oudtestamentischen eredienst kennelijk te doen met een zang, waarvoor vakkennis werd vereist en die derhalve [...] alleen kon worden toevertrouwd aan een priesterschap met daaruit voortgekomen of daaraan verbonden geoefende zangers; zangers, die jarenlange scholing onder strenge discipline achter den rug

hadden....

(Hasper 1955:103)

A wide variety of songs were available for singing. Apart from all the ecstatic songs 'written' by individuals, there were many songs written for a specific occasion or cause. Solomon himself wrote 1005 songs (1 Ki 4:32). David wrote a song "Praise the Lord" for the inauguration of the temple (1 Ch 16:7-36). Fourie (2000:21) makes a distinction between the following kinds of songs (translation provided: CJC):

- Devotional song
- Labour song (Nm 21:1, Is 1:10-11)
- Battle song (Ex 15:1-18, Ex 17:15-16)
- Song of lamentation / wailing (2 Sm 1:19-27, 3:33-34, Jeremiah, Job, Ps 137)
- Coronations song (Ps 2, 72, 110)
- Love song (Song of songs)
- Nature songs (Ps 8:4-5, 55:9, 107:29)
- Psalms (cf. Müller 1990a:37)
- Psalms of lamentations / wailing
- Hymns
- Penitential Psalms
- Psalms of innocence
- Imprecatory Psalms
- Psalms of thanksgiving
- Epiphany Psalms
- Festive Psalms
- Pilgrimage songs
- Royal Psalms

The songs sang in the Old Testament cover all the emotions and situations of everyday life, from joy and gladness to anger, frustration, worries, and unbelief. Thus the people of Israel did not only sing about religious affairs. **Their whole life was closely interwoven with liturgy and they sang about everything that happened to them**, whether it was good or bad. Thus singing was closely related to day-to-day life. Songs were 'written' by individuals who had an encounter with God (e.g. Miriam, David). Songs were also written by individuals who had a special gift or wisdom (as Solomon) to write songs. Songs were often sang spontaneously by an individual who had a specific encounter; songs were also written for

specific occasions like the inauguration of the temple.

Although we still have the lyrics of a multitude of songs in the Old Testament, we don't have any melodies (cf. Mowinckel 2004:4) – the melodies are immanent in the text. Therefore there are no Biblical melodies.

There are great differences to whether the psalms were really sung in worship services in Israel. The subtitle “to the music leader” suggests that it was sung in liturgy. The term “selah” invited the believers to join with the refrain “for his mercy endures for ever”. The singing of the Old Testament was mainly “Sprechgesang” (Fourie 2000:44). At a later stage in history this kind of singing was named psalmodizing (*Psalmmodiërende sang*). Strydom (1991:34) claims that the singing of Psalms played a great role in the temple cult, but that there are uncertainty as to whether the other songs (like Ex 15 and 1 Sm 2) were sung in the temple.

A variety of instruments were used separate from as well as in accompaniment to singing (cf. Strydom 1991:36); Barnard (1981:82) identifies 15 instruments while the rabbi's identify 36 instruments. Westermann (1960:\$1202) says that “die primitivste Art instrumentaler Begleitung ist das Händeklatchen und Füsstampfen.” In that sense **accompaniment was always part of Israel's music**. Many studies have been done on the instruments used by Israel. Fourie (2000:51) states that instrumental music “...voer die profeet tot ekstase.” Instrumental music was much more than the accompaniment to vocal music. Instrumental music itself was praise to God. It is said that music is not part of liturgy; it *is* liturgy! And all of creation (mountains, trees, fields, *et cetera*.) were invited to join in the music. “Die Instrumenten sind im Gotteslob mehr als nur Begleitung.” (Westermann 1960:\$1204). On the other side Strydom (1991:37) indicates that the general assumption is that Sprechgesang is done without accompaniment. That would mean that at least some of the Psalms were sung without accompaniment (instruments).

## 2. NEW TESTAMENT MUSIC

The New Testament starts with songs and ends with a song. It's like an inclusio where the whole New Testament is embedded into a song. The first song in the New Testament (the Song of the Angels) is found in Luke 2:14. Mary reacted to the good news of the birth of the Saviour with a song (Luke 1:46-55). Zagariah (Luke 1:67-79) reacted with a song. And the book of Revelation draws a picture of Jesus appearing in the sky, and the church reacts to that by singing songs (Rv 1:9-17, 5:1-14, 19:1-10). But although the New Testament starts

and ends with music, only a small amount of information on music and singing could be found in die New Testament (Calitz 2004:22).

Barnard (1981:108, cf. Strydom 1991:37) states that the worship service could be traced back by two lines in the New Testament, namely the Synagogue and the Upper Room. Vos & Pieterse (1997:10) rightly indicates the influence of the temple as well. Although one can greatly agree with Barnard and Strydom, it is argued here that there are at least four traditions or lines in the New Testament, which are the lines of the Synagogue, the Temple, the Upper Room and the early house churches or informal gatherings (cf. Foley 1992:69). Although the house churches took a lot from the synagogue, it wasn't a continuation of the synagogue, but a whole new way of being church, with a totally new liturgy because of the person, life and ministry of Jesus. Moule (1977:5; cf. Wilson-Dickson 1992:4) formulates it thus: "Christian worship was continuous with Jewish worship and yet, even from the first, distinctive". The life and work of Jesus Christ brought about a new dimension in the Jewish Religion of the Old Testament: this new dimension led to a new relationship with God as well as a new prayer (Barnard 1981:111-117).

## **2.1 The Temple and Synagogue**

The temple and the synagogue were the two places where Jesus and His disciples used to worship (Strydom 1991:38). Not much need be said about the temple and the synagogue in the New Testament, as the traditions in the temple and synagogue were well preserved and it didn't really change from the time of the Old Testament. Most of the information regarding the temple and synagogue in the Old Testament could be repeated here. Wilson-Dickson (1992:33, cf. Barnard 1981:146) refers in this regard to the "long-established practice" of singing in the Jewish cult. These traditions were absorbed into Christian worship (Barnard 1981:106-107).

Werner (1959:24-25) writes: "The temple had developed a type of liturgy which, with its hierarchy, its sacrificial cult, and its rigid organization, entered a sharp distinction between the officers of the ritual and the community of the faithful, the latter being almost passive bystanders". The elaborated tradition and liturgy of the temple made the temple radical different than the synagogue. With the crucifixion of Jesus (cf. Jn 4:23-26, Heb 10:18), the destruction of the temple in 70 AD and the separation of the Christian community from the synagogue, the tradition of the temple and synagogue worship for Christians came to an end (Foley 1992:69, cf. Barnard 1981:107).

Hasper (1987:15) refers to singing in the synagogues and remarks that “synagogale zang miste de ondersteuning van de instrumentale muziek van de tempel, maar iedere voorganger trachtte bij de voordracht van een gewijde text in bloemrijke toonversieringen Gods lof uit te zingen.”

Wilson-Dickson (1992b:25, cf. Barnard 1981:84,101) indicates that many parts of the Jewish liturgy and song continued to be used in the Christian church as the Christian faith was seen as a completion of Judaism. He continues that “both church and synagogue had (and still have) in common the idea of baptism, the ‘Liturgy of the Word’ (which for the Christian is the first part of the Eucharist - readings, the singing of *psalms and hymns*, teaching and prayers), fasting and the encouragement to develop a personal life of prayer” (1992a:25). Barnard (1981:84,101,146) adds that the use of the Psalter as hymnal as well as the custom of singing from the synagogue were also incorporated in the Christian faith. Although many songs were taken from the synagogue, **Christians also composed many new songs** (“*vrye liedere*”) in celebration of their faith (Barnard 1981:146).

## 2.2 The Upper Room

From the very start of the New Testament, the Upper Room played an important role. Jesus and His disciples met in the Upper Room where they celebrated the Lord’s Supper (Mt 26:20-30, Mk 14:17-25, Lk 22:14-23, Jn 13:2-30, 1 Cor 11:23-26). It was also in the Upper Room where the disciples met after the ascension of Jesus (Ac 1:13-14). The Bible does not provide a description of the liturgy of the Upper Room. From the narrative of the Last Supper (Mt 26:20-30) it is known that Jesus and His disciples sang the “hymn” before they left the Upper Room for Gethsemane. Scholars differ on the meaning of the “hymn” in this narrative: Smith (1989:307) interprets the hymn as Psalm 115-118, while Hagner (1995:774) interprets the hymn as Psalm 113-118. The participle form of the verb means “to sing a song associated with religion and worship” (Louw & Nida 1989). Literally the passage reads: “When they had hymned” (Hendriksen 1973:912). This phrase can here also be translated with ‘When they had sung *The Hymn*’. Most interpreters feel that this phrase refers to Ps. 115-118 (cf. Hendriksen 1973:912; Louw & Nida 1989, Smith 1989:307).

Whether one can really draw a picture of singing in the Upper Room from the little information available, remains in doubt. There is no clear indication that the “one place” (Ac 2:1) where they were gathered, was the Upper Room. There is also no indication that the gatherings and liturgy of the first Christians in houses can be connected to the gatherings and liturgy in the Upper Room. It is argued that the gatherings in the homes of the first

Christians introduced a new way of assembly with a new liturgy. This liturgy had some things in common with the Upper Room; it also had new elements not associated with the Upper Room.

### 2.3 The house churches

The first Christians assembled in houses (Gehring 2004:1). Foley (1992:69) argues that the house churches started in 'borrowed' rooms and in the homes of believers, but eventually moved to houses or buildings that were set aside as gathering places. Acts 2:46 states: *"Every day they continued to meet in the temple courts. They broke bread in their homes and ate together with glad and sincere hearts..."* (NIV). The Pauline congregations were a continuation of the gathering of Christians in houses all over. The living space of the church was the house. Klauck (1981:102, cf. Gehring 2004:7) sees the house church as the building block of the church, the support base for missional outreach, gathering place for the Lord's Supper, sanctuary for prayer, classroom for catechetical instruction and an opportunity to experience and exercise Christian brotherly love. Klauck (1981:15) works with the two Greek terms *oikos* and *oikia* in architectural and sociological sense, which could be translated as 'house' or 'household'. He arrives at the conclusion that a number of house churches existed in the Pauline communities like Rome and Corinth (eg. the house churches of Prisca and Aquila (Rm 16:3-4), Asyncritus (Rm 16:14), Philologus and Julia (Rm 16:15), Aristobulus (Rm 16:10) and Narcissus (Rm 16:11) in Rome).

Foley (1992:73) argues that there are "ample witness to the singing of the Davidic psalms in various Christian gatherings" but it is unsure whether these congregations had "a psalmist, cantor or any other that might be considered a permanent or official musician in the Christian community". The letters of Hippolytus and Cornelius as well as the Didascalia omit the reference to singers, psalmists or cantors (*ibid*).

Routley (1982:7) says: "It is everywhere agreed that Christians were singing hymns within the generation of Pentecost". Routley (1982:7) motivates it thus: "It cannot have been long before they devised ways of singing about the Resurrection and their Christian experience, and whoever wrote the Letter to Ephesians, and that version of it which went to Colossae, was aware of this and approved it (Eph 5:19; Col 3:16)"

One of the most important texts regarding singing in the New Testament, comes from Colossians 3:16 and Ephesians 5:19:

*"Speak to one another with Psalms, hymns and spiritual songs. Sing and*

*make music in your heart to the Lord.*” (NIV)

This verse has been explained in detail under the Scriptural motive in the previous chapter. Here one must take note that the repertoire of songs in the earliest congregations did not only include Psalms. Wilson-Dickson (1992a:35) indicates that *psalmos* comes from the verb *psallo* meaning to “move by touch” and concludes that this could be a reference to the “*kinnor* and *nebel*, the plucked instruments of temple worship”, while *hymnos* (singing praise) could suggest unaccompanied voices (Ac 16:25). Spiritual songs or *odes* would then indicate an inspired song, spiritual song, sacred song or just a song. It is obvious from literature that the meanings of these different words are not so clear. All interpretation will be nothing more than good speculation. With Wilson-Dickson (1992b:25) one must conclude that the terminology in this passage does not really help one because a term like ‘hymn’ has a variety of possible meanings. At that stage the hymn as rhyming verses did not exist.

Another important text is found in 1 Corinthians 14:26-40 where Paul writes about orderly worship. In 14:26 he remarks that when the congregation meets, everyone has something to contribute. One will contribute a word of instruction; another a revelation; another a tongue, *et cetera*. **Some will contribute a hymn (*psalmon*)**. This word could indicate an Old Testament Psalm, or it could just as well indicate a hymn or song of praise. Thus it could mean that when the congregation gathers, some members could contribute a Psalm by reading a Psalm or even singing a Psalm. But it can also mean that when they gather, **some members could contribute a (new) song or hymn that they wrote**. Routley suggests: “We may confidently suppose, without going further into it, that Christians did have songs at their meetings, and that some of these were simply solos sung by somebody who had just composed them (1 Cor. 14.26) and some had refrains which could be joined in” (1982:7). Söhngen (1961:8, cf. Strydom 1991:44) concludes that **at least two Gattungen could be distinguished in the early Christian services**: on the one side there were fixed, well-known songs sung by everybody, and on the other side “Einzelgesänge, wie sie der Geist bald diesem, bald jenem, vielleicht hier und da auch einem bevorzugten Sänger eingab” Wilson-Dickson (1992b:25) comes to the conclusion that Paul could be referring to a “spontaneous praise in song under the influence of the Holy Spirit”. It is noteworthy that Paul, in this passage, gives some guidelines and warnings regarding the speaking in tongues (v 27) and the prophecies (v 29) but he gives no guidelines or warnings regarding the contribution of a hymn. If it had to be only one kind of song (like a Psalm) or if it had to be unaccompanied, surely Paul would have mentioned it with the other guidelines and warnings?

## 2.4 Songs in the New Testament

A multitude of songs can be distinguished in the New Testament. Firstly, there were Psalms. Secondly, there were different Lucan hymns (*cantica*): the song of Mary or *Magnificat* (Lk 1:46-55), the song of Zechariah or *Benedictus* (Lk 1:68-78), the *Gloria in excelsis* (Lk 2:14) and the song of Simeon or *Nunc Dimittis* (Lk 2:29-32). When these songs are translated back into Aramaic, the “characteristic rhythms and structure of Hebrew Psalms are revealed, suggested that they were chanted in the same way” (Wilson-Dickson 1992b:27). The New Testament also mentions the song of praise that Jesus and His disciples sang (Mk 14:26) which could refer to the Hallel (Psalm 115-118). There are other songs as well: the hymns that Paul and Silas sang in the night (Ac 16), the song of love in 1 Cor 13, the song in Rm 8:31-39 and the different songs of Revelation (Rv 4:11, 5:9, 5:13, 11:15c, 11:17-1, 12:12, 15:35, 19:1 and 19:9) - often with their ‘Alleluia’, suggesting a refrain in reaction to Jewish Psalmody (Wilson-Dickson 1992b:27).

## 2.5 New Testament Imperatives

The New Testament does not only inform believers on the way believers sang in New Testament times; it also gives them the command to sing. Different words are used for the songs the believers are encouraged to sing:

- Ephesians 5:17-19: Psalms, hymns and spiritual songs  
(ψαλμοις και υμνοις και ωδαις)
- Colossians 3:16-17: Psalms, hymns and spiritual songs  
(ψαλμοις και υμνοις και ωδαις)
- James 5:13: Songs of praise (ψαλλετω from ψαλω)
- 1 Corinthians 14:15, 26: Psalm (ψαλω and ψαλμον)

Whether one can make any clear case from these words, falls to doubt. One can only assume that different songs were sung; with or without accompaniment.

## 2.6 Conclusions

Janse van Rensburg (2004:51) correctly warns on the one hand that “[o]ns sal dus nie onkrities ’n beroep op Ou-Testamentiese Skrifgedeeltes (byvoorbeeld Dawid se dans voor die ark uit) kan maak om daaruit vir die erediens liturgiese afleidings te maak, sonder om die “Gattung” van die betrokke Skrifgedeeltes in aanmerking te neem nie” but continues on the other hand that “[d]it neem egter nie weg nie dat die Skrif duidelike beginsels stel wat vir ’n

gereformeerde aanbidding ononderhandelbaar is. Die Skrif spreek byvoorbeeld duidelike taal oor vreugde, ootmoed, orde, stilte, eerbied en ontsag as beginsels vir ons ontmoeting met God. Ons sal gevolglik moet leer om met Skrifbeginsels te werk eerder as om na Bybelverse of bloudrukke vir die liturgie te soek”. In this regard, some conclusions (principles) could be drawn from the New Testament:

- As in the Old Testament, music and singing were part of the daily life of the believers in the New Testament. They sang when they received good news, when they gathered, when they were in danger, *et cetera*.
- Often they reacted to a revelation of God with singing and music.
- Not only believers sang; Jesus himself sang and the angels sang.
- Singing is not only part of this life; it is also part of the next. In the Book of Revelation the multitude before the throne still praises and worships God.
- Music differed from the temple to the synagogue to the house church.
- **Songs were often ‘written’ by individuals who had an encounter with God.**
- Music and singing is the reaction of somebody being filled with the Holy Spirit (Eph 5:17).
- **The New Testament gives no prescription concerning the content of singing.**
- The New Testament gives no prescription as to the accompaniment of singing.
- Although the lyrics of a multitude of songs in the Old Testament are known, there are no melodies. Therefore there are no Biblical melodies.
- A variety of songs were sung in the New Testament. Although Ephesians 5 and Colossians 3 refer to “Psalms and hymns and spiritual songs”, it is not as clear as to what these terms referred to. It is concluded that the word “Psalms” technically refers to the Psalms and traditional Jewish songs; the word hymn refers to new songs derived from the Greek-Hellenistic world. But it is clear that in time these terms were used as synonyms.
- Singing had to be an action of the heart as well as an action of the mind. It includes not only emotions but also cognitive involvement (1 Cor 14:15)
- **Singing of a Psalm (maybe individual singing) was one of the gifts that one could bring to the worship service** (1 Cor 14:26).
- Believers who were glad were encouraged to sing a song of praise (ψαλλετω) to God (Ja 5:13).

The New Testament does not provide a model for church music today. What one can say is that different lines of singing existed alongside one another. Although there were great differences between some of these lines (e.g. the temple and the synagogue), these lines

seemingly existed without tension. The ease whereby different terms are used in the New Testament leaves the impression that the writers of the New Testament either took some information as a given or they didn't think that some of the detail regarding church music was such a big deal. With Lietzmann (1961:11) it can be concluded that at least three groups of songs existed in the New Testament church:

- Songs taken from the synagogues
- Songs with their roots in the worship of Israel
- New songs, focused on Christ.

With regards to the free song, the following could be concluded:

- The song of the believers differed from context to context. The song in the synagogue differed from the song in the house churches.
- A (new or old) song was one of the contributions that a believer could make within the house churches. These songs were above all mentioned as a gift of the Holy Spirit. Thus the repertoire of songs were expanded and enlarged from week to week as members contributed a new song. In such a way new (and certainly contemporary) songs continuously found their way into the house churches. These songs were sung in addition to the fixed repertoire of songs already available to congregations.

### **3. MUSIC IN THE EARLY CHURCH**

This era can be divided in two smaller eras, namely the era before the state religion (313-392 AD) and the era of the state religion (after 325 AD). Hasper (1987:18) remarks that “[v]an de eerste eeuw af heeft de Kerk in aansluiting aan die Synagoge coor zang in de eredienst zowel de Psalmen Davids als ook vrije liederen gebruikt. De vrije liederen waren of uit de Schrift genomen of op de Schrift gegrond”.

#### **3.1 The pre-Nicene era**

Information about worship and especially singing in the 300 years after Christ is very scarce and vague. Strydom (1991:45) mentions the following sources of information on this period:

- The Didache
- First letter of Clemens
- Letter of Pliny
- First apology of Justin, the Martyr

- Disciplina Arcani
- Hyppolytus

In this regard Strydom (1991:47) mentions that the *Sanctus* (Is 6:3) was already mentioned in the *Didache*<sup>4</sup> as part of liturgy. When Pliny the Younger wrote to Emperor Trajan about the Christians, he remarks: "...that they were wont to assemble on a set day before dawn and to sing a hymn among themselves to the Christ, as to a god..." (Bettenson 1993:3-4, Hasper 1987:12, Wilson-Dickson 1992a:39). A fragment of a Christian hymn (Greek) was discovered in the Egyptian city Oxyrhynchus with a part of a hymn, which contains a call to all creation to praise the Father, Son and Holy Spirit (Hasper 1987:12-13). In this regard Strydom (1991:48) concludes that Christians sang when they met and that their singing was probably antiphonal. The Apology of Justin the Martyr (Bettenson 1993:3-4) reveals that the worship service had two parts: the service of the Word and the service of the Table. Strydom (1991:49) concludes with regards to the service of the Word that "Psalms en himnes het waarskynlik 'n plek gehad."

Due to the horrific persecutions under the Roman emperors like Nero, the Christians started to flee to Greece, Egypt, Syria and all surrounding countries. As they fled, the Christian faith spread to all these places. By 200 AD, under the influence of Bishop Irenaeus (about AD 130-200), who "insisted that salvation was only possible through the one church and outside that church there can be no salvation" (STRUIK 1988:26), the Christian leaders tried their best to promote and strengthen a catholic or universal church (Wilson-Dickson 1992a:38; STRUIK 1988:26). Because of the persecutions and difficult situation of many of the congregations, the ideal of a universal, catholic church became even greater. Persecution and heresy only strengthened this ideal (cf. Wilson-Dickson 1992a:39). "The early church fathers strove to define the faith in order to excommunicate heretics [...] by establishing agreements on forms of worship, selecting and canonising the writings of the New Testament and by proposing a creed which all Christians could confess" (Wilson-Dickson 1992a:39).

The use of instrumental music and dancing in debauchery from the fourth century in the Roman world led to a **negative valuation of instrumental music in the worship service** (cf. Wilson-Dickson 1992a:39). It can be concluded from this that accompaniment or at least

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<sup>4</sup> "The Didache ... is the common name of a brief early Christian treatise (dated by most scholars to the late first/early second century). "*The Didache of the Twelve Apostles*" had been written and widely disseminated by about the year 100, and became increasingly important in the second and third Christian centuries. It is an anonymous work not belonging to any single individual, and a pastoral manual "that reveals more about how Jewish-Christians saw themselves and how they adapted their Judaism for gentiles than any other book in the Christian Scriptures." (<http://en.wikipedia.org/wiki/Didache>, 31 Jul 2010)

certain forms of accompaniment would have been avoided in certain eras and especially in certain places or situations due to its association with the sinful world. Barnard (1981:169) concludes that the practice of singing in the Synagogue was continued in the early church, and that Psalms had high priority as songs in the early church. Barnard (1981:169) remarks that the singing of Psalms played a great role until the fourth century when the role of the hymn increased; especially in the Eastern Church. Adam (1985:81) remarks that Psalm-singing changed from responsorial, where the choir or cantor alone sang the ongoing text while the community sang unchanging and repeated responsoriums (*refrains*) - like *amen* or *alleluia* or “Glory be to the Father....” Later it developed into **antiphonal psalmody** (two altering choirs). Gelineau (1978:445) states that there are no real proof that the early Christians sang Psalms. Marcion (85-160), Paul of Samosata (200-275), Arius (256-336) and others used the hymn as vehicle for their theological campaigns (cf. Fourie 2000:135). When Paul of Samosata was dismissed as bishop of Antioch in 268, he replied: “En hoeveel psalmen en liederen, door gelovige broeders, van het begin af gemaakt, bezingen niet het Woord Gods, Christus, waarbij zij Hem God noemen” (Hasper 1987:12). The church, in the form of a contra-procession (cf. Fourie 2000:136, Strydom 1991:60), also utilized the hymn until the Council of Laodicea (360-381) **prohibited all non-Scriptural hymns** (cf. Strydom 1991:60). Hymns like Fos Hilaron were preserved (Strydom 1991:60, Fourie 2000:136).

### 3.2 The Nicene era

Emperor Constantine (AD272-337) brought a fundamental change in the political status of Christians (Wilson-Dickson 1992a:40, cf. Wegman 1976:49). Strydom (1991:54) distinguishes four great decisions that were made in this time that impacted the church:

- The *edict of Toleration* (issued in 311 AD by Galerius) which ended the Diocletian persecution of Christians (cf. Wegman 1976:49).
- The *edict of Milan* or *Edictum Mediolanensium* (signed by Constantine and Licinius in 313 AD) guaranteed freedom of religion for Christians.
- The *Council of Nicea* (called together by Constantine in 325 AD) gathered to discuss ecumenical problems. It was the first time an emperor called the church together and used the power of state to give effect to the Council’s orders.
- The Christian faith became *state religion* under emperor Theodosius (379-395) (cf. Wegman 1976:50).

After the vision Constantine had before the battle with Maxentius, and his following conversion to Christianity, he issued the Edict of Milan in 313 AD and thus granted

Christians the freedom of worship. In 328 AD he built the well-known city Constantinople, named after himself. Constantinople became one of the bastions of Christianity with other cities like Antioch, Jerusalem, Alexandria and Rome. Christianity became state religion; not only did it receive a new status but also a new character. Worship services were conducted “in splendid new buildings and with great ceremony” (Wilson-Dickson 1992a:40, cf. Adam 1985:81). Wegman (1976:50) remarks that “[v]ervolgens kon in deze publiek erkende Kerk een eredienst tot ontwikkeling komen, die een lust was voor het oog”. Christians in different countries started to worship in different ways and in different languages: Greek was no more the universal church language. Different liturgical traditions arose. Western churches started to use Latin as language for worship; Eastern churches mostly used the vernacular - Arabic, Greek or Coptic.

The *Apostolic Constitutions* is a collection of eight books dating from the late fourth century with “treatises on Early Christian discipline, worship, and doctrine, intended to serve as a manual of guidance for the clergy, and to some extent for the laity” ([http://en.wikipedia.org/wiki/Apostolic\\_Constitutions](http://en.wikipedia.org/wiki/Apostolic_Constitutions), 2 July 2009). The Apostolic Constitutions mentions clearly that readings from Scripture were alternated with Psalmsinging (Strydom 1991:55). Maxwell (1982:29) notes that the *psalmus responsorius* at this stage was already ‘n fixed part of the liturgy. Singing was still in the form of **Sprechgesang** with a certain verse of the Psalm being used as a **antiphon** by the congregation. This kind of singing was a form of chanting and closely related to the psalmodizing (*psalmodiërende*) singing of the Synagogue. The Apostolic Constitutions prescribed certain Psalms for certain days of the week as well as for certain feasts (cf. Strydom 1991:56). Maxwell (1982:29) indicates that the *Kyrie eleison* (*Lord have mercy*) was already imbedded in the litany (prayer) of the congregation.

At this stage, **psalms, hymns and antiphons were already part of church singing** (Deddens 1976:96). These were already part of the morning service as well as the afternoon service. The Apostolic Confessions mentions the following as part of church music in the fourth century (cf. Strydom 1991:59):

- Psalm-singing
- *Gloria in excelsus* (Lk 2:14)
- The *Sanctus* (Is 6:3)
- *Nunc Demittis* (Lk 2:29-32)

The era after Constantine gave birth to a new way of singing, later known as the Ambrosian

hymn (cf. Reich 2003:766). Already before the time of Ambrose (337-397) a Syriac gnostic, Bardaisan (154-222) used “metrical hymns of great poetical and melodious beauty” (Frost 1962:4) to give expression to their thoughts. The **Ambrosian hymn** was characterized by a repetition of the same strophic structure, each stanza having the same number of syllables and the same melody (the stanzas were *isostrophic* and *isosyllabic*). The great heretic of that time, Arius (256-336), a presbyter from Alexandria, used songs to proclaim his theological convictions. When confronted by Theodosius the Great, they started street marches and processions, singing their philosophy (cf. Strydom 1991:60). John Chrysostom (347-407), archbishop of Constantinople, reacted with contra-processions, while singing hymns. This led to the inception of **numerous new songs (hymns)** like *Fos hilaron* (cf. Strydom 1991:60). “It is estimated that about 35 000 hymns in all were composed” (Adam 1985:82). The Council of Laodicea intervened and prohibited all *idiotikoi psalmoi* or *psalmi idiotici* (private psalms or compositions by individuals in imitation of the Biblical Psalter ([http://en.wikipedia.org/wiki/Gloria\\_in\\_Excelsis\\_Deo](http://en.wikipedia.org/wiki/Gloria_in_Excelsis_Deo), 7 July 2009) in the worship service (cf. Strydom 1991:60), **indicating that these new songs were sung in the worship service.** Hasper (1987:18) describes these *psalmi idiotici* as “vrije liederen die de grondwaarheden van het Christendom voor de geest der minder ontwikkelde bevattelijk maakten”.

The term ***kontakia*** (from the Greek *kontakion* or *kontakos*) became used for a specific “form of hymn performed in the Eastern Orthodox Church” (<http://en.wikipedia.org/wiki/Kontakia>, 2 July 2009). The *kontakia* referred to “‘n versameling liedere wat as ‘n soort poëtiese preek deur die priester gesing is, met herhalende refrein, waarskynlik gesing deur die gemeente” (Strydom 1991:60). In course of time the music **developed into a music too difficult for the congregation and therefore trained choirs had to sing on behalf of the congregation.** In this way the *Akolouthia* (from the Greek: *akoloutheo*) and *Canon* (a structured hymn used in a number of Eastern Orthodox services) were introduced in the Eastern church (cf. Strydom 1991:61).

The development in the East had an influence on the tradition in the West, mainly through the exposure of Hilary of Poitiers (300-368), while being banished to Phrygia, where the anti-Arianism hymns had a great influence on him. But it was Ambrose (340-397), bishop of Milan, who composed several hymns with four-line stanzas (cf. Kloppenburg 1998:267); some of them still known today (<http://en.wikipedia.org/wiki/Ambrose>, 7 July 2009):

- *Deus Creator Omnium*
- *Aeterne rerum conditor*
- *Jam surgit hora tertia*

- *Veni redemptor gentium* (a Christmas hymn)
- *Te Deum*
- *Jam Christus astra ascendante*

Wilson-Dickson (1992b:36) refers to the first four of these as the authentic work of Ambrose. This kind of singing received the name **Ambrosian Hymn**. They were composed in metrical stanzas unlike biblical poetry and didn't use words directly from Scripture. Van der Leeuw (1948:40) describes this kind of music as the "vrije beweging der polyphone muziek" in contrast to the "cantus firmus, d.i. onveranderd gezang" of Gregorian chant (cf. Müller 1990a:36). "The hymn remains in regular use in the Catholic Church in the Office of Readings found in the Liturgy of the Hours, and in thanksgiving to God for a special blessing (eg. the election of a pope, the consecration of a bishop, the canonization of a saint, the profession of a religious, the publication of a treaty of peace, a royal coronation, etc) either after Mass or Divine Office or as a separate religious ceremony" ([http://en.wikipedia.org/wiki/Te\\_Deum](http://en.wikipedia.org/wiki/Te_Deum), 7 July 2009). **Thus the Hymn had the function of expressing something in some situation that was not part of the ritual of the normal worship service.** In any unique, local situation or event, hymns were used as means of singing. It's important to note that the hymn started fulfilling a role that was not covered by the formal song of the church. Ottermann (1993:74) remarks that the antique church took over the Greek hymn only from the fourth century onwards due to the dangers of association.

### 3.3 Conclusions

- Although Gregorian chant was commonly accepted and utilized in the early church, especially due to the fact that it was sung in the monasteries about nine times a day (as indicated by the Rule of St. Benedict), it did not satisfy all needs.
- When Arius utilized the hymn as carriers of his dogma, it had great influence and effect on the people, illustrating the power of the hymn to convey true or false dogma.
- The church had to react with hymns within their unique context. There was power in the use of hymns. Thousands of new hymns were composed to address the context and situation. **Thus the church reacted to the crisis by utilizing a similar form of music.**
- Hymns also served a second function: they were used in situations that were not "covered" or included in the formal day to day song of the church. Hymn-singing became popular; the Council of Laodicea (360-381) had to intervene and prohibit all *idiotikoi psalmoi* (Barnard 1981:189, Strydom 1991:60, Fourie 2000:136). From the

fact that a Council had to intervene, one can conclude that hymns were used widely.

- It is argued here the popularity of the *psalmi idiotici* illustrates the **need for an easier song carrying the central truths of the Bible (Christendom) in a way that could be digested by a large group or population within the church.** Hasper (1987:18) rightly indicates that the free hymn was often expelled from liturgical use.

#### 4. The Middle Ages

The middle-ages indicates a period of nearly 1000 years and roughly starts with the fall of the Western Roman Empire and the election of Pope Leo the Great (ca. 400-461). The start of the Reformation as well as the rise of humanism marks the end of the Middle ages (cf. <http://en.wikipedia.org/wiki/MiddleAges>, 7 Jul 2009). The term *Middle Ages* or *medium aevum* dates from the 15<sup>th</sup> century, indicating the period between “their new classical age and the original one” (Wilson-Dickson 1992b:29). This era was introduced by a slow decline of Roman control and growing control and power on the side of the church. By the end of the 5<sup>th</sup> century, Roman institutions were crumbling. This era is also known as the *medieval period*. It is often divided into the early, high and late Middle Ages.

Pope Gregory the Great (590-604) could be credited as the one who initiated the major changes in the beginning of the Middle Ages (cf. Wilson-Dickson 1992b:31; STRUIK 1988:220). Strydom (1991:63) notes that many modern scholars agree that Pope Gregory the Great was not solely responsible for the whole renewal process; rather it was the culmination of a long process associated with him. In his effort to strengthen the Roman Church, he strove for **uniformity in the style of church music** (cf. Wilson-Dickson 1992a:43). In this strive *Gregorian Chant* or *Cantus Romanus* played a major role. “The different Latin liturgies (Mozarabic, Gallican, Ambrosian, Celtic) were gradually absorbed into the Roman, with an inevitable effect on the melodies that characterized them” (Wilson-Dickson 1992b:32). It falls to doubt whether Gregorian Chant can really be attributed to pope Gregory the Great (cf. Wilson-Dickson 1992b:32; [http://en.wikipedia.org/wiki/Gregorian\\_chant#History](http://en.wikipedia.org/wiki/Gregorian_chant#History), 7 July 2009). Pope Gregory I promoted a unified manner of singing by establishing Roman *schola cantorum* everywhere, with the result that “Germanic versions of choral singing persisted for centuries” (Adam 1985:83).

Gregorian chant could be described as “onberymde, resiterende Latynse Psalmsang” (Strydom 1991:64) or “eentonige sing-praat of dreunsang” (Calitz 2004:24). Two simple concepts lay at the foundation namely “the heightened speech of cantillation and the free

composition of songs setting scripture or sacred poetry” (Wilson-Dickson 1992a:55). Van der Leeuw (1948:40) describes Gregorian Chant as “chorale muziek, dwz. eenstemmige koorzangen, welke melodieën zich zonder de ons bekende maatindeling, dock in een bepaald rythme en - gewoonlik - in de ons reeds bekende kerktoon-aarden bewegen”. Hasper (1987:19) adds that it was always done without accompaniment.

At the beginning of the fourth century, Egeria, a Spanish nun, attended a worship service in Jerusalem while on a pilgrimage. Schuman (2004:141) dates Egeria’s visits between 381 and 384 or early fifth century. She describes the worship service: “And hymns and antiphons are sung; and after each hymn or antiphon a prayer is offered” and “among all these details this is very plain, that Psalms or antiphons are always sung; those at night, those in the morning, and those through the day....” (Wilson-Dickson 1992a:45, see also Wegman 1976:65, Schuman 2004:141). Although Egeria often referred to psalms and hymns that were appropriate for the day, she did not give the detail (Schuman 2004:144). Wilson-Dickson (1982a:46) concludes: “The reference to hymns here may mean a distinct type of music somewhat different from Psalms - such as the hymns of Ambrose of Milan”. Wegman (1976:65) notices the singing of “morgenhymnen” (Ps 148-150) and the “vesperhymnen” (Ps 130-141). Wegman (1976:66) describes singing as “een vaste psalmreeks, aangepast aan het moment van de dag; bekende hymnische teksten; korte responsen en aanroepingen, die door de gelovigen gemakkelijk kunnen worden onthouden”. From the description of Egeria, it can be concluded that Psalms as well as hymns played an important role in liturgy; the congregation took part and responsorial singing had an important role (cf. Calitz 2004:25). Egeria referred in this regard to the “ymni”; Wegman (1976:67) concludes “het is waarschijnlijk, dat hier sprake is van *gezang* in de eredienst”.

Gregorian chant had much in common with the Old Testament way of singing in the Temple (*Sprechgesang*) or the *cantillation* of the Synagogue. Wilson-Dickson (1992b:35) remarks that the Middle Ages owed more to the Synagogue. Melodies were based on the eight different modes of Greek music - in later times often called *church mode* (Strydom 1991:64). These modes can be compared to the two modes used in Western music, namely the *major* and the *minor*. Worship in the Middle Ages was done without accompaniment. (cf. Wilson-Dickson 1992b:36).

The new status of the Christian faith and religion was not acceptable to all. Many believers proposed “extreme ascetism and worldly deprivation” (Wilson-Dickson 1992b:32). Antony (about 251-356) was probably the first person to turn to a life of deprivation (Cunningham & Egan 1996:145). Benedict of Nursia (480-547) had the greatest influence on the shaping of

the monastic tradition; some elements were even continued in the protestant churches. A monk's day consisted of a series of services (Wilson-Dickson 1992b:33):

- *Matins* (morning) - before daybreak
- *Lauds* (praises) - at dawn
- *Prime* (at the first hour) - at 6 am
- *Terce* (third hour) - at 9 am
- *Sext* (sixth hour) - at mid-day
- *None* (ninth hour) - at 3 pm
- *Vespers* (evening) - about 6 pm
- *Compline* (completion) - end of the day

Wilson-Dickson (1992b:33) states that "these services are linked together by their common basis in the biblical psalms, in such a way that the whole cycle of 150 psalms is sung every week". During the Matins nine Psalms were sung. During each of the Lesser Hours (6 am – 3 pm) a hymn, as well as three psalms were sung. Hymns could be described here in the broader definition of Augustine as a song of praise to God. One of the major differences regarding a hymn was that it did not use the words of Scripture. It was freely composed in regards of music and words (cf. Wilson-Dickson 1992b:35).

In the next few hundred years, many new forms of singing developed in response to Gregorian chant.

- **Cantillation** refers to the chanting of Biblical verses or passages in the Synagogue where a form of heightened speech was used. "At its simplest, it translates into musical shapes which follow the natural rise and fall of the voice when reading" (Wilson-Dickson 1992b:36). Cantillation reflects the grammatical shape of the text rather than the emotional meaning of the text. Four parts could be distinguished in the mode of the cantillation, namely the *intonation* (sung by the cantor or priest), the *tenor* (the note where the other singers will join in), the *mediant* (indicating the half-way point) and the *termination* (the end).
- **Antiphons** (from the Greek *anti-phone*, meaning 'sounding against') developed as a form of Psalm-singing in the Vespers and Mass. Antiphonal Psalmody could be described as "the singing or musical playing of psalms by alternating groups of performers" (<http://en.wikipedia.org/wiki/Antiphons>, 8 Jul 2009). This form was often used in the psalm-singing of the Lesser Hours. An antiphon is a short refrain freely composed, deriving its words from one of the psalms or from another passage of Scripture (Wilson-Dickson 1992b:35). These refrains were sung as an antiphon in

response to a Psalm. Thousands of these short refrains were composed in the Middle Ages.

- A **Melisma** is the “singing of a single syllable of text while moving between several different notes in succession” in contrast with syllabic music where every syllable is sung to one note (<http://en.wikipedia.org/wiki/Melisma>, 8 July 2009). This developed in time as a custom to sing the last syllable (*jah*) of “Ha-le-lu-jah” as different syllables; sometimes even up to 45 syllables and notes (cf. Calitz 2004:27). This was named a **sequence** (*sequentiae*). For the first time the music was not only the carrier of the words but **an expression in itself**. Augustine referred to this kind of singing as a *jubilus* - a form of jubilation in the Lord (Wilson-Dickson 1992a:68). He described it as “jubel alz zingen van het hart, wat niet met woorden kan worden gezegd” (cf. Soeting 1978:3). In course of time new words were combined with the melodies to form new ‘songs’. The **more than 6000 sequences** composed in this time gives witness to the popularity of sequences in church music; so much so that the Council of Trent (1562 AD) banned all sequences except five from use in the worship service (Strydom 1991:67). Some sequences are used even until now (cf. Strydom 1991:67): *Veni, sancte Spiritus, Victimae paschale laudes, Stabat mater dolorosa, et cetera*. Important is Strydom’s remark that these songs were sung on feast days by the congregation; this was their only contribution in the worship service (Strydom 1991:67). **The popularity of the sequences emphasizes the growing hunger of the congregation to take part in die song of the church; something that has been withheld from them for many centuries.**
- From about 900 AD the use of **tropes** (from the Greek word *tropos*, meaning to alter or change) became general. New melodies that were created through melismas were combined with new syllabic texts, thus creating new songs. These new “songs” (tropes) were often sang before or after the original song as an addition to or explanation of the original song (e.g. the *Quem Quaeritis*). Strydom (1991:68) notes that “baie van die gewilde geestelike volksliedere, spesifiek die Kers- en Paasliedere, van die laat-Middeleeue was eintlik troperinge met ‘n volkse karakter en in die volkstaal”. Three types of tropes can be distinguished: new melismas without text, new text to an existing melisma and a new verse or verses consisting of text and music ([http://en.wikipedia.org/wiki/Trope\\_\(music\)](http://en.wikipedia.org/wiki/Trope_(music)), 14 Jul 2009). *Troping* became an **important way of adding one’s own voice to the existing body of liturgical music**. Wilson-Dickson (1992b:48) remarks that “troping was one of the most favored ways of adorning Christian music and of heightening its solemnity.”

- The Middle Ages, especially after Charles the Great, saw the birth of a multitude of **Latin hymns**. Strydom (1991:68) mentions the work of Petrus Diaconus and Rhabanus Maurus in this regard. Strydom (1991:69) remarks that the monastery mysticism created the ideal space for the birth of hymns.
- Strydom (1991:69) mentions that in the late Middle Ages, multitudes of spiritual folk-song (*geestelike volksliedere*) were composed; most of these songs were Christmas and Easter songs. Van Andel (1968:51) saw two possible reasons for this, namely the level of spiritual decay as well as the increasing tendency towards nationalism and an interest in one's own language. A new tendency to spiritualize secular love songs arose.

One of the major beacons of the Middle Ages was the development of a notation system or modern musical notation, as known today. Guido D'Arezzo (c995-1050), an Italian monk, developed a new system whereby one could sing through sight-reading. That means that the melody of a song could (for the first time) be captured on paper. All methods of notation up to this point, where signs were placed above the text, could only remind the singer of what he already knew. In Guido's system, each sign stood for an actual note. The importance of this development can hardly be over-estimated. It opened the door for new kinds of music that could be carried on from generation to generation. For the first time a piece of music was fixed in a certain sense and the author of the music could be remembered with that music. Wilson-Dickson (1992a:73) remarks that with the improvement of the notation system came also a loss where performers could be less and less creative.

The development of the modern notation system opened the door for new genres of music and singing in the worship service. The major shift after the system of notation was a shift towards polyphony in the church's "pursuit of the 'embellishment of harmonic art'" (Wilson-Dickson 1992b:53). The following must be mentioned in this regard:

- **Organum** refers to "a plainchant melody with at least one added voice to enhance the harmony" (<http://en.wikipedia.org/wiki/Organum>, 14 July 2009). In some instances, a bass voice could be added parallel to the original chant. More complicated organums consisted of two parts with more independent from one another, often with interpolations and additions (e.g. the Winchester Troper).

- The **motet** (from the French *mot*, meaning 'word'), implied that new words were added to the second, third or fourth voice of the organum, thus implicating a form of troping. Motets became especially popular in secular ceremonies. In the course of time motets found their way into church. A Papal bull was issued by Pope John XXII in 1323 banning the use of motets from the worship service:

Certain disciples of the new school [...] prefer to devise new methods of their own rather than to singing in the old way. Therefore the music of the Divine Office is disturbed with these notes of quick duration. Moreover, they [...] deprave it with discants and sometimes pad out the music with upper parts made out of profane songs. The result is that they often seem to be losing sight of the fundamental sources of our melodies in the Antiphoner and Gradual [...] The consequence of all this is that devotion, the true aim of worship, is neglected, and wantonness, which ought to be shunned, increases. We hasten to forbid these methods....

(Wilson-Dickson 1992b:52-53).

- The **conductus** (from Latin *conducere*, to escort or lead) refers to a new method of singing where a totally new song was written in one or more voices, with all voices singing the same text. The conductus was performed or sang while the lectionary was carried from its place of safekeeping to the place from which it was to be read. The conductus consisted of a *tenor* (the main melody) and a second melody against the tenor, with the possibility of a third and fourth voice against that.

At the end of the 13<sup>th</sup> century, polyphonic music found its way to the Ordinary of the Mass; leading to the unchanging texts of the centuries being changed and sang in a polyphonic way by the choir. The 14<sup>th</sup> century distinguished between *Ars nova* (new art) against *Ars antiqua* (old art). Adams (1985:83) remarks that "The links between polyphony, on the one hand, and Gregorian chant and liturgy, on the other, were gradually weakened, and the "new art" found increasing favor at worldly celebrations." Pope John XXII published the Constitution *Docta Sanctorum Patrum*, condemning excesses and called for a return to the original liturgical music.

#### 4.1 Conclusions

- From a musical perspective, The Middle Ages were characterized, by the evolution of church music to a high level of Gregorian chant conducted by trained choirs. From a liturgical perspective, it was a process of devolution, taking away the task and privilege of the congregation to take part in singing. The latter illustrates again the **danger of liturgical music raising to such a high standard (of art song) that it becomes removed from the ordinary believer and church member.**
- Kloppenburg (1998:266) indicates that the hymns of the Middle Ages serve as a mirror for the theology and faith experience of the Middle Ages, with elements like personal piety, “Mariadevotie” and a dogmatic re-thinking about the Trinity.
- Liturgical music was never static but always in a process of change, growth and renewal. **Every new form of music was followed by another new form**, creating new possibilities (and dangers) for church music. Church authorities had to intervene at various stages in history.
- The melismas and sequences played a role in giving the congregation at least a part where they could join in. For a long time it was the only song they sang in “church”, explaining the popularity of the melismas and sequences.
- The development of the modern notation system again led to great heights in the musical value and standard of church music; unfortunately it again took away the participation of the congregation. As in the time of the Old Testament and New Testament Temple, **singing became the role and responsibility of trained choirs, degrading the congregation to passive onlookers.** This was just another example of the tension between artsong and folk-song, a tension that existed from the Temple to this moment.

Wilson-Dickson (1992b:55) rightly summarizes the Middle Ages thus: “Behind the Christian music of the Middle Ages lie spiritual and musical developments in sharp contrast. The musical changes were creative, stimulating and positive, but they occurred alongside a depressing and shameful spiritual decline”. This contrast between the spiritual and musical value of music in the Middle Ages clearly shows that **music of high musical value does not necessarily contribute to spiritual growth. Church music has spiritual value when ordinary church members can partake in it.** Often music of a lower or even low standard contributed more to spiritual growth (eg. the Revival songs of the 1800's).

## 5. THE REFORMATION

In many ways, John Wycliffe (1320-1384) was seen as the precursor to the Protestant Reformation. Wycliffe was followed by others who had similar dreams for the church; Jan Hus, Menno Simons, Philipp Melanchthon, Thomas Müntzer and others. The Reformation itself started when Martin Luther nailed his 95 theses to the door of the All Saints' Church in Wittenberg (1517). Although the Reformation was meant to be a reform-movement within the Roman Catholic Church, it led to a series of schisms. The atmosphere of the Renaissance as well as the invention of the mechanical printing press played a major role in the widespread acceptance of the Reformation. Printed pamphlets and tracts helped in spreading the news and doctrines of the Reformation in a short time. Obviously the Reformation had a huge impact on the role and character of church music. The Reformation is considered to have ended with the Peace of Westphalia in 1648 ([http://en.wikipedia.org/wiki/Protestant\\_Reformation](http://en.wikipedia.org/wiki/Protestant_Reformation), 21 July 2009).

### 5.1 Martin Luther (1483-1546)

“Luther’s background as an Augustinian monk had taught him the value of a devotional life of prayer and also gave him a deep love of music” (Wilson-Dickson 1992b:60). He was familiar with the traditional Gregorian chant as well as the polyphonic music of his day. Söhngen (1961:18) wrote “das Luther [...] der ganzen Fülle der Musik: dem Gemeindelied, dem Chorgesang, dem Orgelspiel und dem Altargesang im Gottesdienst Raum schafft, und auch freie geistliche Dichtung für den Gemeindegang zulässt.” Hasper describes Luther’s song as both ecumenical or catholic in positive sense.

Luther proposed a dualistic system through his *Formulae Missae* (1523) and the German Mass (1526). Luther was of opinion that the *Formulae Missae* (Latin Mass) could be used “in the cathedrals and abbeys where such solemnity was appropriate and where the majority of the participants understood the language” (Wilson-Dickson 1992b:60). The Latin Mass could include the following (Strydom 1991:86):

- Introit Psalms in their original Psalm-form
- The *Kyrie* followed by the *Gloria*
- The Gradual and *Alleluia*
- Singing of the Credo
- The *Sanctus* and *Benedictus*
- The *Agnus Dei*

- Optional singing

**Luther encouraged the singing of as many songs as possible by the whole congregation in the vernacular.**

The German Mass, on the other hand, was radical different from the Latin Mass (cf. Strydom 1991:86). The emphasis in the German Mass was on the local congregation where everybody could understand the language of the songs, readings and prayers. For this reason all the Latin parts were replaced by **German chorals**. Often the worship services contained a mixture of German and Latin where the congregation sang in German and the choir responded in Latin (cf. Strydom 1991:86). The formal type of the German Mass still used Gregorian chant at its basis, although Luther suggested that polyphonic music could be used as adornment at certain parts. The major difference was that the whole worship service was a corporal act and the whole congregation took part. Luther emphasized the participation of the congregation in music as well. **Thus singing was again congregational singing** (cf. Strydom 1991:90). A wealth of new hymns were written by Luther himself (Cross & Livingstone 1997:810). It is clear that the German songs and chorales were essentially part of the liturgy.

Hasper (1987:23) concludes that Luther had mainly two kinds of vocal music:

- Psalmody of the text of psalms
- Polyphonic singing of choir or congregation

In course of time all the Ordinarium pieces were translated into and replaced with German chorales (Strydom 1991:87).

- *Kyrie: Kyrie, Gott Vater in Ewigkeit.*
- *Gloria: Allein Gott in der Höh sei Ehr.*
- *Credo: Wir glauben all an einen Gott.*
- *Sanctus: Jesaja dem Propheten.*
- *Agnus Dei: Christe, du Lamm Gottes, or O Lamm Gottes, unschuldig.*
- *Pater noster: Vater unser im Himmelreich* (Omitted in some sources like [http://en.wikipedia.org/wiki/Order\\_of\\_Mass](http://en.wikipedia.org/wiki/Order_of_Mass), 31 July 2010).

It is noteworthy that Luther included German songs at certain points, as well as the whole corpus of 150 Psalms, especially during the Greater Hours (Wilson-Dickson 1992b:61). The following were included by Luther in the worship service:

- His German Mass included some **German songs as well as Gregorian chant and Ambrosian hymns translated into German.**

- The **150 Psalms** were included in the Daily Office, especially during the Greater Hour.
- Hours of Vespers, Compline and Matins (Wilson-Dickson 1992b:61).
- **Melodies familiar to ordinary people** (folk-song).
- **Hymns written by Luther himself.**

Strydom (1991:89) distinguishes the following categories of songs in the Lutheran choral:

- Ordinarium pieces (Ordinary of the Mass)
- Song based on a Psalm or part of Scripture (e.g. *Ein feste Burg* (Psalm 46), *Aus tiefer Not* (Psalm 130), *et cetera*). Only 6 Psalms are attributed to Luther (Hasper 1987:24). Luther thus used the meaning of a text and not necessarily the exact words of the text. Hasper (1987:24) remarks that the psalms were sung in by means of psalmodizing. In course of time the psalmodizing of the psalms fell in disuse.
- Translations of Latin hymns, sequences and antiphons
  - *Veni, creator Spiritus: Komm, Gott Schöpfer, Heiliger Geist*
  - *Veni, redemptor gentium: Nun komm, der Heiden Heiland*
  - *Media vita in morte sumus: Mitten wir im Leben sind*
- **Free hymns** (thus paraphrasing parts of Scripture)(cf. Wegman 1976:252)
  - *Vom Himmel hoch da komm ich her*
  - *Gelobet seist du, Jesu Christ*
  - *Erhalt uns, Herr, bei deinem Wort*
  - *Nun freut euch lieben Christen g'mein*

Wilson-Dickson (1992b:62) remarks that singing in the Roman liturgy was still closely related to Gregorian Chant and that the singing of the congregation was mainly unison singing without accompaniment. Polyphonic pieces were done by the choir as an adornment. The music of the songs were either borrowed from the Gregorian chant and old Latin hymns with its focus on *Sprechgesang (musica ecclesiastica)*, or from the world and context of folk-song (*musica vulgaris*) (cf. Strydom 1991:90). **Again the combination of profane and sacral is obvious.** Organs were mainly used to support the choir in their polyphonic singing in contrast the unison and unaccompanied singing of the congregation.

Strydom (1991:87) indicates that the Gradual, which was sung after the reading of the Epistle, as a responsorial Psalm were replaced by the Gradual as a chorale. The Gradual was often sing in alternation (*alternatim praxis*) between the congregation and the choir. This became the climax of the Lutheran worship service. In 1587, forty five Gradual

chorales had already been composed. Harnoncourt (1974:299) remarks that "[t]he sources justify the assumption that in the fifteenth and early sixteenth centuries German hymns were widely and enthusiastically used in the life of the communities. In the ritual accompanying the sermon and in the blessings on the major feasts and during pilgrimages specific hymns had an established place in the course of liturgy". Wilson-Dickson (1992b:62) notes that a stream of books followed in the years after Luther's 95 theses: *Etlich Christlich Lieder* (1524), *Enchiridion geistlicher Gesange* (1529), *Geistliche Lieder* (1533), *Geystliche Lieder* (1545) and others.

Wilson-Dickson (1992a:137) remarks that "the Lutherans managed to hold a precarious balance between the congregational singing characteristics of the early church and an expression of faith through the art-music of experts." With the Reformation (and the Renaissance) came the consciousness of the rhetorical power and character of music - something that was greatly explored in the Lutheran movement. **Music was thus not only used for its symbolic power, but also for its rhetorical power.** Selander (2001:204) states: "It is well known that according to Luther, congregational singing had an important place in spreading the Lutheran interpretation of the Christian faith". Strydom (1994:65) rightly remarks that Luther's approach was "eg eietyds, intiem verweefd met die lewe van elke dag" and there was **no dualism between sacral and secular music**. "Wegman (1976:252) summarizes: "Toch is de weg van Luther op den duur algemeen aanvaard: het valt op te maken uit de vele liedbundels, die in de verschillende kerken zijn geredigeert. Het Nederlandse Liedboek van 1973 is er tot nu het laaste bewijs van". Kruger (2002:31) concludes that congregational singing had a fourfold purpose for Luther, namely the singing of God's praises, promoting commitment and piety, proclaiming the gospel and educating the youth.

## 5.2 Ulrich Zwingli (1484-1531)

In Switzerland, the Reformation was led by Ulrich Zwingli. It's important to note that the reformers differed greatly from one another regarding the worship service, sacraments (especially the Eucharist), society, church music and singing, *et cetera*. In contrast to Luther, Zwingli saw society as negative and evil; there was a **total breach between church and society**. This dualistic framework characterized Zwingli's work and music (cf. Strydom 1991:79).

Zwingli was himself a good musician, capable of playing the violin, harp, flute, dulcimer, hunting horn and other instruments (cf. <http://en.wikipedia.org/wiki/Zwingli>, 15 July 2009;

Wilson-Dickson 1992b:64). Zwingli was skilled in the *musica artificialis* (Strydom 1991:76). Zwingli composed a number of songs; some of them have been preserved to this day: the *Pestlied*, an adaptation of Psalm 65, and the *Kappeler Lied* (<http://en.wikipedia.org/wiki/Zwingli>, 15 July 2009; cf. Strydom 1991:76). These songs were not intended for use in the worship service.

Zwingli omitted music from the worship service. Some scholars feel that Zwingli was opposed to any form of music in church; others feel his opposition was mainly aimed at certain practices like the medieval Latin choral and priestly chanting and not at the hymns of evangelical congregations or choirs (cf. Luth 1984:51). Whatever the interpretation of his opposition: **for Zwingli music was not an essential part of the liturgy** (cf. Strydom 1991:79). He made no effort to encourage congregational singing (cf. Luth 1984:52). Fourie (200:172) even mentions that Zwingli did not only prohibit music in the worship service but also during family devotions. Strydom (1991:80) indicates that Zwingli expressed himself at more than one occasion negatively about singing and the organ in church. Zwingli saw music (and art) in church as a disturbance. Barnard (1981:284) remarks that the poor quality of music in the Roman worship service as well as its artificial form could have been the reason for Zwingli's reaction, but concludes: "Die eintlike rede lê egter veel dieper, naamlik in sy begeerte om stilte voor en rondom die Woord te skep. Niks mag die aandag daarvan afgelei het nie en die Woord moes met sy groot krag spreek."

Strydom (1991:81), on the other hand, notes that Zwingli reacted positively to the news that the congregation in Straatsburg started singing Psalms in German. He also declared in a sermon on Psalm 92:1 that congregational singing is "goed en prysenswaardig" (Luth 1984:51).

It's difficult to come to any clear conclusions regarding Zwingli's attitude towards song and music in the worship service. It would be mere speculation to say that Zwingli would have imported congregational singing if he lived longer (cf. Strydom 1991:82). From the fragments of information available, it is clear that Zwingli did not see church music and singing as a high priority; on the contrary, he did not make any effort to encourage congregational singing. On the other hand: one doesn't have enough information to say that Zwingli was principally opposed to congregational singing. Just like Calvin, and contrary to Luther, Zwingli avoided a blending of profane and sacral. It is also possible that Zwingli's musical skills in the *musica artificialis* influenced his opinion on congregational singing and gave him a low appreciation of his experience of church music.

### 5.3 John Calvin (1509-1564)

The Reformation in France was led by John Calvin. Two major phases can be distinguished in his ministry, namely Geneva and Strasbourg. One of Calvin's major contributions was the restoration of the singing of Psalms as a congregational act. In his famous work *Institutes of the Christian Religion* (1536) he speaks of the importance of the singing of Psalms<sup>5</sup> (cf. Hasper 1987:11). Calvin wrote the following: "it is a thing most expedient for the edification of the church to sing some psalms in the form of public prayers by which one prays to God or sings His praises so that the hearts of all may be roused and stimulated to make similar prayers and to render similar praises and thanks to God with a common love." ([http://en.wikipedia.org/wiki/Genevan\\_psalter#Origins](http://en.wikipedia.org/wiki/Genevan_psalter#Origins), 16 July 2009).

When Calvin arrived in Geneva with Farel, there was no such thing as congregational singing (cf. *La Maniere et Fasson*, cf. Kruger 2002:31). On 16 January 1537 Calvin and Farel presented their *Articles concernant l'organisation de l'église et du culte a Genève* (Articles on the Organisation of the church and its worship at Geneva)(cf. Kruger 2002:31). In this document they proposed that Psalmsinging be imported in the worship service as Paul encouraged singing. The proposal was refused. After being banned from Geneva, Calvin was invited to lead a congregation of French refugees in Strasbourg where he was greatly influenced by Martin Bucer. Here he was exposed to congregational singing of the German-speaking congregation which made a major impact on Calvin (Barnard 1981:316-317, cf. Fourie 2000:181).

In 1539 Calvin published his 1<sup>st</sup> Psalter (*Aulcuns pseaulmes et cantiques mys en chant*), containing 22 songs: 19 Psalms as well as hymns like the *Song of Simeon*, the *Ten Commandments* and the *Apostolic Creed* (cf. Strydom 1991:96). Melodies from the German-speaking congregation, including a few melodies composed by Matthias Greiter, were used. The Genevan Psalter also saw editions in 1543, 1551 and 1562.

Back in Geneva, Calvin published his Service Book (*La Forme des prieres et chantz ecclesiastiques*)(The Form of Prayers and Church Hymns) in 1542 (cf. Strydom 1991:96). This book contained the 12 Psalms of Clement Marot from the original Strasbourg Psalter as well as a few hymns that Calvin composed ([http://en.wikipedia.org/wiki/John\\_Calvin](http://en.wikipedia.org/wiki/John_Calvin), 16 July 2009). Strydom (1991:96) states that this book contained 30 Psalms by Clement Marot and five by Calvin, as well as other hymns like the *Song of Simeon*, *Prayer of the Lord*, *Articles of*

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<sup>5</sup> At the end of Calvin's service book (1539) is written: "Psalme et chanson ie Chanteray a un sel Dieu, tant que seay" meaning I will sing Psalms and hymns to God as long as I live. (Hasper 1987:11)

*faith, the Ten Commandments, et cetera*. It is noteworthy that only some melodies were taken over from Strasbourg; some of them being modified. Some songs had new melodies, created by Calvin himself.

Calvin's *La Forme des prieres et chantz ecclesiastiques* was published in 1545 in Strasbourg (Strydom 1991:96). In this publication Calvin dealt more in detail with congregational singing. Lenselink (1959:158) concludes that Calvin was greatly influenced by Bucer's *Grund und Ursach* and his *Gesangbuch* (1542). The 49 Psalms of Clement Marot were included in this publication, as well as Marot's composition of "Our Father" and the Decalogue. It also included earlier hymns of Calvin like the *Song of Simeon* and the *Apostolicum*. Marot left Geneva and died soon after in 1544. He was succeeded by Theodore Beza (1519 – 1605) and later by Louis Bourgeois (c. 1510 to 1515 – 1559 or later).

A new publication of the Psalms of Marot appeared in 1549 in Lyons. "The powerful influence which the book exercised on contemporaries is universally acknowledged [...] They were sung in the court and in the city, and they are said, probably with exaggeration, to have done more than anything else to advance the cause of the Reformation in France" ([http://en.wikipedia.org/wiki/Clement\\_Marot](http://en.wikipedia.org/wiki/Clement_Marot), 16 July 2009). It contained the 49 Psalms of Clement Marot as well as a table for seventeen weeks (Sunday morning and evening, Wednesday). Every Psalm could thus be sung trice a year. The 1551-Psalter contained 125 Psalms and the 1562-Psalter contained all 150 Psalms. Brienen (1987:110-112) indicates that either the whole Psalm was sung, or parts thereof (six to ten verses) were sung continuous; thus singing through the Psalms every six months. The 1551 Psalter contained the 49 Psalters of Marot as well as 34 Psalms by Beza (the melodies were composed by Bourgeois). Some of the old melodies were changed and a few (12) new melodies were composed (cf. Strydom 1991:98). The complete Geneva Psalter appeared in 1562, containing 150 Psalms, the Decalogue and the Song of Simeon. It also contained 40 new melodies (cf. Strydom 1991:98).

A comparison between the liturgies in Strasbourg (*Pseudoromana* 1542) and Geneva (*La Forme* 1542) reveals great differences due to the different situations in these two congregations. The liturgy in Geneva contained only Psalm singing after the absolution and during the Eucharist.

The liturgy in Strasbourg, on the other hand made provision for more congregational singing:

- After the absolution (each strophe ending with the *Kyrie*)

- The singing of the first part of the *Decalogue*
- The singing of the second part of the *Decalogue*
- Singing of *Apostolicum* while preparing the table
- Singing of Psalm 138 while giving out the bread
- Song of Simeon

The great difference between the two liturgies, especially regarding the role of congregational singing, could be ascribed to the local situation of the two congregations; thus **indicating the influence of the context of a congregation on its liturgy**. Strydom rightly indicates that the congregation in Geneva has never been exposed to congregational singing and had to learn it *de novo* (1991:101). The singing in Geneva was thus:

- In unison
- Without accompaniment
- Psalms
- Only a few hymns (like the *Song of Simeon* and the *Apostolicum*)

With regards to alternating singing, Strydom (1991:101) suggests “dat dit onwaarskynlik is in die Genève-periode, alhoewel hy dit hoogswaarskynlik wel toegepas het tydens sy bediening in Straatsburg”. Wilson-Dickson (1992a:138) concludes that “Calvin also acknowledged music’s ‘well-nigh incredible power to move us whither it will’, but saw it as a serious treat to Christians who wished to keep on the narrow path of eternal life.” Hasper (1987:30-31) emphasizes Calvin’s love for church music and singing on the one hand, but also remembered the “bezorgdheid der kerkvaders die van een ‘dodelijk en satanisch gif’ spraken...” **Calvin’s preference was for vocal music in unison or polyphonic, but without accompaniment**. Kloppenburg (1998:278) differs and refers to the “streng-calvinistiese tradisie die slechts aan de eenstemmige gemeentezang een plaats toekent in de eredienst (aanvankelijk was zelfs het gebruik van het orgel verboden)”.

Hasper (1987) concludes that Calvin was not against organ accompaniment in the worship service (as is often said); rather he reacted against the organ as an instrument of amusement within the worship service. Hasper summarizes it thus: “Calvijn liet tijdens de kerkdiensten het orgel zwijgen omdat het in de eredienst geen functie had en er ook niet geschikt voor was”. **The latter stands in sharp contrast to the use of the organ in many worship services as *the* (only) instrument of accompaniment.**

Hasper (1987:119) summarizes Calvin’s principle to liturgical singing as “volkszang in de

moedertaal". Calvin made great effort to include the Old Testament Psalms as the hymnal of the Christian congregation, because all human emotions are included in the Psalms Barnard (1981:81-82). According to Hasper (1987:121-122, cf. 1955:24), two principles could be learned from Calvin:

- The inclusion of the whole book of Psalms in the hymnal or repertoire of songs.
- The involvement of the congregation itself in the act of liturgical singing.

#### 5.4 Reformation in the Netherlands

Following the reformations of Zwingli, Bucer and Calvin, new congregation grew in London and at the Frankenthal monastery in Pfalz in the 16<sup>th</sup> century. The Genevan Psalter was sung in German (translated by Andreas Lobwasser) in the local German congregation. Petrus Datheen published his Dutch metrical Psalter in 1566 (as part of his Service Book), containing a Dutch reproduction of the whole Genevan Psalter. The melodies were borrowed from the Genevan Psalter, and the words were direct translations of Marot's and Beza's French translations. The Dutch Psalter was revised in 1773, adding some non-paraphrased hymns to the collection. It was again revised in 1985. Congregational singing in Datheen's liturgy (1566) was as included (cf. Deddens 1986:130, Strydom 1991:110):

- Singing of the Decalogue (optional)
- Hymn preceding the sermon
- Singing of a Psalm

Strydom (1991:114) describes the development of the Dutch Psalter through the following stages:

- The *Souter-liedekens* (literally: Psalter-songs) appeared in 1540 as a Dutch Psalter, probably by the hand of Willem van Zuylen van Nijvelt. This Psalter was unique in the sense **that it used folk-song melodies** (<http://en.wikipedia.org/wiki/Souterliedekens>, 16 July 2009). At many songs it had the hint 'sung to the tune of...' and included the actual music (melody) with the texts. This Psalter (with its folk-song melodies) became very popular in Protestant and Catholic congregations (cf. Strydom 1991:114).
- *Jan Utenhove* published a formal Psalter in 1551; it was printed in London in 1566. This Psalter contained the following (Strydom 1991:115):
  - 150 Psalms

- *Song of Mary*
  - *Song of Zechariah*
  - *Song of Simeon*
  - The Ten Commandments
  - The Apostolic Creed
  - *Our Father*
  - Pilgrimage song (*Bedevaartslied*): “*O Godt die onse Vader bist*”
- Lucas de Heere (1534-1584) translated the hymns of Clement Marot and published a Psalter with 37 songs in 1565 (cf. Strydom 1991:115); this was banned five years later.
  - Petrus Datheen published the *Psalter of Datheen* in 1566. Some of the hymn tunes were borrowed from the Genevan Psalter and were (literal) translations of Marot’s and Beza’s French translations in order to express the unity with the church in France. This Psalter was approved by the Synods of Wesel (1568), Dordrecht (1574 and 1578); the synod of Dordrecht prescribed this Psalter. The Psalter of Dathenus contained the following (Strydom 1991:115):
    - Psalms
    - Canticles of Mary, Zechariah, and Simeon (songs from the Bible excluding the Psalms)
    - *Apostolicum*
    - Ten Commandments
    - Our Father prayer
    - “*Bedesang*” of Utenhove
    - Translation of Latin hymn (*Christe, qui lux es et dies* (*Christe, die du bist dach ende licht*)).

The Psalter of Datheen became very popular. Some scholars attributes the popularity of this Psalter to the person of Datheen (cf. Zevenbergen ), others to Datheen’s use of the Genevan Psalter melodies, and still others to Datheen’s unique rhyming. This Psalter was sometimes referred to as “de stroefzingerende berijming van Datheen” (Strydom 1991:117). Van der Leeuw (1948:194) remarked: “Van Datheen’s berijming valt zeer weinig goeds te zeggen; onbeholpen versificatie, volstrekt gebrek aan rytmisch besef, overvloedig gebruik van stoplappen en algehele afwezigheid van dichterlijke gave maken zijn berijming tot de grote ramp in de geschiedenis van het nederlandse kerk- en volkslied”. For some (unknown) reason, this Psalter was used

for more than two centuries (cf. Fourie 2000:226) and approved by synod after synod. This Psalter was revised in 1773 and non-paraphrased hymns were added to the collection. It was recently revised in 1985. Bosch (1996:60) concludes with regards to the spiritual song (in contrast to the church song):

Voor de zang thuis leenden zich andere liederen beter dan de Psalmen van Datheen. De sacrale sfeer van woorden, gecombineerd met een zangstijl die in kleine kring weinig tot zijn recht kwam, beperkte de functie van de oude Psalmen tot de samekomst van de gemeente. Op veel wêreldser melodieën konden liederen gezongen worden die een heel andere functie vervulden, geestelijke liederen waarmee mensen uiting konden geven aan het geloof dat in het leefde, of aan de bekommernis dat zij dat geloof niet op de juiste manier beleefden.

(Bosch 1996:60)

- Philips of Marnix, lord of Saint-Aldegonde (1538-1598), also famous for writing the text of the Dutch national anthem, translated the metrical Psalms into Dutch (*Het Boeck der Psalmen met de Hebreische spraecke in nederduytschen dichte op de ghewoonlycke francoische wyse overghisett* -1580)(cf. Fourie 200:221). His translation was much better than the translation of Datheen. Notwithstanding this, the translation of Datheen was used for many years as the 'official' Psalter because "[z]e ware a.h.w. geheiligd door het bloed van de martelaren die veelal met een door hem berijmde psalm op de lippen de dood waren ingegaan" (Van Andel 1968:151). The Psalter of Marnix "zorgde voor een nieuwe Psalmberijming die in dichterlijkheid dié van Dathenus verre oortrof, (ed: 1580, 1591, 1617), maar door allerlei omstandigheden niet werd ingevoerd, waardoor de kerken eeuwenlang met een verdrietige berijming bleven zitten" (Abraham Kuyper, quoted by Fourie 2000:222).

Strydom (1991:117) remarks: "Tog was daar vroeg alreeds vertoë vir die sing van vrye liedere, veral vanuit die Lutherse repertorium." Strydom (1991:118) mentions also that the synod of Middelburg (1581) made an exception by allowing the congregations in Overijssel to compose a collection containing "eenige der lichste psalmen dauids [...] ende daer by eenige oostersche vutgelesen gesangen, om alsoe de boeren aldaar te gewennen tot het gebruyck der psalmen dauids." The Synod of Dordrecht (1574) ruled that only the Psalter of Datheen ought to be sang in the worship service. The hymn of Utenhove was optional.

Luth (1986:161) mentions that synod after synod ordered that only Psalms ought to be sung. Luth concludes from this that other songs must have been sung and imported into the Worship Service. He mentions the existence of other songbooks in this time, and notes that songs like *Agnus Dei* (Decius), *O Lam Godes unschuldich* must have been sung in many congregation, especially in the northern parts of the country.

Wegman (1976:252) concludes: “De Reformatie heeft aan de psalmodie, de strofische vertaling van de psalm en aan het lied in de gemeente sterke impulsen gegeven. Het lied is niet alleen acclamatie, maar ook prediking”. This led to a new appreciation of the music as well as the text (Wegman 1976:252).

Bosch (1996:71) refers to a description<sup>6</sup> from 1744 describing the decline in attention for the Christian song namely “...dat men zich bijna schaamt, in de gezelschappen en onderlingen bijeenkomsten, (inzonderheid in die der hedendaagsche jeugd) van het zingen van geestelijke liederen te spreken.” The growing need and urge for other songs that found expression through the hymnal *Evangelische Gezangen* must be seen against the background of the Psalter of Datheen and a growing dissatisfaction with church singing. Ministers like Ahasverus van den Berg played a great role in giving the hymn a place in church music (cf. Bosch 1996:356, Schuman 1998:166).

#### 5.4.1 Conclusions:

The following remarks concerning singing in the Netherlands during the Reformation, could be made:

- “Een reformatische Gemeente is een *zingende* gemeente. Die Reformatie kent geen ‘stille mis’; in ieder kerkdienst word er gezongen voor Gods aangezicht”. (Kloppenburger 1998:266). Thus singing in the worship service was the calling and responsibility of the congregation. “Alle aanwezigen maken deel uit van the *performing audience*” (Kloppenburger 1998:266).
- Congregational singing was always done unaccompanied.
- With regards to the form of the reformed song, Kloppenburg (1998:266) summarizes “het is geen recitatief of aria, geen motet of cantata, maar het heft de eenvoudige, gemakkelijk te memoriseren opbouw van het volkslied: een strofisch gezang met een steeds herhaalde melodie en vaste ritmische structuur.”
- Singing was led by a precentor (cantor), indicating the pitch, rhythm and pace.

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<sup>6</sup> Bartholomeus van Leuvenig, *Stichtelijke gezangen en overdenkingen met eenige voorafgaande overdenkingen over christelijk zingen*, Amsterdam, 1744, aenm., xiv, xv.

- Often the singing was supported by school children.
- Singing took place before the worship service as well as after the sermon (often in the order that Datheen indicated)
- The purpose of singing was “lofprijsing, verkondiging en die versterking van die geloof” (Strydom 1991:117).
- The inclusion of hymns like the *Bedesang van Utenhove* and the translation of a Latin hymn (*Christe, qui lux es et dies (Christe, die du bist dach ende licht)*), **confirms the need for a songbook containing more than just the Psalms**. The inclusion of these hymns in the Psalter of Datheen opened the door for other hymns to find their way to future Hymnbooks in the reformed tradition.
- The decision of multiple synods that only Psalms ought to be sung indicates a **growing tendency to include other songs in the worship service**, as well as a possible tendency to neglect the Psalms.
- The exception concerning the inclusion of other songs by the synod of Middelburg indicates the **complexity of the local situation (or culture) in a ‘national’ hymnbook**.
- The **song sang at home differed greatly from the song of the church**. In the church the official Psalter of Datheen was sung; at home another kind of song was sung to a melody closer to life (cf. Bosch 1996:60).

## 5.5 Reformation in England

Henry VIII (1491-1547) made great effort to suppress the influence of the Protestant Reformation in England: he even commanded the burning of Lutheran books in Cambridge in 1522. The divorce of Henry VIII from Catharine of Aragon led to a break between England and the Roman Catholic Church as well, leading to a separate church (*The Church of England*) independent from Rome. Henry VIII made great effort to dissolve the monasteries which maintained the Roman traditions of liturgy and music. Only a few historical centers of Christian culture survived: these included the Chapel Royal at Windsor. Wilson-Dickson (1992b:67) remarks that “liturgical reforms did not entirely extinguish their medieval traditions, with the result that the style of worship in English cathedrals today has links with a much earlier past.” The dissolution of churches was continued by Edward VI (1547-1552). Royal visitations with far reaching consequences were made to all cathedrals “reducing its (the liturgy’s: CJC) great complexity, simplifying the visual spectacle and forbidding the use of the organ, the singing of Latin antiphons, responsories and sequences and sometimes reducing the numbers in the choir” (Wilson-Dickson 1992b:68).

Miles Coverdale published the *Goostly Psalmes and Spirituall songes* in 1539. The latter was greatly influenced by the Lutheran song (Fourie 2000:211). Fourie (2000:213, cf. Strydom 1991:117) mentions that because of the unfamiliarity of the Psalms as well as the shortage of song books, the practice of *lining out* where the schoolmaster read the verse where after the congregation sang the verse, became common. Fourie (2000:213) concludes that this (the lining out) “was die doodsteek vir die sang in Engeland sowel as in Skotland”.

Archbishop Cranmer of Canterbury (1489-1556) “was responsible for establishing the first doctrinal and liturgical structures of the Church of England” (<http://en.wikipedia.org/wiki/Cranmer>, 20 July 2009). He compiled the first part of the Book of Common Prayer (1549) that was made compulsory in all churches in England. The Book of Common Prayer made great changes to the worship service. Wilson-Dickson mentions that “the structure of the Mass, renamed Holy Communion, was maintained in a simplified form, though omitting the Gradual. In a further revision of 1552, however, the other items of the Proper were also cut. Musicians were therefore left with none of the texts that had received the most lavish musical attention. The Daily Office was ingeniously compressed into two services - Matins and Evensong.” The Matins contained the following (Wilson-Dickson 1992b:70):

- Canticles like the *Venite* (Psalm 95) and *Te Deum*
- The canticle sung at Lauds (the *Benedictus*)
- The *Quicumque vult* (*Athanasian Creed*)
- The Evensong contained the following:
  - Psalms
  - *Magnificat* (Song of Mary)
  - *Nunc Dimittis* (Song of Simeon)

In 1550 John Merbecke published his *book of Common praier noted*, containing multiple songs with “traditional music as their basis, but he chose to keep to the free rhythm of the words and to use a method of notation reminiscent of Gregorian chant” (Wilson-Dickson 1992b:70). Six years later, the *One and fiftie Psalmes of David* (1556) was published by Sternhold and Hopkins in Geneva; the last contained strong tunes without any harmonization.

While the worship service throughout England was stripped of much of its splendour of the

Middle Ages, Queen Elizabeth (1533-1603) and her succession enjoyed the richest liturgies with the finest musicians in the Chapel Royal. This contrast existed for many centuries.

## 6. POST-REFORMATION

To give a brief overview of the liturgical singing in the years after the Reformation, is in itself an impossible task. The chief focus of an overview in the Post-Reformation time is only to indicate and follow the major shifts and nuances in the development of liturgical singing or church song insofar as it will contribute to the discussion on the free song.

The Reformation, with its *Sola Scriptura*, as point of departure, brought about the idea that Christians could form their own views based on the Bible. This, in the course of time, led to a multitude of churches, denominations and even sects. In theological context, this led to three major streams (cf. Strydom 1994:96).

- *Rationalism*, where the thoughts and understanding of the thinking individual stand in the center.
- *Orthodoxy* (from Greek *orthodoxos* meaning 'having the right opinion'), where the emphasis was placed on the rational systematizing of the Christian dogma.
- *Pietism*, where the religious experience of the individual became the criterion for religious practice. Closely related to the Pietism, was the Puritan movement in England and Scotland, the *Nadere Reformasie* in the Netherlands and the Revivalism in America.

Strydom (1994:69) concludes that Rationalism and Pietism had much in common: the fact that man stands in the center (as in humanism); subjectivism that tends to absolutise; individualistic thoughts or feelings that tend to deny the greater Body and the relativisation of objective truths (Scripture). All of these together, had a remarkable influence of the place and development of church music. Wilson-Dickson (1992a:138) notes: "The beginning of the seventeenth century heralded an acknowledgment that the rhetorical power was of prime importance. The new music it created forms the foundation of present-day Western musical practice. The churches of the time accommodated those changes, but as usual not without difficulty."

Music was flowering in the great centers and Basilica's in Europe. Cases are noted where the worship service and even the Mass were interrupted to give visiting musicians the opportunity to perform with an organ or other instruments (cf. Wilson-Dickson 1992a:141).

In the era of the Post-Reformation the **rhetoric power of music** was discovered and employed as never before. Wilson-Dickson (1992a:142) remarked that “through their music they aimed to exercise that emotional power over their audiences against which Calvin had so solemnly warned.”

The new kind of music where a single human voice was used in combination with certain instruments, was called **opera**. The last was called *stile rappresentativo* (a style representing human emotions) by the Roman Church and utilized in the worship service in spite of its secular origin and associations. Monteverdi’s 1610 setting of music for the Vespers is a good example hereof (cf. Wilson-Dickson 1992a:142-143). “Montiverdi’s 1610 setting of music for Vespers is a spectacular example of the possibilities that can be explored by combining the older polychoral and contrapuntal musical styles with the ecstatic element of dance and the rhetoric of *stile rappresentativo*” (Wilson-Dickson 1992a:142). This came close to the ecstatic music of the Old Testament.

This new style of opera had an immense effect in the church. In contradiction to other forms of music, opera had the purpose to put across words with its emotional content and convey meaning like no other form of music. This form of music was ideal for communicating the stories and message of the Bible. It was often used to dramatize biblical narratives in the liturgy and even more outside the liturgy. From the end of the 17<sup>th</sup> century it became more and more secularized and performed outside the walls of the church. It became known as *oratorios* because of their first appearance at the Oratorio (prayer-hall)(cf. Wilson-Dickson 1992a:144). Sometimes oratorios were done in combination with a choir and a narrator. “Opera tends to deal with history and mythology, including age-old devices of romance, deception, and murder, whereas the plot of an oratorio often deals with sacred topics, making it appropriate for performance in the church” (<http://en.wikipedia.org/wiki/Oratorios>, 21 July 2009).

The Lutheran Church shared in the splendor of the polychoral music as well as the new musical form of the oratorio. Wilson-Dickson refers in this regard to the work of Michael Praetorius (1571-1621): “He wrote more than 1,200 liturgical pieces, many of them hymns and motets. In some of this music he shows a keen awareness of the Venetian polychoral style, but he made it relevant to the German congregations by using familiar Lutheran melodies as a basis, in much the same way as earlier composers had used Gregorian chant” (Wilson-Dickson 1992a:146). Many of the great composers (like Schütz, Bach, Beethoven, Mozart and others) worked and lived in patronage, meaning that they were sustained by the church or the state. At certain stages some cities (like Hamburg) had a cantor who

organized music or the church and other occasions. **The new style of music was not free from criticism and opposition.**

**Bach made no distinction between secular and sacred; all music had to glorify God.**

Bach made great effort with the symbolic as well as the rhetoric dimension of music. He used two settings for the Greater and Lesser Catechisms: one on a grand scale and the other one in simple form without pedals. He also created three settings for the *Kyrie*: one addressed to the Father, one to the Son and one to the Holy Spirit (cf. Wilson-Dickson 1992a:159). At the same time his music was rhetoric with powerful expression of feelings. His use of non-biblical texts led to conflict with some members of his congregation. The divisions within the Lutheran Church between the Orthodoxy and Pietism (Spener, Nicolaus of Zinzendorf, Hus and the Moravian Brothers) played a huge role in the conflict. Bach composed more than 300 cantatas (a combination of the most significant thoughts of the sermon with music) for use between the reading and the sermon. These cantatas had much in common with the new style of opera. The texts of these cantatas were a free paraphrase of the Bible. **This was a major shift away from the Biblical texts of Schütz and others. Bach's Baroque music had much in common with dance-music and contained an element of dancing** (cf. Wilson-Dickson 1992a:167).

Meanwhile in England, the Puritan movement, striving for purity in worship and dogma, "dissolved the traditional hierarchy of the Church of England and within three years cathedrals became redundant..." (Wilson-Dickson 1992b:102), organs were destroyed and worshipping traditions demolished. The Book of Common Prayer was made illegal in 1645. The liturgy were stripped of all ornaments and included only the introductory prayer, readings, psalm, prayers, sermon, prayers, (optional) psalm and blessing (cf. Wilson-Dickson 1992b:102):

It is obvious from the above liturgy that only Psalms were sung in the liturgy, and well in a metrical way. The Puritans (much like Calvinism) was sceptic about music in the worship service. The *Psalter of Sternhold and Hopkins* was used. In order to regulate liturgical singing, the Puritans used the method of **lining out** where each line of the Psalm was recited or sung by the leading voice where after the congregation responded with the singing of the same line. As already indicated, Fourie (2000:213) concluded that the practice of lining out "was die doodsteek vir die sang in Engeland sowel as in Skotland". The Church of England was reinstated in 1660 and the *Revised Book of Common Prayer* was again introduced in the *Church of England*. At this stage, **the musical standard was at its lowest point in centuries.**

In the Chapel Royal readings and prayers were still sung in traditional plainsong, mostly in English. Often harmonizations in three or four parts were added to the chant (Wilson-Dickson 1992b:106). In course of time the plainsong melodies were forgotten and new melodies were composed, leading to a new way of singing namely *Anglican Chant*. In time, Anthems became the most important form of worship at the Chapel Royal. Anthems were included in the 'First Service', the Eucharist and the Evensong. "Anthems permitted the greatest artistry and invention of which the musicians of the Chapel were capable; they were usually of a complexity that made them impossible to perform elsewhere" (Wilson-Dickson 1992b:107).

**The elaborated music in the Chapel Royal stood in greatest contrast to the kind and level of music in the Christian community at large. This vacuum created the need and space for the birth and development of the hymn and congregational hymn-singing,** where hymn refers to "a devotional poem 'of human composure', intended for corporate worship" (Wilson-Dickson 1992b:110). Benjamin Keach (1640-1704), known today for introducing hymn-singing to the Baptist Church, persuaded his congregation outside London to sing hymns; this led to great controversy. A few years later he published *The Breach Repaired in God's Worship; or, Singing of Psalms, Hymns and Spiritual Songs, proved to be a Holy Ordinance of Jesus Christ* (Wilson-Dickson 1992b:110). In 1697 he published a collection of thirty seven hymns.

One of the greatest hymn-writers of all times, was Isaac Watts (1674-1748), who is known as the 'Father of English Hymnody' (cf. Fourie 2000:214). He wrote more than 400 hymns (cf. Wilson-Dickson 1992b:111); some credit him for more than 750 hymns ([http://en.wikipedia.org/wiki/Isaac\\_watts](http://en.wikipedia.org/wiki/Isaac_watts), 21 July 2009). **Watts introduced a new era of hymn-singing with extra-Biblical poetry** and indicated that even the Psalms should be "imitated in the language of the New Testament" ([http://en.wikipedia.org/wiki/Isaac\\_watts](http://en.wikipedia.org/wiki/Isaac_watts), 21 July 2009). His challenge was "to make David sing like a Christian" (Daniel 1964:443, cf. Fourie 2000:214), leading to the birth of collections like *The Psalms of David intimated in the Language of the New Testament, and apply'd to the Christian State of Worship* (cf. Wilson-Dickson 1992a:119). Thus many of the new hymns were new paraphrases of the old Psalms. A variety of melodies were published to which these hymns were sung in different situations. Wilson-Dickson (1992b:111) states that more than 450 different metrical psalms and at least **250 different hymn-books were published in the 18<sup>th</sup> century**. Usually the hymn-singing of the congregation was unaccompanied and without harmonization; in the country church it was lined out (cf. Wilson-Dickson 1992a:180).

Wilson-Dickson (1992a:182) concludes that the **worship in the country churches differed greatly from the worship in town** due to the lack of money as well as the lack of educated people “able or willing to raise musical standards”. Traveling singing-teachers, that was musically not always trained well themselves, visited the country churches and instructed congregations on psalmody; the latter leading to “a primitive kind of music” (Wilson-Dickson 1992a:183) with all kinds of experimenting on harmonization of the choir causing the congregation to be passive onlookers again.

Charles Wesley (1707-1785), leader of the Methodist Movement and deeply influenced by the hymn-singing of the Moravian Church and the Herrnhut community, **composed more than 6500 hymns** that was sung “by prisoners, colleagues, students, and saints alike” (Daniel 1964:443, cf. Fourie 2000:214). These hymns included hymns like “*And Can It Be That I Should Gain?*” and “*Hark! the Herald Angels Sing*”; some of the song being a translation of German hymns. About 150 hymns of Charles Wesley are included in the Methodist hymn book “*Hymns and Psalms*” as well as in many other hymn books. His songs were “songs of individual experience, marking the successive stages of penitence, conversion, justification, pardon and sanctification in the life of the Christian pilgrim” (Curwen 1880:12). Charles Wesley avoided decorum in worship (cf. Wilson-Dickson 1992a:185) due to the dangers of distraction from the core issue, namely salvation and eternal life for all who believe in Jesus Christ. **The hymns and music of Charles Wesley, often to the tune of popular songs, found their way to the hearts of the Christian believers, overshadowing the use of metrical Psalms, bringing an end to the practice of lining out.** Singing became congregational singing and not choir-singing. Charles Wesley gave the following musical advice to the congregation in many of his hymn books (Wilson-Dickson 1992a:187):

- First learn the these tunes, afterwards learn other tunes
- Sing the hymns exactly as printed
- Sing lustily and with good courage
- Sing modestly
- Sing in time
- Sing spiritually

Singing was often done without accompaniment or only with organ and bass viol.

**The simplicity of the above mentioned music in the Protestant churches stood in great contrast to the musical development in Roman Catholic circles. In the last, focus remained on music as a form of art with symbolic value.**

Fourie (2000:215) mentions other developments regarding the hymn:

- The Oxford Movement
- American Hymns
- Frontier Hymns
- Gospel Hymns
- Songs of the Social Gospel movement
- Songs and influence of the Ecumenical Movement

## 7. CHURCH MUSIC IN SOUTH-AFRICA

With the arrival of Jan van Riebeeck at the Cape on 6<sup>th</sup> April 1652, and the founding of a church at the southern point of Africa, the Psalter of Datheen (1566) came to South Africa (Cf. Strydom 1991:143). For more than 120 years nothing else than the Psalter of Datheen was sung in religious exercises and worship services. The 1690 version contained nine 'lofzangen' (*De tien geboden des Heeren*), while the 1749 version contained thirteen 'lofzangen'. This was followed by the introduction of the revised Psalter (1773) which included some non-paraphrased hymns to the collection. This version was used until 1937 in the Nederduitsch Hervormde Kerk (NHK) and until 1944 in the Nederduitse Gereformeerde Kerk (DRC). Fourie (2000:256) notes that the sick-comforters in the Cape, who managed the spiritual care for more than thirteen years, had to prove that they were able to read and to lead in singing. He continues that they had to know all the Psalter melodies. Singing was done without accompaniment, and often to the poor vocal leading of the sick-comforter.

The first German (Lutheran) congregation in the Cape started on 10 December 1780 with "vocaal- en instrumentaal musiek" (Schoeman 1997:255) and sang mainly "hoog-Duitse kerkliedere" (Fourie 2000:262). Rev. Pierre Simond translated all the Psalms into French for use in the French congregation. The singing of Psalms was boosted by the 'sangkonst' or musical education at school. The first organ was bought in 1737 which was used mainly for accompaniment during Psalm-singing.

From the beginning there were **complaints about the 'onsingbaarheid' of many of the Psalms**. After two and a half centuries of only Psalm-singing, the *Evangelische Gezangen* was introduced in the Netherlands on 1 January 1807 and in South Africa on 9 January 1814 in addition to Psalm-singing. This introduced a new era in Reformed liturgical singing in the

Netherlands as well as South Africa. This led to the publication of the *Halleluja!*-hymnal. *Psalmen en Gesangen der Ned. Geref. Kerk van Zuid-Afrika* (1883) and another edition in 1895. The singing of *Evangelische Gezangen* was not without resistance and conflict: in towns like Colesberg and Craddock it led to major differences and disagreement; in some cases it was called "Afgodische Gezangen" (cf. Fourie 2000:283). The same conflict manifested later in Rustenburg, Waterberg and other regions. This conflict ultimately led to the schism in the Afrikaans church: the result being separate Afrikaans churches.

Fourie (2000:312) indicates how many new songs were sung during the different wars in South Africa. These songs were often new words set to old melodies (*kontrafaktes*), like the "kommando-lied" (FW Reitz), "Die Kinderlied" (WA Pelser) and many more. It is important to note that a new era in congregational singing was introduced where:

- Not only Psalms were sung
- Many other songs were sung
- New words were combined with old melodies
- Ordinary Christians could write new words for songs
- People sang not only about the objective dogma's of faith but also and especially about God and faith in their unique situation.

Charles Murray published the *Kinderharp* (KHP) in 1863, containing songs of Moravian, Lutheran, Methodist, Anglican and American Revival origin. After a few alterations, the KHP was approved for use in Sunday school as well as worship services for children. It was followed with the publication of Andrew McGregor, *Zionsliederen*, in 1871. **These two publications did not give rise to a new need and a new way of singing in the Dutch Reformed Church; rather the spiritual need and vacuum that was already present in the DRC found expression in these publications and the singing thereof.**

The *Halleluja! Psalmen en Gesangen der Ned. Geref. Kerk van Zuid-Afrika* was published in 1883 and followed by another edition of the *Psalmen en Gesange* in 1895 (Strydom 1991:143). The *Halleluja* (1903) with its 411 songs, published by Charles Wesley, contained only one Psalm and seven Hymns (*Gesange*). This publication was followed by other publications in 1931 (*Die Nuwe Halleluja*) and 1951. The 1931 publication contained 75 Psalms and 100 hymns (*Gesange*). Many of the songs in the 1931 and 1951 publications were included in the *Nuwe Gesangeboek* (1978).

The *Gereformeerde Kerke in Suid-Afrika* in South Africa introduced a new collection of

“*Skrifberymings*” in 1935, containing “*Eenige Gezangen*” with the “*Skrifberymings*”. The *Dutch Reformed Church* and the *Nederduitsch Hervormde Kerk* introduced a new version of the *Evangelische Gezangen* in 1944, containing two hymn melodies as well as a few South African melodies (cf. Strydom 1994:148). The *Nederduitse Gereformeerde Sendingkerk* introduced the *Sionsgesange* in 1949. The last contained songs from the *Psalm- en Gesangbundel* van 1944, die *nuwe Halleluja* (1931), *Church Praise*, *Methodist Hymn Book*, die *Rynse Gesangeboek* en Ira D Sankey’s *Sacred Songs and Solo’s* (Strydom 1994:148).

A new Psalter followed in 1976 with Genevan melodies with many of the Psalms. Some melodies had to be adapted and new melodies were used for many songs. The *Gesangeboek* (AGB) followed in 1978, containing songs from the German repertoire, hymns from the Anglo-Saxon context, songs from Dutch and French origin as well as a few South-African melodies. The *Jeugsangbundel 1* (JSB1) appeared in 1984 as a collection of songs that was, according to the foreword, “nie bedoel vir gebruik in die erediens nie”. In 1989 a new hymn book *Sing onder mekaar* (SOM) was published. This publication contained only 47 songs from different contexts and was seen as a ‘proefsangbundel’ in addition to the *Psalms en Gesange* (APGB). The *Jeugsangbundel 2* (JSB2) was published in 1993 and contained 66 songs of different genres. According to its foreword, it was meant “vir gebruik in die erediens en by jeugbyeenkomste.” In October 1994 the *Nuwe Sionsgesange* (NSG) was introduced in the *NG Sendingkerk*. The NSG contains songs from many other books and contexts.

The *Liedboek van die kerk* (LBK) was published in 2001 as a hymnal for use within the Dutch Reformed Church as well as the *Nederduitsch Hervormde Kerk van Afrika* “...by die erediens en ander byeenkomste” (Liedboek 2001:3). The LBK contains 150 Psalms and 452 other songs, divided into two main groups namely the liturgy of the worship service and liturgy of life. The following forms of songs are included in the LBK (2001:21-24):

- *Strofiese liedere*
- *Deurekomponeerde liedere*
- *Keerversliedere*
- *Refreinliedere*
- *Kanons*
- *Miniatuurvorms*

The LBK was followed in recent years by the forming of two commissions or workgroups within the DRC, namely FLAM (*Funkie Liedere vir Aan die brand Musiekbediening*)(see <http://www.flam.co.za>) and VONKK (*Voortgesette Ontwikkeling van Nuwe Klassieke*

*Komposisies*)(see <http://www.vonkk.co.za>).

## 7.1 Conclusions:

The history and development of church singing in the Reformed churches in South Africa clearly includes two lines:

- On the one side one finds the official church song, approved by synods and encouraged as the official song. This line can be divided into two smaller lines: the Psalter (Psalm-singing) and the *Evangelische Gezangen*. Although there were great differences on the role and position of the *Evangelische Gezangen*, these two were considered to be the official song of the church.
- On the other side one find **a continuing urge or need for a different kind of song, expressing something that the Psalter and the *Evangelische Gezangen* fail to do**. This line of songs found expression in the *Kinderharp*, the *Zionsliedere*, the *Halleluja*, the *Jeugsangbundel 1 & 2*, and a flood of gospel and contemporary music in the current situation in South Africa. These two lines could have a positive influence on one another. In the following chapters, the reason for this continuous urge needs to be investigated. **It is argued here that spirituality and culture play a major role within a postmodern context**. These concepts and their influence will have to be investigated.
- The need for another kind of song was often recognized and illustrated by the use of other hymnals (like the *Kinderharp*) within children's worship services. **Various other hymnals are also used today within children's worship services**.
- The existence of a hymnal like the *Nuwe Sionsgesange* (NSG) within the *NG Sendingkerk* must be noted. Although the DRC and the NG Sendingkerk (currently part of the URC) are part of the same tradition (Reformed), speak the same language (Afrikaans) and are part of the same family of churches, **they developed separate hymnals based on the different cultures and spiritualities of these two churches**. The same provision ought to be made for other cultures, sub-cultures and spiritualities (chapter 4 & 5).

Within the South-African context, Strydom (1994:146) distinguishes between singing in the worship service on the one side and religious singing outside the worship service on the other. Although this is a legitimate perspective, it's not always an accurate perspective, especially within a society where normal life and religious life are not separated so clearly any more. Although some forms of singing were allowed and approved in the worship

service, and others not, one could hardly separate them from one another. The songs and music that were *not* allowed in the worship service, kept on appearing in the worship service at different times and places. They were not only non-officially used in the worship service; they also had a major impact on the worship service as well as the forming of believers. They also had a great influence on the direction that the formal or official song went. One can hardly separate them from one another. The history and development of church music and singing in South Africa must partly be seen as the result of the interaction between these two lines of church music and singing. Many free songs were sung at home and at other meeting for a long period before been considered as songs for the official hymnal. In this way they had a major impact on the official song and partly prepared the way for the official song.

## Chapter 4

# CHURCH MUSIC AS CULTURAL AND INTER-CULTURAL MUSIC

There will indeed be tension between Christianity and any culture (if the Christian message is not watered down and domesticated too much by economic or political interests), but there will also be gifts that every culture can bring to the understanding of Christianity, just as Christianity has the gift of the good news of God's love for every culture.

(Holt 1993:121)

### 1. INTRODUCTION

In order to understand church singing by a given congregation in a given liturgical context as a means of expression of their local spirituality, one will have to examine the meaning and influence of culture. Every congregation worships in a certain cultural and cultural-liturgical context. The cultural context includes religion, politics, economics, social structures, values, rituals, *et cetera*. What is the relationship between church singing and culture? What is the relationship between singing in the local church and the local culture of that congregation? What influence does culture have on singing in church? On the other side, what influence does singing have on culture? (cf. Barnard 2002b:15). It is assumed that church singing, as part of liturgy, is closely related to the culture of the local congregation; something that has often been denied for many centuries. Van der Walt (1997:4) concludes that "there is not one aspect of human life which is not touched by culture." In that sense, **church singing is always cultural church singing and closely related to the culture** of a given community. Van Wyk (1985:126-126) concludes that **church singing is in a continuous tension between Scripture on the one hand and culture on the other**. Scott (2000:1, cf. Smit 2007:253) formulates it well: "But in every language group, within every culture, there is a unique music language, as different from the music of other cultures as their spoken language is different. And within each culture there are many different music styles." This chapter will try to understand the dynamics of culture and its influence on the local church, especially on church singing.

## 2. DEFINING CULTURE

Culture, from the Latin *cultura* (*colere*, meaning "to cultivate"), in its earliest and widest sense, means to rule and subdue the earth (Smit 2007:14). All man's activities and labour are thus included in the term *culture* (Gen 1:27-28). Strydom (1994:214, cf. Van der Walt 1999a:1, Van der Walt 1986:186) states: "Om mens te wees, is dus om met al die moontlikhede wat God in die skepping gelê het, skeppend, produktief om te gaan - dus om kultureel aktief te wees." Smit (2007:14,54) also uses culture in the widest sense as referring to all activities of man (see Smit 2007:21-55 for a detailed study on culture in Scripture). Van der Walt (1999a:68) argues that life has fourteen dimensions ("n godsdienstige (of kultiese), 'n etiese (of morele), 'n juridiese, estetiese, ekonomiese, sosiale, linguale (of talige), tegniese, logiese, psigiese (of emosionele), biotiese, fisiese, ruimtelike en aritmetiese (of getalsmatige)") and concludes that culture has the same variety, thus all dimensions of life. Strydom (1994:214), in following Hoendertaal, condemns the exclusive use of culture where "slegs daardie menslike skeppingsvorme word tot kultuur verhef wat bedoel is vir die ingewydes, die uitgelesenes, die 'gekultiveerdes'".

Although one must agree to the earliest and widest understanding of culture (as indicated above), one must also admit that culture is an umbrella term with a variety of meanings and perspectives. Already in 1952, Alfred Kroeber and Clyde Kluckhohn compiled a list of 164 definitions of "culture" in their publication *Culture: A Critical Review of Concepts and Definitions* (<http://en.wikipedia.org/wiki/Culture>, 5 Sept 2009; cf. Oh 2004:131), indicating the complexities in understanding the term *culture*. Smit (2007:17) rightly states that "in sy kultuurtaak kom die mens ook in kontak met sy medemens. Dit lei tot die ontwikkeling van 'n bepaalde beskawingstoestand wanneer die mens poog om lewe onderling te bewaar, gemeenskap op te soek en instellings te verbeter." Culture is thus more than cultivating the earth; it includes relationships with the self, others, the environment and God (cf. Van der Walt 1997:18). In this regard Drane (2000:2) notes that "culture is about the way people live and relate to each other." Oh (2004:133) remarks that human beings are born "cultureless" but retain culture through a process of acquiring or learning; this process being called "enculturation", and explains that "enculturation embraces the learning of all aspects of culture, including technology, art, and religion..."

Abbott (1998:7-8) gives the general definition of culture as "the 'way of life' of a society" and notes that interpretive theories see it as "the shared meanings and symbols which people use to convey meaning". As such, culture could include speaking the same languages, doing the same job, listening to the same kind of music, being part of the same social class

or living in a certain area. Societies can also develop their own symbols, which could include badges, clothing, tattoos, jewelry, *et cetera*. Abbott (1998:8) also mentions the role of shared symbols, like wearing black at a funeral or the wearing of wedding rings.

The great variety of meanings and definitions could be boiled down to three groups of meaning. Wikipedia (<http://en.wikipedia.org/wiki/Culture>, 5 Sept 2009) states that the word *culture* is most commonly used in three basic senses:

- 1) excellence of taste in the fine arts and humanities, also known as high culture
- 2) an integrated pattern of human knowledge, belief, and behavior that depends upon the capacity for symbolic thought and social learning
- 3) the set of shared attitudes, values, goals, and practices that characterizes an institution, organization or group.

Van Nieuwenhuijze (1995:36,37, cf. Abbott 1998:13) describes the two ways of thinking about culture as culture being the icing on the cake of life (high culture) or culture being the framework of thought and conduct. Often the word or term culture is used in its narrowest sense (high culture), indicating a culture or even taste superior to others (the icing). Western culture was often seen as superior to all other cultures, especially African culture or Primitive cultures. Smit (2007:241) remarks in regards of Western culture: “Groot prestasies in die wetenskap, tegnologie, kultuur en filosofie het selfs die eeue-oue en komplekse kulture van die Islam, Indië, China en Japan op die agtergrond geskuif.” Strydom (1994:214) condemns the exclusive use of culture as in (1) above. **In this study the emphasis will be on a combination of (2) and (3) and the term culture will be used in this regard.** When referring to (1), the term *high culture* will be used. It is interesting that Barth (according to his son) thought of culture as “the very acme, the summit of human possibilities for which we yearn, which we can never define, which occurs in a great work of art, or in Mozart, or in great persons” (Palma 1983:9).

Heitink (2007:44, cf. Vos & Pieterse 1997:121) defines culture as “het min of meer samenhangeende geheel van voorstellingen, opvattingen, waarden en normen die mensen zich als lid van hun maatschappij door middel van leerprocessen hebben verworven, dat in hoge mate hun gedrag beïnvloedt en waardoor zij zich onderscheiden van leden van andere maatschappijen”. Frijhoff & Spies (1999:52, cf. Barnard 2002b:15) defines cultural acts thus: Cultureel handelen is “zinnvolle verbanden tussen verspreide en op het oog onsamenhangeende elementen van de werklikheid leggen, tussen dinge, mense, beelde, handelingene”. Oh (2004:132) understands culture as “everything that human beings think, feel, say, and do consciously as human beings” while Luzbetak (1970:60) adds that “to the anthropologist a prosaic garbage heap is as much an element of culture as the masterpieces

of Beethoven, Dante, and Michelangelo.” Van der Walt (1997:8) defines culture briefly as “the way in which human beings shape their natural and human environment”, and notes that culture includes “habits, customs, social organizations, techniques, language, values, norms, ideas, beliefs and much more.” Van der Walt (1997:7) uses the term “living culture” with regards to the African drum, stating that culture could only be “living culture” when it contributes to the meaningfulness of the lives of the people who use the drum. Van Nieuwenhuijze (1995:37) includes “museums, orchestras, performing and creative artists, artisans, folklore, and so forth” in the concept of culture. On the other hand he also includes community, society, state and economy; thus everything we do as human beings. Barth (Palma 1983:11) works with the thesis that “culture is the task set through the Word of God for achieving the destined condition of man in unity of soul and body.” Thus for Barth culture must finally be measures to the Word of God (cf. Palma 1983:12).

From the definitions quoted by Moorhead and Griffin (1989:494), the following concepts are prominent in culture:

- Belief system
- Shared core values
- Collective programming of the mind
- Pattern of basic assumptions
- Set of symbols

Hiebert (1976:32-33, cf. Oh 2004:133) supposes that there is an interrelationship between culture and society in the way that culture is the product of society and society is mediated by culture.

Peters & Waterman (1982:103, cf. Moorhead & Griffin 1989:494) defines (organizational) culture as “a dominant and coherent set of shared values conveyed by such symbolic means as stories, myths, legends, slogans, anecdotes and fairy tales.” Moorhead & Griffin (1989:49) concludes that three attributes are common in all definitions:

- A shared set of values
- These values are often taken for granted
- The role of symbolic means whereby values are communicated

Barnard (2002b:15) adds that culture is not only the product of meaning (“betekenis”) but also a producer of meaning. Smit (2007:18) argues that “kultuur en omgewing beïnvloed mekaar wedersyds”.

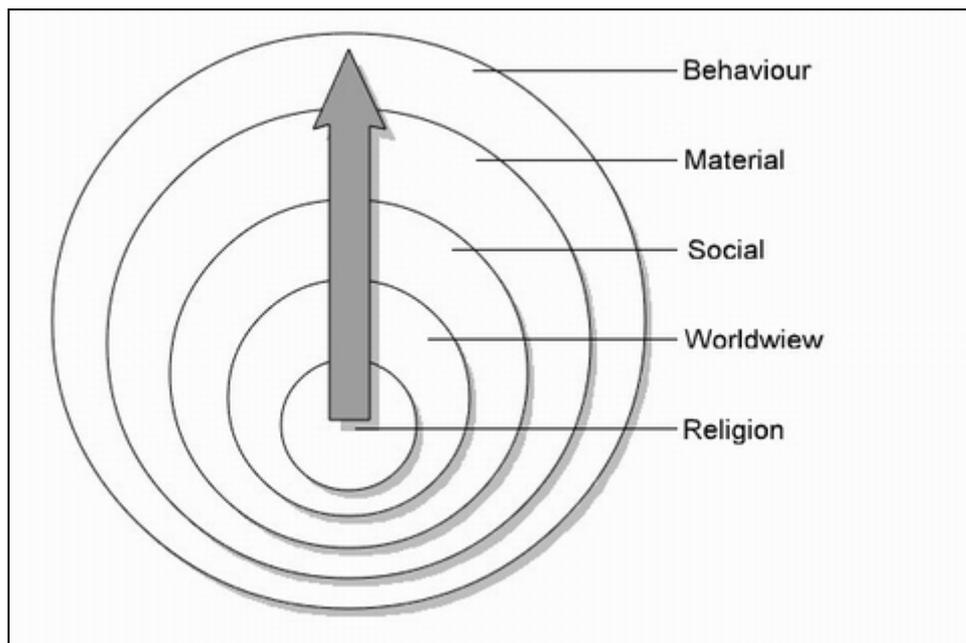
McGrew (1998:323) views culture as a process and distinguishes the following steps in the

process of culture (<http://en.wikipedia.org/wiki/Culture>, 6 Sept 2009):

- 1) A new pattern of behavior is invented, or an existing one is modified.
- 2) The innovator transmits this pattern to another.
- 3) The form of the pattern is consistent within and across performers, perhaps even in terms of recognizable stylistic features.
- 4) The one who acquires the pattern retains the ability to perform it long after having acquired it.
- 5) The pattern spreads across social units in a population. These social units may be families, clans, troops, or bands.
- 6) The pattern endures across generations.

Van der Walt (1999a:71) distinguishes three ways by which culture develops: Either 1) it is invented, or 2) it is inherited (enculturation), or 3) it is taken over or adopted (acculturation).

Figure 8: Layers of culture



Van der Walt (1997:8, cf. Van der Walt 1999a:13, Smit 2007:16) uses the metaphor of an onion to explain culture, where every layer of the onion represents a dimension of culture (figure 8). At the heart of the onion are the religious convictions of man. All cultural activities are influenced and determined by man's religious convictions and experience. The second layer (from the inside) is man's worldview, including matters like values and norms. The third layer is the social dimension. This layer includes language, art, science, relationships and institutions like marriage, family, economics, politics, *et cetera*. The fourth dimension is the dimension of the material. The outside layer represents the dimension of behavior which

includes lifestyle, acts, practices, habits, *et cetera*. Van der Walt (2007:8, cf. Smit 2007:16) remarks that some of these layers are easier to observe; others are very difficult to observe and analyze. The outer layers are more open to change than the inside layers. Culture can only be understood as the combination and interaction between all these layers. Smit (2007:17, cf. Van der Walt 1999a:14) concludes that “ware, diep, grondige verandering van kultuur vind alleen plaas wanneer die kern verander word”. In trying to understand any given culture, all these layers must be taken into account - especially the religious layer.

It must be remarked that culture is never static; culture is a process (Smit 2007:17). Drane (2000:1) notes that “[i]n the past cultural change was usually a slow business, as one generation succeeded another and made its own minor adjustments to social habits and ways of thinking. But now change is neither subtle nor gradual: it is traumatic and immediate.” In the reasoning about church and culture, one will have to remember that **culture is in a continuous process of change**. Often people cling to a certain form of culture as they were used to in a specific era.

### 3. SUBCULTURE AND COUNTER-CULTURE

Subcultures and countercultures are often viewed and treated as negative and rebellious (cf. Van der Walt 1986:183). Subculture could be defined as “...a group of people with a culture (whether distinct or hidden) which differentiates them from the larger culture to which they belong. If a particular subculture is characterized by a systematic opposition to the dominant culture, it may be described as a counterculture” (<http://en.wikipedia.org/wiki/Subculture>, 18 Sept 2009). Van der Walt (1986:186) describes counterculture not as the culture of other nations that clashes with one’s own nation’s culture, but as a reaction within the same culture.

A subculture is a number of people who have their own, distinct set of beliefs and behavior that differentiates them from the larger group or the main culture which they are part of. They could be distinct in race, ethnicity, class, gender, *et cetera*. The qualities, which determine a subculture as distinct from the main culture, may be aesthetic, religious, occupational, political, sexual or a combination of some of these factors. Subcultures and countercultures have their own “symbolism attached to clothing, music and other visible affectations” (<http://en.wikipedia.org/wiki/Subculture>, 18 Sept 2009, cf. Van der Walt 1986:186); **the important role of music in subcultures must be noted**. Examples of subcultures include Punks, Stoners, Goths, Jocks, Preps, Bisexuals, Puritans, Cults, Clans. Van der Walt (1986:186) mentions the Beatniks, Mods, Rockers, Free Speech Movement,

New Left Movement and the Jesus Movement as examples of countercultures.

Van der Walt (1986:186) rightly says that **a counterculture is a new culture in process, establishing its own philosophy, ethics, lifestyle, clothing, music and singing**. This emphasizes the close relation between culture on the one hand, whether it be the main culture, subculture or counterculture, and music (and singing) on the other hand. It is not only the main culture that is known by their music and singing; the subculture and counterculture are also known by their distinct music and singing.

Van der Walt (1986:183) remarks that the **youth in every generation will develop a counter-culture in reaction to the culture of the older people**. Such a counterculture would always have its own philosophy, ethics, lifestyle, clothing, music, singing, *et cetera*. (Van der Walt 1986:186). A given counterculture could exist as a counterculture within the main culture, or it could develop into a counterculture outside the current culture. The *ducktails*, *beatniks*, *mods* and *rockers* were examples of counter-cultures in the 1950's and 1960's, followed by the *Free Speech Movement* and the *hippies*. The late 60's saw the rise of the *New Left Movement* and the *Jesus Movement* (Van der Walt 1986:187). All these counter-cultures could be seen as a reaction to the gaps and shortfalls of the main culture, in some cases the postmodern culture.

**The same processes will be found in any church or religious movement in the world**, especially when that specific church grows very large or existed over a long period of time. In a given church, like the DRC, one will find a certain culture with a shared set of values (often taken for granted), as well as symbolic means whereby these values are communicated, and song and music that gives expression to the beliefs of this culture.

**Liturgy plays an immense role in the communication and maintenance of these values**. For many years a fixed liturgical order and a fixed repertoire of songs were used in the communication of these shared values of the dominant church culture. But, as in any other culture, different subcultures and even countercultures existed and still exist within the DRC. In a certain sense, each congregation has a lot in common with the dominant culture, but **each congregation also functions like a subculture within the main culture** with its own set of shared values and symbolic means whereby these values are communicated, e.g. liturgy or music. The subculture often becomes visible in the way a certain congregation worships, sings, prays, confesses and believes. With regards to church music and singing, some congregations will express themselves in classical music, others in contemporary music and others in different forms of African music. All these are just means whereby their shared values are communicated and often expressed. Some congregations will express

(sing) themselves only in Afrikaans music; others will use other languages like English too.

**It is argued here that the different congregations within the DRC function like subcultures (and in some instances countercultures) within the main or dominant culture of the DRC.** These differences could be ascribed to historical factors (the story of the congregation), socio-economic (social status, financial status, *et cetera*) factors but also religious factors (their understanding of God, grace, sin, *et cetera*). Often different congregations (subcultures) will express themselves in different forms of song and music.

#### 4. CULTURAL DIVERSITY

Just as any country consists of a variety of cultures, so each congregation does. Barnard (2000:12) refers to multiple cultures and liturgies. Armour & Browning (1995:7) observed: “Viewed from a system’s perspective, your congregation is not merely a group of people brought together by common beliefs and aspirations. It is a complex pattern of human networks playing off one another”. Van der Walt (1999a:1) sees the different cultures as different ways of reacting to Genesis 1:28 & 2:15. Cultural diversity could be experienced as a threat, or it could be seen as God-given (cf. Dreyer 2006:1293-1294).

Van der Walt (1997:20, cf. Van der Walt 1999a:2) draws the following implications for a Christian evaluation of the cultural diversities:

- Every culture in the world has its own beauty, dignity and legitimacy
- Every culture also reveals a lack of beauty, dignity and legitimacy

Van der Walt (1997:21, cf. 1999a:71) uses the concept of *ethnicity* as referring to one’s belonging to a particular cultural group. On the other side, *ethnocentrism* refers to the attitude of judging other cultures against one’s own culture from the viewpoint that one’s own culture is right and superior to others. Other cultures are seen as wrong, evil, and often below the standards. In this sense other cultures must be uplifted. David Bosch (1991:291-298) describes how the West did not only Christianize people of other cultures, but also tried to uplift their local “inferior culture” to the standards of their own, leading to a situation of “benevolent paternalism”. **Often the same process is occurring in church where some musical cultures are seen as superior to others;** in that sense a musical *ethnocentrism* where other musical cultures are inferior and needs to be uplifted to the standard of the *high cultures* in church. Within the tradition of the church, certain forms of music were often seen as superior to others.

In every society one will find a dominant culture or dominant cultures (cf. Barnard 2000:12), and cultures which differ from that or are even opposed to that. These are called subcultures or countercultures. Van der Walt (1997:4) rightly concludes that one's own culture is often seen as normal and other cultures as abnormal because one's own culture is usually "outside one's awareness and therefore beyond conscious control". In this regard Van der Walt (*ibid*) notes that culture could easily become a prison.

## 5. A SOUTH-AFRICAN CULTURE?

Smit (2007:234) distinguishes two prominent cultures in South Africa, namely Western Culture and Traditional African Culture. Van der Walt (1997:14) uses the four basic relationships into which God has created all human beings (i.e. relation to one self, fellow human beings, nature and God) as a model whereby the different major cultures could be understood. Emphasis on the relationships with fellow human beings (community) will lead to communalism (e.g. Africa), whereas emphasis on the self (individual) leads to individualism (e.g. the West). Emphasis on the supernatural (God) leads to pantheism (e.g. India) while emphasis on the earth (nature) leads to naturalism (e.g. China). The major difference between Western and African cultures from religious viewpoint (the inner layer of the onion) will thus be the focus on the individual (West) and the focus on the community and man as a communal being who cannot exist without the community (Africa).

## 6. WESTERN CULTURE

The term 'Western culture' is in itself problematic. It could refer to cultures of European origin, which include "social norms, ethical values, traditional customs, religious beliefs, political systems, and specific artifacts and technologies" ([http://en.wikipedia.org/wiki/Western\\_culture](http://en.wikipedia.org/wiki/Western_culture), 6 Sept 2009). Most often it refers to the culture which came into existence in Western Europe and spread from there to all parts of the world (Smit 2007:236). Western Culture is an umbrella term, which includes different languages, geographical areas and ethnical groups (Smit 2007:236). "Western culture is the set of literary, scientific, political, artistic and philosophical principles which set it apart from other civilizations" ([http://en.wikipedia.org/wiki/Western\\_culture](http://en.wikipedia.org/wiki/Western_culture), 6 Sept 2009). It is even more complicated in that Western culture is undergoing a massive paradigm shift (Drane 2000:vii).

Western Culture has its roots in the Greek culture, more specific the Greek philosophers, with influences from Egypt and Mesopotamia (Smit 2007:236). The holistic and mythological

approach to life was influenced and replaced by a cognitive and critical reflection which resulted in a move from superstition to explanation (Smit 2007:237). These had positive implications for public life. But the loss of a holistic approach to life also led to the reduction of man to nothing more than material. The question of 'what is?' became the prominent and critical question.

The Constantine- or Post Nicene era, with the Edict of Milan (313) and the First Council of Nicaea (325) introduced an era of a "one holy catholic and apostolic Church". This period was characterized by great developments in science, philosophy and human reason (Smit 2007:238). In this period the church often traveled the road of identifying with culture and philosophy, so much so that they lost their critical role in forming Western culture. Heitink (2007:33, cf. Niemandt 2007:13, Strydom 1991:55, Barnard 1981:179) describes this period as "de kerk verweven met de staat, waardoor het zo geheten *corpus christianum* ontstond".

The Reformation had an immense influence on Western Culture. Life was again recognized as life 'Coram Deo'. Calvin recognized the role of State as well as the role of church in organizing life and culture. Knowledge was no more restricted to the church, but accessible by individuals. Ultimately this led to a philosophy where man became his own master and church was not really necessary. This way of thinking played a great role in the growing process of secularization. The focus shifted from supernatural causes and the battle between supernatural forces to explanations according to scientific laws. This was also the era of the birth of different denominations in the church. The battle and conflict between churches and denominations (cf. Oh 2004:2) led to distrust in the church and a growing faith in sciences. More and more walks of life became distanced from church and autonomous from the control and influence of the church.

In the time of the Aufklärung and the Renaissance, man became even more autonomous. Science and technique became the main instrument by which man could control his own universe by protecting himself against natural disaster, illness, hunger, *et cetera*. Du Toit (1996:89) remarks in connection with Western spirituality (which could be understood as culture) that Western spirituality (culture) is "inward-directed and individualistically oriented, without relation to the suffering world in which we live in."

These causes are also characteristics of contemporary society and especially the Western culture. Clouse, Pierard & Yamauchi 1993:589-600) sees the following challenges to the church (in a secular world):

- The challenge of secularization

- Wealth and prosperity
- Ongoing threat of war
- Racism and Ethnicity
- Environmental challenge
- Woman in ministry
- The resurgence of non-Christian religions

The positive outcome of Western Culture was obvious. Smit (2007:241) mentions the following among others:

- Great achievements in science, technology, culture and philosophy
- Individual freedom
- Supremacy of justice
- Democracy
- Universal human rights
- Development of science and technology
- Freedom of religion
- Ambition
- Great achievements and works in music and art
- Technological break-through's

Smit (2007:243-250) distinguishes the following negative products of Western Culture:

- Arbitrariness (high-handedness)
- Production and consumption
- Atomization of workers
- Exploitation of ecology
- Mass destruction
- Hastiness (restlessness)
- Individualism
- Pessimism
- Relativism and uncertainty
- Influence of Postmodernism

There is great disappointment and frustration with some of the outcomes of Western culture. This disappointment and frustration can often be observed in the youth's reaction to Western culture(s). In different ways, people try to escape from the crisis of Western culture through one of the following (Smit 2007:252)

- Withdrawal from culture into a primitive form of society, often centered around

agriculture (Van der Walt 1986:200)

- Creating a counter-culture or sub-culture. Smit (2007:253) describes a counter-culture a spontaneous development within culture due to a certain frustration with the main culture, resulting in an alternative culture with its own philosophy, ethics, lifestyle, clothing, music and singing. Various negative reactions (like drugs, gangs, suicide, *et cetera*) can also be observed (cf. Smit 2007:253).
- Search for true religion with a new emphasis on mystical experience as well as transcendental unity (cf. Smit 2007:254). Focus shifts from rational thoughts to mystic experience.

All of these reactions to Western culture could be one-sided and dangerous (cf. Van der Walt 1986:188-189).

## 6.1 The influence of Postmodernism on Western Culture

Êrens tussen 1960 en 1970 het 'n ou en onbekookte wêreld tot 'n einde gekom en het 'n vars, nuwe wêreld begin. Al het almal nog nie die nuus gehoor nie, is dit die reine waarheid – 'n moeë ou wêreld het tot sy einde gekom en 'n opwindende nuwe wêreld wag om raakgesien te word.

(Niemandt, 2007:11)

Niemandt (2007:10) identifies three storms that hit the church in the last few decades, namely postmodernism, post-Christendom and globalization. It is difficult to define the term Postmodernism (Smit 2007:250, Kloppers 2002a:321). Scholars differ on the definition of Postmodernism. Connor (2007:preface) states that “when I began writing *Postmodernist Culture* in 1987, postmodernism seemed to be understood best as a complex simultaneity, a coincidence of different lines of development, in architecture, art, literature, film, popular culture and so on” and then continues that “[a]t the same time, it was already obvious that there was another kind of postmodernism abroad, which required a different sort of explanation.”

The Oxford Dictionary describes Postmodernism as “a style and concept in the arts characterized by distrust of theories and ideologies and by the drawing of attention to conventions” ([http://www.askoxford.com/concise\\_oed/postmodernism?view=uk](http://www.askoxford.com/concise_oed/postmodernism?view=uk), 6 Sept 2009).

Dreyer (2006:1295, Wepener 2009:120, Kloppers 2002a:321) explains postmodernism as a

reaction to fundamentalism that was characteristic of modernism, where the focus was on objective truths which manifested in social structures which in turn protect and maintain these truths; this tendency is described as anti-foundationalism (“*antifundamentalisme*”) (Kloppers 2002a:321, cf. Adam 1995:122). In that sense it was the logical consequence of modernism. In modernism, power plays an important role in the keeping of these structures (cf. Niemandt 2007:17), leading to uniformity in thoughts as well as cohesion. Niemandt (2007:17-19) summarizes modernism as a paradigm where emphasis is on control, analytical thinking, mechanization and individualism. Lose (2003:17, cf. Dreyer 2006:1295) describes postmodernism on the other hand: “In place of a foundationally ordered, centered structure, postmodernists offer a picture of a heteronymous dissensus of competing claims and voices where no idea or voice is privileged over the rest” and truth, like beauty, is increasingly found in the eye of the beholder, and not in objective truths. Dreyer (2006:1295, cf. Wepener 2009:120) stresses the importance of pluralism and diversity as characteristics of postmodernism. Kloppers (2002a:321) argues that contradiction (“*teenstrydigheid*”) is one of the characteristics of postmodernism. Wepener (2009:121) adds universalism to the characteristics of postmodernism.

Postmodernism could be described as a post-scientific worldview with a great suspicion towards the attitude of unrestricted human potential. Belief in the possibility of a purely objective knowledge became vague and less prominent. Phan (2003:56-59) observes the cultural expressions of postmodernism in the embracing of the ‘multivalence’ and heterogeneity of different styles in architecture, diversity and pluralism in theatre, a blurring of the dividing lines between reality and unreality in fiction, a merging of truth and fiction in film, and a world centered around television and computer (world wide web)(cf. Abbott 1998:128). Phan (2003:58) remarks that **postmodernism refuses to distinguish ‘pop culture’ from ‘high art’**.

Dreyer (2006:1294) states: “n Mens raak al huiwerig vir die begrip postmoderniteit omdat dit ’n gonswoord geword het wat kwistig aangewend word om allerlei nuwe tendense te verklaar en te legitimeer.” Pieterse (2002:78) prefers to think about “refleksiewe moderniteit” (Reflexive modernization), which does not present a new world view that is in a total breach with modernism, but rather a correction within modernism. Others prefer the term “Second modernity” or “re-modernity” (cf. Beck, Bonss & Lau 2003). Holt (1993:106) remarks: “Yet much of our European and North American way of thinking in the twentieth century is still oriented to those assumptions. We are still secularists, separating spirituality from the ‘real world’, we still tend to think of science as the arbiter of that real world, we are still optimistic about technological progress, and we are still individualists.” In this sense Western society

is still modernistic. Avis (2003:12) remarks that “[p]ost-modernity has not superseded modernity. It stands for the intensification of the more subversive characteristics of the modern age. Our cultural situation is more appropriately termed late modernity.” Welsch (1988) uses the term “postmodern Modern”, indicating that postmodernism is in a sense a form of modernism. The difference between these two could be described as: “Postmodernists are interested in deconstruction without reconstruction; second modernity is about deconstruction and reconstruction.” (Avis 2003:abstract). One must admit that the world which contemporary people are living in and their consequential worldview are not really a post-scientific view at all, as indicated by the nature of this study. This study is a scientific study (characteristic of modernism) which leaves room for different interpretation and perspectives on reality and truth (characteristic of postmodernism).

South-African Scholars **differ on whether South Africa is already experiencing the major stream of postmodernism** or only a form or maybe second form of modernism (cf. Wepener 2009:118). Wepener (2009:120) states: “In South Africa this world view appears mainly among a section of whites”. With Dreyer (2006:1294, cf. Kloppers 2002a:320) it must be concluded that, whether it is called postmodernism or reflexive modernization, “die hedendaagse konteks adem tot ’n groot mate ’n postmoderne lewensklimate waarvan die kerk nie gevrywaar is nie.” In this study the term ‘postmodern’ and ‘postmodernism’ will be used to indicate this complicate period that followed modernity, without denying all the difficulties included in any term. In a study on church music, the influence and impact of postmodernism thereon can’t be denied. Kloppers (2002a:320) states that “the worship service is surrounded by a postmodern culture, which may influence the singing of hymns, the compilation of hymnals and the reception of new hymns and hymnals”.

Weber (1980, cf. Kloppers 2005:1, Kloppers 2002a:321, Van der Ven 1993:17-31) distinguishes three dimensions of rationality, namely:

- cognitive-instrumental rationality (rationality concerned with truth, facts, methods, etc)
- normative or practical rationality (rationality concerned with the justification of acts or behavior)
- expressive rationality (rationality concerned with authenticity of experiences, feelings or attitudes)

Modernism placed much emphasis on the first, namely cognitive-instrumental rationality, and was skeptic about everything that could not be explained or declared by this kind of rationality (cf. Drane 2000:113). Truth was that which could be explained by cognitive-instrumental rationality. In this regard empirical study and proof were of utmost importance.

Postmodernism is negative about this one-sidedness of modernism. In this sense, postmodernism is a critical reflection on and a critical reaction to modernism. Postmodernism (or Second Modernism) wants to correct the gaps and mistakes of modernism. **Emphasis is no longer placed only on the cognitive-instrumental reality only but also on the emotional and affective rationality of the subject as well (Kloppers 2002a:323). The latter has major implications for a discussion on church singing and ultimately the free song within a postmodern context.**

**Postmodernism, as a reaction to and correction on modernism, is skeptic about any claim on absolute and objective truth.** Instead it acknowledges the complexity of human experience and the possibility of multiple angles of interpretation (cf. Phan 2003:59). Truth is contextual and closely related to culture. Truth is always seen as interpreted truth. Any claims on absolute truth are seen as a strategy of power by the elite (cf. Kloppers 2002a:322). Kloppers (2002a:322) argues that postmodernism is in its essence ideology-critical. It is critical about the (often hidden) ideologies behind claims on truth.

**Postmodernism is skeptic about meta-narratives**, which are at best seen as “useful fiction”. Phan (2003:60), in referring to Jean-Francois Lyotard, states: “The age of the *‘grand recits’* is over; what is left is *local* narrative which one constructs in one’s particular community”. Expert knowledge is not the only knowledge any more; **non-experts are equally involved in the process of truth and knowledge.** Kloppers (2002a:322, cf. Hutcheon 1988:57) argues that postmodernism is skeptic about concepts like “outonomie”, “transendensie”, “sekerheid”, “outoriteit”, “samehang”, “totaliteit”, “sisteen”, “universaliteit”, “sentrum”, “kontinuiteit”, “teleologie”, “binding”, “hiërargie”, “homogeniteit”, “oorspronklikheid” and “oorsprong”. Kloppers (2002a:323) states: “Vanuit ‘n verruimde antropologiebegrip verkry sosialisasie, kultuur, ekspressie, emosies en gesindhede groter erkenning.” In this regard Kloppers (2002a:323) positively concludes: “Binne so ‘n verruimde begrip van wetenskap kan ook nuwe ruimte vir die himnologie as wetenskap geopen word.” The above mentioned shift has **enormous implications for church music:**

- The meta-narrative (*grootverhaal*) is no longer the only or the more prominent narrative; the smaller narrative (*kleinverhaal*) of the congregation is just as important and needs to be reflected in church singing.
- The claim that a few specialists in music can make decisions regarding church music for every congregation, no longer succeeds.

Miller (2004:14-141, cf. Smit, G 2008:108-110) summarizes the shift in culture in the past centuries follows (table 1):

Table 1: Shift in culture

	<b>Oral culture</b>	<b>Print culture</b>	<b>Broadcast culture</b>	<b>Digital culture</b>
	Ancient times - 1500 AD	1500 - 1959	1950 - 2010	2010 -
	Liturgical Church	Reformation Church	Celebrating Church	Convergence Church
	The Living Word	Separating the message from the messenger	Watching the world go by	Reconnecting Word with Spirit
	Era of oral communication	Era of written communication	Era of expressive of fine arts	Era of multimedia communication

Niemandt (2007:19) explains truth and gospel in these eras as follows (table 2):

Table 2: Truth and gospel in culture shift

	<b>Orale kultuur</b>	<b>Geskrewe kultuur</b>	<b>Uitsaakultuur</b>	<b>Digitale kultuur</b>
<b>WAARHEID</b>	Verhouding: Boodskap en boodskapper is een. Waarheid en die een wat waarheid bied, is verweef.	Beginsel: Waarheid het alles te doen met die inhoud van die boodskap. Om te verstaan is om te sien (teks).	Bestaan: Waarheid is 'n teorie in jou kop. Waarheid word deur ervaring bevestig. Om te verstaan is om te ervaar.	Konteks: Waarheid word sterk deur die konteks bepaal. Gemeenskap toets en bevestig die gesag van waarheid.
<b>EVANGELIE</b>	Om die boodskap weer as 'n Goddelike drama te beleef.	Om die boodskap te onthou as 'n gebeurtenis in die geskiedenis wat ewige gevolge het.	Die boodskap word met drama, oorreding en demonstrasie aangebied op 'n manier wat 'n mens se gewete en siel	Rekontekstualisering – die boodskap word gebring deur 'n vars en nuwe ontmoeting met ou tradisie en waarhede. Dit word gegiet in nuwe uitdrukkings van geloof.

			aanspreek.	
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From this scheme it is clear that truth in postmodern culture (more specific 2010-), is closely related to the context where the community (congregation) tests and confirms the authority of the truth (*ibid*). This emphasizes the role of the congregation (community) in the process of finding and singing the truth.

Osborn (1999:94-96, cf. Olivier 2006:1481-1482) distinguishes five characteristics of Postmodernism:

- The critical or hermeneutical idea argues the absence of any final or “true” meaning.
- The moral side centres upon the absence of mandatory convictions.
- The societal influence is radical pluralism and tolerance.
- The religious concept is radical pluralism and universalism.
- The practical aspect of Postmodernism is the triumph of pragmatism where “the end justifies the means.”

Van der Walt (1999b:86) states that postmodernism is more than just a few corrections on modernism; it is much more a wholly new way of thinking. It is the completion of the process of secularization and carries some dangers in itself, like the limitation of religion to the personal sphere of life. Olthuis (1999:144, cf. Van der Walt 1999b:85-86) sketches the discrepancies between the emphasis of modernism and postmodernism as follows (table 3):



Table 3: Modernism & postmodernism

<p><b>MODERNISM</b> Confidence in reason (and science) as way to truth and happiness</p> <p><b>MODERNISM PRIVILEGES</b></p> <p>“the real is logical”          universality          iron-clad arguments          closure          clarity          univocal          unity          autonomy          uniformity          sameness          homogeneity          totality          wholes          stability          safety          progress          presence          control          mastery          power-over          neutrality          timelessness          genderless (read: male)          equality          sameness          center          system          public / private          essence          identity          cohesion          mind          rational          systematic          law          continuity          patterns          predictability          what is known          what is seen          representable          answers          faith is illogical          master story          truth</p>	<p><b>POSTMODERNISM</b> Distrust in reason (and science) as the way to truth and happiness</p> <p><b>IN REACTION TO RESULTING IMBALANCES, POSTMODERNISM EMPHASIZES</b></p> <p>“life is more than logic”          particularity          no knock-down arguments          open-ended          ambiguity          equivocal          multiplicity          interdependence          diversity          difference          heterogeneity          partiality          fragments          change          risk          discrimination / oppression          absence          flow / attunement          mutuality          power-with          prejudice          timed          gendered          uniqueness          otherness          margins          positions          continuum          relational          difference          dispersion          body          emotional          eclectic          justice beyond law          discontinuity          ruptures          unpredictability / surprise          what is unknown          what is unseen          un-representable          questions          faith goes beyond knowledge          stories          truths</p>
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Osborn (1999:108-111, Olivier 2006:1482) observes seven areas where the postmodern shift can be seen in the church:

- The market-driven church has taken the place of the Bible-driven church.
- The triumph of secularism has weakened the impact of the church on society.
- There is a sad and incredible increase in Bible illiteracy.
- There is a sharp decline in biblical preaching and teaching.
- Relevance has replaced biblical mandates.
- The power of possessions has turned many Christians into rampant materialists.
- The academy has helped foster the lack of biblical and theological depth in the church.

Phan (2003:61-64) indicates that postmodernism has a different view or theory on culture than modernism. For postmodernism, culture is not a static reality explaining the differences between different human societies. The modern view of culture as “a self-contained and clearly bounded whole, as an internally consistent and integrated system of beliefs, values and behavioural norms that functions as the ordering principle of a social group and into which its members are socialized” (Phan 2003:62) is problematic in postmodern times.

The whole process of globalization led to the birth of a homogenized culture, named a ‘hyperculture’ or globalized culture. Phan (2003:63, cf. Abbott (1998:124) remarks that the globalized culture is “based on consumption, especially of goods exported from the USA, such as clothing (e.g. T-shirt, denim jeans, athletic shoes), food (e.g. McDonald’s and Coca-Cola), and entertainment (e.g. films, video and music). There is always tension and struggle between the global culture and the local culture. The global culture struggles for power and dominance; the local culture struggles for “survival and integrity” (Phan 2003:63). With regard to church singing, it is a question whether the youth borrows music from the charismatic tradition, or whether they borrow it from the hyperculture. Is popular music the property and product of the charismatic movements, or did the charismatic movement also borrow it from the hyperculture which is part of the lives of the youth? The latter is argued to be positive.

Drane (2000:113-114) rightly argues that “today’s Christians are in effect straddling two cultures” where “[t]heir daily lives are predominantly lived out within the developing culture of post-modernity” but within the church “they find themselves confronted with an almost totally different culture.” Often the church functions like a museum, representing the pre-modern or modern era and philosophy. Kloppers (2002a:324) summarizes the challenge of church

music in postmodern context correctly: “Die groot vraag is hoe om verskeidenheid te erken, ‘n situasie van sowel [...] as te akkommodeer en tog te ontkom aan ‘n situasie van totale relativisme waar ‘everything goes’”. The balance between these two could be found in the concept of hermeneutics where critical theory (reflection) is combined with the hermeneutics of suspicion (Kloppers 2002a:324, cf. Ricoeur 1991:270).

## 6.2 Implications

- The DRC in 2010, as any other church or denomination, consists of members or people living mainly in a postmodern era.
- Variations of all three worlds (pre-modern, modern, post-modern) will be found in every congregation of the DRC. The balance between these three will differ from congregation to congregation.
- The presence of postmodernity in the DRC will have numerous implications: anti-foundationalism (*antifundamentalisme*), universalism, distrust in meta-narratives, doubt in objective truths, *et cetera*.
- Truth is no longer only an objective truth; it is truth within the context of the community. The local congregation is involved in the ‘process’ of truth.
- The reality of local cultures and global cultures are also visible in the DRC. With regard to church music, **the global culture, especially regarding the youth, is a ‘pop-culture’**. The youth, for example, shares the music and musical styles of youth all over the world. They listen to contemporary songs from all over the world via CD’s, DVD’s, mp3’s, mp4’s, *et cetera*. They do not only share the music of other youths across the globe; they also share the gospel music of youth around the world. This global culture is in a continuous struggle and tension with the local culture where the previous generation wants them to listen to the songs they listened to; to enjoy the organ and metrical Psalms as they did; and sing the genre of songs that they enjoyed. **Meanwhile, the gap between global culture and local culture is growing bigger and bigger**; the global culture struggling for dominance, and local culture struggling for survival and integrity (Phan 2003:63). Müller (1990a:19) admits that music and singing plays a major role in the lives of the youth, and “[s]ang- en musiekgroepe van gehalte wat sinvol in die liturgie aangewend kan word in die oordra van die evangelie, of om die gemeente se reaksie te verklank, of om atmosfeer te skep, sal sonder twyfel by die jeug aanklank vind”.

Western culture as such is also difficult to estimate and evaluate in a South-African context.

Wepener (2009:116) rightly says that South Africa is a multicultural country with eleven official languages and a variety of cultures and ethnic groups; something which should be “celebrated as an asset”. It is difficult to estimate to what degree South Africa is already postmodern. Wepener (2009:121) describes the terms pre-modern, modern and postmodern and concludes that all three these worldviews merge in South Africa. The problem is whether liturgy should aim at the modern or postmodern man, because that will have a great influence on the liturgy. In this regard Wepener (2009:121) concludes that both will have to be accommodated. Liturgy will not only have to take the possibility of a multiplicity of cultures into account; it will also have to be serious about the possibility of different worldviews (like modern and postmodern). For this reason, worship will have to be a type of “blended worship” (Wepener 2009:121) or “convergence worship” (Van der Merwe 2009:251).

### 6.3 The process of Secularization

One of the greatest challenges to the church is the process and effects of secularization (cf. Clouse, Pierard & Yamauchi 1993:589). The term *secular* comes from the Latin *saeculum* (cf. Clouse, Pierard & Yamauchi 1993:589) indicating age (Greek *aion*). In this sense it indicates the last times in which contemporary people live, where they must do good to one another. Often the term *secular* is used as an indication of the present time.

Clouse, Pierard & Yamauchi (1993:589) says that in modern times *secular* indicates more than just living in the present world. It became a worldview that can rightly be called *secularism*. This concept is built upon a philosophy where material things and matters are more important than spiritual matters. This philosophy also includes respect for all truths, regardless of its source, console for matters of this world and not the world to come, and “a rational morality that is independent of any reference to God or a realm of spiritual reality” (Clouse, Pierard & Yamauchi 1993:590). In this worldview religion is marginal and the world is governed by “impersonal systems of control, such as bureaucracy, science, technology, and pragmatism (whatever works)” (*ibid*). Holt (1993:106) summarizes modernism and secularism as: autonomous reason; progress and anti-tradition; objectivity and an infatuation with science; optimism; individualism and mechanism.

Holt (*ibid*) notes that in modernism “religion was largely reduced to morality, leaving little room for an affective spirituality.” Drane (2000:114) remarks that “the church seems to have committed itself so fully to the worldview of the Enlightenment” that it suffers to survive and trustworthy in “the new emerging mainstream Western Culture”.

**The world and worldview of secularism failed in bringing the fullness man is desperately looking for.** The major events of the twentieth century (tyranny of Hitler, mass destruction, continued wars, *et cetera*), clearly illustrates the failures of secularism. Clouse, Pierard & Yamauchi (1993:591) notes that the effects of life in the secular age can be seen in “the intake of tranquilizers, sleeping pills, and other chemicals, and by statistics on mental health, stress-related diseases, and suicides.” Other outcomes (or gods?) of secularism are “obsession with sexuality, reliance on the nation-state, belief in technological processes, fixation on entertainment and sports, and desire for material possessions” (Clouse, Pierard & Yamauchi 1993: 591).

Van der Walt (1986:215-221) names and describes the ‘solutions’ to the problems and challenges of Western culture and secularization as the following:

- Technocrats: they believe in an optimistic way that technology is the answer to all man’s problems which could be achieved by technical perfection, achievement, productive labour, consumption, progress, *et cetera*.
- Revolutionary utopists: they believe that outward revolution against the current situation is the solution to the cultural crises of Western culture and secularization. The answer could be found in the true needs of man: peace, joy, love, happiness, individuality, simplicity, play, *et cetera*.
- Contra-cultural movements: they believe that inward revolution against the forces and products of Western culture is the answer to the empty life that the Western culture and secularization brought. They focus on emotion and feeling instead of knowledge; subjective knowledge rather than objective knowledge. They place a new emphasis on imagination, intuition, mystery, inspiration, ecstasy, contemplation, meditation, mystics, the mythical, the holy, *et cetera*. The focus is on knowing intensely rather than knowing a lot. They prefer simplicity and find new joy in life.
- Christian negativism: they see technology as negative and in some instances even as demonic. Culture and technology are part of the sinful outcome of the tower of Babilon.

All these are typical reactions to the often-negative realities of Western culture. For the purpose of this study, it is important to note that contra- or countercultures often give expression to the disappointments with Western culture. As such, it is a reactive culture. The challenge of inculturation therefore remains: how can the church ‘inculturate’ and live a life of devotion to God in the secularized Western Culture? In this regard, Barnard & Van de

Haar (2009) illustrated how the content and message of the Bible interweaved with the arts of the 20th century. Barnard & Van de Haar (2009:xv) concludes:

Ook al gaan kunst en kerk al sinds 1800 gescheiden wegen en is de kerk maar zelden opdrachtgever meer, ook al is Europese twintigste eeuw een periode van secularisatie geweest, waarin Nietzsches woorden 'God is dood' steeds letterlijker werden opgevat, gedurende de hele twintigste eeuw hebben beeldende kunstenaars, filmregisseurs, componisten, popartiesten, schrijvers, dichters en, in mindere mate, theatermakers zich de Bijbel op particuliere wijze toegeëigend. De taal van die heilige boek migreerde naar de seculiere cultuur.

(Barnard & Van de Haar 2009:xv)

#### 6.4 Implications

- The DRC-members of the 21st century are mainly living and ministering in a secularized world, Liturgy is thus the service of the secularized people, and liturgical singing is the singing of secularized believers. The people outside the church are often secularized people.
- As indicated by Barnard & Van de Haar (*ibid*), faith is not absent from a secularized world but often expressed in other forms, styles and metaphors.
- Inculturation implies that liturgical singing will have to be aimed at secularized people without denying or watering down the basic truths of the Bible and the gospel.
- On the other hand, the dangers of secularism for the church and for church singing, can't be denied. The heart of secularism contradicts the Gospel of Jesus Christ, and therefore the church may never become a secularized church. Church singing and ultimately the free song will have to embody the Word of God in a secularized world.

### 7. AFRICAN CULTURE

As this study focuses on singing in the DRC, which is predominantly still a white, Afrikaans church at this stage (although there is much integration in many congregations), only a short overview of African culture will be given. Although Western culture in South Africa is influenced by African culture, cultures from the East and other cultures, it is still Western culture with its taste of postmodernism and secularization. It is postulated here that European cultures often has a greater influence on white Africans (within the DRC) than has African culture.

Van der Walt (1999a:92, Kudadjie 1996:63) mentions that there are more than 2000 ethnical groups in Africa, each with its own cultural background, making it difficult or hardly impossible to speak about an African Culture. Although all these ethnical groups have their own beliefs, values, customs and institutions, “there is ample evidence of enough recurrent themes and patterns common to indigenous African societies” (Kudadjie 1996:63). Smit (2007:163) also mentions that African Culture, like any other culture, is influenced by other cultures and therefore not static. Van der Walt (1999a:91) refers in this regard to the ongoing process of acculturation and inculturation. In this regard Smit (2007:263) remarks that the influence of Western culture could be seen in African cultures south of the Sahara, while the influence of Arabic Cultures can be seen in African Cultures North of the Sahara.

The main aspects of African Culture could be identified as follows (Smit 2007:264):

- holism
- focus on metaphysics
- Image of God
- Ancestors
- Vitality
- Communalism
- Ubuntu
- Perception of time
- Oral culture
- Art, music and dance

Van der Walt (1997:51) remarks that the new freedom in South Africa has “inculcated a desire in black people to return to the original African culture.”

Buttrick (1994:54) states that churches in the 21<sup>st</sup> century are still haunted by cultural styles from the past. Van der Walt (1997:5) writes about the attitude of the West and notes that “[w]hite’ is regarded as civilized, good, beautiful, intelligent and rational” while “[b]lack’ is regarded as primitive, bad, ugly, unintelligent and irrational.” Van der Walt (1997:6) mentions the way Africans reacted to the cultural superiority of the West in different stages of consciousness:

- The first reaction was that of acceptance and assimilation, thus accepting the inferiority of one’s own culture.
- The second reaction was that of rehabilitation where Africans reacted with a feeling that they are not inferior and have made an equal contribution to the world.

- A third reaction was that of exclusivism where ‘Black’ was regarded as positive and ‘White’ as negative.
- A fourth reaction was a feeling of superiority of black cultures and an inferiority of white cultures.
- The fifth reaction or stage of consciousness was that of multi- or transcultural consciousness, where no culture is superior to the other. Van der Walt (1997:7) rightly remarks that this viewpoint has not firmly taken root.

Van der Walt (1997:51) argues that the quest for a new identity is applicable to both the West-oriented whites and Africa-oriented blacks.

Van der Walt (1999a:5) concludes that the problem in African culture and Western culture is that African culture is not Christian yet (“nog nie Christelik”) while the Western culture is not Christian anymore (“nie meer Christelik”), indicating that none of these are equivalent to Christian culture.

Van der Walt (1999:210-211) illustrates the differences between Western and African cultures schematically as follows (table 4):

Table 4: Western and African cultures

DIE WESTE	AFRIKA
<b>A. doel van kennis</b>	
1. Wetenskaplik-tegniese beheer van die sigbare werklikheid.	Magiese-rituele manipulering van die spirituele wêreld.
2. Fokus op kennis van universele wetmatigede.	Fokus op individuele, konkrete fenomene.
3. Konseptuele rigting – konsepte is belangrik.	Relasionele rigting – verhoudinge is belangrik.
4. Kennis met die oog op beter insig – epistemologie is belangrik.	Kennis met die oog op die regte optrede – etiek is belangrik.
<b>B. Die aard van die een wat kennis het</b>	
5. Klem op die individu – individuele outonomie.	Klem op die persoon in die gemeenskap – sosiaal sensitief.
6. Kontekstueel onafhanklik.	Kontekstueel gebonde.
7. Vrydenkend – oop vir nuwe idees.	Gebind deur tradisie – aanvaar minder

	geredelik nuwe idees.
8. Onafhanklik-kritiese benadering.	Geneig om inligting bloot weer te gee.
<b>C. Die kennis proses</b>	
9. Gehoor is belangrik – leerder is ouditief ingestel.	Sig is belangrik – leerder is visueel ingestel.
10. Meer rasioneel.	Meer intuïtief.
11. Meer intellektueel en klinies.	Meer emosioneel.
12. Dualisties ingestel – geloof en ander voorveronderstellings speel nie so 'n groot rol wanneer kennis opgedoen word nie.	Voorveronderstellings vorm die basis van die proses waarin kennis opgedoen word.
<b>D. Die aard van die objek van kennis</b>	
13. Materiële dinge.	Spirituele dinge.
14. Daar is 'n beplande afstand tussen die een wat ken en die objek van kennis.	Die een wat ken is nou betrokke by die objek van kennis.
15. Fokus op natuurlike oorsake en wetmatighede wat dinge reguleer.	Fokus op spirituele (bo-natuurlike) oorsake wat gebeurte bepaal.
16. Objek van kennis meer staties beskou.	Objek van kennis meer dinamies beskou.
<b>E. Eienskappe van kennis</b>	
17. Abstrakte kennis – gedistansieer van die werklikheid.	Konkrete kennis, nader aan die objek van kennis.
18. Analities-gereduseerde kennis of onderverdeling.	Sintetiese, integrale kennis waarin die totale objek en sy relasies betrek word.
19. Sistematies – georganiseer volgens 'n duidelike raamwerk van kategorieë waardeur 'n patroon gevorm word.	Blyk onsistematies te wees – besonderhede nie sistematies verbind volgens logiese raamwerk nie.
20. Stapsgewyse logika – een gedagte bou logies op die vorige, met duidelike konklusie; meer rigied – beoordeel of reg of verkeerd; meer gerig op verskille as op gemeenskaplikhede.	Blok-logika – sentrale tema word gereeld herhaal sonder 'n duidelike konklusie; meer vloeiende gedagtelyn met koppeling aan mekaar (en-en styl); meer gerig op analogieë en gemeenskaplikhede as verskille.
<b>F. Hoe kennis oorgedra word</b>	
21. Reguit en direk.	Omslagtig en indirek.

Du Toit (1996:83) remarks that African culture (like Western culture) is in a process of cultural mutation, which concerns white and black Christianity in South Africa. Du Toit (*ibid*) concludes with the words of Bujo: “This means that the church in Black Africa cannot refrain from becoming black African. Africa is expecting a child, i.e. the local church, which will certainly be given to us, and it will be a *black* child.”

Often the perception is created that postmodernism hit Western culture but that African culture remained untouched and in a great degree authentic. Niemandt (2007:26-27) rightly argues that postmodernism had a great influence on Africa (and African cultures) as well. He concludes that the contemporary world is characterized by paradoxes, so that we can rightly speak of a paradoxical world. It is argued that this is also true of African culture.

## **8. AFRICAN MUSIC AND WESTERN MUSIC**

Music, as part and expression of the third layer of culture, is closely related to the philosophy and world-view of that culture. The roots of Western music could be traced back to Greek and Roman music traditions (Smit 2007:257). Within Western culture music is mainly considered as something outside of man. Different uses of music within Western culture could be identified: communication, entertainment, religious use, background music, *et cetera*.

With regards to church singing, there are major differences between African music and Western music. African music tends to be a very rhythmic and repetitive kind of music, singing the same words and phrases over and over. African music is more meditative and will often emphasize only one central theme or phrase. As a certain African formulated it: “so we sing it until the juice and joy of it quenches our thirst for that truth” (Scott 2000:10). This kind of meditative music is totally distinct from a hypnotic kind of music as is evidenced by its effects on the participants (Scott 2000:11). In this regard Wilson-Dickson (1992:11) describes ecstatic music as music which has the ability to “put out of our senses”. On the other side Western music, and especially the music sang in the Reformed tradition, places greater emphasis on theological content and the compilation of biblical truths. Every line and every verse stresses another biblical truth. Singing in Western culture is more cognitive where singing in African culture tends to be more expressive and ecstatic. In a study done within a white congregation of the GKSA in Nelspruit and a black reformed congregation in KaNyamazane (Smit 2007:468) the black participators experienced the white participators as “[t]hey sing their verses with almost the same tone and they stand still

while singing” and “[t]hey don’t move to feel the song”.

Van Wyk (1985:37) describes African singing and music as follows:

- It is warm and spontaneous – African people sing with commitment.
- They sing without accompaniment – the organ is strange to them.
- It has a strong rhythm and often includes clapping, dancing and stamping feet.
- It has a lot of (endless) repetition.
- The songs are very simple with much improvisation.
- The origin and composer of a song is not important.

African music and singing stands in sharp contrast to Western singing and music. With regards to singing in the black reformed churches (GKSA), Smit (2007:482) observes that “...verreweg die meeste Swart gemeentes [sing] nie Psalms en Skrifberymings soos hulle Westerse eweknieë nie. Gesange (vrye liedere) en sg. *choruses* is algemeen in gebruik. Sang gaan gepaard met handeklap, liggaamlike beweging en begeleiding deur een of ander musiekinstrument. Dans neem ‘n prominente plek in die sang van die Afrika kultuur in en die drom word algemeen gebruik om sang te begelei”. Van Wyk (1985:37) rightly concludes that the criteria for Western music cannot be applied to African music. This illustrates and emphasizes that even the criteria whereby music is evaluated, differ from culture to culture.

## 9. CULTURE AND CULT

Mowinckel (2004:15) sees religion as cult, myth and ethos; in other words worship, doctrine and behaviour. It is a “general phenomenon appearing in all religions” (*ibid*). Cult, from the Hebrew word *abodah*, means ‘service’, like the service given to the king (1 Ch 26:30) (De Vaux 1984:271, see also Verhoeven 1999:142). It could be traced back to the Greek *amphipolos* meaning servant (Verhoeven 1999:142). In this regard the Bible speaks about the ‘service’ of Jahweh (Jos 22:27), the ‘service’ of the Tent (Ex 30:16), the ‘service’ of the Dwelling (Ex 27:19) and the ‘service’ of the Temple (Ez 44:14). Surprisingly the same word, which is used for ‘service’ above, is used for particular acts of cultic worship (Ex 12:25-26; 13:5)(De Vaux 1984:271). Verhoeven (1999:142) adds that it is more than just service or servant: it is “bevestiging van de aanwezigheid”; thus the incense is a confirmation of the presence of Jahwe.

Mowinckel (2004:15) defines cult as “the socially established and regulated holy acts and words in which the encounter and communion of the Deity with the congregation is established, developed and brought to its ultimate goal”. De Vaux (1984:271) uses cult as

“all those acts by which communities or individuals give outward expression to their religious life, by which they seek and achieve contact with God” or “the outward homage paid to a god” (1984:275). Thus where culture gives expression to common sets of values and beliefs, cult is the expression of belief in God. De Vaux (1984:271) remarks that all these cultic actions are a response of a creature to its Creator. Mowinckel (2004:16) concludes that cult is the “visible and audible expression of the relation between the congregation and the deity”.

Barnard (2002b:12) makes a distinction between cult and culture where cult “bedoelt op de liturgie, opgevat als een symbolische orde” and says that the word cult could be a good substitute for the word liturgy due to the obvious relation to the word culture. The word cult is often used in stead of liturgy indicating a symbolic order (Barnard 2002b:19). This term also emphasizes the prominence of cultural anthropology in liturgical studies (Barnard 2000:7). Thus liturgy could be seen as the cult-part of culture, or differently said: cult, through liturgy, gives expression to the religious side of culture. Lukken (1997:137) concludes that cult is the heart of culture.

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. This also implies that conclusions about the worship practice and patterns of the group could be made by studying the worship practice and patterns of the individual. By looking at the way Abraham worshiped, one may draw some conclusions about the way the ancestors worshiped. In the same way, one could draw conclusions about modern worship by studying the worship acts of contemporary individuals.

Cult is expressed through rites, which are the outward forms whereby the ‘service’ to God is conducted. Mowinckel (2004:15) uses ‘cult’ and ‘ritual’ as substitutes. Often rites or rituals were similar to the rites and rituals of other religions and in many cases even borrowed from them. These rites and rituals received a new meaning, “which was determined by the religious ideas of Israel’s faith” (De Vaux 1984:271). Cult cannot exist without ritual (De Vaux 1984:271). Wepener & Van der Merwe (2009:203) gives the following working definition of rituals: “Rituele is dikwels herhaalde, vanselfsprekende, simboliese handeling, wat altyd interaktief en liggaamlik is, soms vergees van tekste of formules, gerig op die oordrag van waardes in die individu of die groep, en waarvan die vorm en inhoud altyd kultuur-, konteks- en tydgebonde is, sodat die betrokkenheid op die werklikheid wat in die ritueel teenwoordig gestel word, altyd ‘n dinamiese gegewe bly.”

De Vaux (1984:272) distinguishes the following characteristics of the cult of Israel, which found expression in their rites and rituals:

- The Israelites worshiped a God who was the only God. There were no other gods alongside Him. All worship to other gods was condemned.
- The Israelites worshiped a personal God who intervened in history
- The Israelites had no images in their cult. Any form of images was prohibited.

Mowinckel (2004:17) concludes that the ultimate purpose of cult is life, which includes “rain, sun, fertility, the continuation of the race, the strength and victory of the tribe, and so on”.

Vos & Pieterse (1997:3) indicates that the word ‘cult’ is never used for the gatherings of the Christian communities in the New Testament, but rather for the heathen forms of worship (cf. Ac 17:23; Rm 1:25). The term ‘cult’ in the Bible is closely connected to the offerings of the Old Testament, which were fulfilled by Jesus Christ.

## 10. LITURGY AND CULTURE

Barnard (2006) wrote a book with the central theme: “Welke rol speelt context in de ontwikkeling van liturgie?” He rightly comments that liturgy is born within specific contexts with people living in those contexts. Liturgy is also formed by the Bible and tradition, but often the influence and role of culture is neglected in the conversation on and practice of liturgy.

Kubicki (1999:27) draws three conclusions from the Milwaukee Symposia:

- 1) Our experience of God is mediated through culture
- 2) The assembly (worship service) is the location for this mediation
- 3) The mediation can occur through music in a way that could be described as sacramental.

These illustrate the close relation between God’s revelation (mediation), culture, liturgy and liturgical singing.

Liturgy and culture are closely related (cf. Smit 2007:164). In this regard Barnard (2000:5) observes: “De Nationale Herdenking en Viering Bevrijding van vier en vijf mei bijvoorbeeld vertonen dimensies die de kerkdienst ook heeft [...] het gedenken [...] de thematiek van nood en bevrijding, de stilte, de toespraken, de voordracht van gedichten en het zingen van het volkslied (in feite een soort Psalm) en andere liederen...” Barnard (2002a:50, cf. Van den

Berg 2009:200, Pieterse 1990:24) wrote that “[t]he liturgy cannot be used unchanged in cultural contexts that repeatedly change” (translation provided: CJC); therefore a responsible way must be innovated. Oh (2004:106, cf. Van den Bergh 2009:200, Janse van Rensburg 2004:54, Nel 1990:179) remarks that “God’s self-disclosure did not occur in a cultural vacuum.” In catholic as well as protestant circles and studies, a new emphasis is placed on the cultural-anthropological dimension of liturgy (Barnard 2002b:15, cf. Barnard 2000:7). Heitink (2007:20) writes about the stagnation in the church in the Netherlands and names eight factors which led to the stagnation; the first one being ‘culture’. He states “Op zoek naar oorzaken van ontkerklijking verdient de factor cultuur voorrang” - indicating the direct relation between liturgy and culture. Liturgy is always conducted in a cultural setting and therefore closely related to the culture where it is conducted. Kloppers (2002a:320) states: “Die praxis van die kerk en teologiebeoefening is in ‘n bepaalde samelewingsverband en tydsges insgebied”. In this regard, Pieterse (1990:23) thinks about an empirical congregation (“empiriese gemeente”). Oh (2004:3) sees interaction between church and culture as one of the driving forces behind the negative church growth in the Protestant churches in South Korea. Gibbs & Bolger (2005:189, cf. Van den Berg 2009:200) confirms: “Worship thus has the integrity and reflect member’s context”. Barnard (2002b:20) concludes that a critical study of liturgy requires knowledge of the cultural code as well as knowledge of the liturgical code.

Throughout history, the church had to deal with culture. The relation between church and culture found expression in the relation between liturgy and culture. The history of the relation between church and culture can be summarized as follows (Strydom 1994:215):

- Christians in the first three centuries after Christ saw their identity as opposed to the Roman Empire, due to the hedonistic nature of the Roman culture at that time. They saw themselves as ‘*Corpus Christi*’ where Christ stood in opposition to culture.
- After the conversion of Constantine the Christian faith became state religion and the church saw herself as ‘*Corpus Christianum*’ (cf. Barnard 1981:179, Strydom 1991:55) where the culture of their time became the culture of the church. Often the church fell short in correcting the culture of their day (Wainwright 1977:23; Smit 2007:238). Niemandt (2007:13) refers to this era as the era in which the church was caught up in “Christenheid”. Wegman (1976:50) correctly observes that the church became “draagster en beskermer van de oude Romeinse kultuur”.
- Strydom (1994:215) indicates that this situation continued through the Middle Ages, which led to the sacralization of culture. The church became the driving force behind cultural activities and often the protector and keeper of Western Culture.

- The Reformation introduced an era where church and culture were separated from one another and, as different entities, influenced one another and reflect critical on one another.
- The birth of Rationalism and Humanism introduced a new era where the mind and rational thinking (philosophy) became the prominent driving force. This introduced an era described as ‘Christ and culture in paradox’. The outcome was a breach between liturgy and culture.

Strydom remarks that the situation above led to a new role played by the church. On the one side the church saw herself as “bastion te wees vir die behoud van die tradisionele Westerse kultuur” (1994:216). On the other side the church withdrew by “...homself toenemend toegespinn in ‘n kerklik-kulturele kokon. Hy het homself in sy denke en bestaanswyse gesakraliseer” (Strydom 1994:217). The outcome was a growing gap between church and liturgy on the one side, and culture, on the other (cf. Niemandt 2007:14); this gap is also evident in church music.

Strydom (1994:218) concludes that throughout history, the church positioned herself in one of three different positions regarding culture:

- Opposed to culture
- Dictating culture
- Associating / identifying with culture

Niebuhr (1956, cf. Smit 1989:90, 1988:191) distinguishes 5 approaches of the church with regards to culture: against culture, of culture, above culture, in paradox with culture, and the transformer of culture.

Gustafson (1974:73) classifies the role of theologians in society into three roles: preserver, prophet and participant, where the preserver tries to maintain and preserve the culture, the prophet criticizes culture and the participator sees himself as part of culture. In this regard Heitink (2007:38) distinguishes between inculturation (integration into a foreign culture) and acculturation (adapting to the prevailing culture).

Oh (2004:134) argues that “we should understand the church as an island of one culture (that of God’s Kingdom) in the middle of another (that of the world); and if we presume that, our society and church lie not in one culture, but in various other subcultures.” In South African context, that would imply a process of inculturation or else acculturation into different cultures and subcultures. Dreyer (2005:803) rightly concludes: “The church no longer serves a homogeneous cultural group, particularly in urban areas, as congregations have people of different ethnic, language and cultural backgrounds who are in varying stages of

being assimilated into a larger community.”

De Klerk states: “Aan die een kant is liturgiese beginsels universeel en moet dit in elke kulturele situasie toegepas word. Aan die ander kant moet die vryheid van die liturgie bestaan om die kulturele polsslag van ‘n bepaalde kultuurgroep as voertuig te gebruik om die diepste aanbidding tot uitdrukking te bring.” (2002:54). Barnard (2000:9) rightly asks: “Of moeten we de grens tussen cultus en cultuur minder scherp trekken?” Holt (1993:49) states: “The Good News does need contextualization, that is, expression within a cultural context which is authentic to that culture. For example, Africans today have the right and responsibility to think through the Christian message and express its implications in words (preaching, theology, prayers) and artistic expression (sculpture, dance, music) which is thoroughly African.” In the past this did not always happen. Until recently (cf. Wepener 2009:37) little effort was made to inculturate the gospel and especially liturgy. David Bosch (1991:291-298) describes how the West did not only Christianize people of other cultures, but also tried to uplift their local ‘inferior culture’; in the process Western liturgies were placed in non-Western contexts (cf. Wepener 2009:38). Wepener (2009:38) states: “This process in which Western theology, with a few superficial adaptations, was basically just transplanted in other cultures, is known as adaptation.”

Wepener (2009:38) defines acculturation as the “contact between two groups of individuals from different cultures on a lasting and direct level, which leads to a change in the cultural patterns of both groups”. This leads to a selective exchange of cultural elements and the two cultures never really assimilate.

Inculturation could be described as “referring to the adaptation of the way church teachings are presented to non-Christian cultures, and to the influence of those cultures to the evolution of these teachings.” (<http://en.wikipedia.org/wiki/Inculturation>, 14 Des 2009). It is argued here that inculturation could/must apply to any culture, not necessarily non-Christian cultures. Phan (2003:55) understands the meaning of inculturation as “the double process of inserting the Gospel into a particular culture and inserting this culture into the Gospel so that both the Gospel and the culture are challenged and enriched by each other.” Lapointe (Du Toit 1996:105) understands inculturation in two ways: On the one side it is the “genuine and original response that a given culture gives to the first and the on-going proclamation of the gospel” and secondly it is “a process undergone by a culture receiving and accepting the Gospel, which acts as an endogenous factor and transforms it from within.” John Paul II warned that the process of inculturation is “a slow journey” (Phan 2003:55). Shorter (1988:11) defines inculturation as “the ongoing dialogue between faith and culture or

cultures.” Scholars like Bevans, Pieris, Kavanagh and others (cf. Tovey 2004:2) are negative about the term ‘inculturation’.

Liturgical inculturation “entails a critical-reciprocal interaction or enrichment between cult/liturgy and culture in such a way that a whole new entity comes into being, namely an inculturated liturgy” (Wepener 2009:39). Thus liturgical inculturation implies that culture and liturgy are in a continuous process of critical interaction with a resulting assimilation between culture and liturgy. In mathematical terms it could be indicated by  $A$  (culture) +  $B$  (liturgy) =  $C$  (new entity or inculturated liturgy) and not  $A$  (culture) +  $B$  (liturgy) =  $AB$  (culture + liturgy) (Wepener 2009:39). This is an ongoing process due to the fact that no culture is static and no faith is totally revealed. Bosch (1991:456) states: “The relation between the Christian message and culture is a creative and dynamic one, and full of surprises. There is no eternal theology, no *theologia perennis* which may play referee over local theologies.” Chupungco (1989:29) defines liturgical inculturation “as the process whereby the texts and rites used in worship by the local church are so inserted in the framework of culture, that they absorb its thought, language, and ritual patterns. Liturgical inculturation operates according to the dynamics of insertion in a given culture and interior assimilation of cultural elements.” Holt (1993:121) rightly remarks: “There will indeed be tension between Christianity and any culture (if the Christian message is not watered down and domesticated too much by economic or political interests), but there will also be gifts that every culture can bring to the understanding of Christianity, just as Christianity has the gift of the good news of God’s love for every culture”.

Phan (2003:64-67) sees the following challenges to liturgical inculturation in a postmodern era. For the purpose of this study only the core issues are mentioned here:

- A redefinition of the concept of inculturation: inculturation is not the incarnation of a timeless and acultural gospel into a modern culture. It is already set in a certain cultural jacket, and therefore there must at least be a conversation between two cultures (the culture of the passage and the local culture).
- The issue of power is of utmost importance. Inculturation implies integration into a certain culture without pre-deciding the outcome.
- One group or subculture cannot represent the bigger group or the whole.
- Inculturation will have to deal honestly with the popular culture of that group.
- Inculturation will have to be in an honest conversation with the meta-narratives of a given group or society.
- Liturgical inculturation will have to rethink the role of “music, songs, musical

instruments, gestures, dance, art and architecture of the local culture” (Phan 2003:66). For the purpose of this study, it must be noted **that inculturation implies that the gospel is integrated into the music, musical genre, songs, instruments and even gestures of the local culture**, where local culture could imply a certain African or oriental culture; it might as well imply a specific form of postmodern or Western culture.

- Liturgical inculturation will have to deal honestly with theology.

Barnard (2000:9) observes that liturgy in Protestant tradition has become a text-oriented liturgy; there is often a poverty with regards to rites and rituals. In this regard Barnard (*ibid*) ask for an “aggiornamento”. He concludes that the current situation “weerspiegelt een algehele ‘verkerklijking’ van de kerk”. The close relation between cult and culture needs to be investigated and re-discovered. **With regards to church singing and music, the massive gap between cult and culture is evident. The genres and accompaniments in the cult (the congregation) are totally distinct from the genres and accompaniments in culture.** With regards to church singing and music, there is also the danger of “verkerklijking’ van de kerk” (*ibid*).

Interculturation refers to the multilateral conversation and interaction between theologies from all over the world, in such a way that all the theologies are enriched by one another. This can only happen when theologies are open to one another and willing to interact with one another. This means that all participants in the process need to be empowered to take part in the process. A process of interculturation (as described above) will prevent “local incarnations of the faith not to become too local, and that one church does not become so self-centered that it cannot communicate with other churches” (Wepener 2009:40). Because there is no eternal liturgy, churches (especially churches in the reformed tradition) need to interact with one another on liturgical level and be enriched by the liturgies of the other. Thus inculturation needs to be part of a wider process of interculturation.

## 10.1 Implications

Liturgical inculturation implies inculturation of all elements of the liturgical act (process). **Inculturation with regards to music and singing in church implies a critical-reciprocal enrichment between liturgical singing and the culture where the singing is conducted.** In a critical-reciprocal interaction between liturgical singing and culture (or a subculture), both sides have to be empowered to take part in this process on an equal level. Often

liturgical singing is conducted in a way of acculturation and not inculturation. Just as there could be no “*theologia perennis*” (Bosch 1991:456) or eternal liturgy, in the same way **there could be no eternal or absolute form of church singing**, not even the Genevan Psalter. In the process of inculturation, one will have to be honest about the culture (and subcultures) of the church or congregation where the singing will be conducted. One will also have to be **serious about the musical forms and genres of that culture and its subcultures**.

There can only be real inculturation when the liturgical singing has been integrated and assimilated with the distinct culture. In mathematical terms: A (liturgical singing) + B (culture) = C (inculturated liturgical singing). Inculturation needs to be part of a broader process of interculturalization.

Interculturalization would imply a multilateral conversation and interaction between different schools of liturgical singing in such a way that all parties are enriched by the other. **This conversation suggests a conversation between reformed churches in the first place, but also wider than the reformed churches and tradition.** Different ‘cultures’ of liturgical singing across the whole spectrum could be enriched by one another.

On the other hand, De Klerk emphasizes: “Die liturgie is veral ook kontra-kultureel omdat die evangelie dit wat kontra die Christelike dogma is, uitdaag.” (De Klerk 2002:54). Thus **the process of inculturation and interculturalization may never result in a mere process of acculturation**. The word of warning from Holt (1993:49) could not be ignored: “The tendency to ignore aspects of the message which challenge our assumptions is very strong when adapting the Christian message to one’s own culture. Has the genuine gospel message been distorted by cultural adaptation? Have North Americans, for example, so interpreted the Christian message that it does not challenge their affluence in a world of poverty?”

With regards to church music, a process of inculturation into the local culture is more necessary than ever before, taking the musical genres and instruments of the local congregation (culture) into serious consideration. But this process of inculturation may never lead to a situation where culture becomes superior to gospel, where biblical truths and values are omitted or changed in order to adapt to culture. Inculturation does not mean or imply adaptation. **Inculturation asks faithfulness to God’s Word, and faithfulness to local culture – always in this order.** Barnard (2006:1) rightly remarks that God’s Word is always the interpreted Word.

Drane (2001:40-61) identifies some of the more negative effects that postmodernism and

consumption culture, which he refer to as the “McDonaldization”, had on the church: efficiency, calculability, predictability, control and strengths and weaknesses. The characteristics of the secular world have infiltrated the church, leading to a “McDonaldization” of the church. The latter would imply a adaptation or acculturation rather than inculturation.

## 11. LITURGY AND SUBCULTURE

Liturgy is closely related to culture. As such, liturgy must always be inculturated liturgy. The question and challenge in any given congregation remains: what is the culture of the faith community? Culture will necessarily include the following (cf. Moorhead and Griffin 1989:494):

- belief system
- shared core values
- collective programming of the mind
- pattern of basic assumptions
- set of symbols

The question is: can one determine the culture of a community at all? **Is there a homogenous culture in a congregation, or are there multiple cultures and subcultures?** What is the dominant culture? What are the subcultures and even counter-cultures in a given congregation? Must liturgy only be inculturated in the main culture, or must it also be inculturated in the sub-cultures?

Within the context of DRC, one must ask the following questions:

- What is the main or dominant culture in the DRC? What is the basic belief system, the shared core values, the collective programming of the mind, the basic assumptions and the set of symbols?
- Can one really depart from the viewpoint that all congregations of the DRC shares the same dominant culture with the same basic belief system, the shared core values, the collective programming of the mind, the basic assumptions and the set of symbols? The current debate in the newspapers concerning the historicity of Jesus (belief system), homosexuality (core values) and church music (set of symbols) contradict this viewpoint.
- Is a local congregation of the DRC a minor reflection of the culture of the DRC, or does it function like a sub-culture within the RDC? Oh (1994:210) concludes that “to

see the congregation as a culture, which implies both that the congregation has a culture (subcultures) and that it is a culture (subcultures)". For a long period of time each congregation of the DRC functioned like a franchise of the DRC (cf. Van der Merwe 2009:250) where the same order of liturgy was followed with the same songs, the same formulas, *et cetera*. In that sense every congregation reflected the dominant culture of the DRC. In the current situation of the last few years, **congregations are not primarily reflecting the dominant culture of the DRC (anymore); instead they function like sub-cultures within the main culture of the DRC.** In the case of some congregations, they function as counter-cultures to the dominant culture.

The following conclusions could be drawn from the study's outcome:

- Any local congregation of the DRC functions like a sub-culture (or in some instances a counter-culture) within the DRC. In that sub-culture one will find all the elements of culture: the same basic belief system, shared core values, collective programming of the mind, basic assumptions and a common and accepted set of symbols. Much of these will coincide or overlap with the elements of the dominant culture of the DRC; much of these will differ from the dominant culture, often due to different hermeneutics.
- In any given congregation, there will be symbolic means whereby values are communicated, that will differ greatly from other sub-cultures (congregations). **If song and music are part of the symbolic means whereby values (story) are communicated (expressed) (cf. Vernooij 2002:102), it will differ from congregation to congregation.** The overlaps with the dominant culture will be expressed by the same symbolic means (eg. song and music) as the dominant culture; the unique values and stories will need unique symbolic means whereby they could be communicated.

Inculturation implies a great effort to understand the local culture (or sub-culture of the dominant culture) and to inculturate the liturgy into the specific culture and sub-culture. Wepener (2009:42) rightly concluded that "[I]iturgical inculturation is a continuous process of critical-reciprocal interaction between cult (liturgy) and culture so that a totally new entity comes into being, namely an inculturated liturgy." This could never be done in isolation, but must be done in interaction with the dominant culture. A process of interculturalization would guard against one-sidedness.

## 12. CULTURE AND MUSIC

Music is part God's command ("kultuuroopdrag") to rule and subdue the earth (Strydom 1992:20). Mankind must compose and make music. But, as is the case with any other gift and command, mankind will have to give account to God for the way they used or misused it.

Music and culture are closely related. Music is part of the third layer of culture, namely the social layer (cf. Van der Walt 1997:8, 1999a:13, Smit 2007:16,18, Müller 1990a:36); it is also part of the symbols and signs closely related to a specific community (cf. Van der Merwe 2005:778). Every community has a form of music that is unique to that community and which serves a symbol of/to that community (Smit 2007:18). It is part of their communication system. The greater part of communication is non-verbal in the form of melody, rhythm, structure, musical form and the way in which the music is performed (Smit 2007:19). Members of a given community identify with the music of that community.

The role and function of music differs from culture to culture. For example, in the broad African culture, music is central to people's lives (Scott 2000:1). They sing about almost every experience. "There are songs not only for praise, worship, love and grieving, but for planting, cultivating and harvesting; songs for beginning a journey, for building a house, for pounding grain, for the carpenter or the blacksmith" (Scott 2000:1-2). In Western culture, on the other hand, song and music have a different role and function. Music is mainly listen-to music or entertainment. One hears background music in the malls while shopping; music at parties; music at work; in cinemas; music in restaurants; and music in the factories (cf. Scott 2000:1, Smit 2007:257). People (listeners) are not really involved in this music – it is mostly **passive music**. It is something on the side, something peripheral. It could be argued that this is the heart of the problem with regards to church music in Western and also postmodern culture.

Vernooij (2002:95-96) boils the different (Western) views on music down to two major viewpoints. On the one side, **music is viewed as the trade of the specialists: the singers and the instrumentalists**. In this sense music belongs to the professionals. In congregational terms, music is the responsibility of the organist and the choir or cantory. **On the other side, music is viewed as belonging to the community and congregation**. They equally take part in music and attribute to the meaning of music. Music does not only find its meaning in the music itself, but in the community or congregation where the music is made or sung (cf. Kubicki 1999:188). In the first instance music has meaning in itself; in the

second instance, music derives its meaning from the community. In this regard Vernooij (2002:96) refers to *autonome kunst* and *toegepaste kunst*. Vernooij (2002:96) rightly asks: “Hangt de waarde van muziek af van vakbekwaamheid van de uitvoerenden, of van de mate waarin ze kan functioneren in een gemeenschap?”

These two viewpoints are prominent in the current debate about church music in the DRC in South Africa (cf. Kruger 2007:20). In the South African context of liturgical singing, especially within the DRC, most of the emphasis is still placed on church singing as *autonome kunst* where the culture of the local congregation is of lesser importance. The same repertoire of songs (*Liedboek van die Kerk*) and the same instrument (organ), regardless of the local culture (music, musical taste, musical genre, *et cetera.*), are seen as the standard. Du Toit (1990:100) rightly remarks: “Voorts moet daar rekening gehou word met die vermoë tot en veranderende musieksmaak van die gemeentelede. Die mens het egter ook die vermoë om te groei en te ontwikkel en dit geld ook vir musiekkennis, smaak en –vaardigheid....”

Vernooij (2002:100) says that “...alle muzikale expressie ingekaderd ligt in de cultuur van een bepaalde groep, regio of land.” The **meaning of music differs from culture to culture** (cf. Smit (2007:20). Van der Walt (1997:1) argues: “The behaviour of a person from another group can sometimes be totally incomprehensible. Very often the basic reason is that his/her culture is radically different from one’s own.” In this regard Viljoen (1992:3) remarks that “[m]usikale kommunikasiegapings bestaan tussen kulture omdat elke kultuur se musiek assosieër met sy eie identiteit en gemeenskapslewe. Een van die mees ernstige kommunikasiegapings in die Westerse gemeenskap lê tussen die ernstige en popmusiek kulture.” Viljoen rightly connects the debate around pop music to the level of communication rather than the level of the quality of music. Viljoen (1992:4) continues that communication gaps between cultures (eg. Western and African) are often due to the course of time, because Western music is in a constant process of change. In a cultural community, values in different times are expressed in different kind of music like jazz, fusion, *et cetera.*

Schelling (1989:13) rightly asks: “Is er muziek die de communicatie verstoort in plaas van bevordert? [...] Muziek die voor de èèn harmonie brengt, kan bij een ander verwarren teweegbrengen” and concludes that “[w]e moeten daarom uiterst voorzichtig zijn met het geven van negatieve kwalificaties aan muziek die weerstand bij ons oproept. In dit verband noem ik ook de muziektradities van andere culturen” (Schelling 1989:13). De Klerk (2002:56) uses the example of the African drum: “Byvoorbeeld, as die speel van dromme en daarby die eie uiting van blydskap in die gewone lewe van ‘n groep is, dan kan die blydskap in die Here so uitgedruk word” (De Klerk 2002:56). Van der Walt (1997:7) adds that the

real value of the drum cannot be estimated by looking or staring at a drum. Its real value is when people in an African worldview use it as a drum.

In the current post-apartheid situation in South Africa, there is great emphasis on the understanding of the culture of the other. Often one will make great effort to appreciate the values and symbolic means (eg. music) by which these values are communicated in a given culture like the African culture. As Van der Walt (1997:20, cf. Van der Walt 1999a:2) indicates, one will see the “beauty, dignity and legitimacy” of other cultures like the African culture. But, on the contrary, one often fails to see the “beauty, dignity and legitimacy” of other cultures or subcultures within the Western culture. **The church will often make great effort to understand and appreciate the African, Indian or Chinese culture, but will fail to understand and appreciate the culture or subculture of other groups within Western culture. In this regard one could think about extreme examples like the pop culture, the hippie culture, et cetera. But one could also just think about the cultures and music of the different generations in each congregation.**

### 13. FUNCTION OF MUSIC IN CULTURE

Music is part of culture. In every culture one will find some kind of music closely related to that culture. Music has the power to teach, persuade and motivate (Scott 2000:1). “It can drive an army into battle, calm a crowd in a crisis, induce and maintain a trance or lift one from deep sadness and grief. It has been proved to affect the behaviour of animals, birds and reptiles, and may even influence the growth of plants” (Scott 2000:1).

One of the main functions of music and song is communication. Schelling (1989:12) states: “Muziek is een prachtig middel om te communiceren.” Viljoen (1992:5) phrase it thus: “Mens moet onthou dat, waar woorde ‘n presiese betekenis het, musiek se betekenis indirek is” and “[w]oorde is die wat, en musiek die hoe van wat jy sê”.

Viljoen (2008:163, cf. 1992:4) states that “[m]usiek besit die vermoë om deur klanke en beweging , selfs sonder woorde, diepste verlangens bekend te maak (cf. Viljoen 2006:762). It gives identity to culture, supports the most important activities and gives meaning to important activities. Viljoen (1992:4) concludes that the **primary function of music in the worship service is thus to give meaning to that activity as well as to intensify religious experience in a way that words can not do.**

#### 14. CULTURE AND CHURCH MUSIC

Die seleksie van musiek vir godsdienstige doeleindes is nie 'n kwessie van reg en verkeerd (goed of sleg) nie, maar het eerder te make met kultuur en smaak.

(Kruger 2007:20)

Barnard (2002:101) rightly states: “Iedere gemeenschap, al bestaat deze slechts uit twee personen, heeft zijn eigen manier van omgaan met muziek. Ook iedere kerkgemeenschap.” Kruger (2007:17) argues: “It has become all the more important for church music to be close to the culture and musical taste of the congregation in order to allow for a deepened spiritual experience.” With Oh (2004:3-4) one can rightly ask: “How does the preacher hit the multi-targets and deal with the multi-subcultures in a congregation?” In the context of this study it must be asked: How do the singing and music in a given congregation hit the multi-targets and deal with the multi-subcultures in that congregation? One must agree with Müller (1990a:107): “As die erediens getrou wil wees aan sy ware aard, sal dit nie net moet wys in die rigting van die transendente nie, maar ook in die rigting van die aktuele”. Botha (1998:69) states that in the worship service and especially in church singing, there must be room for the needs of the different groups in the congregation. Oh (1994:210) came to the conclusion with regards to the Korean church that “preaching should be understood as an interaction between church and culture”, thus indicating the close relation between preaching and culture. The same could be said about church music: it is an interaction between church and culture.

In theoretical terms, the close relation between church music and culture is obvious. Viljoen (1992:3) states: “Musiek is ‘n universele taal, ‘n universele middel van uitdrukking; elke kultuur het ‘n eie musiekstyl wat die beste deur homself verstaan word; en wat nie noodwendig of selde deur ‘n ander kultuur waardeer word nie.” Schelling (1989:13) notes: “De ontvankelijkheid voor die bepaalde muzieksoort of muziektraditie hangt in hoge mate af van wie iemand is en in welke omstandigheden iemand verkeert. Leeftijd, achtergrond, opvoeding, opleiding, godsdienstige beleving, voorspoed, tegenspoed en dergelijke zijn van invloed”. Müller (1990a:36) says that, although singing is a natural act, it is not only a means of expression of faith, but also a socio-cultural expression. **For this reason the style of worship differs from place to place and time to time.** Vernooij (2002:101) states: “Iedere gemeenschap, al bestaat deze slechts uit twee personen, heeft zijn eigen manier van omgaan met muziek. Ook iedere kerkgemeenschap.” Viljoen (1992:3) writes: “Dis ook nie

nodig om jou musiek-kulturele taal aan te leer nie - dit het 'n basiese betekenis vir jou omdat jy daarmee grootgeword het. Dit mag meer of minder betekenis vir individue binne daardie gemeenskap hê, maar min of geen betekenis daarbuite."

Van der Walt (1997:17, cf. Van der Walt 1999a:71) comments encouragingly that cultural diversities "should not be regarded as an embarrassment, but as an opportunity to be enriched." In this regard Van der Walt (1997:17) quotes an African proverb stating, "that someone who never enjoys a meal outside his own home, may think that only his mother can cook!" With regards to church music, one must admit, that for many years the DRC enjoyed their own musical meals, often thinking that only they can cook. The global village and improved communication, as well as the openness to and consciousness of other denominations and churches led to a discovery of the good and bad musical foods prepared in other circles as well. **On the other side it also led to a discovery that their own food was not the only good food and not necessarily in every aspect the best. At least it led to the discovery that there could be other kinds of food as well that could also be of good quality and enjoyed with thanksgiving.**

Kruger (2007:20, cf. Botha 1998:69) remarks: "Die oogmerk behoort te wees om so ver moontlik liedere te gebruik wat as die beste beskou word in die kultuur waarbinne die gemeente funksioneer." In this regard Kruger (2007:20) remarks: "Die verbintenis tussen die kerk(lied) en kultuur is reeds deur Calvyn beklemtoon: '[T]he upbuilding of the church ought to be variously accommodated to the customs of each nation and age.'" Routley (1968:106) encouraged that "a church music is waiting to be born that is relevant to the culture [...] which it is our generation's business wholly to admit".

## **15. IMPLICATIONS OF POSTMODERNISM OR REFLEXIVE MODERNISM FOR CHURCH MUSIC**

The study so far has shown that there are at least two prominent cultures in South Africa, namely the Western culture and the African culture. **Due to the fact that most congregations within the DRC are (at this stage) predominantly white and Afrikaans-speaking, the influence of African culture is not so much felt within the DRC and especially within the liturgy.** Even in congregations where more integration has taken place, the majority of participators is predominantly white or Western. At this stage the dynamics of Western Culture has a greater effect on the DRC and the liturgy of the DRC. The Western culture in South Africa includes at least modern and postmodern elements. Van Rensburg (2003:8) concludes that at least three groups must be considered in liturgy,

namely postmodern people; the people who are consciously or unconsciously influenced by postmodern ideas; and the people who reject postmodernism. It can thus be assumed that elements of modern and postmodern culture would be present in any DRC congregation in South Africa. What effect does postmodernism have on church music and singing? What influence does the wider view of rationality have on church music?

Niemandt (2007:13-15) remarks that the church operated and ministered for centuries in a world known as the Constantinian world or the era of the “Christenheid”, characterized by a close relation between church and state. This situation changed dramatically in the last 200 years and the church moved to the periphery with less power than before. He calls this period the “winding down of a process that was inaugurated in the fourth century...”.

Niemandt (2007:15) concludes that it seems as if the church still tries to operate in a world that no longer exists – a culture where Christian faith stood at the center of the official culture. In the conversation on church music, one will have to negotiate the implications of this new world.

Niemandt (2007:122, cf. Miller 2004:14) summarizes the development of church music and singing within the culture shifts of the previous twenty decades, schematically as follows (table 5):

Table 5: Development of church music

	<b>Orale kultuur</b>	<b>Geskrewe kultuur</b>	<b>Uitsaaikultuur</b>	<b>Digitale kultuur</b>
	<b>Antieke tye – 1500 nC</b>	<b>1500 nC - 1959</b>	<b>1950-2010</b>	<b>2010-</b>
	<b>Mondelinge kommunikasie</b>	<b>Skriftelike kommunikasie</b>	<b>Beeldende kommunikasie</b>	<b>Multimedia-kommunikasie</b>
Sintuiglike voorkeure	<b>Oor:</b> Gehoor skep ‘n gevoel van intsluiting en onmiddlikheid. Sensitief vir volume, toonhoogte en ritme.	<b>Oog:</b> Skep ‘n gevoel van uitsluiting en afstand. Sien objektiveer woorde. Die oog is stil en onemosioneel.	<b>Senustelsel:</b> Die oog en oor word betrek, maar op ‘n passiewe manier. Die uitsaaikultuur skep toeskouers.	<b>Gevoel-verstand:</b> Die verstand en vinger word deur die kommunikasiemedium verbind. Deur jou vinger letterlik te lig, word jy ‘n aktiewe deelnemer aan die werklikheid.

			Die brein gaan in 'n beta-toestand in terwyl 'n mens TV kyk.	
Heilige musiek	<p><b>Chant:</b> Enkele melodielyn. Eenvoudige liedere wat gebou is op die sing van Bybelgedeeltes. Weinig plek vir instrumente – dit trek aandag af.</p>	<p><b>Gesang:</b> Komplekse melodie en harmonie, ondersteun deur 'n sisteem wat 'n mens in staat stel om musiek te druk. Gesange druk komplekse geloofswaarhede uit.</p>	<p><b>Liedere:</b> Eenvoudige melodie en harmonie met komplekse ritme. Musiek gevorm deur elektroniese versterking en 'n nuwe generasie elektroniese instrumente. Liedere fokus meer op verhoudings as dogma. Laat deelname deur gehoor toe.</p>	<p><b>Kontekstuele komposisie:</b> Die geleentheid bepaal die musiek. Baie verskillende style vermeng. Groot klem op deelname deur die gemeente. Tegnologie skep moontlikhede om musiek by die oomblik aan te pas. Multi-sensories, ondersteun deur visuele en tasbare hulpmiddels.</p>

The schematic exposition clearly indicates the development of sacred church music (sacred music) within the framework of cultural development, as well as the influence of postmodern culture on church music or sacred music. According to Niemandt (*ibid*) the digital culture requires **contextual compositions where the music is determined by the occasion**. The participation of the congregation is very important. According to Niemand (*ibid*, Cf. Long 2001:63-64) this era of postmodern culture requires and accommodates a **mixture of musical styles**.

Kourie (1996:3), with regards to the new interest in spirituality, remarks that postmodernism causes a paradigm, which is exhibited in a “deeper appreciation of the role of the imagination, spiritual sensitivity and aesthetic awareness, together with a re-discovery of symbol and myth.”

Kloppers (2002a:324, cf. Osborn 1999:94-96) indicates that postmodernism may have a great influence on church music, referring to the whole issue of hermeneutics where literary texts, theological texts, musical texts and culture texts needs to be interpreted.

- Meaning: Within postmodernism the **meaning is not only immanent in the texts, but meaning is also given or allocated by the reader (singer) him/herself**. The person singing the song attributes meaning to the song. For this reason the context and culture of the singer ought to be taken into account in creating and publishing songs for church singing. This will definitely be a major challenge in a situation where the contexts and cultures of congregations differ greatly. A lot of effort and money is utilized to redefine and rephrase the same texts over and over as if meaning is immanent in the written texts and published hymnals alone. In a postmodern context, less emphasis will have to be placed on immanent meaning.
- Ideology: The ideology behind the song must be open and above suspicion; **postmodern people are suspicious of ideology**. In a sense church music must be ideology-free. Although no text could be really free from ideology, great effort must be made to avoid the influence of older or newer ideologies. Ideologies could not only be immanent in the texts and songs of the hymnal; it could also be manifested in the way a new hymnal is compiled or promulgated. Often this process is done in a very authoritarian way reflecting an ideology of power.
- Power / authority: **Postmodernism is skeptic about the misuse of power**. Who decides which songs are good enough to be sung in church? Who decides what the musical standards are? Who decides that this song could be sung and this one not? Postmodern culture no longer accepts the power or authority of an appointed commission or group of experts to make final decisions regarding church music on behalf of all congregations and members (cf. Kloppers 2002a:325). In this regard, Kloppers (2002a:324) refers to the “[g]ees van individualisme” and “anti-outritêre houding” as characteristics of postmodernism.
- Plurality of styles: Due to the situation of a global village and global interaction, postmodernism functions like an ecumenical community (cf. Kloppers 2002a:325) which is therefore **open to a plurality of styles**. In postmodernism, individuals want to decide for themselves which songs and styles they want to use and which songs and styles they don’t want to use. For this reason a hymnal can never be closed but must remain open to new styles, situations and cultures. It also implies that a church with a variety of cultures could never have a uniform hymnal for all its members. A plurality of styles could be stimulated by including a variety of people (believers) in

the commission responsible for the compilation of a new hymnal. People of different ages, backgrounds, socio-economic backgrounds, musical styles and tastes, *et cetera*. should be included in such a commission.

- Emotion and experience**: Müller (1990a:16, cf. Aerts 2002:147-148) remarks with regards to the worship service that “[a]lles is so serebraal: die leerstellige word oorbeklemtoon terwyl die bevindelike verwaarloos word”. **On the contrary, postmodernism isn’t only concerned with the cognitive rationality, but also the normative and expressive rationality.** For this reason, postmodernism incorporates the other dimensions of humanity that was excluded by modernism with its strong emphasis on cognitive rationality. Emotions and affections play a much bigger role as in postmodernism; church music and singing will have to provide for this need. Kloppers (2002a:326) says: “Die breër antropologiebegrip bied ruimte vir ‘n groter klem op die emotiewe en konatiewe aspekte.” Viljoen (2008:162, cf. Jankowitz, 1999:31) remarks: “Die hele mens – hart, siel en verstand (Mat 22:37), met ander woorde emosie en intellek moet betrokke wees by lofpysing”. The emotive dimension could no longer be denied as belonging to the circles of the charismatic movement. Beukes (1987:29, cf. Aerts 2002:148), in referring to the survey of Boshoff, remarks that “baie jong mense nie meer so sterk materialisties-rationeel georiënteerd is nie, maar dat ‘n geslag aan die groei is waar naas die verstand die gevoel en die ervaring net so ‘n belangrike rol begin speel”. Aerts (2002:148) concludes that this is one of the main reasons why many youths spend time in Taizé. **In church singing, the focus cannot be on the objective truths of faith alone; there must be room for subjective experience and expression of the objective faith.** Jankowitz (1999:31) even states that music can play a positive role in wakening the right (biblical) emotions.
- Master story**: **Postmodernism is skeptic about the master story** (cf. Kloppers 2002a:325) and place much more emphasis on the local or own story. Most of the songs in the *Liedboek van die Kerk* are songs telling the master story. Often no room is left for the local or own story in die hymnals of the church. K F Müller indicated that only 2.5% of all the songs in the German hymnal came out of he twentieth century – all the other songs were more than one hundred years old! (Barnard 1994:360). Ratzinger (*ibid*) indicated that only a small percentage of songs compiled between 1940 – 1945 were included in the hymnal. Although there was a situation of war, church singing didn’t reflect that. Even the APGB (1978) contained only a few songs from the twentieth century and even less songs of Afrikaans composers (Du Toit 1994:99). This indicates the great need for songs telling the smaller narrative. In Postmodern culture, the church will have to invent ways by

which the local or own story could be provided for in the hymnal of the church. This emphasizes the need for an open hymnal where new songs, telling the local story or smaller narrative, could be added on a continuous base.

- Symbols / rites / rituals / and metaphor: Because postmodernism is concerned with the whole being of man, elements like symbols and rituals become more important (cf. Verhoeven 1999:67). **There is a new emphasis on symbols and rituals**, due to the fact that rationality is more than just cognitive-instrumental rationality (Kloppers (2002a:321, cf. Van der Ven 1993:17-31). Postmodernism is not only concerned with clinical facts; it also makes space for imagination and metaphors. In this sense a new song with contemporary metaphors is essential.

Dreyer emphasizes the prominence of personal taste and preferences in a postmodern context:

In 'n gemeenskap wat gedomineer word deur 'n moderne paradigma waar objektiewe waarhede in 'n geslote sisteem met gesag afgedwing word, kan persoonlike voorkeure deur die konteks onderdruk word. Binne 'n postmoderne konteks kom hierdie persoonlike voorkeure baie sterker na vore. Die verskynsel van lidmate wat verskillende denominasies se eredienste bywoon op soek na liturgiese ervarings wat hulle behoeftes bevredig, is die manifestasie van persoonlike voorkeure wat in 'n postmoderne konteks na die oppervlak kom.

(Dreyer 2006:1298)

Thus the preferences of church members will play a much greater role as in modernism and members will easily move to another congregation or church where the style of singing and worship fulfill their needs.

Kloppers (2002a:325) rightly summarizes: “'n Antitotalitêre, antifundamentalistiese en anti-otoritêre gees kan ingrypende gevolge hê vir die samestelling en gebruik van nuwe liedboeke, die keuring van kerkliedere, die bepaling van kriteria wat aangelê moet word, die kanon van liedere, die veronderstelde ‘mag van eksperts’, asook die resepsie en gebruik van nuwe liedere en liedboeke.” It is concluded that this is the heart of the crisis concerning church music in a postmodern context and one of the major matifications for the popularity of the free song.

Many scholars admit that there is a close relationship between culture and church music, but

when it comes to postmodern culture and the practice, most scholars fail to negotiate the impact of postmodernism on church music. Often the church jumps back to the viewpoints of modernism and just takes a firm (authoritarian) stand, promulgating a new hymnal that ought to be sung by all the congregations of the specific denomination. In order to be true to the being of the church, the church itself will have to be true to the culture(s) they are living in. The context demands a creative answer from the church. The free song can play and already plays a fundamental role in this process.

## 16. INTER-CULTURAL CHURCH MUSIC

When I go to that meeting and all the music is white, I can bear it for a while. But after two or three such meetings I just get bored. I do not feel that God is touching me through their songs, so I don't go back there. I long to sing with my whole body, to dance and know the touch of God in the wholeheartedness of Africans singing together. That's how we know the Spirit of God is moving amongst us – that kind of singing takes us up to heaven!

(Black student quoted by Scott 2000:10).

The easiest form of congregational singing is singing in a homogenous group where everybody speaks the same language, loves the same genre of music and prefers the same repertoire of songs. For many centuries singing in the DRC was done as a more or less homogenous group of white, Afrikaans, Christian believers who greatly shared the same culture and spirituality. One hymnbook and one genre of music could greatly satisfy the majority of believers. This paradigm leads to less conflict, but unfortunately this paradigm of church music does not really express the unity of the body of Christ (John 17) with all its diversities.

Postmodernism and globalization introduced a new paradigm with much more diversity and pluriformity (cf. Dreyer 2006:1294). The assumption of the study so far is that the DRC is not a homogenous group with one homogenous culture; rather it is characterized by diversity, pluriformity and individualism (Dreyer 2006:1293, 1295). There are different cultures and sub-cultures within the DRC; this has various implications for church singing. Culture differs from congregation to congregation (cf. Oh 2004:210) – and there are nearly one thousand congregations within the DRC. Just as liturgy has to be inculturated liturgy, in the same way singing and music (as part of liturgy) have to be inculturated singing and music. The latter

implies a combination of the objective truths of the Bible with the uniqueness of the local culture (cf. Oh 1994:210). If every congregation has their own culture (or sub-culture), then there will be nearly one thousand different ‘cultures’ with their sub-cultures within the DRC, thus nearly one thousand forms of inculturated singing within one denomination.

The situation (and the challenge) is even more complex. In the current context of a growing (shrinking?) global village, one does not have a homogenous culture in every local congregation (any more). Within one specific congregation, there could be a number of different cultures and sub-cultures, some of them more prominent and others less prominent. These cultures could include Western as well as African cultures, different “Afrikaner” cultures (cf. Olivier 2006:1470), cultures of different generations, musical styles and genres, *et cetera*. Barnard (1994:348, 352) refers to the differentiated character of the local congregation in this regard. Research done in 1995-1996 indicated that the musical styles and language of the worshippers were “the most keenly felt need in the area of inter-cultural (inter-racial) worship” (Scott 2000:9) and that singing can build or destroy the unity in a group or congregation. In the current situation in the DRC in South Africa, one does not only need inculturated or cultural music; one needs inter-cultural music.

“[I]nter-cultural music refers to groups of people from different races and cultural backgrounds, or with different music styles, worshipping together in the same service, in a way that enables each group to enjoy feeling at home at some point in the singing” (Scott 2000:5) Inter-cultural music acknowledges the existence and presence of different cultures and different styles of singing in the worship service, and creates space for these different styles and expressions. Inter-cultural music does not focus on the one dominant style of music which must be sung by everybody, but instead makes provision for a variety of musical styles so that everyone can feel at home at some point in the worship service. Some liturgists and scholars (cf. Long) use the term “blended worship” for this kind of singing. The emphasis is on variety and space rather than uniformity. Van der Merwe (2009:251-252) prefers “convergence worship”, indicating not only a blending of different styles of worship, but a contemporary or inculturated form of those styles. Van der Merwe (2009:165) warns against the danger of making a tossed salad (“kerklike mengelslaai”) by using elements from ‘n wide range of traditions within one liturgy. In this sense Van der Merwe (*ibid*) refers to elements of different traditions in the tradition of liturgy. The latter is not the same as the accommodation of cultures present in the worship service, which Scott (2000:5) calls inter-cultural music.

Inter-cultural music requires accommodation and not assimilation (cf. Scott 2000:13). In

assimilation the dominant culture of any local church welcomes people from other cultures, but expects of them to become like the dominant culture. People of all cultures are welcome, as long as they worship and sing according to the songs and styles of the dominant culture. In some cases, a neutral in-between is taken and all cultures must worship and sing to the musical in-between, which is often some form of popular contemporary gospel music as is the case within the Pentecostal and Charismatic churches (cf. Scott 2000:13). In the DRC, the dominant culture is often the fixed repertoire of the *Liedboek van die Kerk*, played by an organ in a more or less traditional way. **Other cultures are welcome as long as they assimilate to the dominant culture. Often other musical cultures are seen as a threat to the dominant music culture and style.** As Kennedy remarks: “We want to keep things under control – under our control! So pluralism often seems threatening to us [...] I just want everything to go smooth!” (Dreyer 2006:1296).

Accommodation, on the other hand, means to accommodate different cultures with different kinds of music in the same worship service. **Accommodation implies a process of accepting and making space for different ways and styles of singing.** It implies that some of the songs in a worship service will fit in one’s musical style and genre, and others not. Inter-cultural music implies an attitude of accommodation that makes provision for the different cultures of different races, generations, musical cultures and styles in the worship service. The current practice in many of the congregations within the DRC to have different worship services for different kinds of people has great value, but it doesn’t help in the process of seeing, experiencing and embracing the variety and the differences. Cultural groups within the congregation do not learn to accommodate one another and celebrate the variety. They rather form separate groups or congregations within the congregation where only their own style and culture have to be accommodated.

Inter-cultural church music within the DRC implies accommodation of the different cultures within the DRC. These are cultures of race, generations, musical styles, *et cetera*. Often, with the purpose of avoiding conflict or as a resistance to change, provision is made for only one or two styles of singing in the worship service. In most cases, there is only room for organ music as accompaniment. If congregations are serious about the people and cultures they minister to, the different cultures in the congregations will have to be taken seriously. In the current situation in the DRC, it will have to be honestly admitted that all members and attendees do not speak Afrikaans; do not feel comfortable with the Genevan Psalter; do not necessarily enjoy organ music alone; do not prefer classical music and style; *et cetera*. **Accommodation implies that one makes room for different cultures and different styles of music.** Wolterstorff rightly remarks: “Omdat dit nie moontlik is om alle individuele

smake in ag te neem nie, sal die kerklied 'n middeweg inslaan, sodat dit vir die meeste lidmate toeganklik sal wees. Dit kan moeilik wees "in a society of incredible musical pluralism" (Wolterstorff, 1980:33, cf. Kruger 2007:20)."

The family of Dutch Reformed Churches in South Africa, which includes the DRC, DRCA, URC and RCA churches, is moving towards a uniting and united Dutch Reformed Church. This unity could be expressed in different forms, whether it be a confederation of churches or a single united church; the outcome of the process is not yet known. **The question is: will there be room for the celebration of different cultures within a united church? With regards to church singing: will there be room for different styles of worship based on culture within a united church?** In the post-apartheid situation, there are already many congregations with people from different races within their congregation. Dreyer (2006:1303) rightly comments: "Binne 'n postmoderne paradigma (sisteen 5-8), word eenheid nie gesien as die teenpool van diversiteit nie, maar word eenheid juis bedink in terme van die ruimte wat gebied word vir diversiteit. Eenheid in verskeidenheid is die motto."

How can church singing contribute towards a unity in worship? How can different cultures ever sing together? Scott (2000:10) concludes that the process of singing together (interculturalisation) starts with true listening "where the heart watches with love and a sincere desire to understand what it sees and hears and to participate in it." **Inter-cultural church music and accommodation of different styles (cultures) can only be a reality once the church makes an effort to acknowledge the richness of different cultures and different styles.** As long as older generations (or younger generations) see the music of the younger or the older generation as inferior to their own musical culture, they will not be successful in accommodating one another. Believers need to acknowledge that God created them differently with a variety of musical cultures, musical styles and musical instruments. Only when they see this variety as a gift of God, will they succeed in accommodating one another.

## 17. CONTEMPORARY CHRISTIAN MUSIC

Kruger (2007:19) remarks: "In ons tyd het die algemene musieksmaak van lidmate grootliks verskuif na die populêre en dit is ook oorgedra op die kerklied. Dit lyk asof die tradisionele kerklied nou op die periferie van algemene musieksmaak figureer." **It is argued that Kruger is correct in observing that traditional church music shifted to the periphery of musical taste.** The gap between church music and the music people listen to in ordinary life, increases day by day. In ordinary life, people listen to music from the twentieth and

twenty-first century (mainly music from the last twenty to thirty years); in church they mostly sing music and melodies from the sixteenth, seventeenth and eighteenth century. New melodies are often created in the style and genre of music from a certain era in the past. In ordinary life the members of the congregation listen and enjoy *light Afrikaans music*, popular music, Country music, Rock music, Jazz and classical music. In church they mainly sing Genevan Psalters, Chorals and a few hymns. In ordinary life, they listen to piano, guitar, drums, cymbals, trumpets, violins, *et cetera*; in church they hear mainly the church organ. K F Müller (cf. Barnard 1994:360) observed that only 2.5% of the songs in the German hymnbook came from the twentieth century. Van Niekerk (1983:112) indicated that only 25 melodies of the *Gesangebundel* (1944) originated amongst composers of that century. The second *Gesangebundel* (1978) contained only 13 melodies of recent composers (Serfontein 1983:131). Meanwhile the gap is growing bigger and bigger. Christians are often living in two worlds: the world of the church and the world of ordinary life. This gap is increasingly being filled by contemporary music used as free songs in the worship service.

The critics from Reformed side on other forms of music, like popular and contemporary, is often harsh and generalizing. Johannes Riedel (Barnard 1994:363) writes: “Very rarely in the history of church music did so many people praise God through such noisy, secular, circuslike, rhythmic manifestations” – Barnard approves of this viewpoint. Reich (2003:773) refers to “[r]hythmische Lieder, lustvoll körperbetontes Singing, neue Klangfarben und neue Möglichkeiten der Klangherstellung, das Erleben ekstatischen Hingerissenwerdens [...] religiöse Texte, die traditionelle Kirchensprache verlassen, dieses alles gibt es in der Kirche und auch in Gottesdienst”. This could be true of many songs, congregations and singers, but it is not true of all congregations. In many congregations, some forms of contemporary music is used and utilized in a selective and worthy way.

In the discussion on church music, partakers often refer to ‘contemporary music’. What is contemporary Christian music (CCM)? It is not so simple to categorize and describe a song, as the following clearly illustrates:

This long tradition has resulted in a wide variety of hymns. Some modern churches include within hymnody the traditional hymn (usually describing God), contemporary worship music (often directed to God) and gospel music (expressions of one's personal experience of God). This distinction is not perfectly clear; and purists remove the second two types from the classification as hymns. It is a matter of debate, even sometimes within a single congregation, often between revivalist and traditionalist movements.

(<http://en.wikipedia.org/wiki/Hymn>, 14 July 2009)

A very short overview will be of great value for a better understanding of contemporary Christian music.

### 17.1 Spirituals

The earliest roots of CCM could be traced back to the Negro Spirituals of the nineteenth century, which were born somewhere between 1750 – 1775 (Nel 1994:4). These songs were called “Jubilee Songs” and were born out of the black slaves’ contact with Christianity. As such, it was inculturated singing. The rhythm of the songs helped the slaves in synchronizing their physical duties. Erich von Hornbostel (Nel 1994:6) summarizes: “In short, the American Negro Songs are European in style and pattern, they are American folksongs as far as they have originated amidst American folk culture, and they are African when sung by Negroes”. Nel (1994:6) remarked that these songs might as well be called *Slavesongs* because “the slave made no real distinction between his secular songs and his religious music...He sang these songs in the fields where he worked, as well as in the church at revival meetings”.

Nel (1994:7) indicates that a second kind of spiritual also played a role, namely the ‘White Spiritual’ (“Blanke Spritual”), which included three categories, namely folk-hymn (“volkgesang”), religious ballad (“religieuse ballade”), and camp-meeting-spirituals. The folk-hymn uses a secular folktune combined with religious text, whereas the religious ballad uses narrative text.

### 17.2 Western Gospel music

Western Gospel music grew to be a large movement in the USA. It is characterized by texts, which reflects aspects of personal religious experience of whites and blacks (Nel 1994:9). Most of these songs grew out of the revivals of the nineteen fifties. The white gospel songs usually consist of verses and refrains, and are subjective, exhortative and directed at people. Until the 1870’s it was used in Sunday schools and later replaced by *Gesange*. Dwight Moody (1837-1899) and Ira Sankey (1840-1908) used these songs in their revival campaigns to proclaim the gospel. They were often referred to as “Sankey and Moody songs” in later times. Rodeheaver, who followed Moody and Sankey with a lighter kind of music, (cf. Hitchcock & Sadie 1986:II:251) reacted to questions with regards to this kind of music: “It was never intended for a Sunday morning service, nor for a devotional meeting –

its purpose was to bridge that gap between the popular song of the day and the great hymns and gospel songs, and to give men a simple, easy lifting melody which they could learn the first time they heard it, and which they could whistle and sing wherever they might be.”

Black Gospel music grew out of two main streams, namely the Spiritual songs and the revival songs like Isaac Watts and Fanny Crosby, as well as some anonymous “Shape-Note” songs. From the 1930’s a new kind of black religious music could be observed, namely *gospelgesange* (Nel 1994:16). During this time gospel songs as well as spirituals became an integral part of congregational singing in black churches. In 1977 gospel music was given official status in church singing through The New International Baptist Hymnal. Later on gospel music was mixed with popular music, which led to Rock-Gospel shows like *Jesus Christ, Superstar* and *Godspell* (Nel 1994:18).

**Contemporary Christian music grew out of the gap between ordinary living and church music.** Contemporary worship music (CWM) indicates the kind of Christian music, which has developed in the last 50-60 years and is often referred to as ‘praise and worship songs’. It was born out of the church’s outreach to the youth in the 1950s and 60s, when amateur musicians started playing Christian music in a popular idiom. “Some Christians felt that the church needed to break from its stereotype as being structured, formal and dull to appeal to the younger generation. By borrowing the conventions of popular music, the antithesis of this stereotype, the church restated the claims of the Bible through Christian lyrics, and thus sent the message that Christianity was not outdated or irrelevant.” ([http://en.wikipedia.org/wiki/Contemporary\\_worship\\_music](http://en.wikipedia.org/wiki/Contemporary_worship_music), 21 Jan 2010). **As such, one must notice that pop music did not invade the church (as is often said), but the church invaded pop music and utilized it for a new purpose and mission.** In course of time churches adopted some of these songs as well as some of these styles for corporate worship.

CWM is closely related to pop music. It is commonly used worldwide in a wide variety of churches and denominations, including Protestant churches. It is often mainly associated with the Charismatic movement, due to the use of CWM in Charismatic worship services. **It is argued that CWM is not the property or invention of the Charismatic movement, but it has been borrowed by them from the super-culture, which youth (and adults) all over the world share.** Some songs do reflect a Charismatic theology or sentiment with the over-emphasis on the Holy Spirit and a personal (“I” and “me”) relationship with God. But CWM as such is not a Charismatic phenomenon or Charismatic property. In its earliest form it was simple and with a three cord structure.

The following characteristics of CWM could be distinguished

([http://en.wikipedia.org/wiki/Contemporary\\_worship\\_music](http://en.wikipedia.org/wiki/Contemporary_worship_music), 21 Jan 2010):

- It is typically led by a worship band, with a guitarist leading
- A similarity with popular love songs in the use of informal and intimate language of relationship (using “You” and “I” rather than “God” and “we”)
- The response often includes a physical response – in this sense it is full body worship
- The use of a subjective metaphorical language
- A over-emphasis of on personal encounter with less emphasis on intellectual understanding
- It is easy accessible and all members of the congregation can participate. “This manifests in simple, easy-to-pick-up melodies in a mid-vocal range; repetition; familiar chord progressions and a restricted harmonic palette; spare notation (usually lyrics with guitar/piano chords)”  
([http://en.wikipedia.org/wiki/Contemporary\\_worship\\_music](http://en.wikipedia.org/wiki/Contemporary_worship_music), 21 Jan 2010)
- Because of the instruments involved in CWM (guitars, drums, keyboard, *et cetera*), music can be taken outside the church’s building.

CWM was born out of a desire to reach the modern world with the Gospel of Jesus Christ through music. It exploded mainly because it was popular and easy to join in. De Wet (1983:2) explains that **pop music is the music that people like to hear**. It was folk-song in a certain era. In recent times CWM is developing more and more into an advanced artsong, in which the best vocalists and instrumentalists can take part. Often the greatest part of the song is sung by soloists while the congregation joins at some point in the refrain. More and more the presence of a strong soloist is a necessity for CWM. **As such CWM is in danger to take singing away from the congregation and placing it into the hands of professional and semi-professional singers, becoming a new form of an artsong.** As such, it could be just as harmful to church singing as the choirs in the Roman Catholic Church in Medieval times, or the organist in Protestant churches in the after-Reformation.

At least three different approaches towards contemporary music could be observed in the DRC at present:

- Approach 1: There are congregations embracing contemporary music as the one and only answer to all the difficulties of church music. They become part of the Contemporary worship music wave, singing only popular and contemporary music.

Everything that is “old” or “traditional” is evaluated negatively and done away with. In this regard some churches have “thrown out” their organs because it is archaic and belonging to another era that has passed. These congregations tend to build massive stages where there bands can perform. The warning of Liesch (1996:21) must be considered: the danger of becoming too “market driven” by the immediate must be recognized. Despite the many benefits of worship choruses, one must acknowledge that they tend to reflect values of popular culture that should not be “bought into” unquestioningly — values that include “instant gratification, intellectual impatience, ahistorical immediacy, and incessant novelty”. These congregations do away with the *Liedboek van die Kerk* and compile their own repertoire of songs from the thousands of songs available in CWM. In this viewpoint there is almost no link to the rich tradition of the church with regards to church music; all focus is on the church in its present day situation and challenges.

- Approach 2: There are congregations, and especially organists, who reacts to the opposite side. They consider every new and other form of music than the traditional songs with the accompaniment of the church organ as a threat to Reformed tradition and Reformed music. CWM is seen as “from the world” and often as something alien. It is bad music with bad lyrics and even worse accompaniment. Often these churches will only accommodate the organ as well as a few classical instruments from time to time. Instruments that could be associated with pop or contemporary music (like guitars, keyboards, drums, *et cetera*) must be avoided. Barnard (1981:582) remarks: “By die mens wat die popsang en popmusiek so sterk stoot, staan gewoonlik nie God nie, maar die mens sentraal - die moderne mens, die opgejaagde mens, die eksistensiële mens, die geleerde mens - maar nog altyd die mens.” This is a good example of the caricature that’s been made of the contemporary music – often without motivation. Olivier (1992:63) remarks that “selfgenieting reeds in so mate in by die kerkdeur ingesluit (het) dat daar talle kerkgangers is wat nie aldag mooi kan onderskei tussen ware aanbidding en aangename gevoelens nie”, implying that these other forms of music are *per se* not focused on God, but enjoyment and the self. In this viewpoint all focus is on the tradition of the church with regards to church music without taking the present day situation and context seriously.
- Approach 3: There are a third group of congregations which acknowledges the existence of different cultures and different preferences in one congregation and make provision for these differences. Often this process is a process of pain and conflict, but at the end a process of great reward. These congregations accommodate different styles and different cultures in one worship service

(intercultured), or in separated worship services (incultured). There is space for old songs and new songs; for more classical as well as more contemporary songs. There is room for the organ as well as the band; there could also be different kinds of bands. This often referred to as “blended worship” or “convergence worship” (cf. Van der Merwe 2009:251). In this viewpoint the tradition as well as the present day situation is taken (*at least partially*) into consideration.

Phan (2003:58) rightly remarks that postmodernism refuses to distinguish ‘pop culture’ from ‘high art’. In the discussion on postmodernism it was said that postmodern people do not separate the ordinary from the sacred. In the next chapter it will be indicated that the rise of popular spirituality led to a situation (process) where the streets and the malls often become places of religious activity. The barriers between ordinary and sacral have faded and are still fading. Postmodern people desire some continuity between their ordinary life and their religious life. Sunday and Monday are not divorced. If they listen to contemporary music in the malls, in the factory, in their cars, *et cetera*, then surely there must be some form of continuity in their religious experience. A shift in focus is needed: the critique must not be against a certain kind or style of worship (like contemporary, popular, Jazz, *et cetera*), but against individual songs that distort Biblical truths in one way or the other. And these criteria will have to be applied to popular music, contemporary music, choral music, Genevan Psalter, *et cetera*. Long (2001:64) rightly concludes that horizontal lines (standard) must be drawn rather than vertical lines (genres).

### **17.3 A closer look at CWM**

Christian Copyright Licensing International (CCLI) did a survey on the use of Christian songs. In a certain survey period, they calculate which songs are the top 25 songs reported as being reproduced in that survey, for the Church Copyright License. The Top 25 Songs lists are updated after each royalty payout, paid on February 15 and August 15 every year. The results for Africa in the period October 1, 2008 to March 31, 2009, were as follows (table 6)

Table 6: CCLI song list

Rank	Song Title	Author/s	CCLI No.
1	Come Now Is The Time To Worship	Doerksen, Brian	2430948
2	Shout To The Lord	Zschech, Darlene	1406918
3	Above All	LeBlanc, Lenny / Baloché, Paul	2672885
4	Lord I Lift Your Name On High	Founds, Rick	117947
5	Here I Am To Worship	Hughes, Tim	3266032
6	Open The Eyes Of My Heart	Baloché, Paul	2298355
7	Awesome God	Mullins, Rich	41099
8	How Great Is Our God	Tomlin, Chris/Reeves, Jesse/Cash, Ed	4348399
9	Ancient of Days	Harvill, Jamie / Sadler, Gary	798108
10	We Want To See Jesus Lifted High	Horley, Doug	1033408
11	How Great Thou Art	Hine, Stuart Wesley Keene	14181
12	Breathe	Barnett, Marie	1874117
13	I Lift My Hands	Kempen, Andre	159259
14	All Heaven Declares	Richards, Noel / Richards, Tricia	120556
15	Blessed Be Your Name	Redman, Beth / Redman, Matt	3798438
16	My Redeemer Lives	Morgan, Reuben	2397964
17	Turn Your Eyes Upon Jesus	Lemmel, Helen H.	15960
18	The Heart Of Worship	Redman, Matt	2296522
19	Majesty	Hayford, Jack	1527
20	Give Thanks	Smith, Henry	20285
21	I Give You My Heart	Morgan, Reuben	1866132
22	Draw Me Close	Carpenter, Kelly	1459484
23	As The Deer	Nystrom, Martin	1431
24	In Die Hemel Is Die Heer	Hiemstra, Thomas (Tom)	3393479
25	There Is None Like You	LeBlanc, Lenny	674545

A few remarks must be made in observing the results:

- The list of most favorite songs includes older songs like *As the deer*, *How great thou art* and *Turn your eyes upon Jesus*. It also contains numerous new songs that had been composed in the last 10 years.
- Some of these songs were translated into Afrikaans and included in the *Liedboek van die Kerk* (2001) after being sung for many years as free songs. These include songs like *How great thou art*, *Majesty* and *As the deer*.
- Some of these songs were translated into Afrikaans and included in the FLAM-collection: *Above All* (FLAM 12: *Meer as ooit*) and *I lift my hands* (FLAM 112a: *My hande hef ek op na U*).
- The melodies of two of these songs have been used with similar Afrikaans songs in FLAM: *Turn your eyes upon Jesus* (FLAM 118: *Bly volhard soos atlete*) and *I lift my*

*hands* (FLAM 112b: *Ek roem U Naam*); these are new words combined with the original melodies of the songs mentioned.

- One Afrikaans song (*In die hemel is die Heer*) was among the 25 most sang songs. This song is included in FLAM (FLAM 21).
- Most of the songs in the list are worship songs, with less instruments and more vocal singing. These songs are slower, quieter and definitely instruments of prayer. The often heard accusation that contemporary songs are *per se* loud with an over-emphasis on beat (“beatrism”, cf. Barnard 1981:595), is incorrect.
- Most of these songs are widely sung on camps, youth conventions and within youth worship services. Most of these songs are sung at least during evening services in many congregations of the DRC. Most of these songs are loved by younger and older people.
- It is argued that the theology behind many (not all) contemporary songs are sober and in line with Reformed theology, except for a greater emphasis on individualism and experience, which are characteristics of postmodernism as such. LBK 518 (*Voel jy soms of die Here te vér is*) in the *Liedboek van die Kerk* is a good example of a more individual and subjective kind of song within the official repertoire of the DRC, verbalizing a personal experience of the absence of God.

#### 17.4 What is the aim of CWM?

Other forms of music, including CWM, are often accused of being “populêre, maklik-singbare en oppervlakkige kerkliedere” (Van Wyk, 1985:34). Ottermann (1993:75) refers to the desire to have enjoyable singing (“[I]ekker sing”), and explains “...wat hulle hierdie sensasie, hierdie tinteling van ‘lekker sing’ gee, is dit wat hulle sintuie streel – melodies, harmonies en ritmies”. Kruger (2007:20) remarks: “Middelmatigheid behoort nie aanvaarbaar te wees nie, maar soos Johannson (1984:53) tereg opmerk, is middelmatigheid meesal die standaard van die populêre smaak en kunsbeoefening.” These few examples indicate how one often works with a caricature picture of popular or contemporary music, generalizing the weaknesses and amateurism of some songs. The debate on church music will not make progress unless participators in the process become more honest about their own music (genre, form, presentation, *et cetera*) as well as the music of the other.

In an interview with Tommy Walker, composer of the contemporary song “Mourning into Dancing”, he told about his experience when leading more than 1000 000 men in praise and worship:

At last year's Stand in the Gap in Washington, Walker stood behind his guitar and witnessed a million men roaring his chorus to "A Mighty Fortress." "As far as my eye could see, there was no end of humanity worshiping God. But to think that that many people were shouting out my chorus and I had anything to do with it..." He stops for moment to gather his thoughts. "I was useless. I wasn't even singing. I was just bawling, to tell the truth. It was like heaven. To see every kind of person and race worshiping God. I definitely had a glimpse of eternity" and "These days, Walker is focusing on worship evangelism in missions. Regular crusades to Asia, the Philippines and elsewhere are an outreach of his local church, funded by sales from their own Get Down Records. After all these years, his passion for worship and evangelism remains the same".

(<http://www.ccli.co.za/articles/article.cfm?id=17>, 21 Jan 2010).

Paul Baloche, composer of various contemporary worship songs, says:

When I'm writing worship songs," Paul notes, "I realize that I'm putting words into the mouths of God's people. I'm giving them a vocabulary to sing back to God. And when they sing those words, hopefully it will act as a catalyst in their heart, so something will happen in them. Because when we sing something, it goes down deep into our soul" and "My pastor told me that 'Glorious' feels like an answer to 'Open the Eyes of My Heart.' That original cry of my heart. 'Glorious' paints a picture of seeing Jesus for who He is, as the risen Christ and the living God." In contrast to what Reformed tradition often says about CWM, Baloche writes: "I wanted to create a site where people could get ideas and resources, to address the need to create community and journey in churches. Instead of making Sunday morning worship a concert, I'm interested in making Sunday morning the un-concert. Through music, we want to help people connect with God, and make an environment where it's easier to do that".

(<http://www.ccli.co.za/articles/article.cfm?id=26>, 21 Jan 2010).

Laura Story, composer of the well-known song "Indescribable", describes how this song came into being:

Most worshippers know "Indescribable" as the opening track on Chris Tomlin's album, Arriving. However, the story of that song's origin began far

away from where it finally arrived. In 2002 while driving her car through a mountain range just outside of Nashville, Laura Story was overwhelmed with the beauty of God's artistic display that was set before her in a fall mountain scene. "It was one of those moments where the sun was setting and the leaves were falling," explains Story. "It was gorgeous, and I just began to think about creation. I think it's Psalm 19 that says, 'The heavens are declaring the glory of God.' It was like that—as if the rocks were crying out. It was this glorious moment of looking at creation and thinking 'Wow, there are still people in this world that don't believe in God, people that think this was an accident.' I didn't have any words to describe God's splendor at that moment; I was just thinking, 'You truly are indescribable.'"

(<http://www.ccli.co.za/articles/article.cfm?id=22>, 21 Jan 2010)

**CWM, just as any other form of music, has good songs and bad songs.** There are songs that could be of great value in worship services, and there are songs that can do great damage in the worship service. It could be concluded that there are songwriters and composers who don't really know God and entered this form of music for other reasons, but there are great musicians as well who really know God and honour God through their songs. There are inspired songs and uninspired songs – within contemporary music as well as in any other form of music, thus also within the official *Liedboek van die Kerk*. **There are songs that could be fit for use in a Reformed worship service and songs that will not be fit for use in a Reformed worship service.** There are songs that are closely related to a congregation's culture and there are songs that are far remote from their culture, even though the song is 'contemporary'. There are songs, which are true to Scripture, and songs that blur the truths of Scripture. Just as any other song is evaluated; each individual CWM-song needs to be evaluated before using it in the worship service.

Olivier (1997:94) concludes that the time has come to concentrate on quality rather than quantity. It is argued here that Olivier is correct, unless quality refers to a specific genre or tradition of church music. The question is: who must evaluate the quality of a song if all criteria has a subjective component (cf. Van Wyk 1985:31)? This evaluation can't be done by organists and lovers of classical music alone, as is often done within churches. The quality of one genre of music can't be evaluated by musicians of another genre of music. Classical music (alone) can't decide on the quality of popular or contemporary music, just as popular music can't estimate the value of classical music. For this reason the existence of separate commissions like FLAM and VONKK within the DRC is essential. Van Wyk

(1985:37) rightly concludes that criteria for Western music cannot be applied to African music. This illustrates that even the criteria whereby music is measured, differ from culture to culture. In the same way all criteria for classical music cannot be applied to contemporary music and visa versa. These criteria may even differ from congregation to congregation due to cultural and sub-cultural differences.

## 17.5 Implications

In the debate about church music, contemporary music is often referred to as the “music of the youth”. This is a wrong assumption: contemporary music, as any other musical form, is not limited to a specific age group or generation. There is contemporary music for children, youths, adults, *et cetera*. Contemporary music is divided in two groups, namely “hot adult contemporary” and “soft adult contemporary” (cf.

[http://en.wikipedia.org/wiki/Contemporary\\_worship\\_music](http://en.wikipedia.org/wiki/Contemporary_worship_music), 21 Jan 2010). This indicates that there are divisions within contemporary music itself. There are thus different forms of contemporary music, some closer to pop music and others closer to Rock music.

Contemporary music includes all the different popular styles of the last 40-50 years, which is not a homogenous group. One may like some forms of contemporary music, and dislike others. **Often people are guilty of generalization due to some bad experiences or associations.**

In a conference on music and singing within the DRC in George (2009), one of the presenters made the comment that “we have only one singer or maybe two that really sing Contemporary Worship Music” in South Africa. This remark illustrates how people often reduce CWM to one form of CWM, whether it is pop or rock or ballad. The implication is that congregations must sing a certain kind of song in order to be ‘contemporary’; this is outside of the definition of CWM.

The impression is often left that congregations ought to sing contemporary music, leaving a further impression that there is something wrong with congregations that do not sing contemporary music. These impressions are false. **Congregations ought to consider some forms of contemporary music only if and insofar as contemporary music is part of the life and culture of that congregation.** Their responsibility is towards the Bible and the culture, and NOT towards a certain kind or style of worship like ‘contemporary’ worship. A congregation that sings and utilizes contemporary music is not more ‘spiritual’ than a congregation not utilizing it.

**Contemporary music as such is not inculturated music.** It becomes inculturated music when the genre of contemporary music is inculturated in the culture of the congregation and a new, unique, own form of music and contemporary music is born. Although *Hillsong*<sup>7</sup> and *Vineyard* are important propagators of CWM, congregations cannot and must not imitate their style of CWM in their own congregations. A certain congregation does not need to sing all the songs that another congregation sings. A given DRC congregation, for example, is staying in another part of the world (Africa); in another country (South Africa) and is part of a different tradition (Reformed); worshiping God in a unique congregation of the DRC; and therefore the music needs to be inculturated in their own situation (instruments, interpretation, presentation, *et cetera*). There are many excellent bands, imitating some professional band(s), but failing to inculturate their music in their local culture or congregation. Contemporary music, just as any other form or genre of music, needs to be inculturated. CWM is not inculturated or contemporary as such. **CWM, without being inculturated, is not good enough for the local congregation and in many ways unusable.** If it's not contemporary (meaning "of our own time") in the own congregation (culture or sub-culture), it is not really contemporary. Du Toit (1990:100) rightly states: "Daarom moet liedere binne die gemeente se vermoë – volkslied – wees en die hele gemeente moet kan saam sing." It must be remarked here that many contemporary songs are listen-to songs and not fit for congregational singing.

The implications mentioned above do have direct and indirect implications for the use of the free song. It must be noted that the free song is not synonymous with contemporary music. The free song could include contemporary songs; it could also include other songs like English hymns, anthems, choruses, new classical compositions, *et cetera*. This study is concerned with the use of the free song (and not contemporary song) primarily as part of church singing.

## 18. ASSOCIATION

One of the questions throughout the course of history was whether secular songs and especially secular melodies could be used in the worship service. In the course of time different churches and different individuals responded differently to this issue. Luther, for

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<sup>7</sup> "Hillsong Church is a Pentecostal megachurch affiliated with Australian Christian Churches and located in Sydney, Australia...Hillsong Church has an internationally recognized music ministry with songs such as "Power of Your Love" by Geoff Bullock and "Shout to the Lord" by Darlene Zschech sung in churches worldwide. Originally published as "Hillsongs", Hillsong Church now produces its music through its own label, Hillsong Music Australia." ([http://en.wikipedia.org/wiki/Hillsong\\_Church](http://en.wikipedia.org/wiki/Hillsong_Church), 22 Aug 2010).

example, had no problem using these melodies in the worship service, although scholars differ on the detail. Often religious words were combined with secular melodies (*kontrafakte*), leading to a new song for use in the worship service (it must be noted that sacred melodies could also be combined with secular music, like the combination during World War I of the melody of *What a friend we have in Jesus* with the lyrics of *When This Bloody War is Over* (<http://www.cyberhymnal.org/html/w/a/f/wafwhij.htm>, 20 Aug 2010). Luther saw no problem in taking a good melody, which the devil had combined with bad an evil text, from the devil and combining it with good words (cf. Barnard 1981:594).

Various scholars refer to the association of music or a certain genre of music. Barnard (1981:595) warns “[d]aar moet verder ook gelet word op allerlei assosiasies wat met die lied gepaard gaan [...] soos die dans en die konsert” and adds that the question is whether the association is still known and the music used within that association. This means that association is not static; a next generation may not have the same association. In this regard one can think of the earliest associations of the church organ, the associations of other instruments like the violin in a certain era, and the association of popular music in a certain era. One must also admit that the secular melodies of songs like *How great Thou art*, *Praat ek mense- engle’tale* en *O Heer, uit bloed en wonde* have lost their secular associations for people living in the 21<sup>st</sup> century. Wilson-Dickson (1992a:183) notes that, when musical instruments as a means of accompaniment of the chorister in the gallery became accepted in congregational music in the 18<sup>th</sup> century, the violin was excluded “since, beside its weakness as a solitary instrument, its continued use to wait upon the drunken ditties, trolled forth in the ale house, or to regulate the dances that grace a village festival, renders it a very unfit medium for Sabbath praise”. Today the violin has lost that association and is used without protest within the worship service in the DRC and many other churches.

Janse van Rensburg (2004) writes:

Dit lei ons na ’n tweede strydpunt: mag die melodieë van sekulêre of volksliedere vir gemeentesang in die erediens gebruik word? Hierdie vraagstuk is tans deel van die lewendige debat oor liturgiese vernuwing. ’n Beroep op die Reformasie help ons nie deurslaggewend nie, aangesien Luther ook die oorneem van sekulêre en volksliedere vir die erediens toegelaat het. Weliswaar is die melodieë nie klakkeloos oorgeneem nie (groter of kleiner aanpassings is gemaak), maar in die Lutherse tradisie is dit nie ’n vreemde praktyk nie. Die Luthers-reformatoriese benadering tot liturgiese musiek het dan ook geen dualisme tussen gewyde en sekulêre musiek gehandhaaf nie. Omdat uit die kultuurskat van die voor-

reformatoriese en die kontemporêre liedereskat geput is, was die musiek eg eietydse en intiem met die mense se daaglikse lewe verweef.

Janse van Rensburg (2004:52, cf. Strydom 1994:62, 65)

Barnard (1981:594-595, 1994:358) explains that in Old Testament times as well as in the late medieval times, 'folk' culture and 'church' culture were closely related. In medieval times, with the situation of a *corpus Christianum*, there were no clear distinction between 'folk' culture and 'church' culture; therefore melodies could be used in both spheres without tension. Barnard explains that these two cultures traveled different routes from the nineteenth century and developed as two separate lines, thus explaining why secular melodies are not so usable within the church in modern times. Barnard thus takes the status quo of the divorce between culture and church culture as the point of departure in reasoning. **In the discussion on postmodernism, as well as in the discussion on popular spirituality in the next chapter, one can see that postmodernism brought an end to the clear separation of secular and sacral.** The clear distinction, which came in the nineteenth century mainly due to the process of modernism and secularization, has faded within postmodernism. Postmodernism combines different worlds, viewpoints, styles, opinions and even genres of music with ease. The whole emphasis on inculturation within the church implies a deliberate effort to bring 'folk' culture and 'church' culture together, so that the Good News can reach all people within their worlds. Barnard (1994:348) rightly concludes that all church singing must be folk-song ("volksliedere"). Wachsmann (1980:693) describes folk-music as that music which is "the product of a musical tradition that has evolved through the process of oral transmission" and music which "has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community". Within this description and definition, it is argued that most liturgical singing is not folk-song anymore and never becomes part of the "unwritten living tradition" of that congregation.

Within the context of the DRC the question is: What is 'folk-song' in a specific congregation living in this time and context in history? It is argued that liturgists and musicians greatly differ from one another on the content of folk-song regarding members of the DRC in the 21<sup>st</sup> century. Is 'folk-song' the genre and style of songs one used to associate with white Afrikaners in a certain era of history? Is 'folk-song' the style Afrikaners used to sing at 'folk' festivals? Is 'folk' song the songs Afrikaners grew up with and sang in church as well as at family devotions? **Can one (still) identify a common style of 'folk-song' of the Afrikaner people?** The top sold song in Afrikaans music in 2009 was a popular Afrikaans song with

the title “Kaptein” (by Kurt Darren). The weekly list of top sold albums and titles in South Africa, as indicated by the national radio station *Radio Sonder Grense* (RSG), reflects an overwhelming preference for popular music and not classical music or traditional Afrikaans music. These statistics are not bound to a certain age group or a certain culture – it reflects national tendencies. Barnard (1994:336) mentioned that a survey in Germany in 1978 revealed that 56% of the population and 73% of the population under 24 years listen regularly to underground music. Barnard (1994:337) also mentions that 67% of people want to sing “Gospel”, “Gospel-pop” and “Sacro-pop”. The question is: what is ‘folk-song’ for the cultures within the South African context? What genre and style of songs are played at weddings, birthdays, functions, shopping malls, *et cetera*? **It must be noted that a huge shift in ‘folk-song’ is taking place at present.**

Fourie (2000:312) indicates how many new songs were sung during the different wars in the course of history in South Africa. These songs were often new words set to old melodies (*kontrafakte*), like the *Kommando-lied* (FW Reitz), *Die Kinderlied* (WA Pelsler) and many others. It is important to note that a new era in congregational singing was introduced where:

- not only Psalms were sung
- many other songs were sung
- new words were combined with old melodies
- ordinary Christians could write new words for songs
- People did not only sing about the objective dogma’s of faith but also and especially about God and faith in their unique situation (more subjective).

Kruger (2007:18) notes that a **revival of the *kontrafakte*** is experienced, where melodies from the secular world are set to new lyrics and used in church. In this regard she mentions the use of the song *De la Rey* (written by contemporary singer Bok van Blerk), where the melody was set to ‘new words’ and sung in church as an example. One must admit (from a South African perspective), that this is an extreme example and that the associations of this song and melody (which is still prominent) makes it inappropriate for use in the worship service. There are numerous secular melodies which are used with great success, like the *Oorwinningslied* (written by contemporary Afrikaans singer Piet Smit) and *Welkom, o stille nag van vrede* (written by contemporary Afrikaans singer Koos du Plessis). Barnard (1994:358) rightly remarks: “In die Bybel en in die Vroeë Kerk is gesing op dieselfde wyse as wat die gemeenskap gesing het [...] die verskil het gekom by die inhoud, die *wat* van die lied.” Müller (1990:39), when talking about art and style, states: “Dit het alles te doen met

assosiasies, konnotasies en subjektiewe ervarings.”

Kruger (2007:18) argues that secular songs are used primarily in two ways:

- Songs with the slightest reference to religious themes are used as church songs, like *Battle Hymn of the Republic*, which was an inspirational song from the American Civil War.
- The melody of a song is replaced by a famous or familiar secular melody. Kruger (2007:19) mentions the use of the melody of *The Green Berets* with the words of LBK 308 (*Neem my lewe, laat dit, Heer*) as an example. Kruger (2007:19) quotes Andrews saying "if there were to be a 'wrong cross' of types [of association] the inappropriateness would be apparent". Kruger argues that the association of this melody to military activities cannot be reconciled to the liturgical sphere of LBK 308, which is argued to be a prayer. It's a good question whether the melody of *The Green Berets* has an military or even American military association to present day people and especially youth in South Africa, often not knowing the original song.

Leonard Meyer (1956) illustrated “that music does not mean anything in itself – that there is *no causal* relationship between what is heard and that to which the sound is associated” (Kloppers 1997:175). **Thus the meaning or the ‘mood’ of the music is not primarily situated within the music itself. The whole process of association plays a great role in assigning meaning and mood.** Although certain sounds or combination of sounds can cause certain moods or reactions, the main response to music is influenced by one’s association of the music. By hearing a certain melody or part thereof, a certain association of that music could be brought about, consciously or unconsciously. By hearing the melody of Psalm 23 for example, the words and meaning of Psalm 23 could be brought to mind. These associations could be personal or cultural. The same connotations are not necessarily made in other cultures. Kloppers (1997:176) states: “Oriental music, African music, and music in Western culture not only differ from one another, but the associations brought about by the music differ, depending on the cultural group one belongs to. Associative judgments are thus determined by the cultural group.” **If associations differ from culture to culture, it would also differ from music-culture to music-culture or from sub-culture to sub-culture.** The same song played by an organ in a worship service, may bring about different associations to different cultures or sub-cultures. One person or generation associates the music with piety, majesty and devotion due to their association of this kind of music. Another person or generation has a negative experience due to their association of the organ as “old-time” or the church of “apartheid”. Kloppers (1997:176) rightly comments that associations is strongly connected with “levels of education, musical

education, perception, as well as psychological and sociological determinants.” All these factors will play a role in the process of association within a given congregation (culture). Often an outsider (eg. a visitor in a congregation) will experience music (singing) differently from the members of that congregation, due to different associations. Associations can also differ from one member to another, having an influence on their experience of song and music. Kruger rightly remarks:

Binne die konteks van assosiasie kan ook nie met oortuiging verklaar word watter styl beter of slegter is vir die kerklied nie. In beginsel sou enige styl wat die kerkliedteks oortuigend kan dra, geskik wees vir Christelike aanbidding (Payton,1996:5), maar dit sal nog onderworpe wees aan die voorkeurstyl van die teikengroep. Dit blyk dus dat "a high degree of understanding and tolerance" nodig is wanneer daar 'n verbintenis gevorm word (soos byvoorbeeld in die erediens) tussen mense wat verskillende smake openbaar (in die kerklied ten opsigte van musiek) (Andrews, 1988:11).

(Kruger 2007:19)

Barnard (1981:595) concludes: “Daar moet verder gelet word op allerlei assosiasies wat met die lied gepaard gaan, byvoorbeeld of dit spreek van ‘n lewe wat vreemd staan aan die erediens, soos die dans en die konsert. Ten slotte of die lied vandag nog in die wêreldse assosiasie gebruik word en bekend is.”

### **18.1 Implications:**

- The associations of a song (melody or text) must be thoroughly considered in church music, especially when utilizing free songs. In the process of bricolage, one must carefully consider the associations of a song within the given community or tradition. A certain song can bring negative associations into the worship service and will thus not be usable in a specific congregation.
- Associations are time bound and differ from culture to culture. Often associations within a certain musical genre are generalized.
- Associations are subjective and differ from individual to individual and congregation to congregation. All people and all congregations do not share the same associations.
- Associations can change over a period of time.

## 19. MUSIC AS CULTURAL RITUAL SYMBOL

The topic of liturgical music as symbol and ritual was discussed in the second chapter (p102-115). In this paragraph, a few implications for liturgical music as symbol and ritual as related to culture, must be drawn.

## 20. MUSIC AS SYMBOL

It was concluded that **liturgical music does not only have an expressive dimension, but also a symbolic dimension.** Within the symbolic dimension, it functions as a symbol rather than a sign. If signs are iconic, indexical or symbolic, then music is symbolic. As a symbol, there is no one-on-one outcome, result or meaning. Through an esthetic process, the receiver interprets the “trace” or the created music (which was created through a poetic process) and reconstructs the message, thus contributing to the meaning of the song. Barnard (2004b:5-6) emphasizes that the text is a “textual body waiting for meaning” and the listener or reader attributes meaning to the text. Kubicki (1999:116) emphasizes the role and function of culture in the process of reconstructing the message and the importance of the social and cultural context in the coming-to-be of a symbol and its meaning. The meaning of a symbol is always closely linked to a particular social and cultural milieu – it is the “symbolic network through which all reality is mediated” (Kubicki 1999:117, cf. Barnard 2000:6). Therefore a minimal knowledge of a cultural context is required for a symbol to fulfill its purpose. Kubicki (1999:118) rightly argues: “In regard to music, this would include some knowledge of the cultural codes which enables the listener or performer to understand the music. Without this, music, like any other symbol about which nothing could be said, would dissolve into pure imagination.”

**The symbolic value and meaning of liturgical music, is thus closely related to the culture where the song is composed, presented and sung.** The following implications may be drawn:

- The impact of a song in terms of its symbolic power is closely related to culture.
- The impact of the song, in terms of its symbolic value, will be lost (or at least altered) outside the context of its culture. This also implies that symbolic value could differ from culture to culture, sub-culture to sub-culture and congregation to congregation.
- If a certain culture (congregation) lacks the minimal cultural information needed to decode the symbol, the value of the symbol will be lost.
- A certain song may have a strong symbolic value in one congregation due to its

culture and context, but fail to communicate the same symbolic values in another congregation, due to its different culture and context. A certain song may have a certain symbolic value within the community of Taizé, but much lesser value within a congregation of the DRC in South Africa.

- A song that was composed in another cultural setting (through the process of poietics), may not have the same interpretation (through the process of esthesis) than the composer intended and anticipated.
- A song that was composed within the local congregation (culture), will eventually be a more cultural- and context bound symbol. It may not have the same symbolic value in another congregation or within the wider church. It remains a symbol and not a sign – implicating that the outcome is unpredicted.

Vernooi (2002:100) states: “Naast haar expressieve betekenis wordt ook de impressieve werking van muziek vaak bepaald door gewontewerking en ritualiteit.” Liturgical music is not only expressive, but also ritual. Chapter 2 dealt with the theme of liturgical music as ritual. It was indicated that ritual is more akin to art than to discourse. As such, ritual is exhibitive, with a greater affinity towards the music than to the text or discourse (Kubicki 1999:119). In this regard, Kubicki (1999:120) emphasized the importance of “participatory knowledge”. Within a ritual, symbols make present the reality which they symbolize.

## 21. ‘AMATEUR’ CHURCH MUSIC AS CULTURAL RITUAL

Within Western culture, music is much more listening-to-music. More and more music has a listening-to rather than a sing-along character and function: people listen to music much more than they make music.

The Afrikaner culture was, for a long time, known as a singing culture. There were many songs for singing at family devotions; at camp fires; at special occasions; for bedtime; *et cetera*. These songs were published in books like the *FAK-sangbundel* (1997) with sheet music and harmonizations for the piano. *Volkspeler*, where people danced to traditional Afrikaans songs, was part of the culture and recreation of many generations of Afrikaners. In the last few decades, the Afrikaner culture changed from a sing-along culture to a listen-to culture. **Afrikaners don’t sing: not in their houses, not at meetings, not at special occasions and especially not in their public life** (cf. Barnard 1992:10, Olivier 1997:90). When they listen to music, it is some form of classical or popular music recorded in studios and manipulated through advanced technologies.

**The only place where white people in South Africa still actively engage in singing, is in their congregations, and mainly within the worship service.** Reich (2003:773) observes the same phenomenon in Germany. They sing at worship services, weddings, funerals, Bible study groups, care groups, youth actions, *et cetera*. Vernooi (2002:97) remarks rightly: “Die amateuristiese muziekbeoefening van de gewone man klinkt vooral nog in kerkelijk verband.” Often the church is the only place where ordinary people still sing.

The question is whether there is still room for such ordinary and unprofessional singing in a globalized and technological advanced era? Why do people still sing? What is the effect of the unprofessional singing on them? Must congregations still engage in congregational singing if everything else (all other music) became so professional?

PH Barnard (2009) conducted a survey in the Paarl in 2009, asking whether liturgical singing is still considered as important during the worship service. More than 80% of respondents reacted positive to this question.

It is argued that not only liturgical music is a ritual symbol, but that also the amateur and unprofessional music of the congregation, could function as a ritual symbol. Chapter 2 dealt with liturgical music as symbol and came to the conclusion that liturgical music has a symbolic dimension, and that liturgical music is more than just a certain constellation of sounds with a predicted outcome. It was also indicated that there is a close relation between liturgical music as ritual symbol, and the local culture or context. Not only the syntactic dimension (structure of music and text) but also the symantec dimension (context) contribute to the overall meaning of a song. **Thus the meaning of a song is a reciprocal process between structure, text, music, presentation, accompaniment, context, et cetera. All of these, within the context of the local congregation, contribute to the meaning of a song.** Within the context of the local congregation, the song has its symbolic value. Within the ritual of the local congregation, the symbols make present the realities they symbolize and invite the participation of the worshipers. Within these rituals and symbols, the worshiper meets God as present in his/her own congregation. The results of the empirical study (chapter 6) clearly illustrates this phenomenon.

The following implications could be drawn (cf. Kubicki 1999:122):

- Liturgical music and singing, in its inculturated form within the local congregation, is (could be) a ritual symbol.
- Liturgical singing, in its inculturated form in the local congregation, is a symbol, making present the realities, which they symbolize.

- Liturgical singing, in its inculturated form in the local congregation, invites participation through participatory knowledge.
- Liturgical singing, in its inculturated form in the local congregation, has a prophetic dimension and the potential to mediate transformation – as such it can change values and lives.
- Liturgical singing, in its inculturated form in the local congregation, proclaims, realizes and celebrates the sacred as present (*ibid*).

**Due a cultural gap or a lack of participatory knowledge, which is argued to be culture-bound, outsiders may not experience the same “presence” as members of a given congregation.** In visits to other churches and congregations, it was experienced that a certain inculturated form of worship did not necessarily have the same impact on a visitor as on the specific congregation. This could be ascribed to the cultural gap between the visitor and the given congregation; reducing the symbolic power of a song. From the outside a given song (like a *gemeentelied*) and the way it is sung in a congregation may be evaluated as poor or not good enough (if measured by linguistic and musicological standards), while the song may have a positive and upbuilding ritual or symbolic function in the local congregation.

## 22. CULTURE AND RENEWAL IN CHURCH MUSIC

Dead tradition in worship, presenting only a museum of past practice, tend to fear and reject the new.

(Wilson-Dickson 1992a:148)

Culture is dynamic and in a continuous process of change (cf. Vos & Pieterse 1997:121). Scott (2000:13) remarks that “[I]t involves change, and change is not easy for anyone even when the whole society around us is changing.” Scott (2000:13) refers in this regard to the imaginary 11<sup>th</sup> commandment of many people: “Thou shalt not change”. Change is always threatening. But **if church music is serious about culture and inculturation, it can never be static because culture is dynamic** (cf. Vos & Pieterse 1997:121). There must be new songs and new hymnals on a continuous base. Kruger (2007:18) remarks: “Omdat die kerklied, as primêre middel tot gemeentelike liturgiese deelname en kollektiewe aanbidding, 'n belangrike rol in die proses van liturgiese vernuwing vervul, het daar mettertyd 'n groot behoefte aan nuwe liturgiese liedtipes en –style ontstaan.” Barnard (1986a:371, Du Toit

1994:99) remarks that new songs are not necessarily songs that have been composed recently, but new songs “omdat dit hulle aanspreek en hulle hulleself daarin terugvind”, referring to the congregation. Van Wyk observes correctly:

“Ons moet erken dat die kerklied uit die tyd van die Reformasie, wat die struktuur van die melodie en die verhouding van word en toon betref, so ‘n diepgrypende invloed uitgeoefen het op ons bewuste en onbewuste norm van wat ‘n kerklied is, dat sekere liedere daarvolgens net nie toegelaat kan word nie.” He continues to say that “[o]ns wil graag bly by wat ons liefhet uit die 16e eeu. Maar moet moderne tekste nie deur moderne melodieë gedra word nie?. En die moderne musiekstyl is total vreemd aan wat ons liefhet uit die 16e eeu.”

(Van Wyk 1985:30)

Du Toit (1994:99, cf. Barnard 1981:593, 1994:339-340) states that “‘n [r]egte balans tussen die kerkliedereskate van die vorige eeue en eietydse liedere is van belang”. Kloppers (2005:2) rightly remarks: “Elke tyd behoort egter ook kerkliedere te hê wat nuut is vir daardie tyd en wat die tydlose boodskap op ‘n nuwe en unieke wyse kan verklank. Kerkliedere waarmee ‘n opkomende generasie kan identifiseer, wat nuut klink en wat met nuwe inspirasie gesing kan word, behoort dus voortdurend gegeneer of ontsluit te word.”

Already in 1968, the World Council of Churches recommended the renewal of the worship in all dimensions, including liturgical music (cf. Beukes 1987:1):

We are bound to ask the churches; whether there should not be changes in language, music, vestments, ceremonies, to make worship more intelligible; whether fresh categories of people (industrial workers, students, scientists, journalists, etc.) should not find a place in the churches’ prayers; whether lay people should not be encouraged to take greater share in public worship; whether our forms of worship would not avoid unnecessary repetition, and leave room for silence; whether biblical and liturgical texts should not be so chosen that people are helped to worship with understanding; whether meetings of Christians in prayer in the Eucharist (Holy Communion, the Lord’s Supper) should be confined to church buildings or to traditional hours. In the same way in personal prayer should we learn to ‘pray our lives’ in a realistic way?

(World Council of Churches, Uppsala, 1968)

Beukes (1987:2) identifies the following factors that led to the renewal of the worship service or worship in general:

- Secularization
- Modern theological thought
- Developments in the field of education
- Urbanisation
- Evolution in Natural Sciences
- Media
- Charismatic movement
- Ecumenics
- Uncertainty in the church

Other factors like postmodernism could also be mentioned. It is important to note that a combination of various influences caused the need for renewal. It is more than just a new trend or the imitation of the charismatic movement. **It is argued that one of the major motivations for renewal is the working of the Spirit in the lives of God's people, urging for more understanding and experiencing of God.**

Vernooij (2002:95) indicates that in the liturgical renewal movement (“liturgische vernieuwingsbeweging”) from the 1960's onward (cf. Beukes 1987:1), not much attention has been given to the renewal of liturgical music. Often the renewal in the liturgical-musical practice was sought in a rediscovery of the classical liturgical-musical genres. In the last couple of years, new attention has been given to the place and meaning of music in culture, and the form of liturgical music in “een volwaardige gemeenschapsliturgie” (Vernooij 2002:95). Which forms and genres would be best in the liturgical context of a given congregation?

Vernooij (2002:95) concludes that “de inculturatie zich in twee teenoorgestelde richtingen voltrekt: niet alleen bedient de kerkmuziek zich van profane elementen, ook de ‘wêreld’ blijkt vol van religieuze muziek.” Throughout history it was not only different styles and genres of music that came into the church; often it was the church invading new genres of music. More and more genres of music are used to proclaim the gospel, to worship God, to celebrate His presence and to express the praise and worship of the congregation.

Olivier (1997:94) concludes: “Dalk het dit tyd geword om, spesifiek wat die kerkmusiek betref, ‘verslaaf’ te word aan *kwalityteit* in plaas van *kwantiteit*, en aan integriteit en hoë standarde (soos ons van die musiekuitvoerings in konsertsale en elders vereis)”. The

question remains: who decides on the quality of music? When does music have quality, and when does it lack quality? Surely masters in classical music can evaluate the quality of classical music, but can they estimate the value of a popular song or folk-song? Can the commission who decide on church music still mainly be composed of organists and classical musicians? **If the church is serious about inculturation in a postmodern culture and its consequential sub-cultures, is it possible not to have musicians from other genres of music on these committees who decide on church music?**

The evaluation of church music remains a complex issue due to the fact that criteria for church music are always bound to a specific time and these criteria always have subjective elements (cf. Van Wyk 1985:31). Kloppers (1997:177) rightly argues: "Church music, unlike 'art music' in general, is music with a specific function and therefore its value is determined in terms of the function the music fulfils in the liturgy." Due to personal taste, style, association, *et cetera*, it is often difficult to estimate the success of a certain melody with regards to its function in liturgy. For example: A certain worship song from the 16<sup>th</sup> century, accompanied by the organ and sang by a specific congregation, may lead some people to worship and prayer, while others remain untouched. In the same way, a certain contemporary worship song, played by a band and led by a vocalist, may successfully lead some members to worship and prayer, while others feel disturbed. Was the specific song successful in its function? Some will approve; others not. This indicates anew that the function of a song as well as the evaluation of the fulfilment of that function, are subjective and influenced by (musical) culture and spirituality (as discussed in the next chapter).

Is it possible to identify clear guidelines or principles for music and singing in the Reformed worship service? Vos & Pieterse (1997:232) rightly says: "Die kerklied het 'n eie liturgiese aard. Daarom kan nie enige geestelike lied vir die erediens in aanmerking geneem word nie. Daar behoort altyd 'n himnologiese keuring plaas te vind." Barnard (1981:589-595, cf. 1994:340-371) identifies the following principles for Reformed singing (translation provided: CJC):

- It must be in accordance with Scripture.
- It must be bound to the confessions of the church.
- The worship service determines the singing and music.
- God, and not man, stands at the center.
- It is congregational singing, thus the singing of the congregation.
- It is folk-song and not art song.
- It is sung in unison and not part-song.

- The ideal form of the song is the hymn (with verse and refrain).
- There must be unity between text and melody (cf. Vernooij 2003:116, Reich 2003:764).
- There must be correlation between the accents of word and tone.
- The music must be serving.
- It must be of a worthy style
- Songs from history as well as the present.
- Worship as well as proclamation.
- Caution in utilizing songs (melodies) from the secular world
- Lively singing which must be learned

Although these principles can be of great value in the conversation on Reformed church music, they are greatly bound to a specific time and in a high degree subjective (cf. Van Wyk 1985:31). Although congregational singing is mainly unison singing, the church is rediscovering the wonder of canons, part-song, *et cetera*. Often the cantory adds a second or even third voice. The African churches within the Reformed tradition mainly sing part-song and not in unison. Who decides which melodies are 'worthy'? Scott (2007) wrote a whole book on her effort to "tune in to a different kind of song". She discovered that the song that was worthy to her, was not necessarily worthy to others, just as she had to tune into their song and appreciate it as being worthy for them. Thus the whole issue of being 'worthy' is a cultural and subjective issue, and should be evaluated from within a certain culture.

Müller (1990a:42-44, cf. Vos & Pieterse 1997:232-233) boils the criteria down to the following:

- Liturgical songs must be true to the content of the Bible as well as the confession of the church.
- Liturgical songs are not listen-to-songs and must therefore be singable to all members of the congregation.
- Liturgical singing, like all other songs, is a form of art. The lyrics, text and word-tone relation must confirm the art-character thereof.
- Liturgical songs must be easy to sing so that participants could sing with all their hearts.

The second and fourth criteria emphasize the importance of the song and music being inculturated into a specific culture or sub-culture. With regards to the third criterium, one must stress the importance of the form of art being evaluated from the inside. Müller

(1990a:6) himself states that the emphasis is not on congregational singing as form of art, but congregational singing as form of speech. It is part of the congregations witnessing in the world.

Strydom (1992, 21-25) identifies three sets of norms for liturgical music, namely the norms of the science of church music, esthetical norms and ethical norms.

- Norms from the science of church music: Strydom (1992:21) remarks: “Daar bestaan dwarsdeur die Westerse wêreld bepaalde musikale norme waaraan goeie, aanvaarbare, stylvolle melodieë, harmoniese progressies, ritmiese eiendommikhede gemeet kan word.” Thus the music must be good music when using general musical norms.
- Aesthetical norms: Strydom (1992:21-22) identifies different types of art, namely Elitist art (high art), folkloristic art, conventional art (“gebruikskuns”), and Kitsch. Strydom sees liturgical music (as well as liturgy) as a form of folkloristic art where the latter could be described as “spontane lewenskuns [...] gee uitdrukking aan alle fasette, handelinge ervaringe en emosies an die lewe, en spreek alle lae an die bevolking aan (kenners en leke). The aesthetics of liturgical singing is a functional aesthetics, and it is determined by the function it succeeds or fails to fulfill.
- Ethical norms: Liturgical music has implications for Christian living. The following question could be asked regarding liturgical singing:
  - Is there as responsible go-about with man’s command to rule and subdue the earth (*kultuuroopdrag*)?
  - Does it reflect responsible stewardship?
  - Does it promote or serve the practice of Christian love?
  - Does it lead to consequent discipleship?
  - Is it striving towards constant growth of faith?
  - Is it an escape from reality or a fulfillment of vocation?
  - Does it reflect the glory of the Lord?

Strydom (1994:266) distinguishes the following norms for renewal of the worship service:

- It must be in accordance with Scripture
- It must take the covenant into serious consideration
- It must have a pastoral orientation
- It must be related to culture in a responsible way
- Aesthetical and ethical integrity

It is argued that these guidelines or norms are good guidelines in the process of renewal of

Reformed church music, as well as the incorporation of the free song in the worship service. Just like all other liturgical singing, the free song will have to comply with these. Strydom successfully emphasizes **the importance of Scripture on the one hand and the importance of culture (inculturation) on the other**. The content of the Bible and the covenant is an important motive in this process of inculturation. The whole process is done with pastoral sensitivity, leading to ethical integrity (change of lives and lifestyles). Above all the song must be 'beautiful' to the people of that culture, because it is their "sacrifice of praise" (Heb 13:15) to God.

Van Wyk (1985:31-33) summarizes the decisions of the *Raad van Kerkmusiek van die Ned. Hervormde Kerk* by giving the following guidelines for church music; these could also be applied to the free song:

- Church music must be carriers of the words of the congregation. It is argued that it must also be a successful carrier of the Word (or words) of God (cf. Olivier 1997:95)..
- Church music must be closely related to the Word.
- Music before and after the worship service is not part of liturgy. It is argued that it is part of liturgy. It is a false dualism to have strict rules and guidelines for music in the worship service, but freedom before and after the worship service.
- The composer or origin of a song is less important, unless it causes association problems.
- Rhythm can't disqualify a melody per se, although rhythm has to be related to the spirit and content of a song.
- If the association of a song doesn't cause a hindrance, then the origin of the song is less important.
- The song must be singable (by the congregation).
- The song must be dignified ("waardig"). The latter is described as that the song must comply with all the criteria mentioned above.

Van der Walt (cf. Van Wyk 1985:34-35) gives the following musical norms for the melody

- The melody must lead the believer to an even more powerful worship of God.
- The melody must lead the words of the song into the singer's heart, thus a close relation between text and music.
- The melody must stimulate the heart as well as the mind; thus affective and cognitive.

It must be remembered that all of these are culture- and spirituality-bound, and can only be fully evaluated and estimated from within.

The most important guideline or criterion for church music is whether the melody is an effective carrier for the text? (cf. Stydom 1992:22). Olivier (1997:95) explains: “Sodra die musiek (byvoorbeeld deur sy ritme, instrumentale inkleding, buite-godsdienstige assosiasies) die aandag te sterk op homself vestig, verdring dit die boodskap van die teks na ‘n ondergeskikte plek [...] dit is eenvoudig nie geskik as medium waardeur die Evangelieboodskap duidelik en helder kan spreek nie.” Thus there must be an intimate relationship between the text and the music. The right combination of text and music leads to a successful song. Unfortunately the success and effectiveness of this combination can only be tested within the target population for which this kind of song was composed. The relation between text and music within an African culture can hardly be evaluated from a Western point of view. Viljoen remarks:

Waar die teks die evangelie direk beliggaam, vergestalt die musiek (die medium) die evangelie indirek. Nogtans artikuleer musiek soortgelyk aan woorde, deurdat elke musikale medium iets sê; die medium is ook die boodskap, en dit is nie neutraal nie - daarom verdien dit versigtige oorweging. Die medium kleur en versterk/verswak die woorde. Die musiek dra die woorde deur sy vermoë om die algemene evangelie-inhoud te vergestalt. Die karakteristieke van die evangelie moet verbind word met soortgelyke karakteristieke in die musiek indien die musiek getuigenis wil wees. In die opsig word die musiek evangelie ‘n musikale aksie. **Hoe ‘n mens dus kommunikeer moet dikteer word deur wat mens kommunikeer.**

(Viljoen 1992:5)

The song in the Reformed worship service is a carrier of words (text) in two different ways (cf. Kloppers 1997:179). On the one hand it carries the Word(s) of God. **Participators sing the Word.** They articulate the truths and content of the Word. In singing they hear God’s Word. **But on the other side, it carries their own words.** It is their response to God: their praise; their confession; their worship; their lament; their prayer; their thanksgiving; their simple and broken declaration of love – thus God’s Word and mankind’s words; Bible and culture. Wolterstorff remarks: “a hymn is a good hymn if it serves its purpose effectively and then in addition proves good and satisfying to use for this purpose, that purpose being to enable a congregation to offer praise to God – not be it noted, to give delight upon aesthetic contemplation” (1980:169). Barnard (1994:359) concludes: “Die kerk sê ja vir alle musiek wat die teks dra, ondersteun en sy boodskap duidelik laat spreek, wat in diens staan van die boodskap van versoening en die nuwe lewe, wat lei na God en sy diens.”

## 23. IMPLICATIONS

- Reformed church singing is closely related to the culture(s) where the singing is done. Smit (2007:20) rightly remarks: “Dit is alleenlik die mens wat deel is van ‘n bepaalde kultuur, of wat ‘n intieme kennis en ervaring van die kultuur het, wat betekenis en waarde aan die musiek van die betrokke kultuur kan heg.”
- Culture is in a continuous process of change; therefore inculturated singing will be in a continuous process of change.
- Reformed singing (lyrics) is closely related to Scripture and confession.
- Liturgical music is the carrier of the text.
- Music is a cultural expression; different cultures and sub-cultures will express themselves through different kinds, styles, genres, forms and accompaniments of music. The music of one culture is not better or more aesthetic than the music of another. Reformed singing will be serious about cultural music and always aim at inculturation.
- No style of music is *per se* unusable for church singing (cf. Barnard 1994:358). Barnard (*ibid*) continues: “Geen styl kan met teologiese argumente heilig verklaar word nie en ook geen styl verketter word nie”. Barnard (1992:9-10) emphasizes the importance of liturgical music as folk-music.
- The criteria whereby Reformed church music is evaluated are time-, context- and cultural bound. The same criteria cannot be applied in the same way in every culture (cf. Viljoen 1992:4).
- Church music has a functional aesthetics – its beauty is in its effectiveness as a means of communication.

It is concluded here that the **free song is often used in the worship service due to the great gap between official church music and contemporary cultures. This gap could be a gap in content, style, genre, accompaniment, expression or presentation.** The gap is often filled with songs and genres of songs verbalizing faith within a specific culture or subculture, combined with music giving expression to the thoughts and experiences of specific cultures or sub-cultures. Often these expressions will be borrowed from certain hyper-cultures shared by people all over the world.

## Chapter 5

# SPIRITUALITY AS BASIC ELEMENT OF CHURCH MUSIC

### 1. INTRODUCTION

People often speak and write about 'spiritual hunger'; this is nothing new.

The intriguing part is how people try to satisfy this hunger in different ways.

(Downey 1997:5).

Spirituality as a phenomenon has widely become the object of intense interest and study in the last few decades. There is a proliferation of articles and books, both at scientific and popular level, dealing with various aspects of spirituality (cf. Kourie & Kretzschmar 2000:1). One could rightly ask whether spirituality became fashionable (cf. Verhoeven 1999:37). Thousands of books, articles and dissertations have been published on the subject of spirituality. Magazines and popular books write about spirituality. Students can inscribe for courses in spirituality offered through institutes, seminaries, colleges and universities. Even in the occult the word 'spirituality' is heard (cf. Downey 1997:7). The Roman Catholic Church experienced a massive growth in interest in this subject after the Second Vatican Council (Downey 1997:31). In more than one way the concept 'spirituality' has become a buzzword in the last couple of decades (cf. Kourie 2000:9, Smit 1989:85, Jonker 1989:288).

Although one could differ on many aspects of the concept of spirituality, one must admit that a tidal wave of interest in the phenomenon of spirituality is currently experienced (cf. Downey 1997:13, Kourie 1996:1). One must agree with Downey (1997:32) that everything, which is called 'spirituality', is not authentic spirituality. Verhoeven (1999:37) warns that **spirituality will cease if it becomes fashion.**

### 2. FLOWERING OF INTEREST IN SPIRITUALITY

Numerous noteworthy reasons could be given for the enormous interest in spirituality in the last few decades (Downey 1997:15-20, cf. Kourie 1996:1-3).

- Disasters like the Holocaust of the Jews, the horror of Hiroshima and the story of Auschwitz led to a major disappointment in man as well as God. Up to that point man believed that God controls everything and "cataclysmic destruction was understood to be the prerogative of divine power" (Downey 1997:16). All these disasters changed that view and man became very skeptic about authority, even

God's authority. The question was whether God is still in control in spite of man's (destructive) power.

- The inward turn and the greater reliance on the self (cf. Downey 1997:17) "...because of the unreliability of outer worlds of meaning and purpose and value which external authorities are intended to uphold and safeguard." This often leads to a situation where belief in God and adherence to religious principles becomes a matter of personal taste and pleasure, or of personal experience.
- A third reason could be found in all the technological breakthroughs of the past decades: the impact of the space age, advance of telecommunications, the Einsteinian relativity theory, the quantum leap in science and technology, *et cetera*. All of these led to a situation where people today are far more ambivalent about what were once tightly held religious beliefs and convictions about God (Downey 1997:18).
- A fourth reason could be found in the cultural influences of the Enlightenment. These caused three major problems, namely narcissism, pragmatism and unbridled restlessness. The whole culture of performance and achievement led to individualism and narcissism, leading to a feeling of uncontrolled restlessness. Thus there is a growing dissatisfaction with this culture and a growing feeling of disappointment.

Other possibilities like the approaching of the third millennium, the questioning of values and accepted beliefs of traditional religious thought could also be mentioned (Kourie 1996:1-2).

Kourie (*ibid*) identifies three possible reasons for the shift towards spirituality:

- The fading role and place of institutionalized religion, with its lack of religious experience and its failure to facilitate intimacy with God.
- The growth of a global consciousness, which led to the awareness of the "richness of the religious heritage of humanity".
- The rise and influence of postmodernism.

Two other reasons could be suggested from a personal point of view as a Christian living in South Africa in the post-Apartheid era and within the broader context of postmodernism and secularization:

- The history of apartheid in South Africa and the church's role in approving the system of apartheid in spite of all the damage, pain and injustice, led to distrust in the church and the authorities of the church (DRC). The distrust in the systems (and theology) of the church led to new spiritual journeys, trying to re-define one's picture of God. It is argued that the post-apartheid situation in South Africa, led to a renewed interest in

spirituality and the quest for a more intimate and often personal relationship with God.

- Throughout history it was assumed that God was responsible for natural disasters, often without questioning it. Secularization and modernism, with its emphasis on reasoning and cognitive processes, led to a situation where the role of God in the process of natural disasters is not so easily definable. It became more and more problematic to see God as the source of all natural disasters. All the old and easy answers didn't satisfy anymore. This led to a renewed search to know God as He is through other roads of spirituality.

Kourie (1996:1-3) identifies three possible motivations for the resurgence of interest in spirituality as well as the mystical dimension of life:

- At the end of the second millennium and the beginning of the third, the values and beliefs of the traditional religious thought are seriously questioned.
- The growing global consciousness with its awareness of and respect for different religious traditions.
- The growing influence of postmodernism as a reaction to modernism with its characteristics of "nihilism, relativism, scientism, positivism, patriarchalism and selfinterest" (Kourie 1996:2).

Downey (1997:7) warns that the concept of spirituality could refer to different realities:

'Spirituality' may describe the fascination with appearances of the Virgin Mary and at the same time refer to extraordinary phenomena such as the preservation of buried bodies of saints from corruption. 'Spirituality' is sometimes used to describe a people's practice of voodoo or witchcraft, as well as their preoccupation with evil spirits. 'Spirituality' may be the word to describe a commitment to naturopathic medicine or other practices of healing and wholeness. For some, a rigorous regime of exercise, meditation, and organic diet is a spiritual discipline.

Spirituality as such is thus not a Christian phenomenon (Smit 1989:87) although Holt (1993:13, cf. Shorter 1978:4-5) assumes that the term was first used among Christians. It is part of people's lives and their existence. Smit (1989:87) even concludes that Christian spirituality may be more influenced by other forms of spirituality than the Gospel itself influenced it.

One must acknowledge that there are different forms of spirituality and that the choice for a certain form or kind of spirituality comes from a personal feeling of association with one of those (cf. Verhoeven 1999:40). Spirituality can't be imitated just as much as it can't be produced on command. In a commercial world where spirituality has suddenly become very important and in many ways a buzz word, there is a great risk of imitating spirituality on large scale instead of letting it grow from the inside. Often only the external characteristics of spirituality are copied and duplicated, thus disqualifying it as true spirituality. This is a great danger to the church (all churches and denominations) in a world where spirituality has become so prominent. **The danger of copying certain spiritualities or at least the external characteristics thereof through music and singing remains a danger in present-day churches.**

### 3. DEFINING SPIRITUALITY

The concept of spirituality is difficult to define (Smit 1989:83,85). It could be described as a trans-religious phenomenon (cf. Holt 1993:16). It is an integral aspect of life, both individual and societal (Kourie & Kretzschmar 2000:1) and impacts on the totality of life (Kourie 2000:13). Spirituality refers to the ultimate values and commitments upon which people base their lives (Griffin 1988:1). Spirituality refers to people's deepest needs and longing as spiritual beings. Phyllis A. Tickle describes spirituality as "an attitude about the sacred and a set of personal choices and disciplines for living in accord with it" (Downey 1997:13). He continues that spirituality is subjective, while religion is objective, external and less personal - in many ways a man-made construct. Downey (1997:13) sees spirituality as the "desire for more than meets the eye - for the sacred [...] for the greater, for things unseen - for the sacred". In this regard Rice (1991:71) rightly remarks that prayer is a universal activity and that there is "nothing uniquely Christian about prayer". Gordon Wakefield uses spiritual to describe "those attitudes, beliefs, practices which animate people's lives and help them to reach toward super-sensible realities" (Rice 1991:46). Kudadjie (1996:65) understands spirituality "as an encounter with the divine, or sharing of the divine nature, necessarily - though not exclusively - is first and foremost an interior experience, which is manifested in one's relationship with the environment - that is, human society and the world of nature as a whole."

The term 'spirituality' can be used in wider or narrower sense. In the broad sense, spirituality refers to "the authentic human quest for ultimate value, or the human person's 'striving to attain the highest ideal or goal'" (Downey 1997:14). Polfliet (2003:163) uses spirituality as indication of "houding" or "mentaliteit". In narrower sense it could be

described in the words of Schneider as “a way of consciously striving to integrate one’s life through self-transcending knowledge, freedom and love in light of the highest values perceived and pursued” (Downey 1997:15). Often words like celestial, divine, pure, godly, sacred, ethereal, metaphysical, disembodied, nonmaterial, *et cetera*, are used to describe something of the spiritual reality (cf. Kudadjie 1996:64).

Downey (1997:7-11) indicates that there are notable trends with regards to spirituality:

- Die wide use and misuse of ‘New Age spirituality’ for newer as well as older things. Everything that’s new or even unfamiliar is classified as ‘New Age spirituality’.
- Due to the essence of spirituality as an experience, there is an increased appreciation of the importance of psychological insights in the spiritual quest. Some sees this as the “psychologization” of spirituality (Downey 1997:8).
- There is a notable trend of turning to the East for inspiration and practical guidance mainly due to the simple wisdom of the East as well as combined methods of mind and body. There is also a strong interest in the spirituality of Native American people; in this regard Downey (1997:9) refers to the “Dances with Wolves Syndrome”.
- There is a deep appreciation for the sacredness of the earth (nonhuman life and elements).
- The proliferation of all kinds of self-help movements, seen in the Twelve Step, “self-help”, “how to” and “healing”. All these programs aim at healing or wellness. Downey (1997:20) rightly remarks that if spirituality is all about self-help and self-fix, then the spiritual journey could be nothing more than “a narcissistic ego trip wrapped in the rhetoric of the sacred.”
- The mergence of a feminist spirituality and on the other side a masculine spirituality (cf. Kourie 2000:25).

Tickle (1995, cf Downey 1997:11), religion editor of Publishers Weekly, remarks that we are “undergoing a second Reformation in our understanding and practice of religion and spirituality”. Tickle then groups the literature on spirituality in four different groups or categories and indicates four major tendencies:

- People believe in the sacred and it is possible for them to encounter it. It is not always clear to describe what is meant by ‘sacred’. In this regard there is a growing interest in literature on near-death experiences (NDE’s), angels, miracles and prophecies.
- People are seeking well-won ways of wisdom. Downey (1997:12) emphasizes that

people are “longing for spiritualities that stood the test of time”. Examples hereof are the efforts to recover the historical Jesus, the turn to age-old spiritual wisdom of the East, the search for Native American wisdom before colonization, and a drawn to books as the Catechism of the Catholic Church.

- The belief that people must take personal responsibility for their own (spiritual) lives. The growth and popularity of the self-help movement serves an example.
- People are drawn to simple stories, which embody straightforward, uncomplicated messages.

If one assumes that these tendencies represent the world, which Christians (and contemporary church members) live in today, there are some explicit and implicit consequences for church music in the current context. The fourth tendency for example stresses the importance of simple stories with an uncomplicated message. With regards to church music, it could mean that there is need for a simple song with a simple melody and a simple story carrying an uncomplicated message.

Tickles (1995:13) concludes that spirituality is “a structured given in our being”. Kourie (1996:3) remarks that “[e]veryone embodies a spirituality in this wider sense: it can be nihilistic, materialistic, humanistic or religious in the accepted understanding of the word.” Different forms of spirituality like African spirituality, Jewish spirituality, Buddhist spirituality, *et cetera*, could be distinguished (cf. Du Toit 1996). Although the existence of a multitude of different spiritualities as well as the contributions of other religions to the subject of spirituality are acknowledged, this study is mainly concerned with and interested in Christian spirituality, with a focus on Reformed spirituality.

#### **4. DEFINING CHRISTIAN SPIRITUALITY**

It becomes specifically a Christian form of spirituality when it is actualized by the gift of the Holy Spirit which brings about a relationship with God in Jesus Christ and others in the community which bears his name and lives by Christ’s Spirit

(Downey 1997:35).

Downey (1997:32) distinguishes different kinds of quests for the sacred. If one engages in this quest for the sacred without any explicit reference to God, one is dealing with nonreligious spirituality. If one engages in this search with explicit reference to God or the Divine, it could be called religious spirituality. If one engages in the quest for the sacred with explicit reference to the name and person of the Father, Son and Holy Spirit, it refers to

Christian spirituality. “And when the ultimate values perceived and pursued are rooted in the God disclosed in Jesus Christ, through the power of the Holy Spirit active and present in the community of discipleship called the church, then we are speaking of specifically Christian spirituality” (Downey 1997:33).

For a long time words like ‘devotion’, ‘piety’, ‘holiness’, ‘devout life’ and ‘godliness’ have been used to indicate Christian spirituality (Smit 1989:85, Jonker 1989:288, Rice 1991:2, Calitz 2005:63). Unfortunately all these terms are not neutral (cf. Rice 1991:46) and became synonymous with certain styles of spirituality; styles often associated negatively. Rice (1991:46) rightly comments that “[p]iety sounds narrowly judgmental and self-righteous” and it often “has the overtones of a form of religion that is afraid of finding any joy in the created order, opting instead for a stern and grim, dutiful determination to keep rigid rules”. Jonker (1989:288), on the other hand, sees spirituality as more or less equivalent to the Greek word *eusebeia* or the Latin *pietas* and uses the word piety regularly.

What is Christian spirituality? A multitude of definitions are available for ‘spirituality’ (cf. Downey 1997:1, Smit 1989:85, Calitz 2005:63). Calvin (1960:41) defines piety thus: “I call ‘piety’ that reverence joined with love of God which the knowledge of [God’s] benefits induces”. Jonker defines spirituality as that which indicates man’s spiritual life and his relationship with God (1989:288). Ludik (1994:69) defines spirituality as “die gestalte wat iemand se geloof aanneem”. Wainwright (1986:592) describes spirituality as the combination of prayer and life. C P M Jones (Jonker 1989:288) describes (Christian) spirituality as referring to “die beoefening van die omgang met God in gebed, meditasie, geestelike dissipline en ‘n geheiligde lewenswandel.” Rice (1991:45) describes (Christian) spirituality as “the pattern by which we shape our lives in response to our experience of God as a very real presence in and around us.”

Often spirituality is seen as a sort of escapism or otherworldliness on the one side, or a process of full maturation on the other (cf. Kourie 2000:11). In popular literature and magazines, ‘spirituality’ is often nothing more than the techniques for self-improvement. Holt (1993:12, Smit 1989:85, Jonker (1989:288) rightly says that spirituality is a “vague term, which people use to include anything they want.” Even in the church, ‘spirituality’ is used increasingly without defining the meaning of the term. Especially in Protestant circles the term spirituality is often unfamiliar (Kudadjie 1996:65). Concepts like “religious experience’, “piety”, “spiritual life” and “Christian life” are rather used (*ibid*). In some circles ‘spirituality’ is viewed as a new trend from the east, which must be avoided. Often spirituality is negatively seen as yoga or meditation or some eastern technique. But the new interest in spirituality in

the last couple of decades, even in Protestant circles, can't be denied.

First of all one must say that human beings are spiritual beings (cf. Holmes 1980:1). The Bible starts by telling that God blew the His breath (the breath of life) into man's nostrils and he/she became a living being (Gen 2:7). The word 'spirit' comes from a word meaning 'breath'. There is some correlation between breath and spirit. People are capable of receiving God in their lives; even more than that: they are called to know God. The Bible sketches that when someone gives his/her live to God, God comes to them and dwells in them (Joh 14:23). When Jesus ascended to heaven, he gave His Spirit to dwell in His children. They are filled with the Spirit and bear fruit of the Spirit. They are even controlled by the Spirit (Gal 5:16). Prayer plays an important role in this process (cf. Holmes 1980:2, Kourie 2000:20). People are thus spiritual beings.

The term 'Christian' and the term 'spirituality' often do not fit together – in this regard Holt asks the question whether 'Christian' and 'spirituality' are oxymoron's? (1993:12). Christian Spirituality has for many decades been identified with a radical world-denying, anti-materialistic, ascetic philosophy of life (Kourie 2000:12). As would be indicated later by Holt (1993), this was only one of the many aspects or faces of Christian Spirituality in the course of two thousand years. There were many other aspects and faces. Fortunately this narrow and one-sided view of spirituality is waning and making space for more integrated and realistic definitions of Christian Spirituality (cf. Jonker 1989:290).

King (1997:8) mentions that in recent views spirituality is seen "as an attempt to grow in sensitivity – to self, to others, to nonhuman creation and to God." This corresponds with the view of Holt (1993:28-35, cf. Smit 1989:90) who sees the four relationships (love for God, love for ourselves, love for others and love for creation) which constitutes spirituality. The Westminster Dictionary of Spirituality defines spirituality as that which "describes those attitudes, beliefs, practices, which animate people's lives and help them reach out toward super-sensible realities" (Wakefield 1983:261, cf. Kourie 2000:12, Holt 1993:17). Downey (1997:42) describes Christian spirituality as "the quest for an ever-deepening integration through union of God in and through Jesus Christ by living in accord with the Holy Spirit."

The search and quest for the sacred is not done by individuals in isolation, but as part of a community of believers. Downey (1997:30) notes that "[c]hristian spirituality is rooted in a sense of belonging to a people who together express their sense of the sacred through word, gesture, action, event, tradition, community."

Holt (1993:11) rightly states that “Christian spirituality identifies what we really long for as the living water of God, fresh and sparkling and pure.” The passage about the Samaritan woman in John 4 is thus a biblical description of the essence of spirituality. Holt (1993:16) sees Christian spirituality as a description of a particular style of Christian discipleship and distinguishes it from ‘spiritual theology’ as a theological field or academic discipline. Thus Christian spirituality refers to a style of walking in the Holy Spirit.

Downey (1997:42-43) identifies four strands or levels to which the term applies:

- On the first level the term refers to that reality which refers to human beings as spiritual beings, thus a fundamental dimension of human being.
- On the second level ‘spirituality’ refers to the human capacity to be in relation with others as well as God.
- On the third level ‘spirituality’ refers to the formulation of insights about this lived reality. Such insights may be formulated through theological writings, sacred texts, writings, popular wisdom, song, legend, story, painting, architecture, liturgical or sacred music, popular devotions, and liturgical and religious dress.
- On the fourth level, ‘spirituality’ refers to the discipline, which studies the experience of the Christian spiritual life.

There could be deep and vital spirituality without an active awareness of the presence of all levels. In the case of mentally handicapped people or little children, levels three and four would be missing and there would be no formulation of insights. Often the term ‘spirituality’ is used very narrowly, indicating only one of these levels. In nonreligious spirituality, all the focus is placed on the first level. In models like that of Corinne Ware, spirituality is mainly measured in terms of level three.

Smit (1989:86), in following the early monks in the desert, distinguishes three facets of spirituality:

- General, widespread forms of faith, which include elements of faith common to all the different Christian churches and denominations, like Bible reading, prayer, *et cetera*.
- Different forms of piety: Although prayer is common to all Christian churches and denominations, it is done differently in different churches and denominations. These differences led to the formation of different churches, denominations and traditions, each with its own characteristic practices, forms, rituals, laws, *et cetera*.
- The individual’s own way of connecting and interacting with God (which is the most difficult one to define or describe).

Calitz (2005:68) interprets these facets as three different levels of spirituality, namely

ecumenical spirituality (cf. Smit 1989:84), local spirituality and personal or individual spirituality.

**Contemporary spirituality is non-dualistic; it does not make a distinction between sacred and secular.** Kourie (2000:13) sees the following characteristics of contemporary spirituality:

- It is ecological and telluric: there is a great sensitivity towards the earth. Earth is more than object for subjugation – there is solidarity with the earth.
- It is post-patriarchal
- It has a positive evaluation of the body
- It is a holistic spirituality: it effects change at a cognitive, volitional and affective level. (cf. Holt 1993:16)

‘Christian spirituality’ includes a wide variety of types and forms of spirituality. Kudadjie (1996:65) identifies various “spiritualities” (also known as ‘forms’ or ‘types’ of spirituality) in the Judaeo-Christian tradition, which included “the spirituality of the pilgrim people of the exodus tradition, priestly spirituality tradition in Jerusalem, the spirituality of the *anawin* (God’s poor ones), Pauline spirituality, and so on”. Although the term ‘Christian spirituality’ is used, it must be kept in mind that ‘Christian spirituality’ it is not a homogeneous entity and that it includes a wide variety of types, forms and expressions of spirituality (cf. Cunningham & Egan 1996, 7).

Often people embark on the spiritual road in order to reach something or improve themselves. Spirituality is often still seen pragmatically as a way to improve yourself. When they don’t reach their goals, they ‘shop around’ for new and more effective ‘spiritualities’. Downey (1997:21) notes that this ‘shopping around’ is just another manifestation of their unbridled restlessness. Downey (1997:21) concludes that “the reason for living the spiritual life is not because it will make me a different or healthier or better person, but because God is God.” Spirituality is about God. Christian spirituality is all about the God of the Bible: Father, Son and Holy Spirit. Spirituality is about knowing Him, loving Him, serving Him and enjoying Him forever.

With Downey (1997:32) it must be agreed that all forms of ‘Christian spirituality’ are not necessarily authentic and every spirituality where the name of the Father or the Son or the Holy Spirit are mentioned (or involved), is not necessarily authentic Christian spirituality. Some of them are “depersonalizing, dehumanizing, sometimes even demonic” (*ibid*).

Spirituality which does not derive from a true search for God and a quest for the sacred is empty and not Christian spirituality at all. In this regard Christian spirituality can be described in the words of LBK 163:

*“Soos ‘n wildsbok wat smag na water, smag my siel na U. o Heer  
U alleen is my hartsverlange en ek bring aan U die eer.”*

Verhoeven (1999:42) refers in this regard to the “dorstige hert” who is longing and thirsting for God, where the longing for God is different and greater than the thirsting of the deer. Cunningham & Egan (1996:9) rightly says that Christian spirituality is rather a way of life than an abstract philosophy or code of beliefs.

#### 4.1 Liturgical spirituality

Polfliet (2003) asks whether one can determine a “spiritualiteit van het liturgisch vieren” or a liturgical spirituality. The latter could be approached from two sides:

- How can a Christian spirituality be built up, departing from the liturgy?
- Which spirituality is necessary to enable liturgy to succeed?

Regarding the first form of liturgical spirituality, Polfliet (2003:164-165) remarks that the dream was often expressed that liturgy should lead to the forming of faith (cf. Sacrosanctum Concilium, no. 14), although it is “in onze praktijk nog vaak meer wens dan werkelijkheid” (Polfliet 2003:166). He identifies the following characteristics of a liturgical spirituality (*ibid*): **It has a Trinitarian character; it focuses on the community-character of God’s plan of salvation; the Bible has a prominent place; it works with images and symbols; it is cyclic in its perspective on time; it focuses on God’s mission in the world and it has an eschatological character.** Polfliet (2003:167-168) emphasizes the importance of experience within the liturgy, where participators can experience the transformation to the image of Christ. He also emphasizes the importance of interaction between liturgy and daily life (*ibid*).

Regarding the second form of liturgical spirituality, Polfliet (2003:169-175) gives the following guidelines:

- Although modern believers are rational, Western believers, who want to understand and interpret, they must “leert toevertrouwen aan het zintuiglijke, rituele spel van de liturgie.” They must discover and receive God’s *Mysteria*.
- They must learn to engage actively in liturgy instead of been passive receivers.
- They must learn to play the game of their senses (2003:171) with attention.

A liturgical spirituality will thus focus less on speaking with a multitude of word; instead, it will convey meaning through acts, symbols, play, listening, *et cetera*.

## 5. SPIRITUALITY AND SCRIPTURE

**Christian spirituality always has the Bible as its major source** (cf. Kourie 2000:14, Holt 1993:28, Cunningham & Egan 1996: 73). Christian Spirituality is based on the content and truth of the Bible. God sent His Son Jesus Christ to be incarnated; to live and die on this planet. After three days he rose from the dead and after forty days ascended into heaven. After ten days of waiting and praying, the Holy Spirit was poured out on the disciples. Through the Holy Spirit, God lives in His followers. They are spiritual beings. They are possessed and controlled by the Spirit. Their lives must bear the fruit of the Spirit. In the Spirit, they are one with Christ. They were raised with Him. They received spiritual life through Him. The Holy Spirit empowers them, gives life, calls them and gives them the “gifts of the Spirit” in order to live and work for Him in this world.

**The whole process mentioned above takes place in daily life.** It happens amidst suffering, afflictions, trials, weakness, *et cetera*. Dunn (1975:339-340, cf. Kourie 2000:17) describes it as follows: “Since the whole of this life is in some sense life in the flesh, the whole of this life becomes the arena for the conflict between Spirit and flesh. To shut the Spirit out of any part of it is to live that part of life not simply in the flesh, but according to the flesh...” Spirituality thus includes and influences every part of people’s lives. An important shift in the view of spirituality is that spiritual life includes the totality of life. This is in sharp contrast to the Marxist idea that spirituality should be separated from social order and social life, as well as the view over many centuries in the church that physical and material things are less important.

Kourie (2000:18, cf. Downey 1997:147) emphasizes the **importance of a Trinitarian spirituality** “that is not cold, sterile, and speculative, but rather vital, delightful, intimate and loving.” The Spirit is always the Spirit of Jesus, going out from the Father and the Son (Downey 1997:147). Vos (1984:10) refers to the “Trinitariese spreading” in this regard.

## 6. SPIRITUALITY AND RELIGION

Often a sharp distinction is drawn between spirituality and religion. Spirituality is viewed as sacred and essential, while religion is viewed as an optional that could be valuable to some; spirituality is a personal and individual matter whereas religion is a communal matter (cf.

Downey 1997:22). There are lots of people who withdrew from the church for multiple reasons but still engage actively in some form of spirituality or spiritual practice (cf. Kourie 1996:2). Downey (1997:22) explains that often 'religion' is confused with 'religious institution'. Kourie (1996:2) refers to a "an allergy provoked by the ecclesial institutions". Often the church (institution) is contradicted with religious experience.

Jonker (1989:288) notes that the Latin from of spirituality is *pietas* and *religio*. He argues that *religio* is a more general term for the phenomenon of religiousness, while *pietas* indicates the inner disposition towards God, as manifested in faith, love, *et cetera*. Jonker (*ibid*) concludes that the modern use of 'spirituality' refers much more to *pietas* (*vroomheid*) or the subjective side of *religio* than to *religio* itself.

Downey (1997:23-25) gives a brief overview of the theory of Friedrich von Hügel (1852-1925). He sees humans as intrinsically religious. This religious dimension in people longs for the sacred. The religious dimension is expressed in different ways:

- Firstly it is expressed through the institutional dimension "wherein the quest for the sacred is formalized, structured, made concrete, embodied, rendered visible" (Downey 1997:23). Traditions, texts, persons, patterns of community and authority embody people's sense for the sacred in this dimension. The word 'religion' is often used as an indication of this dimension of religion.
- The second dimension of religion is the intellectual. In this dimension one critically reflects on the sacred and formulate one's reflections. This helps in clarifying understanding of the sacred and communicate it to others.
- The third dimension of religion is the mystical element. This is the dimension where one speaks about the experience of the sacred, thus spiritual life as experience. Often the word 'spirituality' is used as referring to this dimension of religion.

Von Hügel emphasizes that all three dimensions are very important and needs to be in interaction with one another. The institution, the intellectual and the mystical need each other in order to have true religion or true spirituality - in a sense they control each other. **In this regard, holistic approach means that the institution, the intellectual and the mystical remains in a noble tension with each other.** Religion is found and practiced in the balance of these dimensions.

## 7. A BRIEF OVERVIEW OF CHRISTIAN SPIRITUALITY

Smit (1998b:22-23) says that difficult questions can often only be answered by giving a

narrative answer or telling the story. Christian spirituality can be best described by reviewing the narrative of more than two thousand years. Holt (1993:36-158) wrote a brief history of Christian spirituality and identified various aspects of Christian spirituality in the past twenty centuries. It is clear that in different times, emphasis was placed on different aspects of spirituality. This brief overview illustrates the complexity of spirituality and how a certain aspect of spirituality was often seen out of context and treated as Christian spirituality per se, e.g. Ascetics. In this regard Holt (1993:13) refers to the story of the blind man and the elephant and concludes that one reality (or one side of spirituality) is too limited. Holt (1993:36-166) mentions the following aspects of spirituality amongst others in the course of two thousand years:

- The early church, immediately after the ascension of Jesus Christ, expressed herself in worship and sacraments. “Most of the basic elements of Christian worship were inherited from the synagogue: prayer, psalms, Scripture reading, sermons, singing” (Holt 1993:38). A weekly meal of bread and wine was added. New members were initiated into the community through baptism. Due to misconception around the baptism and forgiveness of sin, baptism was often postponed until deathbed. Holt (1993:39) rightly summarizes that Christian spirituality in the early centuries was communal spirituality which originating in baptism and was rooted in the worship of the congregation, and nourished by weekly celebrations of the Supper instituted by Jesus.
- After the outpouring of the Holy Spirit in Acts 2, spiritual gifts were given to members of the congregation. The Greek word for these free gifts, were charismata. Sometimes these gifts included ordinary acts; sometimes it included extraordinary powers, like those given to Peter. The whole book of Acts is characterized by gifts given by the Spirit in order to grow. Other books of the New Testament and especially letters of Paul (e.g. 1 Cor), present a situation where some gifts were neglected and others were emphasized over and above others. Holt (1993:41) remarks: “It seems likely that many churches in the first and second centuries practiced a spirituality which encouraged charismatic expression.” In the next few centuries, the charismatic phenomena of the first century, largely disappeared, so much that the later church fathers did not even know what speaking in tongues were (cf. Holt 1993:43).
- The conviction of Christians led to the era of the martyrs. Martyrs were “honored for holding faith as being of higher value than life itself” (Holt 1993:44). Many believers were convicted to death due to their faith; among them were Ignatius of Antioch, Perpetua, and others. Some martyrs actually desired to die as a martyr. Holt (1993:45) remarks that “[m]artyrdom stands the ultimate test of any spirituality; it is the feature of

discipleship which symbolizes the opposition of the world to Christian devotion as well as the utmost extent of Christian commitment.”

- Another development in the spirituality of Christianity was the development of the practice of asceticism, which involved “exercise in virtue and avoidance of vice” (Holt 1993:46). Although the Old Testament contains special ascetic rules for specific situations, and the New Testament emphasizes the radical call of Jesus to deny oneself and take up your cross, it was only in the second century that ascetic practices became so prominent. Often the world and all material matters were seen as negative and even sinful. With regards to Tertullian (160?-225), Holt (1993:49) remarks: “Tertullian’s asceticism was sincere, consistent ... [y]et he missed some very important themes in what we would consider a balanced asceticism or spirituality today. He seems to miss the generosity of God in forgiveness, the wonder of the good creation, and the need for authentic contextualization.”
- A next development in Christian spirituality was the development of monasticism (Cunningham & Egan 1996:88). The practice of monasticism comes from Egypt where “men and woman first entered the desert to live out more fully the ascetical life longed for...” (Holt 1993:54). From Egypt this practice spread to Asia and Europe. The life and monasticism of Antony of Egypt (250-353) serves a good example. Later the practice of individual monasticism developed and led to communal asceticism; the life of Pachomius, Basil of Caesarea (330-379) and Benedict of Nursia (480-547) serves as example (cf. Holt 1993:56). Benedict incorporated physical labour with prayer (*Ora en Labora*) and prescribed the sacred reading (*lection divina*) (cf. Cunningham & Egan 1996:38). There is a huge interest recently in the Celtic devotion and tradition, mainly because of the following: its unifying character, its rejoicing in the natural world and its affirmation of women.
- Monasticism led to a new emphasis on mysticism, stemming from the word ‘secret’ in the ancient Greek religion Holt (1993:64) defines mysticism as “a form of spirituality which sets its goal unity with God (or, in some religions, with the Ultimate).” The ultimate goal is to reach a “level of contemplation at which they cannot describe their experiences, but use colourful language and poetry to convey the gist of it to those who have not experienced the ecstasy” (Holt 1993:64). The ultimate goal is to have union or communion with God, where ‘union’ refers to a complete absorption and communion refers to a loving relationship where two persons remain distinct. The life of Augustine of Hippo (354-430) serves as example (Cunningham & Egan 1996:132).
- From the seventh century onwards, the development went in two directions, namely the East and the West. In the East, the Jesus Prayer developed as a apophatic means

where the prayer ‘Lord Jesus Christ, have mercy on me’ were repeated several times a day. The prayer had four elements (cf. Holt 1993:73): Devotion to the name of Jesus, the appeal for divine mercy, the discipline of frequent repetition and the quest for inner silence or stillness. On the kataphatic side, **icons** became “windows to heaven” (Holt 1993:74). Icons existed in the church from the earliest times. The use of icons led to much controversy and even dispute; often with regards to the nature of the incarnation. In this regard Holt (1993:74) distinguish between the ‘Iconoclasts’ and the ‘defenders’ of icons. Holt (1993:75) see the use of icons as an “right brain’ prayer” whereas the Jesus Prayer would represent a left brain prayer. Another development in the East was that of stillness and silence (the *Hesychia*) which means going to the desert for solitude (cf. Holt 1993:75, Cunningham & Egan 1996:149-160). Gregory Palamas (1296-1359) was the defender of this practice. Gregory distinguished between the energies of God which man can know and the essence of God which man can never know. The transfiguration of Jesus was the main event, which revealed something about the present and future Kingdom of God.

- The development in the West went in another direction as in the East. There was a new eager for monasticism. Great teachers like Anselm of Canterbury (1033-1109), Bernard of Clairvaux (1090-1153) and Thomas a Kempis (1380-1471) spent much time in monasticism as well as the reformation of monasticism (Cunningham & Egan 1996:92-95). A further development in history of monasticism in the West at this stage was the founding of mendicant (begging) orders (cf. Holt 1993:80) whereby the needs of the church as well as society could be met. Dominic Guzman (about 1170-1221), Albert the Great (about 1200-1280), Thomas Aquinas (1225-1274) and Francis of Assisi (1181/2-1266) serve as examples where Francis of Assisi is definitely the most familiar and impressive founder of as mendicant order. A third development within the West was the flowering of mysticism (cf. Cunningham & Egan 1996:123-124). This was often the name given to people in the Middle Ages who spent much time in prayer and meditation. In this regard Holt (1993:83) distinguishes two prominent kinds of mystics, namely those who were focus on affections and those focused on intellectual and philosophical matters. Meister Eckhart (1260?-1328?), Jan van Ruysbroeck (1293-1381) and Julian of Norwich (1353-1416?) serve as examples. Ruysbroeck distinguished three stages in mysticism: 1) the active life, 2) the interior or yearning life and 3) the God-seeing or contemplative life (cf. Holt 1993:84).
- The Reformation introduced a new era in Christian spirituality and the practices of Christian spirituality. Luther and the Lutherans placed a new emphasis on grace and freedom (cf. Holt 1993:89, Cunningham & Egan 1996:136). Holt (1993:90) summarizes the contribution of Luther as follows: “...[h]e introduced the vernacular Bible, hymn

singing and reform of the confessional; he oversaw the end of churchly pilgrimages (visiting distant holy places), relics (supposed bones and artifacts related to Biblical figures and saints), and vows of celibacy (no sex). These he saw as human attempts to merit what could never be merited, but only received – the grace of God.” Luther’s emphasis on Christians as sinners led to a situation where not much external growth was expected and Christians often did not expect more. His spirituality was a spirituality of the cross combined with a theology of the cross. Other reformers like Ulrich Zwingli (1484-1531) and John Calvin (1509-1564) “called for private and public disciplines of Christian life” (Holt 1993:93). Zwingli desired a spirituality of the Word, with all the emphasis on inwardness and Scriptural knowledge. Calvin emphasized the union with Christ, which was achieved at baptism.

- The Anabaptist came as a reaction to the gaps and deficiencies of the Reformation. They “called for a radical discipleship in small fellowships” (Holt 1993:95) and believed in a baptism at conversion. Often they claimed to have a direct inspiration from God, which superseded the Bible. Holt (1993:96) summarizes that the “...Anabaptist spirituality has developed in the expectation of personal discipleship, separation from the fashions of the world, a strict moral code enforced by a close community, pacifism, simple lifestyle and direct inspiration of the Holy Spirit.” One must admit that much of these were positive contributions to the ever evolving story of Christian spirituality.
- The Anglicans chose to accommodate different theological views and viewpoints, acting as a bridge between Roman Catholic, Protestant and Orthodox traditions (cf. Holt 1993:06). These differences are accommodated and provided for in their Book of Common Prayer, uniting different viewpoints in one form of worship. Great names in these circles are Thomas Cranmer, George Herbert (1593-1633), John Donne (1571-1631), Lancelot Andrewes (1555-1626) and Jeremy Taylor (1613-1667). Holt (1993:98) summarizes thus: “Anglicans have thus developed a strong tradition of spirituality with many stands. Communal worship stands at the centre, personal piety is practiced in that context.”
- The Council of Trent (1545-1563) introduced great reformations to the Roman Catholic Church; it also led to the final break between Catholic and Protestant, which remained at least until Vatican II in the 1960’s. Ignatius Loyola (1491?-1556) wrote a book (*Spiritual Exercises*) and started a new order: *the Society of Jesus (or Jesuit Order)* (Cunningham & Egan 1996:95-97). *Spiritual exercises* was a manual for a retreat director stretching over thirty days (cf. Holt 1993:99), including daily meetings with the spiritual director, prayer, participation in the Mass, and the keeping of silence. This was a radical new form of monasticism, demanding of the participants to travel wherever they were needed,

thus indicating that service to others was a higher priority than communal worship (cf. Holt 1993:100). This led to “many Jesuits to become missionaries to Latin America, Africa, and Asia as well as Europe” (Holt 1993:100). Other examples are Mother Teresa of Jesus (1515-1582) and John of the Cross (1542-1591) (CF. Holt 1993:101-104).

- After the Reformation, many Protestant movements went through three different periods of development (cf. Holt 1993:107): 1) a confessional period, 2) a pietist period and 3) a rationalist period. The third period above coincided with the Enlightenment and Secularism. Within the Anglican Church, the Puritans evolved as a new pietist movement to purify the Anglican Church. Holt (1993:107) remarks with regard to the Puritans that they “were more affirming of human work, play and sexuality than they are given credit for.” The Puritans emphasized the importance of the Sabbath and the predestination, as well a new emphasis on a holistic life in Christ. John Bunyan (1628-1688), George Fox (1624-1691), Philip Jacob Spener (1635-1705) and August Herman Francke (1663-1727) are examples of this movement. Whether it is the Evangelical Movement or the Methodist Movement, the emphasis was on “preaching for repentance, expectation of a changed life after conversion, and room for expressions of emotion not always tolerated in the pervious denominations” (Holt 1993:110). In this regard the work and contributions of John Newton (1725-1807), William Wilberforce (1759-1833), and the Wesley-brothers must me mentioned. The Oxford Movement introduced a new impetus in the Anglican Church, placing a new emphasis on “the teachings of the church fathers, the importance on church as divine institution, kept by apostolic succession as an organic community of faith. Thus they raised the awareness of the importance of bishops and sacraments and liturgy” (Holt 1993:113). Important leaders in the Oxford Movement were John Keble (1792-1866), John Henry Newman (1801-1890) and Edward Pusey (1800-1882).
- Holt (1993:114-116) indicates that a number of French Catholic spiritual writers had a great influence within and outside the Catholic Church through their writings on spirituality. These are writers like St. Francis de Sales (1567-1622), Cardinal Pierre de Berulle (1575-1629) Lawrence of the Resurrection (1611-1691) and others.
- Holt (1993:116-119) mentions two writers that played an important role in a new view of selfhood: Blaise Pascal (1623-1662) uttered the well-known words: “The heart has its reasons of which the reason knows nothing” (Holt 1993:116). Through these words Pascal distanced himself from the viewpoint that everything, including God, must me subject to the human reasoning. Sören Kierkegaard (1813-1855) studied theology and then rejected the philosophy of Hegel as well as the Lutheran folk-church because he had difficulty identifying with the intellectuals as well as the pietists. He spent much time

developing “edifying discourses’ for the individual believer” (Holt 1993:117). Kierkegaard was mainly concerned with the individual believer and worked with a spirituality that was extreme individualistic. His focus was on the relationship to God and to oneself. Holt (1993:119) summarizes the contribution of Kierkegaard thus: “One of the many valuable features of Kierkegaard, however, is his ability to skewer façades of spirituality. It is a special danger for people who *study* spirituality to think they are *living* it. His disdain for preachers dressed in fine robes, preaching about crucifixion to make money, also applies to the aesthete who dabbles in spirituality as a sort of interesting hobby.”

- During the 18<sup>th</sup> century, the Jesus prayer was again discovered and emphasized as the way by which the believer can pray constantly (1 Thess 5:17).
- Holt (1993:121) asks the question why missionaries went to other countries and remote places, often with great discomfort and in great dangers? He answers the question by stating that “[o]f course there were unworthy reasons, as all human decisions are ambiguous. But on the positive side, missionary spirituality included love for the people served, courage in facing the unknown, confidence in God’s provision when human help often failed, and ultimately, a sense of humour over the tangled human condition, with all its different customs and languages.” It was this missionary spirituality that took the gospel to the ends of the earth. This is not only the spirituality of the missionary him/herself, but also the spirituality of the people who support them and pray for them.
- Two of the main developments of the twentieth century were the development or re-emerging of the charismatic spirituality as seen in the Pentecostal and Neo-Pentecostal Movements, and the development of an ecumenical spirituality.
- Holt (1993) spent the whole chapter 7 of his book (A Brief History of Christian Spirituality) to indicate the major developments in terms of spirituality on different continents (like Africa, Asia, Australasia and South Pacific, Europe and North America) and in different countries (e.g. China and India). These developments are sketched very broadly and brief, and do not really represent the multitude of broad developments of spirituality within a given country or continents. For the sake of this study, it is important to note that Christian spirituality traveled different routes in different countries and continents, and arrived at different (valid) destinations or styles. Because this study is concerned with spirituality in the DRC in South Africa, it is important to pay take note of Holt’s description of the process with regards to spirituality in South Africa. Holt (1993:131) describes the situation of apartheid, the legitimating of apartheid by the DRC, the role that leaders like Alan Paton (1903-1988), Beyers Naudé (1915-), John de Gruchy (1939-) and Desmond Tutu (1931-) played, the courageous work of F.W De Klerk and Nelson Mandela, *et cetera*. Holt (1993:131) concludes that there are two main developments in

African (and South-African) spirituality, namely 1) the liberation concepts and 2) the contextualization of African Christianity. It's a good question whether these are the main or the only developments within the South-African context – it is argued that there are more. Holt (1993:137) concludes with regards to spirituality in Africa: “African Spirituality has both gifts and challenges for first-world Christians. I see gifts as (a) a sense of the presence of God in all things, (b) an experience of the Spirit of God for power to meet the challenges of life, (c) a strong emphasis on the community, and (d) the eagerness to celebrate in music and dance the glory of God.”

**This brief overview of forms and types of spirituality in the course of two thousand years makes one aware of one's own spiritual narrowness.** Holt (1993:20) rightly concludes that “[w]e are endangered not only with ethnocentrism, judging all things by the customs of our ethnic group, but also ‘presentism’, judging all previous ages as inferior to our own.” **In this regard the danger of ‘denominationalism’ must be added, judging all churches and denominations by the spirituality of one's own denomination.** In modern times, one can further add the danger of ‘generationism’, where the spirituality of one's own generation is good and acceptable and all other types of spirituality are inferior. In this regard the spirituality types of the youth are often experienced as inferior to the spirituality types of the older people. Smit (1989:88) rightly remarks that one needs to use a hermeneutics of suspicion (cf. Kloppers 2002a:324) in dealing with one's own spirituality.

**But in the second place the overview of the history of spirituality shows that there are different ways of worshipping God:** different ways of praying, different ways of involving in the world, different ways of singings, *et cetera*. In this regard Smit (1989:88) speaks about “ander vorme of gestaltes van Christelike vroomheid”. Downey (1997:32) summarized it thus: “Different forms of prayer, fasting, almsgiving, and other types of spiritual discipline are expressions of the human desire to surrender completely to unfathomable mystery, to God, who is the source of knowledge, freedom and love.” One's own type of spirituality is just one little part of the “great cloud of witnesses, a treasure-house of approaches to living in discipleship to Jesus” (Holt 1993:20, cf. Burger 1995:81). In every era, there were great developments with regards to Christian spirituality, but there were also major gaps, leading to other types of spirituality to fill those gaps.

Downey (1997:54-60) reminds one that insights into the richness of spirituality could be used in two ways. On the one hand, one could use the traditions of the past to seek refuge in tradition. Going out from the view that this world is corrupt and religion in this word is blurred, one can flee into the past traditions looking for more authentic forms of faith and spiritual life.

On the other hand, one could use the traditions of Christian spirituality as 'richness', expressing the road God traveled with His people and how they responded differently in different situations, eras and cultures. In this regard one can learn from the traditions of spirituality and be enriched by it. Smit (1989:88) concludes that **one needs to distance oneself from one's own form of piety (spirituality) and reflect on the meaning of one's own words, symbols, rituals, et cetera; thus also one's own song and practice of singing.**

In this study the second option which Downey (1997:54-60) referred to, namely to learn lessons from the past for a richer spirituality in contemporary times, was deliberately chosen.

## 8. ASPECTS OF SPIRITUALITY

Holt (1993:28-35) distinguishes four relationships in the Bible that is fundamental for an understanding of Christian Spirituality:

- The Bible calls believers to love God
- The Bible calls believers to love ourselves
- The Bible calls believers to love other persons
- The Bible calls believers to love the creation

Every style of Christian spirituality will place more emphasis on one or more of these relationships, while others will be neglected or even forsaken. Often in the past the love of creation has been neglected or even denied, leading to a spirituality where creation and all material things are part of the reality that must be avoided.

Spirituality encompasses one's whole life; the life *Coram Deo*. It includes all the different relations as indicated above. In a certain sense it is one's understanding of how this life ought to be lived. Therefore spirituality can hardly be measured or assessed.

## 9. SPIRITUALITY TYPES

Can spirituality be classified? Are there clear and significant groups of spirituality? Can one really speak about 'types of spirituality'? The greatest danger of grouping and classifying types of spirituality is the tendency towards generalization.

Kourie (2000:23) refers to "different types or paths of Christian spirituality" or "spiritual traditions" which are all founded on Scripture and rooted in a Trinitarian theology. Each type

or tradition of spirituality will emphasize some aspect(s) of spirituality above others. Holmes uses the concept of “patterns of Christian spirituality” (Holmes 1980:3). Kourie (2000:23-29, cf. Verhoeven 1999:39) distinguishes the following spiritual traditions or types of spirituality:

- Protestant spirituality: there is an increasing interest in spirituality in Protestant traditions. More and more spirituality is understood as “one’s relationship with God, and the manner in which that relationship is conceived and expressed” (Kourie 2000:24).
- Anglican spirituality
- Integrated spirituality: More and more there is a need for an integrated spirituality where spiritual and practical matters are treated as parts of a whole.
- Feminist spirituality (cf. Kourie 1996:15-24, McEwan et al 2001)
- Men’s spirituality
- Baptist spirituality (cf. Strydom 1991:261)
- Hesychast spirituality (stillness, peace, tranquility)
- Catholic spirituality: there is a wide variety of paths, often associated with a specific religious order.
- Christian spirituality

Although these types of spirituality are very vague and of less value in the conversation on Christian spirituality, Kourie rightly concludes that:

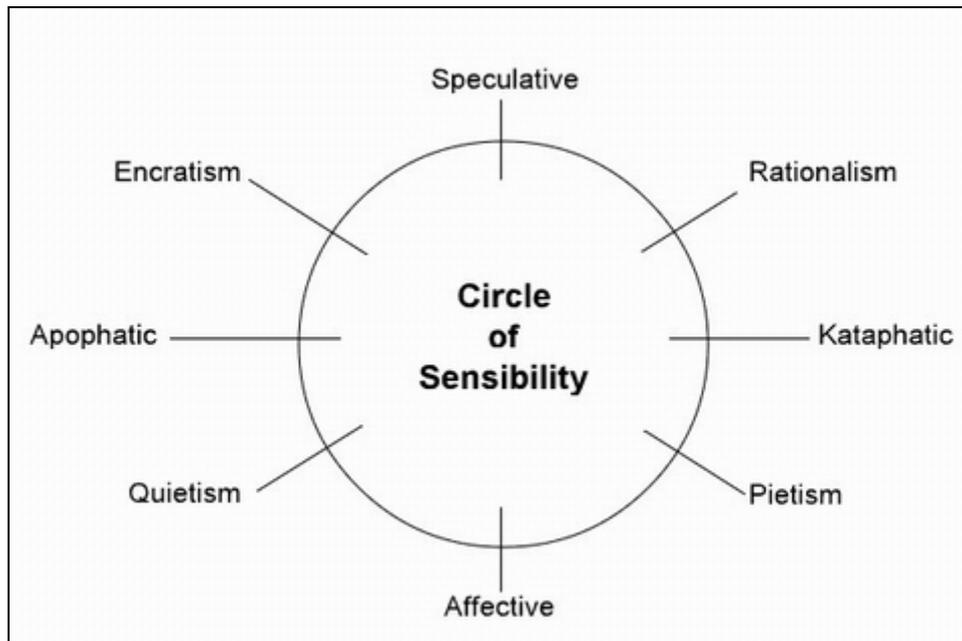
[a] true spirituality transfigures one’s understanding of religion: it is no longer seen as primarily doctrinal adherence, institutional affiliation or even ethical living, but rather a *personal engagement* with God. Christian spirituality effects a new, transformed humanity and makes visible the truth of what human life is all about, namely *being loved by a God of unconditional love*.

(Kourie 2000:28)

Jonker (1989:289) speaks about medieval piety and modern piety, Roman-catholic piety and Reformed piety, Lutheran piety and Anglo-Saxon piety, European and Third-World piety. These are not really types of spiritualities as Jonker indicates, but rather forms or expressions of piety (spirituality) as manifested in the course of history.

Holmes (1980:4) developed a scale whereby spirituality could be indicated. He works with two scales (x and y) where the horizontal scale (x) represents the apophatic versus kataphatic scale. The vertical scale (y) represents the speculative versus affective scale (figure 9).

Figure 9: Circle of sensibility



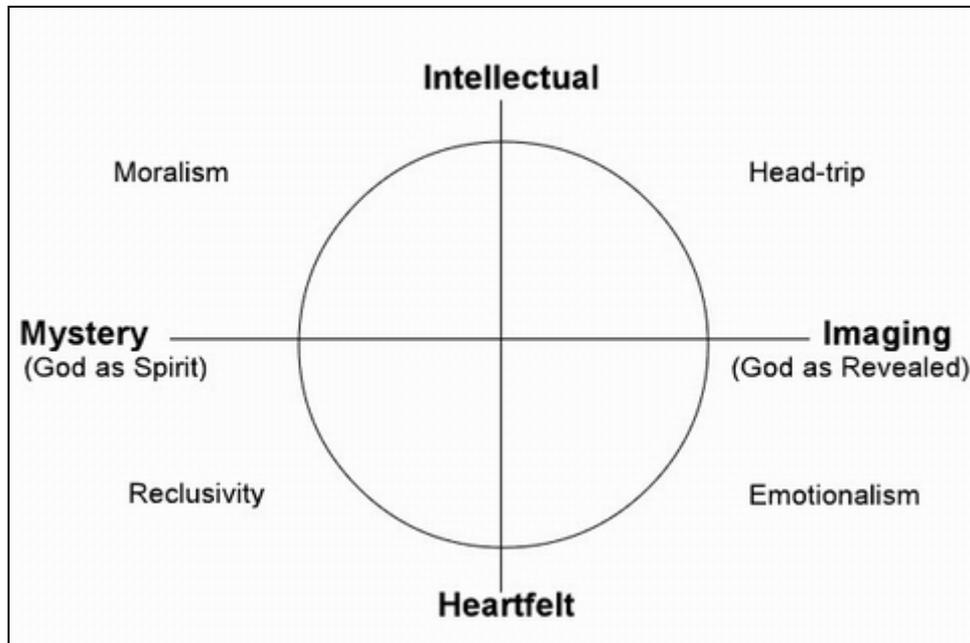
Holmes (1980:4) calls the circle in the middle the circle of sensibility where ‘sensibility’ “defines for us that sensitivity to the ambiguity of styles of prayer and the possibilities for a creative dialogue within the person and within the community as it seeks to understand the experience of God and its meaning for our world.” When one’s spirituality or a community’s spirituality goes outside of that circle, one falls into excesses, which are defined in this model as encratism, rationalism, pietism and quietism.

Ware (1995) used the insights of Holmes as the basis for her book on spirituality, and asked questions like “[w]ho am I as a spiritual person?” and “[w]hat is the spiritual profile of my worshipping group?” (1995:1). She uses more accessible words like *intellectual*, *imaging*, *heartfelt* and *mystery* to describe the four poles of spirituality. She developed the model further by developing a “basic test” whereby the spirituality type of the individual or the congregation could be assessed. She works with what she calls a “Spirituality Wheel”, which is used to indicate the main spirituality type of the individual or congregation.

Although Ware’s model has great value in discovering one’s spiritual type, it must be admitted that it does not make provision for all facets of spirituality. It only measures or estimates spirituality on two lines in terms of *mystery* or *imaging*, and *intellectual* or *heartfelt* as well as combinations of these. It does, for example, not measure or assess spirituality in terms of the four relations which Holt (1993:28-35) distinguished namely: love for God, love for ourselves, love for other persons and love for creation. It does not distinguish between a

divided or integrated spirituality. It does not determine the degree in which a specific spirituality is true to the Word as the source of Christian spirituality. But it provides a tool whereby at least some facets of spirituality could be measured (assessed) and identified as *intellectual*, *mystery*, *heartfelt* or *imaging* (figure 10).

Figure 10: Types of spirituality



Ludik (2002:2-3, cf. Jankowitz 2006:30-31) describes these four types of spirituality as follows:

- A cognitive personality type (“*n Kognitiewe of logiesdenkende persoonlikheidstipe*”)
- A charismatic personality type (“*n Charismatiese, ekstatiewe, uitdrukkingsvolle of warmhartige persoonlikheidstipe*”)
- A meditative personality type (“*n Rustige, stildiep of meditatiewe persoonlikheidstipe*”)
- A doing personality type (“*n Dienende, doenende of aktief projekgerigte persoonlikheidstipe*”)

These four could be summarized by a “head”, “heart”, “mystic” and “hand” spirituality (translation provided: CJC). It is notable that Ludik uses the word personality type (“*persoonlikheidstipe*”), which is not equivalent to spiritual type, although “[d]aar is ‘n mate van ooreenkoms tussen die spiritualiteitstipologie van Holmes en Ware en die MBTI” (Steyn 2008:272).

Holmes (1980:14-161) gives a brief overview of the different patterns of Christian spirituality

from the time of the Old Testament until the Modern period and indicates in each era or period how the focus moved more towards the *apophatic*, *kataphatic*, *speculative* or *affective* side of the scale. Often it went outside of the circle resulting in one of the excesses mentioned above. Holt (1993:75) sees the Jesus Prayer and the use of icons in the East (7<sup>th</sup> century) as examples of left brain prayer (apophatic) and right brain prayer (kataphatic) and then concludes that these need not exclude each other, but both can be practiced to complement each other.

The overview on spirituality which included amongst others various definitions of spirituality; a brief overview of Christian spirituality in the course of 2000 years as well as different types of spirituality demonstrated and emphasized anew the complicated nature of spirituality. References to ‘spirituality’ and ‘Reformed spirituality’ are often made in die conversation on the free song in the Reformed worship service, implying a single Biblical and Reformed spirituality. The overview illustrated anew the complexity and implicated dangers thereof.

## 10. INTEGRATED SPIRITUALITY

For a long time ‘spirituality’ was associated with the interior life, the soul, the virtues, and the pursuit of perfection through its exercise (cf. Smit 1989:85). Matters like the “importance of economic accountability, social responsibility, the demands of domestic and civil life, and the healthy in integration of sexual desire and activity” (Downey 1997:40) were often missing from this approach. The focus and emphasis was on the soul, which was seen as the ultimate. Spiritual life was seen as a life of perfection, which could be reached or achieved by only a few (i.e. priests nuns, monks, *et cetera.*) Vatican Council II, through their Dogmatic *Constitution on the Church* made a significant move away from the restrictive and elitist view of spirituality in declaring that all the baptized are called to the same holiness. This led to a surge and an explosion of interest in spirituality. There is great emphasis today on the balance between internal piety and external involvement (Smit 1989:86).

One of the central themes in most of the sources on contemporary Christian spirituality is the **need for holism and integration** (cf. Kourie 2000:13 & 24, Holt 1993:16, Cunningham & Egan 1996: 18, Niemandt 2007:137). The kind of spirituality that is only concerned with the spiritual matters but denies material things, no longer satisfies. An integrated or holistic spirituality needs to integrate spiritual matters and material matters. Kretzschmar (1995:33) describes it thus: “A holistic understanding of the Gospel is an understanding which affirms an integrated, personal as well as corporate, and Biblical spirituality. God seeks to save us persons as well as church communities and this salvation has implications for all spheres of

life.” **An integrated or holistic spirituality is therefore a spirituality that avoids all kinds of dualisms: a dualism between material and spiritual, secular and sacred, salvation and social transformation** (cf. Kretzschmar 1995:33). It also avoids the spiritualization of the gospel (e.g. Mat 25:31-36) as if God is only concerned with spiritual needs.

The oldest roots of the term ‘spirituality’ could be found in the term ‘spiritual’ (*pneumatikos*) that Paul uses, which was the adjective of the Greek word “Holy Spirit” (*pneuma*). Paul used this term not in contradiction with the body, but in contrast to the natural person (1 Cor 2:14-15) or the person living in this world. **As such it does not indicate the spiritual part of a person or believer, but the new life controlled by the Holy Spirit.** This new life included every segment and aspects of one’s life – even the bodily dimension. In its earliest form, it was nothing less than integrated spirituality. For many centuries ‘spirituality’ was an integrated whole, until the twelfth century when it developed into a dualistic concept indicating only the spiritual in opposition to the material (cf. Downey 1997:61).

Christian spirituality is not only one part or dimension of the Christian life; it is the Christian life as such. As such it is the **lived experience** (Cunningham & Egan 1996: 25). It is the Christian life lived by a Christian in this world under control of the Holy Spirit (Gal 5:16). Downey (1997:45) remarks that it concerns every aspect or dimension of human life: “mind and body, intimacy and sexuality, work and leisure, economic accountability, and political responsibility, domestic life and civic duty, the rising cost of health care and the plight of the poor and wounded both at home and abroad.” The Holy Spirit wants to transform every aspect of life.

**An integrated spirituality is therefore deliberately concerned with the context in which Christians live.** It seeks to find the relation between connectedness with God and daily life in this world (cf. Smit 1989:85). It sees the hunger, famine, poverty, diseases and unrighteousness in all forms and reaches out to people in these circumstances. An integrated spirituality is not only concerned with an personal belief in God and a personal experience of God; it is also concerned with the things God wants to do and change in this world, whether that world be material or spiritual. In that sense an integrated spirituality is not individualistic; it is serious about the world people currently live in. Integrated Christian spirituality has ethical and moral implications (cf. Kretzschmar 2000:42, Downey 1997:45) Du Toit (1996:89) observes that **Western spirituality is mostly inward-directed without a relation to the suffering world in which they live in.**

Nolan (1982:63-72) spent some time on discerning central values of the gospel and

describes it as follows:

- Sharing: the Bible encourages sharing not for the sake of sharing but in order that the poor and the hungry may be fed. Nolan (1982:65) describes it thus: “In other words, sharing is simply love, compassion and justice lived out in the area of money and possessions.” Materialism, greed and covetousness are thus signs of a relationship with Christ that has not spread to all segments of life.
- Honouring human dignity: The biblical challenge is to treat people not according to their social status but as people created in the image of God. All forms of exploitation of people are therefore unacceptable.
- Human solidarity: Christians are called “to resist the powerful interests of social groups such as nations, tribes, families, classes and cultures in the pursuit of the gospel values” (Kretzschmar 2000:45). As human beings created in the image of God everyone (and not only one’s own group) should receive compassion and justice.
- Service: Christians are called to service to one another. Service prevents the misuse of power; Jesus set the example of the master washing the feet of the servants.

All these virtues stresses the importance of a spirituality which does not only concentrate on spiritual matters alone, but has implications for everyday living in this world. As such it is an integrated spirituality where the spiritual life cannot be separated from the material life.

Burger (1995:85-86) identifies four values that’s important for growth in spirituality:

- Ootmoed (humbleness, where one realizes God’s greatness and majesty in contrast to one’s own smallness and total dependency upon God.)
- Verwondering (amazement, where one stands amazed at God’s love and caring. This will lead to thankfulness as a way of living.)
- Opregtheid (sincerity and genuineness, as living an open life before God and all people.)
- Innerlike gesag en leerbare gees (Authority and teachable spirit, where one does not only speak and give answers, but takes time to listen and to learn).

An emphasis on these values, and a facilitating of structures whereby they could be strengthened, could lead to a deepened spirituality. This reflects the close relationship between values and spirituality, where values influence spirituality and spirituality causes a strengthening of values.

Kretzschmar (2000:38) defines integrated spirituality as “a spirituality in which who we are and what we do are intimately related”, thus a spirituality of integrity. Kourie & Kretzschmar

(2000:2) uses the term “quotidien spirituality” as an indication of the type of spirituality that includes all aspects of life. In this regard Holt (1993:16) refers to a spirituality that is “inclusive of daily life in the world.”

An integrated spirituality is not only concerned with religious practices, but sees the whole life as a life before God and a communication with God. “Human communication with God occurs in and through the whole array of words, actions, objects, events, indeed each and every dimension of human life, not just prayer, asceticism, meditation, contemplation, and other explicitly spiritual practices.” Luther spoke about this life before God as the life ‘*Coram Deo*’, indicating that one’s whole life is part of one’s spirituality (Smit 1989:85, 1998b:24-25, Calitz 2005:63,66). Spirituality is the consciousness of life lived in the presence of God. Thus spirituality includes spiritual practices as well as ethics (cf. Jonker 1989:290), spirituality as well as morality, being as well as doing (cf. Kretzschmar 2000:42). Downey (1997:46) concludes that spirituality “refers to the whole of the Christian life in response to the Spirit.” All the elements of spirituality (e.g. prayer, ascetics, contemplation, meditation, *et cetera.*) are only means of responding to the Holy Spirit and participating in God’s plan for creation.

**An integrated spirituality will have definite implications for church singing and ultimately the free song. The content of singing will include all parts and segment of people’s lives; not only strict spiritual matters. It will sing of the whole life ‘*Coram Deo*’. In it’s structure, genre, style, accompaniment and presentation, it will reflect a spirituality not divorcing normal day-to-day life from the spiritual life. There will be no dualism. Every aspect of life *Coram Deo* will reflect in liturgical singing. This often causes conflict in a world (church) where secular genres as styles are still far remote from sacred genres and styles.**

## **11. SPIRITUALITY AND CULTURE**

Kourie (1996:4) notes that “[t]here are different spiritualities, each one culture-specific, expressing its own historical, sociological, theological, linguistic and philosophical orientation”.

Christianity was always closely related to and woven into the culture of that era. Holt (1993:20) gives a brief overview of different expressions and understandings of spirituality in the course of two thousand years, and then remarks that “[t]he varieties also include national cultural differences. Christianity began in a Jewish setting, very soon became Greco-

Roman, Syrian, Armenian, Ethiopian and Celtic, and today is found in virtually every major cultural group in the world.” **Every time Christianity expanded into other cultures, new forms of Christian spirituality developed. It was never just Christian spirituality *per se* but Christian spirituality as coloured by a specific culture.** Smit (1988:183) rightly remarks that it is not wrong that the context colours the experience of the Gospel; on the contrary, it is essential.

Holmes (1980:11) concludes that “[t]he belief is that what we do, even when we pray, is defined to a great extent by the sociocultural environment in which we live.” Holmes thus assumes that there is a relationship between spirituality and culture, and that spirituality is to some extent shaped by culture. In this regard Holmes (1980:8) remarks that different styles of spirituality are often expressions in different ages or eras. Downey (1997:48) notes that “[i]f human beings are spirits in this world, then the specific world in which they live will color their perceptions.”

Smit (1989:90) uses Niebuhr’s relations to culture (against culture, of culture, above culture, in paradox with culture, and the transformer of culture) in his essay on Reformed spirituality and makes it applicable to spirituality. He identifies Wesley and Calvin as examples of the transformers of culture and concludes that they were “voorbeelde van hierdie houding en hierdie soort spiritualiteit”. Hereby he rightly associates culture and spirituality with one another.

Drane (2000:84) describes the death of princess Diana and the consequential rise of a new form of popular spirituality, stating that these events illustrates “some crucial shifts in the character of popular spirituality, indeed in the nature of our culture.” Hereby Drane confirms the close relation between culture and spirituality. Kudadjie (1996:65) also stresses the relation between culture and spirituality and remarks that “different ages, place, cultures as well as religious traditions have their own spirituality”.

Within a church or denomination like the DRC, one will find a multitude of cultures and even sub-cultures (as indicated in the chapter on culture). All these different cultures will have an influence on spirituality in a given congregation. Due to different cultures and different socio-cultural worlds, different congregations will experience different styles of spirituality. Expressions of spirituality will differ from congregation to congregation, but will also show different nuances within the same congregation. One could speak of inculturated spirituality in this regard – the way a given congregation perceives their lived experience as life *Coram Deo*. Kourie (1996:4) rightly remarks that “[a] social and intellectual acculturation process

effects the use of concepts, images, symbols, *et cetera*, which in turn enable further conceptualization”.

Going out from the model of Corinne Ware (1995), and assessing spirituality in terms of *mystery or imaging*, and *intellectual or heartfelt* as well as combinations of these, this study wants to illustrate the relation between culture and spirituality. Will somebody, with an *intellectual* type of spirituality, living in South Africa, have the same experience of spirituality than someone with an *intellectual* type of spirituality, living in Asia? The point is that the same type of spirituality would probably differ from place to place and from situation to situation, thus illustrating the influence of culture on spirituality. An African with a *heartfelt* type of spirituality will probably differ greatly from an European with a *heartfelt* type of spirituality. Thus spirituality is coloured by the culture in which it is experienced. The same would be true with regards to minor cultures: the mystery-oriented person in the Greek Orthodox Church will greatly differ from the mystery-oriented person in a Charismatic Church. **Although types of spirituality indicate a certain orientation or emphasis in spirituality, they will present differently in specific cultures and sub-cultures due to the role and influence of culture.** This point makes it even more difficult to assume that the songs in the *Liedboek van die Kerk* will be sufficient to address the different types of spiritualities within the DRC. The feedback of congregations after the launching of the *Liedboek van die Kerk* (2001) illustrates this point. Kourie (1996:4) accurately remarks that “[s]pirituality cannot be examined in a vacuum and apart from the social norms prevailing at a given period”.

## 12. POPULAR SPIRITUALITY

The death of Diana, princess of Wales, demonstrated and confirmed a new trend in spirituality that would be described by the term ‘popular spirituality’ (Drane 2000:78, Avis 2003:1). Drane (2000:80) speaks about a “pivotal moment in the evolution of a new popular spirituality within Western culture.” In September 1997 the world was shocked by the sudden death of Diana, who was widely seen as a “symbol of that combination of brokenness and healing” (Drane 2000:79).

The reaction to her sudden death was even more surprising. Millions of people all over the world expressed their feelings through public anguish for several weeks. People went into the streets and open spaces as a form of pilgrimage to mourn about Diana. Some people watched the whole drama on television as a kind of “vigil” (Drane 2000:81). The notable part is that people all over the world turned to a public display of anguish. All the elements of

pilgrimage as indicated by Turner & Turner (1978, cf. Drane 2000:81-82, Burger 1995:103), namely separation (leaving home), liminality (journey, visit, encounter with the sacred) and reincorporation (going home with new perspectives), are present in this modern pilgrimage. With the death of Diane, people moved out of their homes to public spaces (not safe paces of like-minded people as in pilgrimage) where they mourned and displayed their anguish and returned with new perspectives.

The most intriguing part was that these pilgrimages were made to the public sphere and not to the religious institutions. The sites for mourning and grieving were public places like malls and open places and not church buildings or religious institutions. This indicated and confirmed the “growing conviction within our culture generally, that religious institutions have lost sight of the spiritual, and therefore people need to take responsibility for their own personal quest for meaning” (Drane 2000:83). Not in church buildings, but in the most dangerous places (namely the streets) people gave expression of their deepest feelings of mourning. Drane (2000:83) describes it as follows: “People wept openly in the streets, they threw flowers at Dianna’s coffin, they prayed in parks and in shopping centres, and they not only exposed their young children to the tragedy, but adopted their insights in seeking for resolution. These and other similar features could only be described as significantly counter-cultural.” The public mourning of Diana’s death illustrates a crucial shift in the nature and character of popular spirituality; more than that, a crucial shift in the nature of modern culture (Drane 2000:84).

Drane (2000:84-93) observes certain characteristics of this kind of popular spirituality:

- Spontaneity: People spontaneously went to the streets where they mourned the death of the princess. Their mourning was not done with proof-texts and clichés as the church does, but with flowers and flames and other natural materials, utilizing ancient ingredients to express some kind of a cosmic tragedy.
- The tactile and symbolic: In the process of mourning symbolic means played a great role. Zahniser (Drane 2000:141) observed that symbolic means like clothing, songs, *et cetera*, “create a sacred atmosphere that intensifies sensitivity to the symbols that compose it”. Often the church lacks the ability to utilize symbolic means in order to express things that can not be expressed through words. Drane (2000:87) rightly remarks that “we find it difficult, if not impossible, to forge meaningful connections between revealed aspects of faith and the use of mythical, ahistorical and archetypal images to connect with the meaning of life in the context of a wider cosmos.”
- The power of stories: After the tragedy of Diana’s death, story-telling played a great

role in coping with the reality and the grief. By telling the story of the tragedy, or the story of what she did and what she meant, people are healed. Story-telling help when cognitive reason and argumentation no longer help.

- The grand vision: In a situation of grief and loss, people search for the greater narrative of the meta-narrative. Diana became more than a human being dying tragically. Her death affected millions of people and in the process her life and death received new meaning. Drane (2000:90-91) draws some parallels between her life and the life of Christ, indicating the mythological meaning her life (and death) caused. Such a comparison carries in itself a lot of dangers, but demonstrates the bigger picture of popular spirituality. Kloppers (2002a:321, 324), on the other hand, remarks that postmodern people are often negative and skeptic about meta-narratives.

What influence does postmodernism have on spirituality? Drane (2000:94) concludes that people are more post-modern in sociological sense than postmodern in terms of their worldview, making it more pragmatic than philosophical. In a post-modern era, people search for new ways to express themselves. In this sense Popular culture has no grand philosophical character; it is rather a new culture reacting to the deficiencies of the old ways of doing things. Popular culture (and Popular spirituality) has some challenges for the church (Drane 2000:95-98):

- The creation of a 'non-religious' image for the church
- Perpetuation of an over-cognitive culture: The language of the church is often the language of cognitive and abstract concepts, neglecting the value and worth of symbols, stories and imagination.
- Embarrassment with the mystical, the numinous, and the spiritual: The church is not at ease (rather embarrassed) with themes like angels, demons, heaven, eternity, after-life, miracles, *et cetera*. There's a whole process of 'demythologizing' of the Gospel. The church needs to rediscover the meaning and value of the mystical and the spiritual.
- Issues of control, power and patriarchy: The life and language of the church are often characterized by power, discrimination, and patriarchic reason. The church will have to provide the infrastructure of spirituality and not its superstructure (Drane 2000:98).

Niemandt (2007:137-144) discusses the influences of postmodernism on Christian spirituality and the consequential characteristics of spirituality in a postmodern era.

Niemandt (2007:137) concludes that there is a new discovery of the life and ways of the

early church, leading to a holistic spirituality. Niemandt (2007:137-139) identifies various influences on this new form of spirituality:

- Third Wave Charismatics with a new emphasis on the work of the Holy Spirit. The spirituality is quieter than the spirituality of the Pentecostals, with much room for mystics as well as wonder (astonishment) and miracles.
- There is a new appreciation for Antique spirituality and the practices of the early church.
- There is a new discovery of and use of the spiritual disciplines of the early church, like the *Lectio Continua*.
- The spirituality in this era is an eclectic spirituality, selecting elements from various traditions and merging them into new combinations. Brian McLaren (Niemandt 2007:138-139) describes himself as “n missionere, evangeliese, post-protestantse, liberal-konserwatiewe, misties-poëtiese, Bybelse, charismaties-kontemplatiewe, fundamentalisties-Calvinistiese, anabaptistiese-Anglikaanse, Metodistiese, katolieke, groen, ontluikende Christen!” This self-description indicates the complexity of spirituality in a postmodern world where elements of different traditions are combined in a new and unique way.

According to Niemandt (2007:139-141, cf. Downey 1997:146), the product is a spirituality with the following characteristics:

- It is a spirituality aimed at God.
- It is a spirituality OF the community (congregation).
- It is spirituality FOR the congregation.
- There is a new discovery of and emphasis on bodily worship.
- (Public) worship is part of the public witnessing of the congregation

These shifts will have a major impact on Reformed spirituality as well as on the spirituality within the DRC. Niemandt (2007:37, 137) rightly emphasizes the challenge of these shifts for the church in a postmodern era. Rice (1991:162) summarizes: “The need of the church today is for a spirituality that combines a deep and renewed personal piety with a passionate concern for the world” and adds “[a]t the centre of our difficulty is discomfort with the material world and the separation of the material world from the spiritual”; thus the need for an integrated spirituality.

### **13. REFORMED SPIRITUALITY**

In the debate about church music, the argument of a Reformed spirituality is often used to defend certain forms of worship and exclude other forms of worship, claiming that these

forms of worship collide with 'Reformed spirituality'. Often these claims are made without defining or even describing Reformed spirituality as such. In the conversation on church music, one will have to be clear about Reformed spirituality and the relation of the latter to church music.

What is 'Reformed spirituality'? What are the characteristics of Reformed spirituality? When does spirituality qualify to be Reformed spirituality, and what disqualifies it as Reformed spirituality? Where can one find a typical or normative Reformed spirituality? (Smit 1989:83, 1988:182). Jonker (1989:291) describes Reformed spirituality as totally distinct from the mystic spirituality (cf. Kourie 1996:4-5) of the Easter Church, the sacramental spirituality of the Roman Catholic church and the spiritualistic piety of the Anabaptists. Smit (1998a:11) even refers to people saying that the Reformed churches (tradition) has no spirituality. Boer (1996:3) gives some reasons why youths are unhappy with the Christian Reformed Church (USA and Canada) and mentions these amongst others:

- "We are hungry and desperate for God"
- "We had lost touch with a personal Saviour"
- "We are drying up spiritually"
- "We hear the same prayers and similar sermons almost every Sunday, but our lives are not touched."

Smit (1988:182-183, 1998b:21) indicates that it is impossible to define a real and normative Reformed spirituality (piety) and that one can only emphasize certain characteristics of Reformed spirituality. He argues that some questions can be asked whereby different spiritualities (like Reformed spirituality to other forms of spirituality) can be compared (Smit 1989:88-90). The following questions could be asked:

- What significant religious practices or exercises could be observed?
- What is the role and place of cycle (life, year, day, *et cetera*) and community on the specific form of piety?
- How does this form of piety focus on the distinct Christian symbols and dogmas?
- What are the religious motives behind the piety?
- What is the role of the different relationships (God, world, self, others, nature) in this form of piety? (cf. Holt 1993:28-35)
- What are the social-historical circumstances where it came from? What was the life and worldview related to it? What were the ethos as well as the cultural, political and economical factors underlying the form of spirituality?

Although these are important questions to ask with regards to any form of spirituality, it does not really help in defining Reformed spirituality. It rather illustrates the complicated nature of spirituality or Reformed spirituality.

Jonker (1989:293-299) identifies the following parameters for Reformed spirituality:

- It is about God
- God's Word and God's promises stand at the center (Smit 1998b:25-26).
- Christians live by grace.
- Christians live by faith.
- A life of sanctification, penance, repentance, self-denial, crucifixion of self and the promise of future life.
- Love for the Law (God's Word)

These are thus important parameters for distinguishing Reformed spirituality. In the conversation on church music, these parameters will have to be the main criteria for evaluating church music. If music (the lyrics) fall within these parameters, one will have to admit the Reformed character thereof.

Jonker (1998:38-42) identifies the following strengths of Reformed spirituality (translation provided: CJC):

- God's free grace in Jesus Christ
- The important place and work of the Holy Spirit.
- The central place of God's Law
- The central place and role of the Covenant

Jonker (1998:44-48, cf. Van der Walt 1999b:8-14, 18) also mentions the weaknesses of Reformed spirituality (translation provided: CJC):

- Legalistic, strict, rigid
- Fundamentalistic and intellectualistic
- The risk of over-emphasizing election and grace and under-emphasizing the important place of personal decision.
- The risk of a "Volkskerk" or civil religion.

Jonker (1989:292, Smit 1998b:28) emphasizes the close relation between piety and doctrinaire pureness and refer to Calvin who believed that faith could not exist without piety.

Jonker (1989:293) remarks: "Dit is merkwaardig om daarop te let dat daar via die Puritanisme 'n bepaalde kontak tussen gereformeerde invloede en veskillende ander afwykende vroomheidstipes bestaan het, soos byvoorbeeld die Piëtisme en Methodisme, die

heilighedsbewegings van die negentiende eeu en die Pentekostaliste en die charismatiese bewegings wat uiteindelik daaruit gebore is” and warns that the accent on “bevindelikheid” could be risky. The strong emphasis on the cognitive and rational in contrast to the affective can clearly be observed in Jonker’s view of spirituality. Nicol (1996:41) describes rationality as one of the cornerstones of Reformed spirituality with its focus on teaching and study.

Smit (1998b:26) formulates that Reformed spirituality is a piety of faith (“geloofsvroomheid”) rather than ‘n piety of experience (“ervaringsvroomheid”), where the focus remains on the *extra nos* (the objective – which is outside us), rather than the *intra nos* (the subjective, which is inside us).

Seitz (1983:677-678, cf. Smit 1988:183, 1998b:27) identifies two major elements in Reformed piety, namely the public worship service as well as family devotion. Outgoing from these elements he distinguishes nine pillars of Reformed piety:

- The public worship service
  - Baptism
  - Confession of sins
  - Holy Communion
  - Pastoral care
- Family devotion, with
  - Song
  - Scripture reading
  - Prayer
  - Catechisms

Calvin (cf. Rice 1991:61-68) identified some essential qualities of the Christian life or Reformed spirituality (piety), namely righteousness (justly lives, reconciliation, *et cetera.*), frugality (which includes almsgiving and fasting) and holiness (a life of sanctification).

Smit (1988:183-187) concludes that the following are important facets of Reformed spirituality:

- The worship service:
  - The importance of the Bible and therefore the importance of preaching (as well as the Biblical implications for liturgy, church building, church decorations, music, art, *et cetera.*). The importance of the Bible is also made visible in the focus on Bible study, theology, *et cetera.*

- The importance of prayer with certain distinct elements like confession of sins, *et cetera*. In this regard Smit (1988:183) mentions Calvin's focus on the Psalms in prayers.
- Teaching, with its consequential focus on the Law of God, ethical obedience and general obedience to God.
- Little place for mystics. All emphasis is on the hearing of the Word, the reflection of the Word and the living of the Word.
- Piety in the Reformed tradition takes place in the normal day-to-day living, and not in monasteries or sacred spheres like pilgrimages, rites, processions, *et cetera*.
- Central in the worship service is the hearing of the Word and not the sacramental or mystic experience thereof.
- Discipline through the catechisms.
- Cycle
  - Life cycle is important but has no sacramental value.
  - The annual cycle ("kerklike jaar") is of lesser importance.
  - The day cycle is important through daily devotion and family devotions.
- Community ("organiese verbande")
  - The family is important with reference to family devotions, infant baptism, catechism, daily calling, covenant, respect for parents, *et cetera*.
  - The congregation is important as the place of public worship, pastoral care, *et cetera*.
  - Society, as the place where God's people live and fulfill their calling in obedience to authority, *et cetera*, is very important.
- Symbols and dogma's
  - Reformed spirituality is all about the living God Himself. Man's purpose on earth is to glorify God.
  - Christ is the Mediator. His incarnation, life, miracles, epiphany, return, *et cetera*, is of utmost importance.
  - Through the Holy Spirit God lives in His people and sanctify their lives in obedience to Him. The Law, ethics, calling, discipline and order as well as personal devotion are keywords in this process.
- Relationships
  - Of utmost importance is the relationship to the world and society. In the scheme of Niebuhr (as explained in the chapter on culture), Reformed spirituality focuses on the transformation of society and culture.

- Cultural factors that impacted Reformed spirituality
  - The contribution of Calvinistic work ethics towards capitalism, industrialization and modern urbanization (as illustrated by the theory of Weber and Tawney) can't be denied.
  - Within Reformed spirituality one will find traces of a “consumerism” mentality, “personal-growth” mentality and “liberation” mentality.
  - Throughout history Reformed spirituality was often closely interwoven with nationalistic- and group interests.

A few remarks must be made with regards to Smit's exposition:

- This exposition of Smit clearly illustrates the impossible task of defining a Reformed spirituality over which there will be broad consensus (cf. Smit 1998b:20). It also illustrates that one can only give broad parameters for Reformed spirituality – and still there will be no consensus.
- Most of the facets indicated by Smit will also be true of other forms of spirituality, like Roman-Catholic or Pentecostal spirituality. Most forms of Christian spirituality will agree on the role of the Bible, prayer, teaching, *et cetera*. Smit (1989:86) describes Bible reading, prayer, *et cetera*, as general, widespread forms of faith, which include elements of faith common to all the different Christian churches and denominations.
- Smit places much emphasis on the cognitive element of Reformed spirituality and remarks that it often had an “intellectual character” (1988:186, cf. Selander 2001:204). He also remarks that “[v]an mistiek en aanverwante innerlike oefeninge is hier weinig sprake” (1988:186, cf. 1998b:26) and “gaan dit daarby om leerstellige, intellektuele, kennismatige uitleg van die Woord” (1998b:27). Reformed spirituality is thus closely related to (and often identified with) knowledge of Scripture. In the scheme of Corinne Ware (1995:8) Reformed spirituality is thus an *intellectual* type of spirituality rather than a *heartfelt* type of spirituality. In terms of the model of Holmes (1981:4) it is thus more a *speculative* type of spirituality than an *affective* type of spirituality. The question is whether Reformed spirituality is *per se* a cognitive spirituality with less room for the affective, or whether that is only one form of Reformed spirituality? What will Reformed spirituality look like in a postmodern era where exact definitions are less important and affective experiences are more and more important? Kloppers (2002a:323) remarks: “Die postmoderne bied ruimte aan die metafoor, en aan die uitbeelding en verbeelding (Kearney 1998), om so selfs die onbewuste, irrasionele en prekontekstuele te akkomodeer en as interafhanklikes saam te snoer.”
- Smit's exposition of Reformed spirituality helps a lot in understanding the

complicated nature of (Reformed) spirituality. The question is whether this picture is a picture of Reformed spirituality, or a picture of one form of Reformed spirituality in the course of five hundred years, or maybe one facet of Reformed spirituality? Could one maybe see new and other forms or expressions of Reformed spirituality in a postmodern era that still remain faithful to the Bible as well as the Reformed tradition, without being just a new form of the old? Will the Reformed spirituality succeed in becoming an inculturated reformed spirituality in challenging times? Kloppers (2002a:323) notes that within a broader understanding of anthropology (as is the case within postmodernism), things like socialization, culture, expression and disposition receives greater acknowledgement. Kloppers (2002a:323) also notes that symbols, rituals, metaphors and music receive greater meaning within a larger understanding of anthropology.

Rice (1991) made an important contribution to the conversation on Reformed spirituality. He departs from the viewpoint that the Reformed tradition has a rich spiritual tradition within their own heritage that could be integrated into their lives (1991:10). He uses the different Reformed confessional documents<sup>8</sup> from the Sixteenth century onwards to indicate the nature of Reformed spirituality as reflected in these documents and arrives at the conclusion that Reformed spirituality is much more than one often thinks or describes. A few of the insights of Rice (1991) must be mentioned here:

- The experience of God is part of Reformed spirituality (cf. Van der Walt 1999b:17, Nicol 1996:40), although Reformed churches often feel uncomfortable with experience and emotion (Nicol 1996:41). Just as the Psalmist longed for God and expressed a desire for the experience of God (Psalm 42), so one experiences a longing for God in a world that does not really satisfy one's needs. In tragic events this experience increases and intensifies. Modern people, living in the twentieth century, often limit themselves to their five senses, excluding everything that could not be recorded with these senses. Rice (1991:25) argues that, on the one hand, Calvin thought of God in terms of cold, clinical characteristics: "God is Spirit, infinite, eternal, and unchangeable, in his being, wisdom, power, holiness, justice, goodness,

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<sup>8</sup> The following confessional documents from the 16<sup>th</sup> century were used by Rice: Institutes of the Christian Religion (Calvin), the Scots Confession (1560), the Heidelberg Catechism (1563) and the Second Helvetic Confession. British Puritan and Presbyterian documents of the 17<sup>th</sup> century: the Westminster Confession of Faith, The Practice of Piety, The Mystical Marriage (Francis Rous), the Letters of Samuel Rutherford (1674), writings of Richard Baxter (1615-1691), John Owen (1616-1683), John Bunyan (1628-1688) and Henry Scougal (1650-1678). Documents of Eighteenth-Century Calvinists: Elizabeth Singer Rowe (1647-1737), Gerhard Tersteegen (1697-1769) and Jonathan Edwards (1703-1758). Documents of Nineteenth- and Twentieth-Century Figures: Charles Hodge (1789-1878), Emily Herman (1876-1923) and Howard Thurman (1899-1981).

and truth” (Westminster Shorter Catechism). On the other hand Calvin “celebrated the paradoxes of life, refused to rationalize ambiguity, and welcomed mystery at the heart of faith” (*ibid*). Rice (1991:7-30) argues that both traditions (the cognitive as well as experience) were found in Calvin. Within the model of Ware (1995), Reformed spirituality thus has an *intellectual* as well as a *heartfelt* dimension. There is clearly also the dimension of mystery. Rice (1991:30-36) identifies at least six possible experiences of God within Reformed spirituality:

- Conversion experiences
  - Ecstatic experiences
  - Visionary and auditory experiences
  - Intuitive experiences
  - Transcendent experiences
  - Incarnational experiences
- The Reformed tradition feels uncomfortable with the term ‘spirituality’. As indicated earlier, the word ‘piety’ was/is often used instead. Rice (1991:46) understands piety as “the way we exercise our Christian freedom as people whose lives have been touched by grace and who are thus keenly aware of being responsible to God.” Rice (1991:48-61) identifies a few sources of resistance towards spirituality and piety in the Reformed tradition:
    - Class Bias: Often Reformed Protestants are part of the middle-class and therefore “value control, cherish the intellect, fear our emotions, and emphasize what can be *done*” (Rice 1991:49). Reformed Protestants find it difficult to let go of control, and are very afraid of their emotions, because they will lose control if their emotions dominate. Their repertoire of songs as well as their genres of music, clearly illustrates this tendency and their fear for emotions. The way they ‘prescribe’ a hymnbook for all congregations and often leave no room for the opinion of the local congregation, illustrates the focus on control.
    - Rejection of works (cf. Van der Walt 1999b:94, 253): Calvin emphasized the centrality of grace for salvation. The focus is on the grace of God, without any contribution from man. Spirituality, with the implication of doing something, is often regarded negatively. Rice (1991:50-51) indicates that the Reformers were not hostile to all the medieval disciplines of the spiritual life and “they held in high regard the necessity of private or secret prayer, family meditation, and devotional reflection on the scriptures”. The repertoire of

songs within the DRC clearly illustrates the DRC's rejection of works, and often omits the imperative of "doing". All focus is on the indicative of grace.

- Rejection of individualism: The Reformed tradition emphasizes the corporate nature of grace and salvation, and rejects private religious practice. Rice (1991:53) successfully indicates that there has been "a historical place for the practice of private spiritual discipline within the Reformed tradition". Calvin himself mentioned the private ("secret") character of prayer. There is a certain reciprocity between private and public prayer. The corporate character of the spirituality in the DRC is clearly seen in all the uses of "we" and "us" in the APGB. In contradiction, many songs (LBK 158, 163, 167, 171, 190, 196, 198, 200, 208, 209, 212, 230, 233, 234, *et cetera*) in the *Liedboek van die Kerk* are written in the first person singular, using "I" and "me" (cf. Barnard 1994:349-350).
- Rejection of sentimentality: In the Reformed tradition emphasis is placed on rationality rather than feelings and emotions. The expositions of Smit and Jonker (above) clearly illustrate this point. Rice (1991:56) rightly comments that not only emotions, but also rationality, could be misled and misleading. Calvin stressed the content of faith as "a firm and certain knowledge of God's benevolence toward us, founded upon the truth of the freely given promise in Christ, both revealed to our minds and sealed upon our hearts through the Holy Spirit" (Rice 1991:66). The Heidelberg Catechism defines true faith as follows (Rice 1991:57):

It is not only a certain knowledge by which I accept as true all that God has revealed to us in the Word, but also a wholehearted trust which the Holy Spirit creates in me through the gospel, that, not only to others, but also to me God has given the forgiveness of sins, everlasting righteousness and salvation, out of sheer grace solely for the sake of Christ's saving work.

Reformed spirituality thus supposes a balance between heart and mind. In the model of Holmes (1981), it ought to be within the circle of sensibility with balance between *speculative* and *affective*. It must include head and heart.

- Suspicion of otherworldliness (cf. Van der Walt 1999b:21): Reformed faith is lived within the normal day-to-day life of Christians, in contrast to the monasteries and monastic life of the time of the Reformation. This caused a

great suspicion of a spirituality that would remove believers from this world. In this regard Reformed spirituality is an integrated spirituality, which has consequences for the whole of life. On the other side, Reformed spirituality has room for contemplation and isolation in order to fulfill the calling in the world even better.

- The reformed tradition often feels uncomfortable with prayer. Rice (1991:71, cf. Van der Walt 1999b:36) argues that “[a]ll prayer thus arises from the human sense of the transcendent”. Universal prayer is natural, whereas Christian prayer is relational. Because of their scientific and materialistic world and worldview, believers in the reformed tradition find it difficult to pray. They focus on work rather than on prayer. They measure their lives in terms of the work they completed and accomplished. Rice (1991:84-87) identifies four “balances in prayer” that they need to recover:
  - Prayer is both corporate and personal
  - Prayer is both spontaneous and disciplined
  - Prayer is an affair of the mind and the heart
  - They need to pray as both speakers and hearers.

**These four balances, if correct, do have a lot of implications for church singing and music, as a form of prayer.** There must be room for corporate as well as more personal music; there must be space for spontaneous as well as disciplined singing; the songs (lyrics and music) must address the mind (cognitive) and the heart (affective); and the repertoire of songs must include sounds as well as silence.

### 13.1 Conclusions

- It is notable how easily one defines “Roman-Catholic” spirituality or “Pentecostal” spirituality, but how difficult it is to define one’s own spirituality. Could it be that one often has a caricature picture of the spirituality of the other? Maybe “Roman-Catholic” spirituality and “charismatic” spirituality and “Methodist” spirituality are just as difficult to define.
- It is notable how often the phrase “Reformed spirituality” is used in the conversation on church music, without defining the term. All kinds of church music are ‘prohibited’ simply because they contradict ‘Reformed spirituality’, often without describing or defining it. **The discussion on Reformed spirituality clearly illustrates that it is not so simple to describe Reformed spirituality.**
- In the conversation on church music, certain songs or genres of songs are easily

placed in a box and marked as “Methodistic” or “charismatic” without defining these terms. The discussion on Reformed spirituality clearly illustrates the difficulty of defining any given spirituality. Are most of the songs of Charles Wesley *per se* Methodistic, or are they mainly associated with the history or genre of the Methodist tradition? Is a song in itself charismatic, or is a song often identified with and associated (subjectively) with the charismatic movement?

- One of the pillars of Reformed spirituality is the central role of the Bible. The question is whether the Bible stands at the center, or whether a certain hermeneutics of the Bible, coloured by a certain nuances of the Reformed tradition, stands at the centre? Doesn't the Bible stand at the center of many songs in other spiritual traditions as well? The whole issue of hermeneutics must not be under-estimated.
- In a time where less and less families are doing family devotions, one must ask whether one can still speak about Reformed spirituality in terms of the description of Smit (1988:183-187). On the other hand, one must admit that family devotions are also part of the spirituality (or culture) of other traditions, like the charismatic tradition.

#### 14. A DRC SPIRITUALITY?

Can one speak about the ‘spirituality of the DRC’? Is there a spirituality that could be defined or described as the spirituality of the DRC? Do all members of the DRC share a common spirituality, so that one can speak of the spirituality of the DRC? Smit (1988:183) mentions Dutch-Reformed (“Nederduitse”) spirituality amongst others; but what is Dutch-Reformed spirituality? G C Olivier (1997:89) asks the question: “Het ons hoegenaamd ‘n eie (kerk-)kultuur of het ons reeds kultuurloos geword?”, implying that the DRC once had a definable DRC culture (rather spirituality) but that it was lost somewhere along the way. Unfortunately Olivier does not define or describe the DRC culture or spirituality he refers to. Smit (1988:183) rightly remarks that even when one tries to define Reformed spirituality, there will be no consensus – that will be even truer of a DRC spirituality. E Olivier (2006:1480) rightly concludes that “[t]he inherited strong-minded individualism of Afrikaners makes it impossible to speak of a collective Afrikaner spirituality”. This is also partly true of a DRC spirituality.

In trying to understand the complexities of spirituality in the DRC, E Olivier (2006:1470) refers to the metaphor of a dam, which

for more than 300 years took water from many different streams, rivers and brooks, absorbing all the water into one giant collective pool. These rivers and streams of variable strengths and volumes are Christianity, the

Reformation, the Second Reformation, Pietism, Methodism, Liberalism, Calvinism and the Charismatic movement, to name only the most important theological influences. When all of these, as well as the non-theological influences on Afrikaner spirituality, are taken into account, it becomes clear that it is incorrect to assume that Calvinism forms the only or even the most important part of Afrikaner spirituality.

(Olivier 2006:1470)

Olivier (2006:1470-1471) continues that the Afrikaner spirituality was influenced mainly by religion, but also by “education, politics, and the land (the climate, living conditions and the wilderness surrounding them), as well as ethnological, economical, social, cultural and historical influences”. Olivier (2006:1471-1476) describes the religion related influences on Afrikaner spirituality as follows:

- 1) Religion
- 2) Pietism, Methodism and liberal theology
- 3) Calvinism

Olivier (2006:1473) explains that the strong emphasis on “conversion, religious experience, Bible study, and private and public prayer” was later replaced by an emphasis on dogma.

Jonker (1989:291, cf. Nicol 1996:39, Strydom 1991:267) argues that one observes and experiences a “tweeslagtigheid in vroomheidstipes” (dualism of types of spirituality) within the DRC. On the one side, one finds the “Reformed piety” (translation provided: CJC) and on the other side the “Evangelical-methodological piety” (translation provided: CJC). Nicol (1996:39) refers to the presence of two types of spirituality in the bosom of the DRC which leads to an ambivalence. Members of the DRC will accept the Bible and the Reformed confessions of faith, but they will express themselves often in the second form of piety through songs, prayer and preaching. Jonker (1989:291) sees a danger or even collusion in this dualism namely that the second form of piety will “infiltrate” the first one and make it powerless. Unfortunately Jonker doesn’t define these two forms of spirituality.

Nicol (1996:39-47) describes the two types of spiritualities as two legs on which the DRC is standing. The one leg represent the “ideal type” of Reformed spirituality with its focus on the greatness and sovereignty of God, assurance rather than celebration, practical life, rationality, insight in the Bible, skepticism about emotions, and the importance of words. This kind of spirituality is a faith spirituality. The other leg represent a variation of the Evangelical spirituality with its consequential focus on moving songs, conversions, altar

calls, revivals, missionaries, and the presence of God in certain religious activities. Times of devotion and silent times (*stiltetyd*) are very important. In contrast to Jonker (1989:291) who experiences the second leg as a looming danger, Nicol (1996:43-47) sees this second leg as a profit and part of the richness of the DRC. Nicol (1996:45) concludes that the best way of handling this ambivalence will be to tame the Evangelical spirituality and incorporate it in the Reformed spirituality of the DRC, bringing warmth and excitement into the Reformed spirituality of the DRC. Nicol (*ibid*) remarked as early as 1996 that a postmodern feeling is influencing the members of the DRC and that reason will become less prominent. With regards to people's desire for emotion and experience, Nicol (*ibid*) commented that "there is nothing wrong with this desire, as long as it does not dominate" – the typical Reformed spirituality (and theology) should remain the basis. Nicol (*ibid*) stressed that this should be the point of departure with regards to the mystical as well as the charismatic.

Nicol's viewpoint represents the viewpoint of this study. These two legs are still present in the DRC up to this moment. Some pastors and congregations experience the second leg (whether it is expressed in the mystical or the more charismatic way) as a threat to the first leg (typical Reformed spirituality). Others see the second leg as an enrichment of the first, bringing some crucial elements of faith into typical Reformed spirituality. In a sense the taming of the second leg, which Nicol (*ibid*) referred to as a possible solution, is already happening in many congregations of the DRC. This must be seen as an enrichment of typical Reformed spirituality as well as a unique form or expression of Reformed spirituality in South Africa. Nicol (1996:42) sees this as the outcome of a process where Dutch, German, British, and other streams of blood mixed with the warm heart of Africa. All of this led to the unique spirituality of the DRC which is nothing less than a inculturated spirituality.

Smit (1988:182, cf. Nicol 1996:39) distinguishes three streams of influences on the spirituality of the DRC in South Africa:

- The Dutch-Reformed influence
- The Scottish pietism
- The Puritanism

The socio-historical situation (cf. Van der Walt 1999b:123-131) in South-Africa (context and culture) also had a definite influence on the forming of the spirituality in die DRC. There are significant signs that the situation of post-apartheid as well as the wave of postmodernism, currently have a huge impact on spirituality within the DRC in South Africa (cf. Olivier 2006:1480-1483). It is argued that there has been a major shift in the meaning of spirituality, Reformed spirituality and also the spirituality of the DRC in the last fifteen to twenty years in

South Africa. Burger (1995:68) indicates that times and situations of trouble, afflictions and crisis often lead to deepened spirituality. In this regard he remarks that the current situation (after 1994) could lead to a deepening of spirituality in churches in South Africa – it is argued here that it did. The influence of postmodernism on Reformed spirituality and the spirituality of the DRC cannot be denied.

## 15. DRC SPIRITUALITY AND CHURCH MUSIC

Jankowitz (2006:30) wrote an article on the music leader as servant of different types of spirituality in a contemporary worship service. She uses the four spiritual types as indicated by Holmes (1981) and Ware (1995) for her analysis of the role of the music leader in a postmodern era. She emphasizes the presence of different types of personalities and spirituality in the congregation alongside one another, and stresses the importance of understanding and accommodation. Just as different styles of singing existed alongside one another in the Old Testament Temple, so different styles of worship can exist alongside one another in the contemporary congregation. This can only happen in a situation where the love of Christ is a reality. Amongst many others, she arrives at the following conclusions:

- The *Liedboek van die Kerk* (2001) makes provision for the wide variety of personality types as well as spiritual types. The *Liedboek van die Kerk* contains older songs, which represent the traditional song, as well as newer songs, that fill the need for more contemporary songs (Jankowitz 2006:33).
- People with an *intellectual* spirituality prefer a song with “kennisverrykende, diepgaande of betekenisvolle, selfs poëtiese woordinhoud” (Jankowitz 2006:34). They will be analytical about the lyrics of songs and prefer a melody that supports the text. Jankowitz (2006:34-35) sees the following songs as providing in this need: Psalm 104, LBK 202, 265, 399 and 553.
- People with a more *heartfelt* personality and spirituality, will prefer a more expressive or ecstatic song with a strong emotional component. The melody will be with less structured with a stronger rhythm. Other instruments will be welcomed alongside or instead of the organ. The following are examples of songs for *heartfelt* people: Psalm 16, LBK 327, 367, 518 and 547.
- People with a more mystery-oriented type of spirituality, prefer songs with words that are inquisitive and meditative, with a melody that creates a certain atmosphere. The music will be more relaxed and helpful in creating an atmosphere of meditation. The music of Taizè is very useful. Examples of this kind of music are Psalm 139, LBK 266, 221, 177 and 471.

- People with a more imaging type of spirituality prefer songs, which “work”. The purpose of music is to activate people for ministry in order to reach the goal of motivating people to become involved. Examples of this kind of song are Psalm 112, LBK 251, 284, 533 and 534.

**The following remarks could be made:**

- Jankowitz (2006) clearly illustrates the close relation between music and spirituality. People with different types of spirituality will prefer different kinds of singing and music. No song, no genre, no lyrics, no musical instrument will be successful in addressing all types of spirituality at once effectively.
- It is clear that all the different types of spirituality exist alongside one another in a denomination like the DRC as well as in every congregation of the DRC. These different types of spirituality are part of the richness of the congregation and must be welcomed and enjoyed. All members of the DRC (more than one million) are not necessarily *speculative* or philosophical in their spirituality type; there are people from all over the spectrum. Jankowitz (2006:32) stresses the importance of the realization of this reality, as well as the responsibility to make room for different contents, styles and forms.
- It emphasizes the importance of hymnbooks that contain a wide variety of songs, addressing all types of spirituality in a given congregation on equal level. A lot of research still needs to be done concerning the spirituality types of members, and how it could be addressed.
- Just as hymnbooks ought to contain a wide variety of songs, so every worship service must contain a variety of songs in order to accommodate the different types of spirituality. Often a liturgist or music leader will only make provision for his/her own type of spirituality or the prominent spirituality in that congregation. It’s a pity that hymnology forms such a little part of the studies and training of ministers in the DRC at this moment. There is an urgent need for ministers and liturgists to be better equipped with regards to church music.
- Jankowitz concludes that the *Liedboek van die Kerk* makes (sufficient) provision for the different types of spirituality in die DRC and in the local congregation. Olivier (1992:61) arrives at the same conclusion: “Indien ‘n mens elke lied in hierdie twee bundels (*APSB* en *Sing Onder Mekaar*) op ‘n glyskaal tussen emosie en intellek sou plaas, glo ek dat ‘n mens genoeg liedere sal vind wat na een of ander kant van die skaal sou oorhel of dalk min of meer op die middellyn sou staan. Daarmee wil ek sê dat daar genoeg liedere is wat of een, of ander, of albei hierdie behoeftes van die

kerkpubliek kan bevredig.” It is argued here that Jankowitz and Olivier are not correct. As shown in the discussion on the types of spirituality earlier in this chapter, the model of Holmes (1981) and Ware (1995) has a lot of deficiencies. It indicates spirituality on a scale with only two axes: *intellectual* or *heartfelt*, and *mystery* or *imaging*. It does not take the different relationships (God, self, others, world) into account. It also does not take faithfulness to Scripture into account. On practical level, it does not make provision for musical genre, styles of worship or means of accompaniment and the effect the latter has on types of spirituality. With this model one can at best assess the degree in which a song is *intellectual* or *heartfelt* on the one side and mysterious or imaging on the other. By using this tool, Jankowitz arrives at the conclusion that the *Liedboek van die Kerk* makes provision for the four types of spirituality. But what if a given person is an intellectual, but prefers and enjoys Rock music? Will the same songs still speak to him/her? Or somebody is situated more on the right-hand side of the scale at revealed, but prefers Gregorian music to create an atmosphere of meditation? What if a member of the DRC is a *heartfelt* person and prefers music with more emotion and rhythm: is the organ really the instrument to provide in that kind of music? It is argued here that the spirituality of a given song is not only related to the text or lyrics of the song.

## 15.1 Conclusion

In the previous chapter, the role of culture in the act and process of church singing was discussed. Nicol (1996) clearly illustrated the existence of two types of spirituality alongside one another. It was argued that this ambivalence must be seen as part of the richness and the unique spirituality in the DRC, and not as a threat. In the words of Nicol (1996:45), the second leg (the mystical or the charismatic) must be tamed. If this “tweeslagtigheid in vroomheidstipes” (Jonker 1989:291, cf. Nicol 1996:39) is a reality and part of the spirituality of the DRC, it must have some consequences for church music in the DRC. **How could these two lines or legs be accommodated in church singing?** More than that, how can this unique spirituality of the DRC be celebrated? If it has been a reality for centuries, how can the DRC not make provision for that? How can the DRC celebrate only one part of their spirituality? It is true that the *Liedboek van die Kerk* makes provision for different types of spiritualities within the Reformed spirituality of the DRC as Jankowitz (1996:33) indicated, but it is argued that it does not make enough provision for all the different types of spiritualities. **It is still questionable whether the *Liedboek van die Kerk* makes provision for the different types of spiritualities within the Evangelical spirituality (second leg) of the DRC.** It is argued here that the *Liedboek van die Kerk* mainly serves as

an expression of the typical Reformed spirituality within the DRC (cf. Olivier 1997:89), and not as an expression of the more Evangelical spirituality within the DRC with all its variations and types of spiritualities.

## 16. CREATING SPACE FOR DIFFERENT TYPES OF SPIRITUALITY

Olivier (1997:89, cf. Vioen 1999:101) clearly interprets new, other or different forms of spirituality as negative and a threat to the Reformed culture and spirituality as he understands it, without defining or describing Reformed culture and Reformed spirituality. Olivier uses strong words like “aanslag van buite”, “verskrik”, “sektaries” and “verbode instrumente” to describe the threat of other forms of spirituality in the DRC. Olivier (1997:89) asks: “Wat het geword van die ‘gewyde erns’ in die erediens wat so eie was aan die tradisionele siening van Gereformeerdeheid? Is “Gereformeerdeheid” en “gereformeerde wees” dan nie langer van toepassing op die kerkmusiek en erediensinkleding nie?” But what is “tradisionele siening van Gereformeerdeheid” which he refers to? What is sectarian (“sektaries”)? Could it refer to the second leg of spirituality, which Nicol (1996:42) referred to? Unfortunately Olivier does not describe the “tradisionele siening van Gereformeerdeheid”, which he often refers to.

The value of Olivier’s article (1997) is that he puts into words the opinion of many members of the DRC, organists, liturgists and scholars. **Often every other variation than the own or traditional Reformed spirituality is experienced as negative and a threat to Reformation.** Within the context of the DRC, this was and is often the main cause of the worship war (cf. Long 2001) with regards to church music. More specific, the Evangelical dimension of spirituality in the DRC is still seen as threat to the typical Reformed spirituality, which Olivier (1997:89) refers to.

It is argued in this study that Reformed spirituality is not limited to one way of singing, one closed repertoire of songs, one group of instruments, one genre of songs and often one understanding of those songs. **Within reformed spirituality there is room for different types of spirituality** (cf. Ware 1995), creating space for more *intellectual* people as well as more *heartfelt* people; for more *imaging* members as well as more *mystery*-orientated members. Reformed spirituality is not only expressed in a more *speculative* type of spirituality, but could also be expressed in a more *heartfelt* type of spirituality. Members of a given congregation will experience events and circumstances differently (cf. Burger 1995:70). Provision must be made for different types of spirituality within Reformed spirituality. There must be room for different types of spirituality, not only in one tradition

(Reformed) but also in one denomination (DRC) or one congregation. The hymnological-didactical circle (Selander 2001:201) clearly illustrates the unique dynamic process in the heart and mind of every congregation member in the act of singing. Spirituality also differs from congregation to congregation. These differences are often expressed through different practices of liturgical singing, which include amongst others different repertoires of singing. The free song plays a major role in expressing one's own, unique spirituality.

Within the context of the DRC in South Africa, there has been major change or growth (although some will regard it as negative) with regards to church music - a change that could be described scientifically as a quantum leap. Either one can deny the process that is taking place and try to withstand it as negative, unreformed (cf. Olivier 1997:89, cf. Viljoen 1999:101) or even unbiblical, or one can appreciate that process as the (possible) work of the Holy Spirit in a postmodern era, leading the church on a new and exciting road to an even fuller worshiping of God. The ultimate purpose of church music and singing is the glory of God.

## 17. FOUR CIRCLES OF SPIRITUALITY

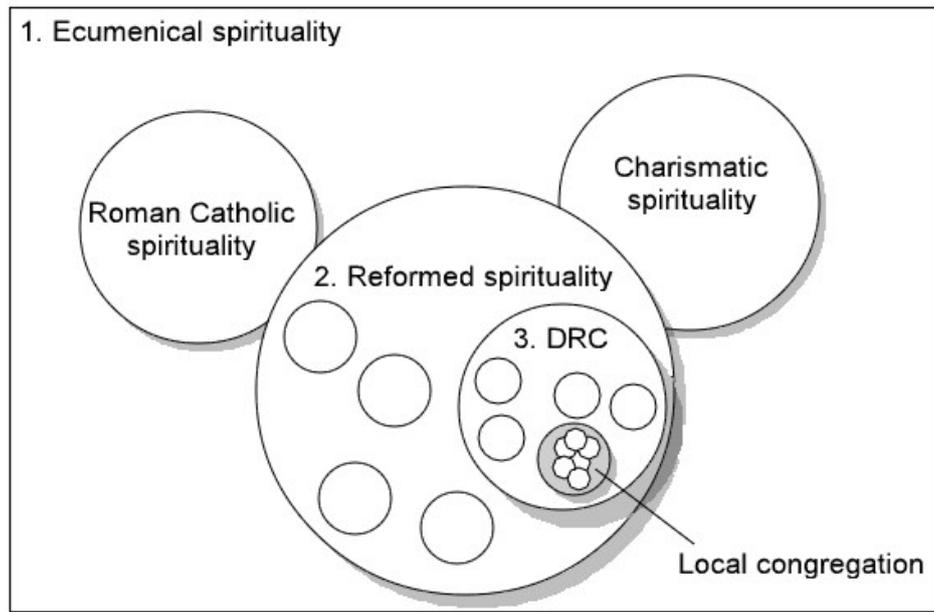
In a given congregation, different circles of spirituality will be at work. These must be distinguished from the four types of spirituality that Holmes (1981) and Ware (1995) referred to. In order to distinguish these forms of spirituality from the types of spirituality, this study will refer to it as *circles of spirituality* (figure 11).

Calitz (2005:68) comes to the conclusion that four circles of spirituality play a role in the spirituality of the local congregation of the DRC, namely ecumenical spirituality, Reformed spirituality, local spirituality and personal spirituality. The latter (personal spirituality) is difficult to define and assess (cf. Smit 1989:68). These circles of spirituality could also be named as follows:

- Ecumenical spirituality (cf. Smit 1989:84, Strydom 1991:265): this circle of spirituality refers to that which is common with regards to spirituality, amongst different churches and denominations. Niemandt (2007:139-140) refers to the spirituality of the community, where all the children of God are part of His family. Smit (1986:68) refers to general, widespread forms of faith, which include elements of faith common to all the different Christian churches and denominations, like Bible reading, prayer, *et cetera*. These are elements that all the different forms of Christian spirituality share with one another. Smit (1989:84) describes ecumenical spirituality as a spirituality of meeting ('ontmoeting').

- Denominational spirituality: this circle of spirituality refers to one's own denomination's life *Coram Deo*. It includes how a denomination prays; how they sing; what they sing; how they worship; how they structure themselves, *et cetera*. This circle is often referred to as the Reformed tradition and the Reformed spirituality, distinguishing it from other spiritualities like Methodist spirituality, Catholic spirituality, *et cetera*. Jonker (1989:289) states: "Daar is 'n innige verband tussen spiritualiteit (geloofsbeleving) en belydenis (geloofsverstaan) binne 'n geloofsgemeenskap." This circle of spirituality mainly goes back to Luther, Calvin and Zwingli.
- Congregational spirituality: within every congregation of a given denomination, one will find a unique way of living *Coram Deo*. Niemandt (2007:139-141) concludes that spirituality in postmodern churches is a spirituality *of* the community as well as a spirituality *for* the community. Niemandt thus emphasizes the close relationship between spirituality and community. In its narrowest sense, the community is the local congregation. This circle of spirituality will be influenced from three sides: the ecumenical spirituality, the denominational spirituality but also and especially the types of spirituality of the members of that congregation, especially the leaders. The denominational spirituality could be more or less the same as the denominational spirituality, but it could also be very different. Congregational spirituality describes the spirituality of the local congregation: how they worship, how they sing, what they sing, how they live as a congregation *Coram Deo*.
- Personal spirituality (cf. Smit 1989:84): the spirituality type of the individual in the congregation. These could roughly be estimated through the model of Ware (1995) and will differ from individual to individual.

Figure 11: Circles of Spirituality



All of these will have an influence on the local congregation. Within the DRC, that means that the local congregation, as part of the ecumenical body of Christ, will engage in prayer, worship, silence, *et cetera*, as any other denomination or church does. Because of their Reformed spirituality, emphasis will be on (a certain hermeneutics of) the Word, faith, grace, *et cetera*. They will sing the songs that Reformed churches sing. They will pray like Reformed churches pray. But their spirituality will not be a duplicate of Reformed spirituality in the general sense. Their Reformed spirituality will be coloured by the story and tradition (culture and sub-cultures) of the local congregation. There will be something new and fresh to their specific form of spirituality. Therefore their singing, praying, understanding, and expression might be different from other congregations. Within a given congregation, there will also be representatives of a wide variety of types of spirituality. Within the model of Holmes (1981) and Ware (1995), there will be more rational, cognitive and philosophical members, as well as more affective and *heartfelt* people. There will be more apophatic, abstract or mystery-oriented members as well as more kataphatic or imaging people. And there will be thousands of variations on the combination of these.

The congregational spirituality will thus be formed and influenced by four factors, namely the ecumenical spirituality of the ecumenical church, the Reformed spirituality of the Reformed churches and tradition, the tradition and the spirituality of the local congregation as well as the different types of spirituality of all the members of that congregation. In the latter, the spirituality types of the leaders as well as the involved members will have greater impact.

Jonker (1989:292) emphasizes that Reformed spirituality was not a new spirituality outside Christian spirituality. On the contrary, it is linked with the mainstream of Christian spirituality. Jonker (1989:292) states that “[t]rekke van die spiritualiteit van die Patres, Augustinus, die Middeleeue, die Katolieke Kerk, die mistiek en met name die devotion moderna, speel ook in die protestantisme ‘n rol” and “[I]n sy geheel is die protestantse spiritualiteit met duisend bande verbonde aan die hoofstroom van die algemeen-Christelike vroomheid.”

These different circles of spirituality will have a major influence on the song and music of the local congregation. Often these different circles of spirituality will find expression in different kinds or genres of songs:

- The ecumenical spirituality will be expressed in ecumenical songs; that is songs that churches in the broader body of Christ share with one another. In this regard one can think of songs like *Amazing Grace*, *How great thou art*, and others. These are songs that all congregations and denominations would be able to sing. It gives expression to themes that all the different churches have in common. These songs will be in a musical genre that all churches and dominations could sing and enjoy. It will often be sung in English, or translated into different languages. Strydom summarizes:

...het daar in die afgelope dekades (veral sedert die vyftigerjare) ‘n veel groter kennis van, begrip en waardering vir, en liturgiese toeëiening van mekaar se kerkliedere by die verskillende liturgiese tradisies gegroei. Ook oor kulturele grense en etniese grense heen vind uitruiling plaas. Dit het tot gevolg dat die samestelling van gesangeboeke binne ‘n groot aantal kerkverbande in die Westerse wêreld, veral sedert die sewentigerjare, ‘n veel meer ekumeniese karakter vertoon. ‘n Parallele verskynsel is die publikasie van liedereboeke spesifiek vir ekumeniese (interdenominasionele) gebruik.

(Strydom 1991: 232)

- The Reformed spirituality will be expressed in songs of Reformed origin. They are often songs giving expression to confessional beliefs. These songs are extremely important, as they focus on the truths of Reformation theology and confession. They articulate the dogma and confession of the Reformed church. They give expression to Reformed theology and Reformed spirituality. Within the DRC, most of the songs in the *Liedboek van die Kerk* fulfill this purpose.

- Congregational songs will include ecumenical songs and Reformed songs, but they will also include unique songs sung by the given congregation (so would be illustrated in chapter 6). These could be songs taken from other circles, or songs composed by someone in the congregation. Van Wyk & Van der Walt (1980:77) asked nearly thirty years ago: “Daar is moontlik lidmate in die gemeente wat digters-en musiektalent het. Waarom sal ons nie behalwe ons bestaande sangbundels nuwe liedere wat hulle mag komponeer, ook sing nie?” Often these songs will be ecstatic and expressive songs, rather than cognitive, rational or even confessional songs. They will be *heartfelt* rather than *speculative*. These songs have a crucial role because they give expression to the faith-walk of the congregation at a given moment in history. They are chosen from the wide (international) repertoire of songs or songs composed within the congregation self. They are contextual songs (cf. Niemandt 2007:122); they are selected from within a specific context to reflect the context of the local congregation. In a congregation with mainly students, one will find a tendency to select music that represents the (student-like) context of that congregation. In a congregation with more children or within children’s services, various songs will be utilized in the context to address this need. Often these songs are taken from other sources than the official hymnal of the church. In older congregations, a repertoire true to the context of that congregation will be used. New songs for specific occasions are often written in congregations mainly for use within the context of this congregation. It could be summarized as:

To write a hymn is to do more than use correctly certain techniques. It is to look on the face of God, to worship in His presence, embrace His will, accept his cross and live daily under its obedience... True hymn writers have not primarily sought to write hymns but to know God; and knowing Him, they could not but sing. Theirs are the hymns that lived through the ages and will live into the future. We need this kind of hymn writing today if our generation will contribute anything real to the churches treasure of worship and praise.

(Van Wyk 1985:36)

Hasper (1941:9) rightly asks what happened to all the songs Jeremiah wrote while in exile; what happened to the songs that Habakuk, Joel and Isaiah wrote? Were they sung in the worship services of that time? He concludes that “[o]ok vele ongeschreven liederen zullen in den eeredienst weerklonken hebben.”

- Personal songs are the songs that people (and members of the congregation) sing in their personal space, whether at home, in the car, or at work. Often these songs are listen-to-songs, and not sing-songs. But these songs are chosen in accordance with the spirituality of the individual, and they have a major influence on the spirituality of that believer. Often a member of the congregation will ask why they don't sing this or that song in church, referring to a song from their personal circle, representing their personal type of spirituality. In this regard the huge impact of gospel music (by gospel singers) and contemporary music on the lives and beliefs of church members can't be over-estimated.

### 17.1 Conclusions

- Spirituality, although difficult to define, has become a phenomenon that is universally recognized, sought, studied and practiced.
- Christian spirituality or piety is concerned with God the Father, Son and Holy Spirit.
- Throughout history Christian spirituality was expressed in many different forms and styles.
- Christian spirituality is closely linked to Scripture. God made man as a spiritual being, and man can know God by reading Scripture.
- Spirituality must be distinguished from religion.
- Christian spirituality finds expression in four relationships: God, self, others and creation.
- Different types of spirituality could be identified: *intellectual*, *heartfelt*, *mystery* and *imaging*. Outside the circle of sensibility one encounters risks: *moralism*, *head-trip*, *pietism* and *quietism*.
- Postmodern people prefer an integrated or holistic spirituality, incorporating their whole life.
- Spirituality and culture are in a close relationship to one another; spirituality is coloured by culture.
- The death of princess Diana illustrated and proved a new tendency towards popular spirituality where the church and sacred places are not the centre of spirituality anymore.
- Reformed spirituality is a faith spirituality, built upon the sola's of the Reformation. The worship service and family devotions are central to Reformed spirituality.
- Reformed spirituality is often viewed and described one-sided; Reformed spirituality does have room for personal experience, emotions, contemplation, and prayer.

- The spirituality of the DRC is a unique spirituality where the typical Reformed spirituality meets with a unique Evangelical spirituality with an inculturated spirituality as outcome.
- Church music in the DRC mainly provides for types of spiritualities within the typical Reformed spirituality. There is less providence for the spirituality types of the Evangelical spirituality within the DRC.
- Four circles of spirituality are evident in the congregation: an ecumenical spirituality, a denominational spirituality, a congregational spirituality and personal spiritualities. The official hymnbook of the DRC contains only a few ecumenical songs and a few congregational songs. Most of the songs in the *Liedboek van die Kerk* are denominational songs expressing the typical Reformed truths and confession.
- There is an urgent need for a wider repertoire of songs, where the local spirituality of the local congregation could be expressed in an own and unique repertoire of songs. It is impossible for any official hymnbook to provide in this need. Free songs are often utilized to provide in this need.

## 18. THE TAIZÉ COMMUNITY

The Taizé-community in France is visited by thousand of tourists from all over the world each year (cf. Aerts 2002:148, Calitz 2005:61). Many of the songs of this congregation (often referred to as Taizé-chants), were taken up in Hymnals all over the world. Aerts (2002:149) remarks that the songs of Taizé are impressive. A few of the songs of Taizé were included in the *Liedboek van die Kerk* (e.g. LBK 303) for use within the DRC. Some of these songs were translated; others taken in their original form. These songs are often used as a meditative type of song for the more mystery-oriented member in the congregation.

Roger Louis Schutz-Marsauche, mostly referred to as Brother Roger, was born in 1915. In 1940, during the Second World War, he came to Taizé, a small village in Eastern France. He purchased a house in Taizé in 1940 – for the first two years he used the house to shelter Jews and refugees during the war. Brother Rogers's aim was so create a monastic community at Taizé, which could be “a parable of community” as he described it (Kubicki 1999:44). In a torn world the community of Taizé had to be as sign of unity and hope. Although the founders of the Taizé-community were all Protestant, they deliberately chose to be closely connected to the Roman Catholic Church as well. The community of Taizé welcomed young people and created an open door for meditation and prayer. In order to help young people in prayer, they used simple songs with only a few words as well as

silence. Kubicki (1999:46) remarks that the community at Taizé incorporates the strengths of at least three Christian traditions: “the emphasis on the Word in the Protestant tradition, the emphasis on the Eucharist in the Roman Catholic, and the emphasis on the presence of God and reverence for icons in the Orthodox.”

The first “Council of the Youth” in 1974 proved to be a turning point with regards to the song and music of Taizé. Brother Robert Giscard was responsible for leading the group in song. Brother Robert realized neither French, nor alternative languages will accommodate all in the music and singing. Jacques Berthier, a classically trained church musician, was asked to combine a seventeenth century canon by Michael Praetorius with a new melody. The challenge was to compose music “so that all could actively participate in the prayer of the community [...] using simple elements [...] of real musical quality so that genuine prayer could be expressed through them [...] the brothers found a solution in the use of short musical phrases with singable melodic units that could be readily memorised by everybody” (Wilson-Dickson 1992:392). The words of this first song were sung in Latin: “Jubilate Deo, Jubilate Deo, Aleluia”. Berthier was asked to compose several more canons to Latin texts. Thus a new form of liturgical singing was “invented” in the co-operation of Giscard and Berthier. The aim at Taizé was to produce liturgical songs with quality texts and quality music. Berthier greatly loved Gregorian chant, and built many of his melodies on Gregorian chant melodies. The songs were mainly in Latin due to the neutrality of Latin. Approximately 232 of Berthier’s compositions are sung in Taizé (Kubicki 1999:55).

This was the starting point on the way to unique pastoral song for the Taizé-community. Berthier became bored with the “the continuous repetition of four harmonic chords” and “came up with the idea of using the ‘ostinatio’ because it offered a few more musical possibilities.” This form became closely associated with Taizé-music.

Kubicki (1999:52-52) notes the interesting process whereby the corpus of music of Taizé was composed and introduced into the liturgical repertoire. First Brother Robert sent a biblical or liturgical text to Berthier. He would compose several different settings and send them back to Brother Robert. Brother Robert and the other brothers will sing the songs over and over and respond back to Berthier. Thereafter they will be sung several times in the actual liturgy to determine whether they could be easily sung. After been used for a while and sung several times, songs could still be changed or improved as to make it more practical.

Kubicki (1999:52) remarks that Brother Robert “held the view that the prayer of the community and its visitors required ‘original compositions of solid quality that could be used by the people of God...and in this sense be called *Popular*.’” Berthier’s conviction was that liturgical song should “remain accessible to the sensibility and capacities of all the members of a community or of the people of God” (Kubicki 1999:52). In this regard, **Berthier’s music was not only *Popular* music but especially *folk-music*** (cf. Kubicki 1999:53). **They were in a constant process of change and improvisation, in order to arrive at a song that could easily be sung by the people it was intended for.**

Wachsmann (1980, cf. Kubicki 1999:53) describes folk-music as music which is “the product of a musical tradition that has evolved through the process of oral transmission”. Kubicki (1999:5) mentions a few other characteristics of folk-music:

- The fluidity or provisionality about their final shape – they are never finished or finalized but always in process as folk-songs do. They continue to evolve in the process of singing.
- Continuity that links the present with the past.
- Variation, which springs from the creative impulse of the individual or group.
- Selection by the community, which determines the form or forms in which the music survives.
- It is songs written by an individual composer but subsequently absorbed into the unwritten living tradition of a community. In the case of Berthier’s songs, they have been translated into many languages and have been absorbed into the unwritten living tradition of numerous communities around the globe.

**Church music can thus only be folk-music when the local congregation continues to form and influence liturgical music.** The current trend that all congregations need to sing a song in the same way with the same accompaniment, style, *et cetera*, conflicts with the nature of liturgical singing as folk-music. Wilson-Dickson (1992b:111) rightly remarks “...it is a mistake to regard a hymn as a fixed and final creation. Like the church buildings they are sung in, they are subject to continual alteration.” And, in respect of the alteration of the words and tunes of hymns, continues that “[t]his apparent lack of respect for the original or the ‘authentic’ gives an important clue to the true nature of hymn-writing. With few exceptions, it is best understood as folk-art”. Especially with regards to contemporary music, there is an unwritten law that all congregations must “imitate” the music in the same way, duplicating the original band or production. This contradicts the nature of liturgical singing, where the local congregation places their own stamp and character on the music, melody, text and accompaniment of the song.

Vernooij (2003:119-129) illustrates how a song could change or grow over a period of time. He indicates that song 463 in *Liedboek voor de Kerken (O Heer die onze Vader zijt)* comes from a song with an English origin (*Dear Lord and Father of mankind*). The text was written by John Whittier of Quaker background in the 19th century. The melody was composed by Frederick Maker from the Methodist tradition in the 19th century. Jan Willem Schulte Nordholt translated the English text into Dutch (*O Heer die onze Vader zijt*). The latter was more than a translation – it was a *kontrafakte* of the original and the text was co-determined by the melody. The melody was “mede-teksdichter” (Vernooij 2003:120). The meaning of the song was transferred unto the melody. Due to the associations of the melody of Maker to the *Church Hymnary* (1987) and *The Baptist Church Hymnal* (1900), a new melody (by C. Hubert Parry) was combined with the text in 1888. This led to a total new song that was different from the original *Dear Lord and Father of mankind*. In the *Liedboek voor het Kerken* (1973), the original melody was again utilized. This illustrates the **provisional state** of any church song.

With regards to Taizé, Aerts (2002:149) adds that the **simplicity of the melodies** used enables the partakers to sing in multiple (four) voices. Instrumental accompaniment is done by some of the youths. The singing is conducted in various languages in order to accommodate different nationalities. The concept of repetition of a simple Biblical truth is very important in the Taizé songs. Often songs are sung in languages like Latin, which many of the visitors don't understand. Aerts (2002:150) remarks in this regard “[t]och is de rijkdom van de liturgie oneindig veel dieper dan de betekenis van de woorden [...] liturgie heeft te maken met schoonheid die rust biedt”. Aerts (2002:153) concludes: “De taal van het bijbellied is met ander woorden niet informatief, maar performatief. Het lied wordt een voertuig voor God....”

The liturgical music at Taizé operates as **ritual symbol**, which implies that the music interacts with other symbols in Taizé to generate theological meaning. The immanent dimension interacts with the poetic and esthetic dimensions; thus the composer and the performers of the music generate meaning just as much as the listeners or participators generate meaning. In this regard Kubicki (1999:188) says that “interpreting music as ritual symbol is a process of discovering how human subjects create meaning through interaction with a piece of music in a ritual setting.” In a new context and a new setting, music (Taizé-music) has the potential to mediate new meaning. This happens when participators (believers) surrender their whole existence into the music they are making.

## 18.1 Implications

Some implications can be drawn from the music of the Taizé-community:

- The Taizé-chant was born out of the **unique context**, culture (French and Jews) and spirituality (Protestant as well as Roman Catholic) of the Taizé-community.
- The Taizé-chant is the product of a **deliberate effort to compose music with a simple but straight content** that could be sung by the whole community at Taizé, including visitors and youth.
- Emphasis is placed upon a **simple melodic structure and simple text** that could be sung by all (cf. Aerts 2002:149). The repetition of a simple truth is important.
- The Taizé-music is never finished – it is **always provisional** in terms of its musical structure as well as text structure. Thus church music must always be provisional. Vernooij (2003:123) formulates: “Een kerklied is namelijk een dynamisch gebeuren”.
- The Taizé-chant **operates as ritual symbol within the community of Taizé**; the content and meaning of the songs can only be estimated within the whole liturgy with its rich symbolic content.
- The principle behind the Taizé-chant is to compose music that remains faithful to the culture and spirituality of the local congregation. Berthier’s songs could be used fruitful in other congregations. **More important is the principle of composing songs and music for the local culture and spirituality**, than blindly taking over the Taizé-songs.
- The Taizé-chant, like any other form or genre of music, can never be duplicated. In a new situation, new meanings will be generated.
- The Taizé-music is **congregational music**. It is written and composed for a specific congregation at a specific moment in history to fulfill a specific need.

## 19. INSIGHTS GAINED FROM LITERATURE STUDY

The following insights were gained from the literature study.

### 19.1 Scripture & history

- Scripture does not provide a blueprint for church singing but rather snapshots of church singing in different ages as well as basic guidelines drawn from these.
- Two mainstreams of singing can be observed in the Old Testament: Outside of the sanctuary, in daily life, one found the spontaneous singing of individuals (or groups around an individual) to God. With the building of the temple, religious singing was

institutionalized as the task and responsibility of trained choirs. These two mainstreams must have existed for many years alongside one another, as seen in the life of David (1 Ch 15-16).

- Four lines came together in the New Testament, namely the Temple, Synagogue, Upper Room and house churches. Although these had a great influence on early Christianity and early Christianity had much continuity with all of these, it was also totally new due to the person and work of Jesus Christ. The latter found expression in new songs and hymns.
- Although there are elements common to all eras of church singing, an overview of the history of Church music clearly illustrates a constant process of growth and renewal. Church music had never been static. **New styles, new forms of worship, new genres of music and new ways of accompaniments were constantly invented in search of an even more beautiful praise and worship of God.** New forms were often considered with suspicion within the church.
- The repertoire of songs in Church singing was always an open repertoire, and new songs were constantly added. Through the ages thousands of new songs were added to the repertoire of songs available to the Church for liturgical singing. Thousands of these songs were written for a specific congregation or situation within a specific era, and never became part of the wider repertoire of liturgical songs. Other songs (which were also written for a specific situation), found their way to the wider repertoire of liturgical songs sung by different denominations and congregations in different eras.
- Although the relationship between church singing and folk-song was often emphasized in conversations on church singing, there had often been a breach between these two. Throughout history the songs sung in church were often different from the songs sung at home.
- The history and development of church singing in the Reformed churches in South Africa (referring to the DRC) clearly consists of two lines:
  - On the one side one finds the official church song, approved by synods and encouraged as the official way of singing. This included the Psalter (Psalm-singing) and the *Evangelische Gezangen*. Although there were great differences on the role and position of the *Evangelische Gezangen*, these two were considered to be the official song of the church.
  - On the other side a continuous urge or need for a different kind of song could be observed and was often expressed. This line found expression in the *Kinderharp*, the *Zionslieder*, the *Halleluja*, the *Jeugsangbundel 1* and the

flooding of contemporary music in our own time. These two lines could have a positive influence on one another.

## 19.2 Culture

- Liturgy and liturgical singing are closely related to the culture where liturgy and liturgical singing are conducted, referred to as inculturation.
- Music is a cultural expression; different cultures will express themselves through different kinds, styles, genres, forms and accompaniments of music. The music of one culture is not better or more aesthetic than the music of another. Reformed singing will be serious about cultural music and always aim at inculturation.
- Every local congregation of the DRC functions like a sub-culture (or in some instances a counter-culture) within the DRC, where all the elements of culture (the same basic belief system, shared core values, collective programming of the mind, basic assumptions and a common and accepted set of symbols) are present.
- Inculturation implies a great effort to understand the local culture (or sub-culture of the dominant culture) and to inculturate the liturgy into the local culture. An inculturated liturgy and inculturated liturgical singing will therefore differ from congregation to congregation.
- The common culture of most congregations within the DRC could be described as Western influenced by postmodernism and secularization. All the elements and effects of postmodernism are present in present-day congregations of the DRC, having an influence on church music, referring to the whole issue of hermeneutics where literary texts, theological texts, musical texts and culture texts need to be interpreted.
- The postmodern culture implies participation in the assigning of meaning, suspicion towards ideology, skepticism about the misuse of power and authority, an openness to a plurality of styles, a new openness to emotion and experience, a sceptic feeling towards the master story and consequently a new focus on the local story as well as a new valuation of symbols, rites, rituals and metaphor.
- Liturgical music does not only have an aesthetic dimension, but also a symbolic dimension. Within the symbolic dimension, it functions as a symbol rather than a sign. If signs are iconic, indexical or symbolic, then music is symbolic. As a symbol, there is no one-on-one outcome, result or meaning to church music. The meaning of church music are co-determined by the community or congregation where it is conducted, emphasizing anew the central role of the local congregation.

### 19.3 Spirituality

- Postmodern people long for an integrated or holistic spirituality, incorporating their whole life into their spirituality.
- Spirituality and culture are in a close relationship to one another; spirituality is coloured by culture.
- There is a new and growing tendency towards popular spirituality (as illustrated in the death of princess Diana), where the church and sacred places are not the centre of spirituality anymore; often religious activities are conducted in a secular space like a street or mall. The fading division between sacred and secular has massive implications for church music.
- Reformed spirituality is often viewed and described one-sided: Within Reformed spirituality there is room for personal experience, emotions, contemplation, and prayer. Although Reformed spirituality has a strong rational component, it is not limited to the sphere of the rational. In a postmodern age the sphere of the emotional is discovered and enjoyed anew.
- Church music in the DRC mainly provides for types of spiritualities within the typical Reformed spirituality. It was concluded that less providence is made for a more Evangelical and often *heartfelt* spirituality within the DRC.
- Four circles of spirituality are evident in the local congregation, namely an *ecumenical* spirituality, a *denominational* spirituality, a *congregational* spirituality and a *personal* spirituality. The official hymnbook of the DRC contains only a few ecumenical songs and a few congregational songs. Most of the songs in the *Liedboek van die Kerk* are denominational songs expressing the typical Reformed spirituality of the DRC.
- The spirituality of a given song cannot be assessed by objectively evaluating or analyzing the lyrics of the song as is often done. The spirituality of a given song is greatly influenced by the context, which includes the setting, atmosphere, accompaniment, *et cetera*.

### 19.4 Implications for church music

- Church music has always been and must always be in a process of change (renewal). The challenge remains to find the right balance between the old and the new; between the faith of the Christian church through all ages on the one hand and

the faith of the present-day church on the other. The ultimate goal is to remain faithful to the Bible and the Christian church of all ages as well as the contemporary people within their unique cultural context. A church which only sings the old songs is unfaithful to the people they minister to; a church just singing new (contemporary) songs is unfaithful to the long tradition of the Christian church, and consequently only temporarily. Renewal of church music could include a new singing of the old music; it must also include new present-day music born in contemporary culture.

- All the guidelines of the Bible could be boiled down to three basic principles: 1) It must be aimed at the glory of God (the theocentric nature of worship), 2) the worshiper must offer his/her best and 3) it must be for the edification of the whole congregation. Every congregation must ultimately evaluate their liturgical singing against these three criteria.
- The official song of the church (denomination) does not give expression to the different circles of spirituality within the local congregation. The free song or hymn could provide in this need and often does (as indicated in chapter 6). Therefore the free song is part of church singing in a specific era and context.
- There is a constant need for a wider repertoire of songs, where the local spirituality of the local congregation could be expressed in an own and unique repertoire of songs. The latter could include songs taken from the wide repertoire of existing songs (often registered at the CCLI), or songs composed or adapted by the local congregation – often in the form of a *kontrafakte*. These songs do not necessarily have value for other congregations, but play a vital role in the liturgical singing of the local congregation. Within the local congregation they function like ritual symbols, remembering or celebrating parts of the story of the local congregation before God.
- Because of the global village and the increasingly fading borders between groups, denominations, races and languages, there is a growing need for ecumenical songs that cross the borders of denomination and language. This ecumenical tendency is not limited to other reformed churches within the protestant tradition; there is a growing feeling that all Christian churches are part of the one body of Jesus Christ, expressing themselves in a repertoire of songs that are common to all Christian denominations. Often this ecumenical tendency is expressed through traditional hymns and contemporary songs. These songs are often found in an informal booklet (hymnal) of songs used in congregations alongside the official hymnal of the given denomination, and have a lot in common with the informal books of other denominations and congregations.

- As a symbol liturgical singing cannot be evaluated or estimated outside its liturgical context within the local congregation. The meaning of music lies within the social and cultural milieu, which “is closely related to the institutional and societal context where the musical works are created, presented and enjoyed” (Kubicki 1999:117). In order to understand the music (as a symbol), one will need a certain amount of knowledge of the cultural codes. Therefore music within a given congregation (and ultimately the use of free songs) can best be understood and evaluated by the congregation itself. Music as symbol emphasizes anew the close relation with culture and context.
- As a symbol, music may have different meanings for different people. The value and meaning of a song will thus differ from congregation to congregation and every congregation will assign new meaning to a given song or presentation of that song; thus meaning is ascribed on a continuous base. Thus the meaning of a song is not immanent in the text or melody; it is assigned within the context of singing. A certain song may have a strong symbolic value in one congregation due to its culture and context, but fail to communicate the same symbolic values in another congregation, due to its different culture and context. A certain song may have a certain symbolic value within the community of Taize, but much lesser value within a congregation of the DRC in South Africa.
- The meta-narrative (*grootverhaal*) is no longer the only or the more prominent narrative; the smaller narrative (*kleinverhaal*) of the congregation is just as important and needs to be reflected in church singing. Where the formal song of a denomination often expresses the meta-narrative of the denomination or the Christian church, the free song often provides the vehicle for telling, remembering or celebrating the local narrative.
- Most scholars agree that there must be constant renewal within church music. Church music must consider the past (the tradition of church music) as well as the present (contemporary culture). Although most scholars will agree on the fact that church music needs to be closely related to culture, they will greatly disagree on the parameters of the process of renewal. Some (cf. Kloppers 2005) see the ecumenical-liturgical movement(s) of the twentieth century as the parameter for renewal in liturgical singing, while others (cf. Barnard 2006) concludes that the worship service and liturgy has moves beyond the liturgical movement of the twentieth century, implying that the liturgical movement does not provide the only valid parameters for church music or the renewal thereof. The perception of the role and place of the liturgical movement greatly determines the way one thinks about

renewal in liturgical singing in future. Kloppers (2005:5) states: “Die beginsels en invloed van die twintigste-eeuse vernuwingsbewegings met betrekking tot die kerklied en die liturgiese funksies van die kerklied word bepaal, ten einde ‘n metateoretiese basis te vestig waarteen individuele liedere en vorme krities ondersoek en bespreek word.” The 21st century needs its own criteria, true to the Word of God, the traditions of the Church but also to the people of the 21st century.

In conclusion: The free song has a prominent and vital role within the culture of the local congregation, by giving expression to their unique spirituality within their own context. The empirical study (chapter 6) will try to assess the role and value of the free song within the seven congregations of the DRC presbytery of Potchefstroom-Moorivier in Potchefstroom, South Africa.

## 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 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 Glaubenspraxis 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*<sup>9</sup>. 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

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<sup>9</sup> 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 preceding 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 Iewe* (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>
<b>Congregation</b>	<b>Use of free songs during morning service</b>	<b>Use of free songs during evening service</b>	<b>Contrasting morning and evening</b>	<b>Integration of different songs in one service</b>	<b>Alternate morning services</b>	<b>Free song in other services like Pentecost</b>	<b>Free song in youth services</b>	<b>Free song in children churches</b>
<b>A</b>	Yes	No	No	No	No	Yes	Yes	Yes
<b>B</b>	*Yes	Yes	*Yes	*Yes	*Yes	Yes	Yes	Yes
<b>C</b>	No	*Yes/No	**Yes	No	No	No	Yes	Yes
<b>D</b>	**Yes	**Yes	***Yes	**Yes	**Yes	Yes	Yes	Yes
<b>E</b>	Yes	Yes	No	No	No	*No	Yes	Yes
<b>F</b>	Yes	Yes	No	Yes	No	Yes	Yes	Yes
<b>G</b>	Yes	Yes	No	***Yes	No	Yes	Yes	Yes
<b>TOTAL</b>	6	6(1)	3	4	2	5	7	7
<b>Remarks</b>	*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
<b>A</b>	I, H	H	I, H, Im	I, H, Im
<b>B</b>	H	I, Im	I (70%), H (30%)	H
<b>C</b>	I	H	*I	*Other spirituality
<b>D</b>	I, Im	I (hand)	I	I, H, Im, M
<b>E</b>	I, H	-	I	I
<b>F</b>	H	M (heart and hand)	I	H
<b>G</b>	I, H	H	H	H
<b>Remarks</b>			"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

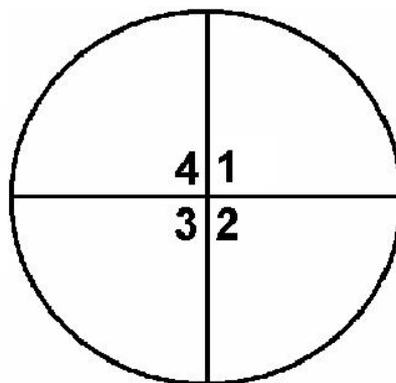
Structured interviews were conducted with members of all congregations in the presbytery of Potchefstroom-Moorivier. The interviews were done by means of structured questions (Appendix 5) in two sessions at one of the congregations. A translated version of Ware's (1995) "basic test" was included in the 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?

<b>Yes</b>	13
<b>No</b>	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?

<b>Morning</b>	10
<b>Evening</b>	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><b>FLAM</b></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><b>Other</b></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><b>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in the official <i>Liedboek van die Kerk</i>]</b></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><b>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in FLAM]</b></p>
<p><b>Other:</b> "Kinderliedere" "Kersliedere in geheel" "Kersliedere"</p>	

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

<p><b>Official hymnal</b> (<i>Liedboek van die Kerk</i>)</p> <p>**Al julle volke Dona Nobis Pacem Psalm 23</p> <p><b>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in the official <i>Liedboek van die Kerk</i>]</b></p>	<p><b>Free songs</b></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><b>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in FLAM]</b></p>
<p><b>Other:</b></p> <ul style="list-style-type: none"> <li>• "Halleluja"</li> <li>• "Enkele ou Halleluja-liedere"</li> <li>• "Al die ou liedere"</li> </ul>	

- “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><b>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in the official <i>Liedboek van die Kerk</i>]</b></p>	<p><b>FLAM</b> **In die hemel is die Heer (x2) **Oorwinningslied (+4) **Verlustig jou in Hom</p> <p><b>Other:</b> Awesome God Ek verbly my in die Heer As ek in die aand Wonderbaar Ek lewe</p> <p><b>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in FLAM]</b></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><b>[Remark: Songs marked with (**) were</b></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><b>already sung as free songs before their inclusion in the official <i>Liedboek van die Kerk</i></b></p>	
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7. Which songs are more meaningful at a funeral service (in times of sorrow)?

<p><b>Official hymnal (<i>Liedboek van die Kerk</i>)</b></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><b>[Remark: Songs marked with (**) were already sung as free songs before their inclusion in the <i>Liedboek van die Kerk</i></b></p>	<p><b>Free songs</b></p> <p><b>Other</b> Amazing Grace Ek roem U Naam <b>Halleluja</b> Nader my God (x4)</p>
<p><b>Other</b></p> <ul style="list-style-type: none"> <li>• “Praise the Lord, hallelu” (Don Francisco)</li> </ul>	

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	
	<b>Total for selected LBK songs</b>	<b>97%</b>	<b>1.4%</b>	<b>1.4%</b>
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
	<b>Total for selected free Afrikaans songs</b>	<b>80%</b>	<b>4.2%</b>	<b>14.2%</b>
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
	<b>Total for selected free English songs</b>	<b>62.8%</b>	<b>8.5%</b>	<b>30%</b>
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		
	<b>Total for selected FLAM songs</b>	<b>60%</b>	<b>1.4%</b>	<b>37.1%</b>
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
	<b>Total for selected children's songs</b>	<b>84.3%</b>	<b>5.7%</b>	<b>11.4%</b>
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		
	<b>Total for selected LBK and free songs</b>	<b>98.6%</b>	<b>1.4%</b>	<b>0%</b>

[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:

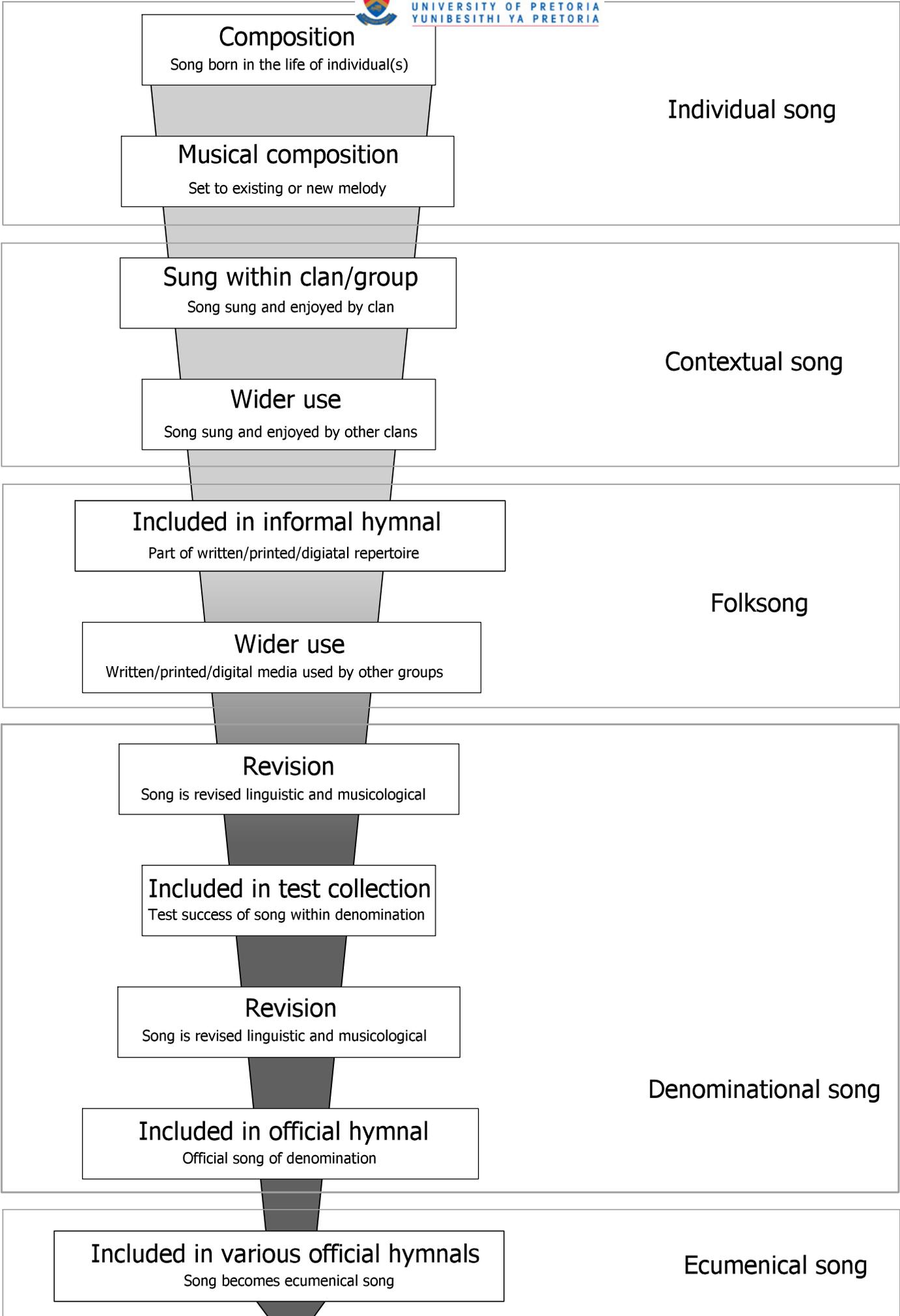
Figure 12

# 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

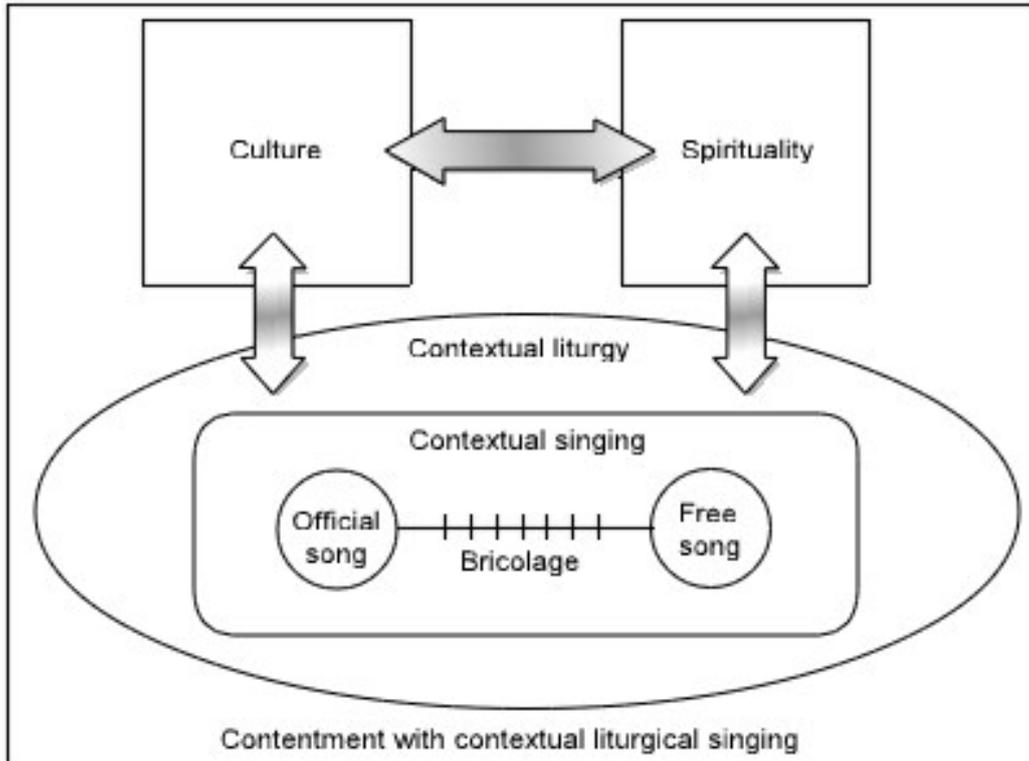
The following concepts emerged in a synthesis of Section A, B and C:

- 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.

## Chapter 7

### Summary and final conclusions

#### Guidelines for church singing in the beginning of the 21st century

Dit bring die dringendheid van die volgende vraag na vore: Hoe gaan die kerk die veelheid en veersoortige nuwe kerkliedere sinvol binne 'n gereformeerde opset hanteer?

(Kruger 2002:22)

#### 1. INTRODUCTION

##### 1.1 Liturgical singing is essential

Gelineau (1978a:85) reflects on the question why churches and believers sing more than ever, in a culture where folk-singing is dead and answers that “[t]he ideal form of community participation in the celebration is singing”. In spite of all the differences on church music and singing, one can’t deny the important role and function of church music in the present-day church. The study so far has shown that liturgical singing had been part of the life and worship of the church from its earliest existence until today. In this regard Long (2001:17, cf. Van den Berg 2009:198) remarks: “...I remind myself that it is not the liturgical leader’s responsibility to make worship meaningful, because worship is in essence meaningful.” The empirical study has shown that all congregations (in the Presbytery of Potchefstroom-Moorivier) sing during their worship services. The church is still a singing church (cf. Olivier 1997:90). Singing is still an important part of the congregation’s worship service, and an integral part of their liturgy.

##### 1.2 Liturgical singing is in a crisis

The study so far has shown that church music is in a crisis. In many ways, church music arrived at the crossroads. There had been many crossroads in the past. In a certain sense, church music has always been at the crossroads and will always be at the crossroads. It is argued here that church music can only exist and grow at the crossroads. Some liturgists, musicians and scholars feel that the church must just wait – the crisis will pass. Others feel that the church should return to an age where church music was more stable and certain.

Others want to embrace every new form and reject everything that is old or traditional. Others try to maintain a balance between old and new, traditional and contemporary. Reich (2003:773) observes that “[a]ufs Ganze gesehen hat aber das überlieferte Kirchenlied in Deutschland in den letzten 30 Jahren an Boden verloren”. Kruger (2007:17) rightly states that a serious rethinking of reformed church music is needed.

In rethinking church music, Long (2001:1-14) made an important contribution and identifies two forces that are driving the church, namely the *Hyppolytus force* and the *Willow Creek force* and argues that both of them both miss the mark in their pure forms. He summarizes the shortfalls of these forces as follows:

The Willow Creek approach puts too much distance between itself and the Christ-centered, historically informed, theologically shaped worship that constitutes the great tradition of Christian prayer and praise that is obedient to the Gospel [...] On the other hand, the Hyppolytus approach, unlike the Willow Creek approach, has often not taken sufficient account of the fact that we are in a new and challenging cultural environment and that worship must always be ready to adapt.

(Long 2001:9-11)

It is doubted whether anyone will ever find the solution to the dilemmas of church music and singing. At the end of this study, some proposals would be made in this regard. These proposals are not made from a musicological point of view – that was not the purpose of this study. In the literature study, as well as in the empirical study, the focus was on the worship service and the liturgy (as the service of the people) as point of departure. It was concluded that there is no biblical model or blueprint for church music. The worship service in this decade is an important meeting between the eternal God and His people living in the first part of the 21st century. As people living in this era, they (= Western people) are mainly postmodern people living in a secularized world. They worship God and experience God as postmodern Western people in the 21st century do. Although their types of spirituality differ, they experience God differently from the people that lived before them. Their calling is to live Christ-like lives in this era. Liturgy is their present-day service to God.

The question remains: what song should they sing? What music will be the “offer of praise” (Heb 13:15) that God desires? What song could articulate their faith as well as their lack of

faith; their experience of God as well as their lack of experience of God? Which song could at the same time articulate the age-old gospel, the Good News, as summarized in the faith and confessions of previous generations, as well as their contemporary culture and context-bound faith? This is the ultimate challenge of hymnology and church singing in the second decade of the 21st century. The challenge to hymnology is to be a servant to the *sung faith* as well as the *singing faith*; to be church for the traditional member as well as the foreign seeker. In short: how can one inculturate the age-old gospel and present an offer of praise that is worthy enough for the God of the ages, without denying the context of the people who sing the song?

### 1.3 Reactions to the crisis

There are numerous ways to react to the crisis in church singing. Niemandt (2007:37) observes: “Baiekeer is kerke se eerste reaksie op die nuwe wêreld om laer te trek [...] om nostalgies vas te klou aan die ou wêreld en steen en been te kla oor alles wat nuut en vreemd is. Die wêreld word as die vyand afgemaak en hulle verkies die veiligheid van die laer [...] Daar is eintlik nie lewe in laertrek nie, as dit te lank aanhou, bring dit die dood.”

There are three possible reactions to the crisis of church singing (cf. Barnard 1994:337-340):

- 1) Pretending nothing has happened or changed and doing business as always.
- 2) Embracing every new form, style or genre unconditionally, as if all new things are *per se* good and a ‘blessing’ to the church.
- 3) Critical openness, where the old and the new are continually evaluated and weighed. Barnard (1994:339) pleads for a combination between “aktuele tradisie en gereinigde hede”, thus taking the best from old and new. This is also the viewpoint of this study.

After observing the different forces within the church, Long (2001:11-12) suggests a third way where many congregations “had managed to remain firmly within the trajectory of historic Christian worship (the main contribution of the *Hyppolytus force*) and yet had fashioned worship that is genuinely responsive to the present cultural environment and is assessible, attractive, and hospitable to religious seekers and questers outside the church (the main goal of the *Willow Creek force*)”. The impression is that Long pleads for a form of blended worship which moves back and forth between traditional and contemporary, utilizing the best features and healthiest impulses of both forms of worship. Long (*ibid*) concludes that blended worship (as decibed above) is not the answer to the current crisis regaring

church music, although many congregations have travelled this route.

## 2. A CREATIVE TENSION

The tension between the old and the new, the formal and informal, the age-old and the contemporary is as old as the church herself. Strydom (1991:118) mentions that the synod of Middelburg (1581) already made an exception by allowing the congregations in Overijssel to compose a collection containing “eenige der lichste psalmen dauids [...] ende daer by eenige oostersche vutgelesen gesangen, om alsoe de boeren aldaar te gewennen tot het gebruyck der psalmen dauids.”

The Psalter of Datheen contained the following (Strydom 1991:115):

- Psalms
- Canticles (songs from the Bible excluding the Psalms) of Mary, Zechariah, and Simeon
- Apostolicum
- Ten Commandments
- Our Father prayer
- “Bedesang” of Utenhove
- Translation of Latin hymn (*Christe, qui lux es et dies (Christe, die du bist dach ende licht)*).

It is notable that that some free songs or more ‘contemporary’ songs were included in this Psalter. Wilson-Dickson (1992a:142) writes: “Montiverdi’s 1610 setting of music for Vespers is a spectacular example of the possibilities that can be explored by combining the older polychoral and contrapuntal musical styles with the ecstatic element of dance and the rhetoric of *stile rappresentativo*.” Wilson-Dickson (1992a:147) observes that in Hamburg (1642) the cantor had to “adhere to the modern, fashionable *stilo modulandi* [operatic style], so that congregations would be able to hear both the old and the new, and both tastes would be pleased” where ‘Old’ referred to the music of “fifty or more years before” and ‘new’ referred to the new kind of music in the operatic style.

Van Wyk (1985:25) summarizes the situation: “Tussen vernuwing en tradisie. So kan die spanningsveld waarin die kerklied leef, beskryf (word).” Van Wyk (*ibid*) sees this tension as a healthy tension which does not necessarily need to be solved. There is a need for older and newer songs. There is a second kind of tension: between aesthetics on the one side

and being singable by the congregation (folk-song) on the other. There is a third tension, and that could be described as the tension between Bible (objective truth) and culture (local story). It is argued that these tensions are vital and crucial for church singing and music.

### 3. INSIGHTS GAINED FROM THE LITERATURE STUDY

The literature study illustrated that church singing had always been in a process of development. Through all ages new styles, genres and presentations were discovered. At least two lines of singing existed throughout history alongside one another, namely the **official song of the church and the song sung in everyday-life** where people were touched by God; often these two stood in tension with one another due to different reasons. In different eras these two lines grew closer to one another (eg. in Luther's ministry), and in other eras they grew further from one another (eg. The Middle Ages). This tension has often been the cause for the worship war that can still be seen in many congregations of the present-day DRC.

It was argued in the literature study that the official song of the church (DRC) mainly gives expression to the denominational (Reformed) spirituality of the DRC. Free songs are often utilized in giving expression to other types of spirituality within the DRC, like the more evangelical spirituality or the Scottish pietism. Free songs are also used to give expression to the spiritualities within a given DRC congregation, which is greatly influenced by the culture or sub-culture of the local congregation. The free song also gives expression to the ecumenical spirituality (referring to the universal body of Jesus Christ) of the DRC, whereby unity with the universal body of Christ is celebrated; songs from the hyper-culture are often used for this. The culture and sub-cultures within the DRC are greatly coloured by postmodernism and secularism. There is also evidence of a growing African influence and conscience due to the influence of the hyper-culture.

The free song has always fulfilled a crucial role and function alongside the official song of the church by giving expression to the cultures and spiritualities of a specific people. It is often closely related to the genres, styles, language and presentation of the local culture(s) and specific forms of spirituality. Kruger (2007:20) rightly says that "[d]ie seleksie van musiek vir godsdienstige doeleindes is nie 'n kwessie van reg en verkeerd (goed of sleg) nie, maar het eerder te make met kultuur en smaak. Die oogmerk behoort te wees om so ver moontlik liedere te gebruik wat as die beste beskou word in die kultuur waarbinne die

gemeente funksioneer”. The free song thus fulfills an important role in the local congregation, and is an important part of liturgical singing in the local congregation.

#### 4. INSIGHTS GAINED FROM THE EMPIRICAL STUDY

The Empirical study illustrated that the free song is used in all seven congregations of the presbytery of Potchefstroom-Mooirivier. In different ways the free song is used within the different worship services of the seven congregations. The use of the free song includes the use of *kontrafaktes*, traditional hymns, contemporary songs, gospel songs as well as other songs. Free songs are often used to cross the borders of language, denominations and even races. Free songs are utilized in different kinds of worship services, including morning worship services in the main building, worship services at special occasions, evening worship services, youth worship services and children’s worship services.

The empirical study illustrated that free songs are often used within worship services aimed at more *heartfelt* types of spirituality, implying thereby that the official songs of the DRC do not always address the more *heartfelt*-people. Free songs are also utilized in all seven congregations within youth- and children oriented cultures, indicating the role of the free song in an inculturated worship service for youth and children. The latter indicates that the formal song of the church often fails (or is perceived to fail) in addressing this need. It was also evident in the empirical study that congregations are starting to compose their own (often primitive) songs in order to tell and celebrate their own local story or *kleinverhaal* with God. In a postmodern world the local story (*kleinverhaal*) becomes increasingly important.

The empirical study also illustrated how the different congregations try in various ways to inculturate their song, taking into consideration the various cultural backgrounds: socio-economic, education, age, phases of development, musical background and preference, *et cetera*. It was evident that some congregations experience a radical breach between different worship services, while others succeed in integrating different styles. The deliberate choice of some congregations not to sing the official song of the church in youth- and children’s worship services or evening worship services, was evident. The official church song is mainly used within the culture and spirituality of the morning worship service in the main church building - often perceived as an *intellectual* type of spirituality.

The empirical research indicated the growing tendency towards **contextual liturgy**.

Liturgical singing within contextual liturgy could be described as **contextual liturgical singing**, where selected songs from the official repertoire are combined with selected free songs in order to form a new repertoire of liturgical songs. The latter could be described as a **contextual liturgical song**. Through a process of bricolage songs from various traditions and genres are copied and merged in varying degrees into the contextual liturgy of the local congregation. Liturgical singing in the local congregations is thus increasingly contextual liturgical singing coloured by the culture and spirituality of the local congregation.

## 5. SYNTHESIS OF LITERATURE STUDY AND EMPIRICAL STUDY

It is concluded that the free song has a vital role and function in expressing the spirituality or spiritualities of the local congregation (cultures). The selection of free songs as well as the combination thereof with the official song in a given congregation is closely related to the cultures and spiritualities within that congregation; the spiritualities within the local congregation are thus expressed by means of a unique combination of official song and free song. This unique combination of songs and the accompaniment thereof could be called **contextual liturgical singing**.

## 6. THE ROLE OF THE FREE SONG IN THE CURRENT CRISIS

This study has indicated that free songs have existed alongside the official church song from its earliest days. Already in the Old Testament, one can clearly observe the existence of different kinds of music and singing. The literature study as well as the empirical study emphasized the role of the free song within liturgical singing at present.

The local congregation still lives in the tension between the official church song on the one side, and the stream of informal or unofficial songs on the other side. Bosch (1996:351) describes this tension as a tension where form, content, presentation and “personele invulling” (the role of the music directors and musicians) challenge the congregation to sing a song that is true to God as well as to the congregation which sings it.

The whole worship service is a dialogue between God and man, *opus Dei* and *opus populi* (Barnard 1981:384-485). Therefore the local congregation (“de gemeente-ter-plaatse” - cf. Bosch 1996:352) is and remains the church that must constantly choose the song that is fit for their *latreia* and *leitourgia* to God. In that sense congregational singing must always be

inculturated singing, choosing the genre, style and presentation worthy enough for their *latreia* to God. The local *latreia* is greatly influenced by the context (cultures and spiritualities) of the local congregation, leading to a unique contextual song.

Church music is always influenced in two directions (cf. Bosch 1996:347). On the one hand church music must always be folk-song – the song of the people in their language, genre and style. On the other hand church music wants to offer its best, often leading to church music and singing as a form of art. This could be a healthy tension, guarding the church from a song that is either too simple or too splendid. These dangers threaten not only traditional church singing, but also new forms of contemporary liturgical singing and ultimately the free song. In this regard liturgical singing can thus be described as the best folk-song a given congregation can offer.

The tendency (in following Calvin) to rhyme all the psalms in the book of Psalms, could have great value. Unfortunately only a small percentage of these Psalms are really sung by congregations as illustrated by the study of Van Rooy (2008); therefore it often has less value. Kloppers (2002b:237) rightly observes that “[d]it is bekend dat psalms min en al minder in die Hervormde en NG Kerk gesing word”. Various reasons could be responsible for the latter; one of these could be that certain melodies are not singable and enjoyable within the cultures and spiritualities of the local congregations. The Psalter of Datheen (1650) serves as a good example (cf. Bosch 1996: 89-113). One must ask whether the form (text and musical genre) of the rhymed Psalms could really be described as folk-song in this era. It is postulated here that the genre of many of the rhymed Psalms are far remote from present-day folk-singing. It remains in doubt if it’s worthwhile to have all the Psalms in an official hymnal without being able to sing them (cf. Kloppers 2002b:236).

Kimball (2004) emphasizes the importance of a move towards emerging worship services, referring to a new form of worship emerging in the present day, just as new forms of worship had emerged in every time and culture in the Bible (cf. Abel, Noah, Abraham, and others). In the formulation of Müller (1990a:107): “Tussen erediens en wêreld moet daar ‘n wisselwerking plaasvind. Uit die landerye, uit die fabrieke, uit die strate, van oral oor moet almal kan instap in die erediens en kan tuis voel. En dan moet hulle weer uitstap uit die erediens, geïnspireer en toegerus vir die taak in die wêreld.” The latter can only happen if there is some continuity between the song (style, genre, accompaniment, *et cetera*) of the people (folk-singing) and the song (style, genre, accompaniment, *et cetera*) in liturgy.

Within the South-African context, future hymnals will have to contain more songs reflecting and addressing the context and challenges of the people of God living in South Africa in the 21st century. With regards to African churches, Dreyer (2005:794) observes that “[t]hey still sing mainly Western songs, with Western melodies, and consequently they do not sound like African people singing, but they do not sound like Westerners either...” The same tendency is observed within DRC congregations of the presbytery of Potchefstroom-Mooirivier. With more and more congregations becoming multi-racial and multi-cultural (“multiculturalism and diversity” - cf. Dreyer 2005:794), the implications for church music will have to be thoroughly investigated. New forms and genres of songs true to the South African context need to be explored.

The repertoire of church singing must always be an open repertoire, expanding daily to address the unique context and faith-walk of the present-day congregations. The free song often provides in the need for an open repertoire. Hoondert (2009:84) concludes that a new official hymnal will have to be a “breedboek” which includes enough songs and genres of songs to utilize in a practice of bricolage. He concludes that bricolage liturgy asks for a bricolage hymnal (*ibid*).

The forming of two commissions or workgroups within the DRC (FLAM and VONKK) during the general synods of 2003 and 2007, was a huge step forward with regards to church singing and church music, and the possibilities of bricolage liturgical singing.

- Through this system the songs and music of contemporary artists (composers and singers) are continually selected and made available for congregational singing, thus reducing the breach between official church music on the one side and contemporary band music (FLAM) and contemporary classic music (VONKK) on the other side (see Appendix 1 & 2).
- Through this system a wider variety of styles could be brought into the worship service, making provision for a wider variety of cultures, sub-cultures and spiritualities. It contributes in creating a bricolage repertoire.
- On the negative side the authority is still placed in the hands of a small group of people who decide on the content of church singing. The use of the free song (within the presbytery of Potchefstroom-Mooirivier) clearly illustrates that songs from the *Liedboek van die Kerk* as well as selected songs of FLAM and VONKK form only a part of the contextual song of the congregation. The repertoire of bricolage is wider than the *Liedboek van die Kerk*, FLAM and VONKK.

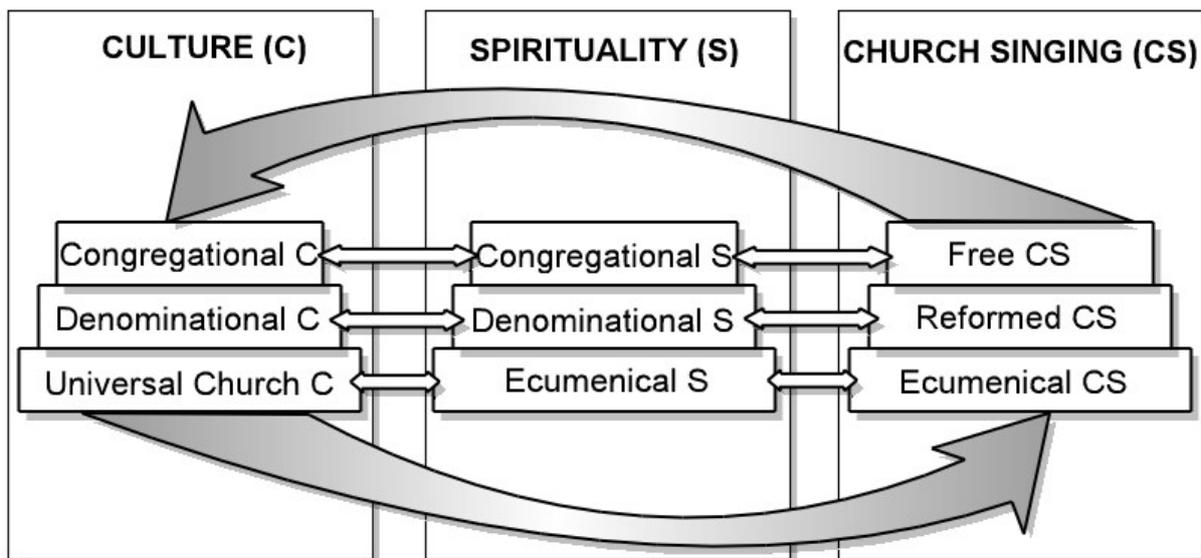
- The fees payable to the CCLI for singing these (few) songs are very high compared to the fees payable for singing the official song of the church. Within a postmodern world there is suspicion towards such power and control.

In a postmodern age, and especially within a phase of liminality, the conversation (not necessarily the commission) on church music will have to include participants from other cultures (educated, uneducated, elder people, youth, *et cetera*) and musicological orientations (representing different styles and genres of music), thus more inclusive. By means of a metaphor: the quality of red wine can not be fully evaluated and judged by a screening committee with a preference for white wine. Somehow the lovers of red wine as well as the lovers of white wine will have to be in conversation about the quality of the wine.

It was argued in the literature study that no style of music is in itself sacred or secular, therefore the church (DRC) will have to utilize different styles of music in the act of church singing. Due to the lack of different styles of songs, free songs are often used to fill this gap in church singing. The gap between the styles and genres of the official hymnal on the one side and the styles and genres of contemporary cultures on the other, is often bridged with the use of free songs.

The use of the free song can schematically be illustrated as follows:

Figure 14: Use of the free song



The positive uses of the free song could thus be summarized as follows:

- Actively engaging the congregation in the process of writing, composing or selecting liturgical music.
- Crossing the borders of language, denomination, generation, musical genre and presentation.
- Negotiating the local narrative of the local congregation.
- Expressing the cultures and spiritualities within the local congregation.
- Creating a bridge (missional) towards the musical genres and styles of outsiders.
- Making provision for more genres of music.
- Expressing the second leg of spirituality within the DRC spirituality, often referred to as Scottish pietism and Puritanism.

The free song could thus be of great value to the local congregation in their unique situation, negotiating the influence of culture(s), spiritualities, postmodernism and the local narrative.

The negative uses of the free song could be summarized as follows:

- An uncontrolled practice of liturgical singing.
- A possible neglect of the the official church song.
- A possible pragmatism, using everything that ‘works’.
- The possibility of poor or impure theology within the lyrics of the song.
- The possibility of poor music within the liturgy.
- The possibility of poor texts (lyrics).

The dangers or threats of the free song could not be denied, especially within a postmodern culture where the local congregation is increasingly making decisions by itself. On the other side, the potential of the free song could hardly be denied.

## 7. GUIDELINES FOR THE USE OF THE FREE SONG

It has been argued in this study that the free song has always played and still plays an important role in the church and more specific in the liturgy of the local congregation. Although the free song has an important place and function, the free song is contextual and temporary; **it can only exist and function within the creative tension with the formal and official song of the church.** The song of the congregation can and may never be reduced to free songs alone. The local DRC-congregation is part of the greater body of Christ within the DRC, the Reformed tradition and the universal church. It does not only have a local story but it shares the meta-narrative of thousands of years with the other parts

of the body, as well as the meta-narrative of the Reformed tradition. Therefore the shared song (official hymnal of the DRC as well as ecumenical songs) is of utmost importance and may never be absent from the worship service; the meta-narrative must deliberately be remembered and celebrated. The challenge of church singing is to be faithful to the past and the present; to remember as well as to observe. But the worship service does not only emphasize the local church's unity with the universal church; it also emphasizes the local church's unique place and role in the universal church, thus their unique understanding of the Word of God. These two (ecumenical and confessional) must always be in balance.

The following guidelines could be drawn for the use of the free song:

- Free songs can only exist in the **creative tension with the formal and official church song**. A congregation who only sings free songs, is in danger of forgetting the meta-narrative and forsaking its identity as Reformed church. This balance must be visible in all worship services, including the (main) worship service in the main building, worship services at special occasions, student worship services, youth worship services and children's worship services. A balance between these two forms of songs guards against traditionalism and contemporalism. It helps in maintaining the balance between the meta-narrative and the local narrative.
- **Free songs are provisional**. Although free songs are born in specific contexts in contemporary life and fulfill a crucial role in the liturgy of the local congregation, it remains provisional. In course of time these songs have to be weighed, evaluated, improved or even changed. Some free songs will never be more than a contextual song sung by a given congregation in a given situation (like a *gemeentelied*). Others will (in course of time) get wider acceptance and be used by more congregations or churches (eg. *Amazing Grace*, *Come, now is the time to worship*, and *I lift my hands*). Some of these songs may in course of time be included in an official hymnal (like *Amazing Grace* in translated form), and receive a new status as denominational song. Some free songs will never be included in any official hymnal but still function as a ecumenical song, expressing common truths and values (eg. *Our God is an awesome God*).
- **Free songs are temporary**. Often a free song is used only once or twice within a given congregation, and never again. Many of the songs composed by Von Zinzendorf were only composed for and used in a given congregation and situation and forgotten afterwards. The purpose of free songs is often not to express eternal truths but to articulate the faith or lack of faith in a given situation. For this reason

free songs will often come and go; their *shelf life* is sometimes very short. There are also free songs that survived the test of time and are still used widely (almost universally). These songs are often (in the course of time) included in official hymnals.

- **Free songs are contextual.** Free songs are closely connected to the congregation and situation where they are sung. Often their value could not be estimated from the outside, as they are closely related to the cultures and spiritualities of a given congregation. Their purpose is often not to express universal truths but local or contextual truths. The well-known song *What a friend we have in Jesus* can only be understood against the background of the poem writer (Joseph Scriven, 1855) trying to comfort his mother who was living in Ireland while he was in Canada. The value this song had in that situation can hardly be estimated and understood by the present-day church.

## 8. CRITERIA FOR FREE SONGS

The scopus of this study was to illustrate in principle the important place and function of the free song within the reformed worship service, with specific focus on the DRC in South Africa. It falls outside the scopus of this study to do a detailed study on the criteria for the use of the free song as well as the musicological criteria for the composition or use of the free song. In the course of this study, three important criteria were discovered in Scripture, namely:

- Due to the theocentric nature of worship, free songs must (just as the official church song) be to the **glory of God**. The ultimate aim of liturgical singing (just like liturgy itself) is the glory of God. Therefore the text (lyrics) must be in accordance with the truths of Scripture. The music must be aimed at the glory of God and not at the gratification of the singing members. Every congregation must continuously ask themselves if their liturgical singing is (still) aimed at the glory of God.
- As with the formal church song, the claim is laid upon the worshiper **to offer his/her best**. Within the context of the local congregation the best lyrics, music, instruments and presentation must be chosen so that the singing of the congregation can really be a worthy offering to God. As indicated earlier, the nature of such an offering will differ from culture to culture and sub-culture to sub-culture. The offering will necessarily be coloured by the cultures and spiritualities within the local congregation, as it remains their service (*latreia*) to God.

- The use of free songs (just like the official song of the church) must be to the **edification of the whole congregation**. The purpose of liturgical singing is to upbuild the congregation and not to divide the congregation. In every congregation there must be a continuous process of selecting, weighing and improving the lyrics, music and presentation of church singing. This process will differ from culture to culture and thus from congregation to congregation.

It is obvious that these criteria are context-bound and can only be applied within the local congregation. The value of a song cannot be weighed in terms of the quality of the text and melody alone; it must also be evaluated in regards of the role and function within the local congregation. This value differs from culture to culture and congregation to congregation. A continuous process of inter-culturation will guard against subjectivism.

## 9. CREATING A CONSTRUCTIVE PROCESS

It was argued earlier that the church (DRC) is in a phase of liminality, moving from one *societas* to another. It is clear that liturgical singing is also in a liminal phase, moving away from a *societas* that existed for years, towards a new *societas* of which the outcome is yet unknown. The present liminal phase (with regards to liturgy and liturgical singing) is characterized by experimental liturgical singing; often uncontrolled and unparalleled experiments in liturgical singing. In order to be successful in glorifying God, offering the worshiper's (or congregation's) best and edifying the whole congregation, a constructive process must be created to accompany congregations in a liminal phase.

Venter, Dreyer & Dreyer (2002) did a study in 2002 on the communication of faith in a pluriform world greatly influenced by postmodernism. After discussing the impact of postmodernism, they arrived at the solution: empowering the liturgist ("Die bemagtiging van die verkondiger") (2002:89). Thus the world (context) is a given; the liturgist will have to be empowered to fulfill his/her task in the (new) context. The same would be true of liturgical singing. A thorough process of empowering liturgists, musicians and music directors is indispensable. Tolerance plays an important role in this process (2002:89). The following could be considered in a process of empowering the liturgist and music director:

- Congregations must be taught, trained and equipped with regards to liturgical singing. There is much ignorance about liturgical singing, leading to traditionalism on the one side or reckless experimenting on the other. The latter often leads to a

wreckless use of the free song.

- Congregations must be encouraged to understand their own culture(s) and types of spirituality, as well as their shared culture and spirituality within their denomination. All (free) songs are not fit for all congregations. Genres of music must be carefully selected to express and form the culture and spirituality of the local congregation.
- Congregations must be taught to evaluate the lyrics and music of free songs before utilizing it in liturgy. This is a process that has not been started yet in many congregations. The following questions could be asked; many more could be added:
  - Is the theology of the lyrics in line with Scripture and Reformed theology?
  - Is the text of the song (metaphors, language, expressions, *et cetera*) true to the culture of the local congregation?
  - Does the melody of the song carry and enhance the lyrics of the song?
  - Does the melody of the song recall any (negative) associations within the cultures of the local congregation?
  - Are the text and melody singable to most members of the local congregation?
  - What is the purpose and function of this song?
  - Will this song edify the congregation or divide the congregation.
- This process of evaluation could be stimulated by the following:
  - The pastor of the local congregation plays a prominent role in worship renewal. If he/she does not dream that liturgical singing could be more than what they know and experience, the chances are good that there will be no worship renewal. Worship renewal starts with a vision and a dream of the pastor and the leaders. All the pastors and musicians at all the congregations in the empirical study reported that they (the pastors or liturgists) make the final decision regarding the repertoire of songs for the worship service. Some of them will consult the organist or worship leader, but the final decision in most congregations is made by the pastor. In over-simplified terms one can say that the congregation sings what the pastor approves. The way to worship renewal in the DRC implies training of the pastors (and leaders). If song and music play an important role in the worship service (and it is argued here that it does), then pastors must be trained in liturgical singing and music. The local congregation can only be trusted with the free song if the liturgist understands the liturgical place, role and function of liturgical music. Often the greatest reason for the poor music or choices of music in congregations is not wilfulness but ignorance. There is a great lack of knowledge regarding

liturgical singing.

- Hymnology must be part of the curriculum and training of pastors. Reich (2003:773) observes: “In der akademischen Theologie gehört die wissenschaftliche Beschäftigung mit Kirchenlied und Gesangbuch nicht zu den verpflichtenden Inhalten des Studiengangs. Man kann ein ganzes Studium absolvieren, ohne auch nur einmal ein Gesangbuch in der Hand gehabt zu haben”. There is an urgent need for hymnological training of pastors. But Hymnology can not be taught as it has been done for centuries. As stated earlier, Hymnology could be studied from three perspectives, namely a fundamental or principal perspective, a historical perspective and a practical perspective. All these perspectives will have to be included but in a wider and more inclusive fashion. The whole spectrum of music must be part of the curriculum. It is one-sided to concentrate on (only) one musical genre like classical church music. Hymnology will have to be honest about other genres, styles, cultures, spiritualities, presentations, *et cetera*.
- The presentation of regular seminars and holiday schools (*vakansieskole*) on liturgical singing, where congregations could be taught and stimulated in a constructive way. At present such seminars (*vakansieskole*) are presented for writing, writing poetry, *et cetera*, but there are no seminars for liturgical singing and the compilation, composition and use of free songs.
- The availability of skilled helpers. As seen in the empirical study, many new songs (often *kontrafaktes*) are born in the congregations and fulfill an important function in the local narrative. Often these new songs need some revision by people gifted in text or music. Skilled helpers could therefore be of great value in improving the lyrics and melody of free songs, making them even more appropriate.
- As indicated earlier, postmodern culture allows a multitude of possibilities; making room for different interpretations. Therefore tolerance is of utmost importance in this process (cf. Venter, Dreyer & Dreyer 2002:89). With regards to liturgical singing, this openness towards different possibilities and interpretations as well as the accompanying tolerance, is desperately needed. Every congregation must be true to God, inculturating the gospel into their unique cultures and spiritualities. Just as one culture is not superior to others, one form or interpretation of music is not superior to others. In this process there must be room for positive and upbuilding critics, but not for negative and degrading critics. Congregations will have to make room for one

another to discover their unique worshipping of God within their unique context. In such a context and atmosphere, the worship war could become a worship celebration.

## 10. FIELDS FOR FURTHER STUDY

- The aim of this study is to indicate the close relationship between liturgy, culture, spirituality and the free song from a theological, liturgical and social (cultural) perspective. As indicated in the introduction, this study has no musicological interest. Therefore the following studies could have great value in future.
  - A study on the musicological principles for the use of the free song within congregations with varying cultures and spiritualities. Will the musicological principles be the same in different cultural environments, for example within a highly educated culture and a less educated culture?
  - A study on the training of pastors, music directors and congregations on the nature and purpose of liturgical singing.
  - A study on the value of and guidelines for an inter-denominational (including churches from all Christian traditions) conversation on church singing.
  - Within the South-African context where congregations are becoming increasingly multi-racial, multi-cultural and multi-lingual, a study on the implications thereof for church music will have to be done.
  - A study on the implications of copyright for congregations trying to inculturate their song by means of *kontrafaktes* to existing melodies.

## 11. CONCLUSION

As indicated in the introduction, the aim of this study is not to confirm the status quo but to improve the praxis of singing to the glory of God, or in the formulation of Wepener (2009:19): “[t]he final move in doing practical theology is action, a renewed practice of faith.” This study aims at indicating that a renewed practice of faith will critically acknowledge the role and function of the free song within the local congregation. Within a renewed practice of faith, a healthy relation between the official song of the church and the free song would be encouraged and maintained, leading to an even worthier offering of praise to the Almighty God (Heb 13:15).

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## APPENDIX 1 FLAM-SONGS

- F001 - Die Hemel Juig
- F002 - Met ons lewens
- F003 - Aan U voete, Heer
- F005 - Daar is geen grens
- F006 - Heer Jesus, My Redder
- F007 - Here, ek vergeet so gou
- F008 - Al die lof
- F009 - Ons redding kom van ons God
- F010 - Jesus, Alles Gee Ek U
- F011 - Here U Is Genoeg
- F012 - Meer as ooit
- F013 - Tel my op
- F014 - Jesus is die Heer
- F015 - Kom ons loof en dank nou die Heer
- F016 - Ek kyk op na die berge
- F017 - Dit is die dag
- F019 - Heer, Hoe Lank
- F020 - U is die lig
- F021 - In die hemel is die Heer
- F022 - Ek soek U, O God
- F023 - Prys Die Here
- F024 - As ek U hemel aanskou
- F025 - Ek is tot alles in staat
- F028 - Heer omvou my
- F029 - Kale Knieë
- F030 - U is in beheer
- F031 - Prys die Here, Loof en prys Hom
- F032 - U is my krag en my beskerming
- F033 - Halleluja in my hart in D
- F033 - Halleluja in my hart in E
- F034 - Daarom
- F035 - Jesus kom weer



- F040 - Soms wil ek net jubel
- F041 - Beeld van God
- F042 - Alles het nuut geword
- F043 - As die son opkom
- F044 - Bring Hom hulde
- F045 - Die heel beste rede
- F046 - Ek weet, ek weet verseker
- F049 - In my wandel
- F050 - In Sy Naam
- F051 - Koning van my hart
- F052 - Laat almal weet
- F053 - Mag elke woord wat uit my mond kom
- F054 - Met my hele hart
- F055 - Nagmaalslied
- F056 - Oorwinnaars in E
- F056 - Oorwinnaars in D
- F057 - Oorwinningslied
- F058 - Skeppergees
- F060 - U liefdeslied vir my
- F061 - Verlustig jou in Hom
- F064 - U is God
- F065 - Jesus U Naam is ons Vryheidslied
- F066 - Op vaste fondamente
- F067 - Nader as my siel
- F068 - Here, Here, hoor my bid
- F069 - Was my skoon
- F070 - Lig Vir Die Wêreld
- F071 - U is vir my genoeg
- F072 - Ons glo
- F074 - Ek wil die Here dien met my lewe
- F076 - Die Woord van God
- F077 - Jesus is die Heer bo alle Here
- F078 - God is goed, Hy lewe
- F079 - Ek kies vir U
- F080 - Weet jy?



- F081 - Pappa en Mamma
- F082 - Hosanna
- F083 - Hallelu, Hallelu
- F084 - My God is so groot
- F085 - Wonder God
- F086 - Ons bring U hulde Heer
- F087 - Maak my nou stil Heer
- F088 - Here, Ek Wil By U Wees
- F089 - Ek leef binne U Heer
- F090 - Wees sterk en vol moed
- F091 - U genade vir my is genoeg
- F093 - God van krag
- F094 - U's my Vader \_ in C
- F094 - U's my Vader \_ in D
- F100 - Gaan dan heen \_ in E
- F100 - Gaan dan heen \_ in G
- F101 - Gryp na die ewige lewe
- F102 - Ek is veilig
- F103 - Kersfees is 'n vreugdefees
- F104 - Weet jy nie, weet jy nie, jy's 'n tempel?
- F105 - Hy's Die Een Wat Ek Liefhet \_ in C
- F105 - Hy's Die Een Wat Ek Liefhet \_ in A
- F106 - God is groot \_ in D
- F106 - God is groot \_ in C
- F107 - Die borrelliedjie
- F108 - 'n Sonstraat
- F109 - Keer jou tong \_ in C
- F109 - Keer jou tong \_ in A
- F110 - Omdat U groot is
- F112a - My hande hef ek op na U in D
- F112a - My hande hef ek op na U in E
- F112b - Ek roem U Naam in D
- F112b - Ek roem U Naam in E
- F113 - Here Jesus, U skyn oor almal \_ in A
- F113 - Here Jesus, U Skyn Oor Almal \_ in G



- F114 - Sing, Halleluja
- F115 - Kyk hoedat die voëltjies vlieg
- F117 - Loof Hom met die tromme
- F118 - Bly Volhard Soos Atlete
- F119 - Ons Aanvaar Jou Met Die Liefde
- F120 - Hy is Heer
- F122 - Abba Vader
- F125 - Wat 'n liefde
- F126 - Jesus Lig in die duisternis
- F127 - Vader, U Is Goed
- F133 - As ek stil word
- F134 - Here, U's Die Bron Van Die Lewe in D met trans
- F134 - Here, U's Die Bron Van Die Lewe in E
- F135 - Meer soos U
- F136 - Nuwe lewe
- F137 - U is en bly
- F138 - Uit Die Diepte Van My Hart (in A)
- F138 - Uit Die Diepte Van My Hart (in F)
- F139 - Genade verniet
- F141 - Lê My Lewe Neer
- F142 - Kom, Jesus, kom
- F143 - Leeu van Juda in C
- F143 - Leeu van Juda in D
- F144 - God is liefde in C
- F144 - God is liefde in G
- F145 - Hier is ek
- F146 - Alles vir my
- F151 - Wie is Hy?
- F152 - Vader, Heer, Ek buig my neer (alt. akkoorde)
- F152 - Vader, Heer, ek buig my neer
- F156 - Bring dank!
- F158 - Ek Wil U Ken
- F159 - Leef in my
- F159 - Leef In My (in A)
- F160 - Die Here het belowe



- F163 - U Naam
- F164 - Elke Knie Sal Voor Hom Buig
- F165 - In die hart van God die Vader
- F166 - Die krag van U liefde
- F167 - Wees bly!
- F168 - Hy Leef
- F169 - Ek Kyk Op Na Die Berge (Ek Dien 'n Groot God)
- F171 - Hosanna In Die Hoogste
- F172 - Meer en meer (in G)
- F172 - Meer En Meer (in F)
- F173 - Dis die opdrag van God
- F174 - Here, dis al weer ek
- F175 - Vry
- F177 - Here, U het ek lief
- F178 - Die Kleur Van Die Kruis
- F179 - Regeer In My
- F180 - U Is Heer
- F181 - My Fontein
- F183 - My hulp is van U Heer
- F184 - Ons is almal hier tesaam
- F185 - Heer Almagtig
- F186 - Arendsoë
- F189 - Vul my hart, o Heer
- F190 - Onbeskaamd
- F191 - Nuwe generasie
- F192 - Die Koning is hier
- F193 - Heilig is die Heer
- F194 - Vir Ewig
- F195 - Ons roep na U
- F196 - U hart is vir my
- F197 - Vader ons eer U
- F198 - Ek wil gereed wees
- F199 - Ek sal sing
- F200 - Môrester
- F201 - U is die ewige, o Heer



- F202 - Hoe groot is ons God
- F203 - U is my God
- F204 - Koning Van die Heelal
- F205 - Hier By Ons
- F207 - U Het U Heerlikheid, O Heer
- F208 - U het nie gewag op my
- F209 - U het my vir Uself gemaak
- F210 - Erken nou die Heer
- F211 - Ons buig Neer
- F212 - Die Here Het Hom Nodig
- F213 - Jesus Is Die Rots
- F214 - Jesus U regeer (U oë)
- F215 - Ek kyk in U Oë
- F216 - Heilig, Heilig, Heilig, Heer
- F217 - Jesus U Naam
- F218 - Daar waar die son opkom
- F219 - Heer, U Ken My Soos Geen Ander
- F220 - Die Heer Is My Herder
- F221 - Ek Wil Meer Lyk Soos Jesus
- F222 - Die Here Seën Jou (in F)
- F222 - Die Here Seën Jou (in G)
- F222 - Die Here Seën Jou (in E)
- F223 - Ek Is Veilig In Jesus Se Arms
- F224 - Ek Maak Elke Dag Tyd
- F225 - Heer Ek wil U Aanbid
- F226 - Jesus Ek Wil Vir U Dankie Sê
- F227 - Ons Sal Nou Gaan
- F228 - Waarom Is Ek Hier (Nuwe Mens)
- F229 - Sal Ons Hom Ooit Kan Vergeet (Daar Is Niemand)
- F230 - Ek Het Vir Die Heer Gesê (Here U Is My Lewe)
- F231 - Dankie Vir Hierdie Nuwe Dag (U Vreugde Is My Krag)
- F232 - Jesus Alleen
- F233 - Ewige Vader
- F234 - Ek Kan Sien
- F235 - Aanbid Die Heer



F236 - J-E-S-U-S (in D)  
F236 - J-E-S-U-S (in F)  
F237 - Hy Leef (in F)  
F237 - Hy leef (in E)  
F238 - U is God (Al die Lof)  
F239 - Vader Ons Glo  
F240 - U's Die Rede  
F241 - Heilig is die Here  
F242 - God is so goed  
F243 - Ek is lief vir Jesus  
F244 - Loof, heel die skepping, loof die Heer  
F245 - God van die skepping  
F246 - Lig Van Die Wêreld  
F247 - Jesus Ons Aanbid U  
F248 - Laat Jou Lig Skyn  
F249 - Ek sing dit  
F250 - Jesus groot bo almal Ek wil U Naam besing  
F251 - Ek hef my hande op  
F252 - In U arms  
F253 - U is my helper  
F254 - U goedheid Heer  
F255 - U woon in my lewe  
F256 - Ons is U liggaam  
F257 - U alleen  
F258 - Oor Berge en Dale (Oral is my God)  
F259 - Stil  
F260 - As ek sing  
F261 - Daar hoort ek  
F262 - 'n Duisend stemme sing  
F263 - Ek glo  
F264 - Ek het U nodig  
F265 - Sing vir Hom  
F266 - 'n Skadu Oor My (in Dm)  
F266 - 'n Skadu Oor My (in Am)  
F266 - 'n Skadu Oor My (in Bm)



- F266 - 'n Skadu oor my (in Cm)
- F267 - Sy Woorde
- F268 - Verlosser vir my
- F269 - Hy verwelkom my
- F270 - U is my God
- F271 - U Hou Die Aarde
- F272 - Aan U Alleen
- F273 - Halleluja (Liefdeslied)
- F274 - Vrygemaak
- F275 - Kom Praat Met My
- F277 - Die Blydschap In Die Heer
- F278 - Jesus, U Is Ons Alles
- F280 - Alles nuut
- F281 - Hier is ek
- F282 - Altyd hier by my
- F283 - Kom maak my hart weer nuut
- F284 - Oral is my God
- F285 - Sien in my hart
- F286 - Ere aan God
- F287 - U is die Heer
- F288 - Hy is die Een
- F289 - My hele menswees
- F290 - Veel meer
- F291 - God Is Hier Teenwoordig
- F292 - Heer Laat My Skyn in C
- F292 - Heer Laat My Skyn in A
- F294 - Neem My Lewe (in A)
- F294 - Neem My Lewe (in C)
- F295 - Daar is niemand soos Hy
- F296 - Hy Is Ewig En Altyd (God Is In Beheer)
- F297 - Alomteenwoordige God
- F298 - Vader, ek is jammer (Naby)
- F299 - Dit Gaan Goed Met Die Mens (Psalm 1)
- F300 - Altyd Daar, U Is Altyd Daar (Rots van die Eeue)
- F301 - Onmeetbaar, Ontembaar (Skepper) in F

- F301 - Onmeetbaar, Ontembaar (Skepper) in E
- F302 - Sonder U Gees
- F303 - U Is Groot (U is die Een)
- F304 - Ek Sal Ingaan By Die Koning (Uithou)
- F305 - Daar's 'n Vlam (Vlam)
- F306 - Here Jesus Hoe Kan Ek U Hoor
- F307 - Ons Draai Terug
- F308 - My Koning Heer
- F309 - Jesus, Jesus, Die Een Na Wie Ek Smag (Ek Het U Lief)
- F310 - Die Daniël Lied
- F311 - Ek Kyk Op Na Die Berge
- F312 - Wie
- F313 - Supercool vir Jesus
- F314 - Heer, Hoe Wonderlik
- F315 - Asemrowend in F
- F315 - Asemrowend in D
- F315 - Asemrowend (in E)
- F316 - Heer, onse Heer
- F317 - Here, U sien en ken my
- F318 - Nader tot die Here (in E)
- F318 - Nader tot die Here (in D)
- F319 - Want 'n kind is vir ons gebore (Immanuel)
- F320 - Halleluja
- F321 - Met Alles Binne My
- F322 - Huppel, Huppel, Hop, Hop
- F323 - Goeie Nuus (in G)
- F323 - Goeie Nuus (in F)
- F324 - Vader van lig
- F325 - Ek wil sing
- F326 - Alleen op die Here
- F327 - Jesus, Rots
- F328 - U storie
- F329 - Psalm 10 - Waarom?

## APPENDIX 2

### VONKK-Songs

VONKK 0001 - Wees my genadig, luister hoe smee ek

VONKK 0002 - Kom juig oor God, sing almal saam

VONKK 0003 - Loof die Here, want Hy is goed

VONKK 0004 - Sing vir die Heer 'n nuwe lied tesaam

VONKK 0005 - Vreugde! Vreugde!

VONKK 0006 - Geseënd wie goddelose raad

VONKK 0007 - Mag ons U liefde ken

VONKK 0008 - Ek wil die Here loof

VONKK 0009 - Voor U

VONKK 0010 - Jesus, wees my, sonbaar, genadig

VONKK 0011 - Here, wees ons genadig

VONKK 0012 - Vader, ek wil net by u wees

VONKK 0013 - Ek is tot alles in staat

VONKK 0014 - Hy het self ons sondes

VONKK 0015 - Ons plaas ons hoop nie op perde nie

VONKK 0016 - God van ons verlede

VONKK 0017 - Here, sien my bitter lyding

VONKK 0018 - Ek soek na die lewende water

VONKK 0019 - Die vyand vlug as God verskyn

VONKK 0020 - Ek loof U Naam, o Here

VONKK 0021 - Wag op die Heer

VONKK 0022 - Bly by My

VONKK 0023 - Jesus, U is die lig in ons lewe

VONKK 0024 - Gees van God, kom woon in my

VONKK 0025 - In die Heer vind ek al my sterkte

VONKK 0026 - Christus, Verlosser

VONKK 0027 - Kom en lei my, Skepper-Gees

VONKK 0028 - Ons aanbid U, Jesus Heer

VONKK 0029 - Sing voor God 'n nuwe lied

VONKK 0030 - Al die donker is nooit net donker

VONKK 0031 - My siel vind rus

VONKK 0032 - Ons aanbid U, Christus Heer

VONKK 0033 - Wees nie bevrees nie  
VONKK 0034 - O Christus, Here Jesus  
VONKK 0035 - Here, leer my om net op U te vertrou  
VONKK 0036 - Bly met u genade by ons  
VONKK 0037 - Ons hou ons oë op Jesus, die Here  
VONKK 0038 - Here, ons God, as ons nou huis toe gaan  
VONKK 0039 - Lank, lank terug in Bethlehem  
VONKK 0040 - Kom en vul ons met vrede  
VONKK 0041 - God is liefde! Laat ons lofsing  
VONKK 0042 - Jubilate! Loof die Here!  
VONKK 0043 - My hart roep uit  
VONKK 0044 - Ek roep in nood die Here aan  
VONKK 0045 - Dankie, Heer, dat U by my bly  
VONKK 0046 - Soos 'n vader vir sy kinders  
VONKK 0047 - By die huis, by die werk  
VONKK 0048 - Jesus het my lief  
VONKK 0049 - Daar's kinders in die wêreld  
VONKK 0050 - Dankie, Heer, vir wat ons eet  
VONKK 0051 - Dankie, Heer  
VONKK 0052 - Vir my pappa en sy werk  
VONKK 0053 - Skuil by die Vader  
VONKK 0054 - Ek glo in God, die Vader  
VONKK 0055 - Jesus, toe U mens geword het  
VONKK 0056 - My God, hoe doelloos, hoe verward  
VONKK 0058 - Ons vind ons krag in die Here  
VONKK 0061 - Masithi Amen  
VONKK 0062 - Heer, bly tog by ons (kanon)  
VONKK 0063 - Die Heer oor al wat lewe  
VONKK 0064 - Prys die Heer met blye galme  
VONKK 0065 - Ere aan God in die hoogste!  
VONKK 0066 - Lof en dank, dank aan God  
VONKK 0067 - Lof en dank, dank aan God (2)  
VONKK 0068 - Ere aan God, bring Hom die eer!  
VONKK 0069 - Heilig, heilig, heilig is die Heer  
VONKK 0070 - Abba, Vader

VONKK 0071 - Groot is u trou, o Heer  
VONKK 0072 - Wees stil, want die Heilige is hier  
VONKK 0073 - Soos die Vader U gestuur het  
VONKK 0074 - Die Heer sal jou seën  
VONKK 0075 - Halleluja! Die Heer het opgestaan!  
VONKK 0076 - Onsterflik, onsienbaar, almagtig en wys  
VONKK 0077 - Bring my die ou-ou tyding  
VONKK 0078 - Die kerk is die Heer se mense  
VONKK 0079 - Genade, so oneindig groot  
VONKK 0080 - Ek is bly  
VONKK 0081 - Jesus, al is ek maar klein  
VONKK 0082 - Laat ons skyn vir Jesus  
VONKK 0083 - Siyahamba  
VONKK 0084 - Loof God in die hoogste hemel  
VONKK 0086 - Ek is die Heer se skapie  
VONKK 0088 - Amen 1  
VONKK 0089 - Amen 2  
VONKK 0090 - Maranata!  
VONKK 0092 - Als so mooi en wonderlik  
VONKK 0093 - Kom, Heer Jesus, en wees U ons gas  
VONKK 0094 - Ek het die Here lief  
VONKK 0095 - Daar is niemand soos U, Here God  
VONKK 0096 - Wees bly en loof die Heer  
VONKK 0097 - Christus, lank reeds verwag  
VONKK 0102 - Mag die woorde van my mond  
VONKK 0103 - Maak oop die poorte  
VONKK 0104 - Wat 'n vriend het ons in Jesus  
VONKK 0105 - Ek wil U eer met duisend stemme  
VONKK 0106 - Luister tog, Heer, en hoor my gebed  
VONKK 0109 - Wees 'n lig vir Jesus  
VONKK 0110 - Saam wil ons die Here (kanon)  
VONKK 0112 - Ons Vader in die hemel  
VONKK 0113 - Kom, Heilige Gees  
VONKK 0114 - As ek saans op my bedjie gaan lê  
VONKK 0115 - God soek verniet na iemand



VONKK 0116 - Laat jou lewe aan die Here oor

VONKK 0118 - Mayenziwe / U wil geskied

VONKK 0120 - Soos 'n wildsbok

VONKK 0121 - Ek wil U loof met my hele hart

VONKK 0122 - Halleluja 1

VONKK 0123 - Wees stil en weet

VONKK 0124 - Jesus bring vreugde

VONKK 0127 - By God is ek tevrede

VONKK 0128 - Eer aan God (kanon)

VONKK 0129 - God self is liefde

VONKK 0132 - Soos mamma my liefhet

VONKK 0133 - My lippe wil Hom loof

## APPENDIX 3: Overview of liturgies during personal visits

### Congregation A

#### Morning worship service at 9:00 (17 January 2010)

Approximate attendance: 300

Ages: all ages except pre-primary school children who had a separate service for pre-primary school children.

Socio-cultural: White, middle-class, male and female, all ages.

Type of worship service: Regular morning service, first Sunday of new school quarter.

Liturgical order:

- Gathering
- Preliminary singing (*voorsang*):
  - Started at 08h50
  - Repertoire: *Liedboek van die Kerk*, songs 190:1-3, 202:1-3, 219:1-3, 245:1-2
  - Accompaniment: church organ
  - Visiting organist (female: approx. 70 years of age)
  - Bridge between songs: announcements.
  - Lyrics of songs displayed by Flash version of *Liedboek van die Kerk* by means of a data-projector.
  - Repertoire: *Liedboek van die Kerk*.
  - Order of songs: Numeric order in *Liedboek van die Kerk*.
  - At the end of the preliminary singing the precantor (*voorsanger*) remarked that “we still have a few minutes left – let us sing some more songs”
- Announcements, hearty welcoming, presenting prayer list, handing out of ‘prayer flowers’.
- Song of devotion (while sitting): LBK 417:1 (*Jesus, ons eer U*)
- Greeting
- Invitation to praise: Reading of Psalm 48, which invites the congregation to praise the Lord with all instruments.
- Songs of praise (standing, accompaniment by church organ): LBK 199:1+3 (*Loof die Here uit die hemel*), LBK 201:1+2 (*Lofsing die Heer, buig voor Hom neer*).
- Reading of the Law: Rm 13:8-10.
- Confession of sin (sitting): LBK 130:2 (*Uit donker dieptes roep ek*) as composed by Lina Spies.

- Proclamation of grace: “Go, and live differently!”
- Prayer (while sitting): LBK 553 (*Ek is bly ek ken vir Jesus*) – this song is one of the few songs for children (LBK 538-553) in the *Liedboek van die Kerk*.
- Scripture reading: Ephesians 1:3-14 & 3:14-21 (NAV)
- Sermon: Homily with the central theme: Being congregation is grace of God. Other themes included: grace, predestination, covenant and love.
- **Song of prayer: Kontrafakte of LBK 358:** Die Heer is goed vir (*name of congregation*)
- Confession of faith (standing and aloud): Apostolic Faith Confession.
- Song (while standing): LBK 528:1 (*Leer my U wil, Heer*)
- Prayer (sitting)
- Offerings. While the offerings are collected, the organ plays a solo which is unknown to me.
- Song: LBK 478:1-2 (standing)
- Dismissal with blessing
- Congregational singing: LBK 314 (*Amen*)

Remarks concerning the Morning Service:

- The worship service made provision for much singing at different intervals, which is positive. Altogether 12 songs were sung before and during the morning service. There is plenty of room for participation in singing by the congregation.
- All songs were sung from the *Liedboek van die kerk*, except one song.
- **One free song in the form of a kontrafakte was sung.** The words were set to the melody of LBK 358 which is a melody written in South Africa in 1971 by Koos du Plessis. It is a well-loved melody, usually sung with one of the most favorite Christmas songs composed in South Africa (LBK 358). As such it is a melody peculiar to South Africa (cf. Kruger 2002:29). The use of this song was positive, as the lyrics of the *kontrafakte* expressed the story of the local congregation. In that sense, it was a personal song, praising God for His blessings and asking Him to bless this congregation in future as well. The name of the congregation is included in the song, which makes it very personal. The use of a free song is noteworthy especially because this congregation is known as a more conservative congregation.
- There was no room or opportunity for silence within the worship service.
- **Although all generations (except the preprimary school) were present in the**

**worship service, only one children’s song was sung (LBK 553). No youth songs were sung, although the youths were present for the year opening.**

- The organist made multiple mistakes during the morning service.
- The worship service was concluded with LBK 314 (*Amen*).
- One Psalm (LBK 130:2) was sung during the morning service.
- No songs in other languages were sung.
- No songs from other hymnbooks were used.
- No ecumenical songs were sung.

## **Congregation A**

### **Evening worship service at 18:30 (17 January 2010)**

Approximate attendance: 50

Ages: all

Socio-cultural: White, middle-class, male and female.

Type of worship service: Introduction to week of prayer.

Liturgical order:

- Gathering
- Preludes with organ – unknown songs.
- Preliminary singing:
  - The worship leader started with “Kom ons begin so bietjie saamsing..”.
  - Repertoire: 5 songs from the *Liedboek van die Kerk* (250:1 + 2 + 5, 251:1-3, 255:1-2, 271:1-2, 273:1 + 4)
  - Order of songs: Numeric order.
  - Accompaniment: church organ.
  - Precantor: One male (approx. 50 years old)
- Welcome and bulletin.
- Song of devotion (while sitting): LBK 553:1-2 (*Ek is bly ek ken vir Jesus*).
- Opening prayer (*votum*).
- Songs of praise (while standing): LBK 150:1-2 (Psalm 150), LBK 215:1 + 5 (*Besing die lof van Jesus saam*).
- Prayer (liturgist).
- Scripture reading: Acts 2 & Romans 12:1-8.
- Sermon: Homily with the theme “Karakteristieke van gemeente in Christus”.
- Prayer (liturgist).
- Offerings (while organ plays unknown song).

- Concluding song (while standing): LBK 470:1 + 3 (*U, Here, is ons koning*)
- Dismissal with blessing.
- Congregational singing: LBK 314 (*Amen*).
- Organ plays postlude while church members leave.

Remarks concerning evening service:

- Although it was the beginning of a week of prayer in the congregation, all songs were taken from the *Liedboek van die Kerk*.
- Although Psalm 150 (LBK 150) which invites all instruments to praise God, was sung, only the organ was used for accompaniment in the worship service.
- Hardly any enthusiasm or emotion could be observed in the singing.
- The organist made multiple mistakes.
- The preliminary singing (*voorsang*) was introduced with “Kom ons begin so bietjie saamsing”, leaving the impression that we sing a few songs until the real worship service starts.
- The worship service was concluded with LBK 314 (*Amen*).
- No songs in other languages were sung.
- No songs from other hymnbooks were used.
- No ecumenical songs were sung.

## Congregation B

### Morning worship service at 9:15 (24 January 2010)

Approximate attendance: 600

Ages: all

Socio-cultural: White, middle-class, male and female.

Type of worship service: Morning service with the Eucharist.

Liturgical order:

- Gathering
- **Music: English contemporary music (vocalist) with songs like “Awesome God” and “How great is our God”.**
- Video: Video-clip inviting members to home-cells.
- Organ prelude: LBK 273 & LBK 471.
- Bulletin.
- Opening prayer (*votum*): Deuteronomy 33:26-27.

- Blessing.
- Invitation to praise: The following phrases formed part of the call to praise: “Kom ons geniet...” and “Kom ons kyk of ons die orrel kan dood sing...”
- Songs of praise (to the accompaniment of the church organ):
  - Psalm 146:1 & 8 (Psalm 146 - old melody).
  - LBK 209 (*Heer, met my hele hart*).
- Prayer (liturgist).
- Songs of praise (to the accompaniment of the organ):
  - LBK 464:1,4, chorus, chorus (*O Heer my God*) – this song was sung and conducted with much emotion.
- Offerings while the organ plays song of devotion (elaboration of LBK 471).
- Prayer (liturgist).
- Scripture reading: John 13:34-35 & Joshua 1:8-9.
- Sermon: Homily with the theme “Die onmisbare bestanddeel”.
- Prayer (liturgist)
- Joining at the table for Eucharist (*Aansit by Nagmaalstafel*).
- Prayer (liturgist).
- **Solo (female soloist approximately 25 years old): “Al wat ek begeer” – contemporary Afrikaans song of contemporary composer Retief Burger, led with a single classical guitar on amplifier. This is a personal song of prayer and devotion.**
- Distribution of wine and bread while organ plays solo in background – atmosphere of devotion.
- Institution the Holy Eucharist.
- Prayer (liturgist).
- Concluding song (while standing): LBK 488:1-5 (*Helder skyn u lig vir die nasies*).
- Blessing: Play song on CD with blessing in Hebrew and English.
- Organ postlude.

Remarks concerning morning service:

- All the songs that the congregation sang during the worship service were taken from the *Liedboek van die Kerk*.
- One Psalm (LBK 146) was sung.
- All songs were accompanied by the organ – no other instruments were used. The organ played very loud.

- A large worship team, consisting of 3 men and 4 ladies (ages 30-50) lead as precantors on microphones with the organ.
- The worship team could hardly be heard against the high volume of the organ.
- No songs of worship (*aanbiddingsliedere*) were sung during the worship service.
- **One contemporary song was sung by a soloist accompanying herself on the guitar.** This song was sung immediately before the Eucharist, in an atmosphere of total devotion.
- **Contemporary English music was played before the worship service started.** The music was very vague and one could hardly hear the words, although the songs could be recognised by members who know the songs.
- No songs in other languages were sung.
- No songs from other hymnbooks were sung.
- No ecumenical songs were sung.

## Congregation B

### Evening service at 18:00 (24 Jan 2010)

Approximate attendance: 120

Ages: all

Socio-cultural: White, middle-class, male and female.

Type of worship service: Regular evening service, or as they call it: "service with the band".

Liturgical order:

- Gathering
- **CD with English and Afrikaans contemporary music** (the same CD with contemporary English music as before the morning service), which included songs like:
  - *I could sing of your love forever*
  - *Hwo great is our God*
  - *Genade verniet*
- Welcome
- Prayer (liturgist)
- Songs of praise (while standing). Accompaniment was provided by the band, containing one piano, three guitars, one drumset and 1 soloist:
  - **A New contemporary Afrikaans song: *Nuwe lewe***
  - **Contemporary Afrikaans song: *My hart wat vir U brand (3x)***
  - **Contemporary English song: *My Redeemer lives (3x)***

- Songs of worship (while sitting):
  - **Contemporary Afrikaans song: *Koning van my hart*.**
  - **Contemporary Afrikaans song: *U alleen* – repeated three times with closed eyes.**
- Scripture reading: Romans 7:18-8:1
- Sermon: Homily with the theme “n Skuldige gewete”.
- Prayer (liturgist).
- **Concluding song (while standing): Contemporary Afrikaans song (*Komaan Kerk*) (2x). This song invites the church to fulfill its mission in the world.**
- Dismissal and blessing: Numbers 6.
- Exit song (uitstaplied): *Komaan Kerk*.

Remarks concerning evening service:

- **No song from the *Liedboek van die kerk* was sung during the evening worship service.**
- No Psalm was sung.
- All songs were contemporary Afrikaans and English songs – mostly in the first and second person singular.
- All accompaniments were provided by the band, containing one piano, three guitars, one drumset, and 1 solist (mostly between 30-50 years).
- The songs were arranged from more praise-like songs to more worship-like songs.
- The musical bridges between the songs were not always clear, creating a sense of uncertainty.
- The coordination with the technical assistant, doing the data projection, was poor, which led to uncertainty and confusion while singing.
- More body language could be observed in the evening worship service, like raising of hands and closing of eyes.

## Congregation C

### Morning service at 9:00 (31 January 2010)

Approximate attendance: 600

Ages: all

Socio-cultural: White, middle-class, male and female.

Type of worship service: Morning service.

Liturgical order:

- Gathering.
- Background music: CD containing more contemporary rendering of the *Liedboek van die Kerk* with various instruments.
- Organ prelude: LBK 284 (*Laat Heer U vrede deur my vloei*) and LBK 164 (*Ons is almal hier tesaam*), both songs of worship and devotion.
- Preliminary singing (accompanied by organ with 9 vocalists or precantors): LB516 (*Al sou dan ook die vyeboom nie bot nie*), LBK 531:1-2 (*Ons Here, God van alvermoë*), LBK 471 (*Soek allereers die koninkryk van God*), LBK 367 (*Ere aan God*), Ps 48 (*Die Heer is groot waar Sions top* - Traditional words), LBK 552:1-4 (*Liewe Vader, ek sê dankie* - this song was sung “vir die kleiner maatjies”), LBK 518:1-2 (*Voel jy soms of die Here te ver is*).
- Welcome and bulleting
- Song of devotion (standing): LB532:1-3 “Ons Vader, neem ons hande”.
- Opening prayer (*votum*): The congregation was invited to close their eyes to start the worship service with prayer.
- Greeting.
- Songs of praise (while standing): The congregation was invited to sing “die gebruiklike twee liedere”. While singing the songs of praise the children were taken to the various children’s worship services.
  - LBK 212:1-3 (*Loof die Heer, Hy is goed*)
  - LBK 202:1-3 (*Prys Hom die Hemelvors*)
- Scripture reading (Law): 1 John 3:18-24 from *The Message*
- Humiliation and confession of sins (while sitting): LBK 232:1-2 (*Diep, o God, diep neergeboë*).
- Confession of faith (while standing): LBK 292:1-2 (*My enigste troos*).
- Prayer (liturgist).
- Scripture reading: 1 Peter 1:1-2, 15-19, 2:11.
- Sermon: Homily with the theme “Ek sien ‘n kerk...”
- Prayer (liturgist).
- Offerings (while the organ plays an unknown song).
- Concluding song (standing): LBK 478:1 + 4 (*Op vaste fundamente*)
- Dismissal and blessing
- Song (standing): LBK 313 (*Amen*).
- Silence

Remarks concerning morning service:

- All the songs that the congregation sang during the worship service were taken from the *Liedboek van die Kerk*.
- One Psalm (Ps 48) was sung as part of the preliminary singing; no Psalms were sung during the worship service.
- All songs were accompanied by the organ – no other instruments were used. The organ played very loud.
- A large group of cantors, consisting of 4 men and 5 ladies (ages 30-50) lead on microphones with the organ. Songs and verses were announced in traditional way, announcing the number and name of the song.
- The cantors could hardly be heard against the high volume of the organ.
- No songs of worship (*aanbiddingsliedere*) were sung during the worship service.
- A contemporary Afrikaans version of the *Liedboek van die Kerk* was played before the worship service started.
- After the first eight songs (preliminary singing & devotion), the congregation was invited to close their eyes in prayer so that the worship service could begin. Clearly the first eight songs were not seen as part of the worship service itself.
- Before the songs of praise, the congregation was invited to sing “die gebruikelike twee liedere”. The implication is that there are always two songs of praise.
- During the two songs of praise, parents took their children to the worship service for primary school children, which caused a disturbance with children running around.
- No real order could be estimated in the preliminary singing.

## Congregation C

### Evening worship service at 19:00 (31 January 2010)

Approximate attendance: 80

Ages: Students.

Socio-cultural: White students (approximately 18-22), male and female (one coloured student), two older people (elders).

Type of worship service: worship service for students lead by youth pastor.

Liturgical order:

- Gathering
- Silence and preparations (while students chat)
- **Praise and worship (standing): English and Afrikaans contemporary music, led**

**by band (2 male students with guitars, one female vocalist, with one older man (approx. 60) on the base guitar).**

- Welcome
- Prayer (liturgist)
- Greeting
- Scripture reading: Psalm 103
- Prayer (liturgist)
- Sermon: Homily with the theme “So ver soos die ooste van die Weste verwyder is, so ver verwyder Hy ons sonde van ons”.
- Prayer (liturgist): Repetition of words “Ek vra”, “ek bid”, “ek pleit”.
- **Offerings while English contemporary CD is played.**
- **Concluding song: Contemporary English song: *How great is our God*.**
- Dismissal and blessing.
- **Exit song (uitstaplied): Flam 21 (*In die hemel is die Heer* - Lyrics and music by Tom Hiemstra).**

Remarks concerning evening service:

- **No song from the *Liedboek van die Kerk* was sung during the evening worship service.**
- No Psalm was sung.
- Two FLAM-songs were sung in and after the worship service (FLAM 21).
- All songs were contemporary Afrikaans and English songs – mostly in the first and second person singular.
- All accompaniment was done by the band, containing two guitars, one base guitar and 1 soloist.
- The songs were arranged from more praise-like songs to more worship-like songs.
- The bridges between the songs were done by the main guitar without announcing the next song.
- Although the worship service was mostly attended by students, and all songs were contemporary songs to the accompaniment of a band, hardly any body language could be observed.

## Congregation D

### Morning worship service at 9:00 (14 February 2010)

Approximate attendance: 400

Ages: all, except pre-primary and primary school children, who had a separate worship service in the church hall.

Socio-cultural: White, middle-class to upper class, male and female, high school and older.

Type of worship service: Regular morning worship service (Sunday of Transfiguration).

Liturgical order:

- Gathering

Preceding liturgy:

- **CD with instrumental (organ and trumpet) music: *Gebed* (composed by Koos du Plessis), LBK 485, LBK 464 followed by soloist with *Panus Angelicus*.**
- Instrumental music: LBK 188 as well as an elaboration of LBK 266.
- Organ prelude: LBK 293 (*Jesus neem ons kleine kinders*).
- Bulletin – the entire printed bulletin was read.

Part 1 – God gathers us before Him

- Opening prayer (*votum*): Psalm 99 in responsorial fashion.
- Congregational singing (while sitting): LBK 171:1 & 2 (*Heilig, heilig, heilig*)
- Prayer: “Here, U het in Jesus na ons uitgereik...” (Read by liturgist)
- Greeting: “...genade en vrede vir julle”
- Congregational singing (praise): LBK 201:1-3 (*Lofsing die Heer, buig voor Hom neer*) & LBK 202:1-3 (*Prys Hom, die Hemelvors*). The organist played LBK 202 very fast, so much so that the singing faded; the impression was that the specific song was not really known to the congregation)

Part 2 – Preaching / Proclamation of the Word

- Invocation prayer (*epiklese*): “Almagtige God, ons aanbid U...” (Read by liturgist).
- Scripture reading from Old Testament: Exodus 34:29-35.
- Scripture reading from Gospels: Luke 9:28-36.
- Explanation for the children: Meaning of Sunday of transfiguration.
- Scripture reading from the Letters: 2 Corinthians 3:12-4:2
- Sermon: Homily with the theme “’n Ontmoeting met Jesus Christus laat alle sluiers wegval” (no audio-visual aids were used).
- Concluding prayer and intercession (liturgist)

- Confession of sins: “Here Jesus Christus, op grond van U versoeningsdood...” (Six separate confessions were read by the liturgist and the congregation responded in a with the responsoric singing of LBK 247 (*Heer, wees ons genadig*). The song was not really known by the congregation).
- Congregational singing: LB247 (*Heer, wees ons genadig*).
- Acquittal (*vryspraak*): 2 Corinthians 3:1 & 5:17
- Confession of faith: Confession of Nicea (entire congregation aloud)

#### Part 3 – Sending out

- Offerings while organist plays thee songs from JSB2 (*Ek roem U Naam, Vader, Seun, Heil’ge Gees, and Majesty*). The last two songs are included in the *Liedboek van die Kerk* as well.
- Congregational singing: LBK 470:1&4 (*U, Here, is ons koning*).
- Dismissal and blessing: “Gaan nou, as gestuurde, stralend...”
- Congregational singing: LBK 314 (*Amen*).

#### Remarks concerning morning service:

- All the songs that the congregation sang during the worship service were taken from the *Liedboek van die Kerk*.
- No Psalm was sung.
- All songs were accompanied by the organ – no other instruments were used.
- Instrumental elaborations from the *Liedboek van die Kerk* was played before the worship service started. Two other songs were included in the preceding music: *Gebed* (A recent Afrikaans song written by Koos du Plessis and not included in any hymnal) as well as “Panus Angelicus” sung by a soloist.
- For some reason the organ played the songs of praise very fast and the congregation had difficulty in keeping up with the organ.
- Not much enthusiasm and emotion could be observed in the singing of the congregation.
- The songs played by the organist during the offerings were taken from JSB2 and not from the *Liedboek van die Kerk*.
- The worship service was concluded with LBK 314 (*Amen*).
- No songs in other languages were sung.
- No songs from other hymnbooks were used.
- No ecumenical songs were sung.

## Congregation D

### Evening service at 18:00 (14 February 2010)

Approximate attendance: 120 youths

Ages: Grade 7 - 11

Socio-cultural: White, middle-class to upper class, male and female, high school and older.

Type of worship service: Youth worship service combined with catechetical school.

Preceding liturgy:

- Gathering
- Interaction and conversation (no music or singing).

Liturgical order:

- Welcome
- Prayer (liturgist).
- Introduction to Valentine's day (14th February 2010).
- Scripture reading: John 3:16, 1 John 4:8,16
- Discussion in buzz-groups. Each group must write a poem on love.
- Feedback
- Discussion in buzz-groups: "What is the definition of love?"
- Feedback
- Scripture and reflection (explanation): 1 John 2:7-11; 3:11-17; 4:7-21
- Discussion in buzz-groups.
- Conclusion
- Prayer
- Blessing

Remarks concerning evening service:

- No music or singing was used before the worship service.
- No music or singing was used during the worship service.
- No music or singing was used after the worship service.
- The liturgist explained the lack of music and singing by saying that music and singing in the worship service is often over-estimated.
  - No songs in other languages were sung.
  - No songs from other hymnbooks were used.
  - No ecumenical songs were sung.

## Congregation E

### Morning service at 9:30 (21 February 2010)

Approximate attendance: 300-400

Ages: all, except pre-primary school and primary school children, who attended a separate worship service in the church hall.

Socio-cultural: Predominantly white but also children of other races, middle-class to upper class, male and female, high school and older. Approximately 50 mentally-retarded children (of different races) of a nearby school for retarded children, attended the worship service and regularly do.

Type of worship service: Regular morning service.

Preceding liturgy:

- Gathering
- **A CD with English passion hymns like *Were you there?* and *When I survey the wondrous cross* was played.**

Liturgical order:

- Preliminary singing (while sitting); accompanied by the organ and 2 male cantors: LBK 191:1-2 (*Grote God, aan U die eer*); 219:1-3 (*Laat ons sing van ons Verlosser*); 390:1-4 (*Ons kniel hier aan U voete neer*); 470:1&4 (*U, Here, is ons koning*); 475:1 (*Allerhoogste Hemelvader*). The cantor announced the song and gave information about the author and the melody of each song.
- Welcoming and gifts for new members of the congregation.
- Opening prayer (votum): The liturgist read the words of LBK 163 (*Soos 'n wildsbok wat smag na water*).
- Greeting
- Congregational singing: LBK 112:1-3 (Psalm 112) while sitting and LBK 464:1-4 (*O Heer my God*) while standing.
- Self-examination: Psalm 119:65-72 (without much emotion).
- Confession of sin: Congregational singing (while standing): LBK 235:1-2 (*Voor u wet, Heer, staan ons skuldig*).
- Acquittal (*vryspraak*).
- Congregational singing: LBK 245:1-4 (*Ek wat vergifnis Heer ontvang het*).
- Prayer (liturgist).
- Congregational singing (while sitting): LBK 250:1-2 (*U het die brood gebreek*).
- Scripture reading: Mark 10:46-52.

- Sermon: Homily (without announcing a theme).
- Prayer (liturgist).
- Offerings while organ plays elaboration of LBK 308 (*Neem my lewe, laat dit Heer*).
- Prayer (Thanksgiving for offerings)
- Congregational singing (while standing): LBK 493:1,2,4 (*Jesus neem die sondaars aan*).
- Dismissal and blessing
- Congregational singing: LBK 314 (*Amen*)
- Reading of bulletin
- Organ postlude: LBK 493 (*Jesus neem die sondaars aan*).

Remarks concerning morning service:

- All the songs that the congregation sang during the worship service were taken from the *Liedboek van die Kerk*.
- One Psalm (LBK 112) was sung.
- All songs were accompanied by the organ – no other instruments were used.
- Two male cantors led the preliminary singing: one stood in front and the other remained seated. Songs and verses were announced in traditional way by name and number. Often the author of the song as well as the melody was explained.
- Traditional English hymns on CD were played before the worship service started.
- No real order could be estimated in the preliminary singing.
- No free hymns were used in the liturgy. Traditional English hymns on CD were used preliminary to the liturgy to express the theme of the passion of Christ.
- The worship service was concluded with LBK 314 (*Amen*).
- No songs in other languages were sung.
- No songs from other hymnbooks were used.
- No ecumenical songs were sung.

## **Congregation E**

### **Evening service at 18:30 (21 February 2010)**

Approximate attendance: 40 adults

Ages: Mostly 60+, two younger couples (+40), one child (pre-school).

Socio-cultural: White, middle-class to upper class, male and female.

Type of worship service: Informal evening worship service.

Preceding liturgy:

- Gathering
- Informal conversations. No music or singing. The organist arrived two minutes before the worship service started.

Liturgy:

- Welcome
- Opening prayer (*votum*): Psalm 123:2
- Greeting
- Congregational singing: LBK 456:1-3 (*Loof, heel die skepping, loof die Heer*); 139:1,3,5 (Psalm 139).
- Scripture reading: Acts 4:32-5:14
- Sermon: Homily with the theme “Die nes-eier” (with the use of a dataprojector).
- Prayer (liturgist).
- Offerings (while organ plays unknown composition).
- Congregational singing: LBK 266 (*Ons Vader wat woon in die hemel*).
- Dismissal and blessing.
- Congregational singing: LBK 314 (*Amen*)

Remarks concerning evening service:

- Only hymns from the *Liedboek van die Kerk* were sung.
- One Psalm (LBK 139) was sung.
- The organ accompanied all songs.
- Although it was an informal service, there was no difference between the morning and evening worship service regarding music and singing.
- No songs in other languages were sung.
- No songs from other hymnbooks were used.
- No ecumenical songs were sung.
- The worship service was concluded with the singing of LBK 314 (*Amen*).

## Congregation F

### Morning service with baptism at 9:00 (21 March 2010)

Approximate attendance: 300-400 (many visitors due to baptism).

Ages: all (children included).

Socio-cultural: White, upper class, male and female

Type of worship service: Morning worship service with baptism.

Liturgical order:

- Gathering
- Silence (people talking)
- Organ prelude from 08:50 (elaboration of LBK 184 (*Lofsing die Here*)).
- Welcoming (by voice from somewhere – probably a member of the church board).
- Songs (accompanied by the organ while standing)
  - LBK 184:1,2,4 (*Lofsing die Here*)
  - LBK 280:1,3 (*Here, Redder, groot en magtig*)
- Opening prayer and blessing (standing)
- Songs of praise (accompanied by the organ while standing):
  - LBK 200:2-3 (*U goedheid, Heer, kan ons nie peil nie*) (tempo very slow).
  - LBK 288:1-3 (*Ons dank U, Heer, en bring U eer*) while parents come to the front for baptism.
- Baptism formula (own interpretation or version)
- Bringing in of infant for baptism (while organ plays unknown song).
- Baptism.
- Congratulating and giving of Bible.
- Congregational singing (while sitting) – accompanied by the organ:
  - LBK 290:2,3,4 (*Dit is my troos dat ek gedoop is*).
- Prayer: LBK 163 (*Soos 'n wildsbok*) sung twice to the accompaniment of the organ, while sitting.
- Scripture reading: Genesis 17:7,9; Galatians 3:15-20 and Colossians 2:11-15.
- Sermon: Homily with central theme “Kom ons nog die verbondseise na?” (own formulation).
- Proclamation of grace from Job 42.
- Confession of faith by singing of Psalm 23 (while sitting).
- Offerings while organ plays elaboration of LBK 519 (*Wees stil en weet*).
- Concluding song (while standing): LBK 519:1-4 (*Wees stil en weet*).
- Dismissal & blessing.
- Congregational singing: LBK 314 (*Amen*)
- Reading of bulletin. Two members of the congregation are very sick in hospital – the congregation was asked to pray for them.
- Organ postlude (unknown composition).

Remarks concerning the morning service:

- There was a total breach between daily life and the worship service. The names of sick people were only mentioned at the end of the worship service.
- Only songs from the *Liedboek van die Kerk* were sung.
- One Psalm (LBK 23) was sung.
- The organ accompanied all songs.
- No cantors were used.
- No songs in other languages were sung.
- No songs from other hymnbooks were used.
- No ecumenical songs were sung.
- The worship service was concluded with the singing of LBK 314 (*Amen*).

## **Congregation F**

### **Evening worship service at 18:30**

Attempts were made on three different occasions to visit the evening worship service of congregation F, but the evening worship service was cancelled on short notice for various reasons. On one occasion it was replaced by a prayer meeting and on two other occasions it was cancelled due to illness of the organist. The information about the evening worship service of congregation F is thus wholly dependent upon the interviews with the liturgist and organist (also the music director).

## **Congregation G**

### **Morning worship service at 9:00 (18 April 2010)**

Approximate attendance: 500

Age: all

Socio-cultural: White & coloured, middle class, male and female, all ages, residential as well as children's home, children of different races, children from normal schools as well as special schools.

Type of worship service: Morning service with children (children- or family worship service).

Liturgical order:

- Gathering
- CD with children's worship music (*In aanbidding* by Jan de Wet en die loflaaities).
- Welcoming by the liturgist.
- Prayers done by three children in congregation.

- Call to praise God (liturgist).
- Congregational singing: Praise (while standing) from informal children's hymnal *Alle kleuters loof die Here*.
  - **God hou van kindertjies**
  - **Ek het hande, ek het voete (while demonstrating)**
  - **Stapsoldaatjie (while demonstrating)**
- Witnessing: children telling who Jesus is for them.
- Confession of faith: Apostolic Confession of Faith done aloud by whole congregation.
- Congregational singing: Praise (while sitting) from informal children's hymnal *Alle kleuters loof die Here*.
  - **Ek is bly ek ken vir Jesus**
  - **Dankie Heer**
  - **God is so goed**
- Reading of the Law: Liturgist's own summary of the two great commandments with the use of picture of Jesus and children on the screen.
- Congregational singing: songs of penitance and devotion (while sitting)
  - LBK 250 (*Gods wet vra al ons liefde*)
  - **Kom in my hart (Children's song of worship)**
- Call to worship by telling Bible story and showing picture of somebody worshipping Jesus in the New Testament.
- Congregational singing: worship (while sitting)
  - LBK 176 (*Halleluja, U is koning*) with three additional verses sung in many congregations but not included in the *Liedboek van die Kerk*.
- Prayer (liturgist).
- Scripture reading: Ephesians 4:17-24, Romans 8:29.
- Sermon: Homily with the theme: "More and more like Jesus".
- Prayer (liturgist).
- **Offerings while listening to Afrikaans song *Meer en meer soos Jesus* sung by Afrikaans gospel singer Piet Smit.**
- Reading of bulleting (only a few announcements).
- Congregational singing:
  - **SOM 9 (*Doen slegs U wil, Heer*).**
- Blessing
- CD music: (*In aanbidding* by Jan de Wet en die loflaaities).

Remarks concerning the morning service:

- There was a close relation between the liturgy of the worship service and the liturgy of life.
- It was a children's service at the beginning of a new quarter and all the songs as well as the sermon were mainly aimed at children.
- Songs from different hymnals as well as other songs were sung: *Liedboek van die Kerk*, SOM, informal children's hymnal, others songs. Although it was a children's service, two songs of the *Liedboek van die Kerk* were sung.
- No Psalm was sung.
- The worship team (keyboard, piano, two guitars, trumpet, drums and four vocalists) accompanied all songs.
- No songs in other languages were sung.
- No ecumenical songs were sung.

## Congregation G

### Evening service at 18:30 (18 April 2010)

Approximate attendance: 250-300

Ages: all (more youth)

Socio-cultural: White & coloured, middle class, male and female, all ages, residential as well as children's home.

Type of worship service: Evening worship service aimed at youth at the beginning of a new quarter.

Liturgical order:

Before the worship service starts:

- Gathering
- No CD or music was playing and there was no preliminary singing; there was a uncomfortable silence. The liturgist and some helpers were struggling with technical aid.

Liturgy:

- Explanation of the theme (*The Holy Spirit and love*) for this quarter.
- Invitation to praise: "Let us stand and praise the Lord" (translation provided: CJC)
- Congregational singing: praise (while standing):
  - ***Love the Lord (2x)***
  - ***The love of Jesus (2x)***
  - ***Give me oil in my lamp (v1-3)***

- **Filippense 4 (v1-5)**
- **Blessed be the Name (v1-3)**
- Introduction to the theme of the worship service, namely “*Hoe pa en ma oor seks dink beïnvloed jou*”.
- Video-clip
- Scripture reading: Matthew 6:30 and James 1:12
- Greeting
- Congregational singing (while sitting):
  - **Bind us together**
- Greeting and blessing: “Genade, barmhartigheid, vrede en liefde vir julle...”
- Congregational singing: worship (while standing):
  - **Shout to the Lord (Hillsong).**
- Scripture reading: Hebrews 11:6.
- Congregational singing:
  - LBK 292 (*My enigste troos*).
- Prayer (liturgist).
- Sermon (interactive with youth).
- Prayer (liturgist).
- Offerings while keyboard (strings) plays FLAM 10 (*Jesus, alles gee ek U*).
- Challenge to follow Jesus
- Silent prayer (devotion and commitment)
- Congregational singing (standing)
  - **I have decided to follow Jesus**
- Blessing
- Dismissal while worship team sings *He is the King of Kings*.

Remarks concerning the evening worship service:

- There was a good relation between the liturgy of the worship service and the liturgy of life. These issues were addressed in the sermon as well as in the liturgy and liturgical singing.
- The liturgy was clumsy and unstructured.
- The repertoire of songs included one song from the *Liedboek van die Kerk*, various youth-oriented Afrikaans and English songs and some contemporary English songs like *Shout to the Lord*.

- Although it was a youth oriented worship service, one song of the *Liedboek van die Kerk* was included in the repertoire.
- No Psalm was sung.
- The worship team (keyboard, two guitars, tambourine and four vocalists) accompanied all songs.
- Songs were sung in Afrikaans and English.
- No ecumenical songs were sung, although most of the songs are known in youth groups in most churches.

## **APPENDIX 4: Questions for structured interviews with liturgists/music directors**

### **Personal:**

Name and surname:

Age:

For how many years have you been in the congregation now?

Background (training / musical training / involvement):

How would you describe your type of Spirituality:

What would be your three best loved songs?

What was your favorite song as a child?

### **Before the worship service:**

What happens before the worship service starts? Musiek of stilte

Preliminary singing (*Voorsang*)

- How does it work?
- What is the purpose?
- Who leads the preliminary singing?
- Who chooses the songs?
- Is there any specific order?
- Do you have a preliminary canter? When?
- Which songs could be used (repertoire)?
- What kind of instruments do you use?

### **Morning service:**

Liturgical order?

Repertoire?

Instruments?

Order of songs?

Sit or stand?

Body language?

How do you proceed from one song to another: announce / explanation / musical interlude?

How would you describe the culture of your morning service attendees?

How would you describe the spirituality of your morning service attendees?

Do you make provision for other spiritualities?

**Other worship services:**

How does the evening worship service differ from the morning worship service?

- Repertoire of songs?
- Instruments?
- Other songs?
- Sit or stand?
- Body language?

How do you proceed from one song to another: announce / explanation / musical interlude?

How would you describe the culture of your evening service attendees?

How would you describe the spirituality of your evening service attendees?

Do you make provision for other spiritualities?

**How do your Pentecostal worship services (Pinksterdienste) differ from the morning worship service?**

- Repertoire of songs?
- Instruments?
- Other songs?
- Sit or stand?
- Body language?

**How do your week of prayer services (Week van gebed) differ from the morning worship service?**

- Repertoire of songs?
- Instruments?
- Other songs?
- Sit or stand?
- Body language?

**How do your youth services (jeugdienze) differ from the morning worship service?**

- Repertoire of songs?
- Instruments?
- Other songs?
- Sit or stand?
- Body language?

**General:**

- Do you have a music policy in your congregation?
- Who decides which songs could/couldn't be sung in the worship service?
- What is your dream for music ministry in your congregation?
- Did you experience any conflict in the congregation regarding liturgical singing / music?
- Which hymnals are included in your repertoire of songs?
- How do you display the lyrics: books / digital screen (*rooibord*) / data projector / other?
- Did any members leave the congregation due to song/music?
- Did any new members join the congregation due to song/music?
- What is the composition of the congregation (ages / generations / sub-cultures / *et cetera*)?
- Did you compose any songs in the congregation, like a congregational song or a theme song?
- What do the children sing at their churches / actions / Sunday schools?
- What kind of accompaniment do they use?
- Does the congregation have a band / orchestra / group for accompaniment?
- What does it include?

## APPENDIX 5: Questions for structured interviews with congregation members

Vraelys: lidmate

Vertroulik

*Dui asb telkens u keuse met 'n kruisie (x) aan*

### A. BIOGRAFIES

Naam en van: \_\_\_\_\_

Geslag:

Manlik	Vroulik
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Ouderdom:

0-10	11-20	21-30	31-40	41-50	51-60	61-70	71-80	81-90
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Gemeente:

Grimbeekpark	Moorivier	Miederpark	Oos	Suiderkruis	Vyfhoek	Wes
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Aantal jare in gemeente:

0-5	6-10	11-15	16-20	21-25	26-30	30+
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Betrokkenheid in gemeente (*opsioneel*): \_\_\_\_\_

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### VRAELYS M.B.T SPIRITUALITEITSTIPES

*Omkring slegs die nommer.*

*Daar is geen dwang keuses nie - U hoef dus geen keuse te maak nie.*

*Meer as een keuse is moontlik.*

#### EREDIENS

1. 'n Goed beplande en ordelike erediens is tot eer van God.
2. Die erediens behoort 'n spontane atmosfeer te hê waar mense diep geraak word.
3. Eenvoud en stilte is belangrike elemente van aanbidding.
4. Ons gaan nie kerk toe om bedien te word nie, maar om onself aan God se diens toe te wy.

#### EREDIENSTYD

1. Eredienste moet op die vasgestelde tyd begin en op die vasgestelde tyd afsluit.
2. 'n Erediens kan maar langer aanhou indien die prediker so gelei word.
3. Tyd behoort aan die Here. Daarom is 'n ervaring van tydloosheid in die erediens belangrik.
4. Die gemeente moet so dikwels saamkom en hoe lank dit ook al mag nodig wees om hulle dienswerk af te handel.

#### GEBED

1. Woorde is 'n manier om God te prys. Ons vra ook wysheid en leiding.
2. Woorde en gevoelens bewerkstellig die ervaring van God se tasbare nabyheid.
3. Niks anders moet jou gedagtes aflei nie sodat jy net kan stil wees in God se heilige teenwoordigheid.
4. My lewe en my werk is my gebed.

### **MUSIEK**

1. Musiek en liriek verklank die lof aan God en verwoord die geloof in Hom.
2. Sang bring warmte en bind mense saam. Dit gee uitdrukking aan ons diepste gevoelens.
3. 'n Mooi godsdienstige lied bring jou binneste tot rus en jou siel in gemeenskap met God.
4. Sang kan mense inspireer en aanspoor tot groter diens en toewyding.

### **PREDIKING**

1. In die erediens gaan dit veral om die suiwer verkondiging van die Woord van God.
2. God verander mense se lewens deur die kragtige prediking van die Evangelie.
3. Prediking kry betekenis wanneer God deur sy Heilige Gees mense se harte aanraak.
4. Ons preek eintlik deur ons dae, want dae praat harder as woorde.

### **AKSENTE**

1. Hoofsaak is dat ons ons roeping in die wêreld moet vervul.
2. Hoofsaak is om heilig te lewe voor die aangesig van die Here.
3. Hoofsaak is om een te wees met ons Skepper.
4. Hoofsaak is om volkome aan God se wil gehoorsaam te wees.

### **SAKE OM TE ONDERSTEUN**

1. Teologiese opleiding, christelike uitgewers, beursfondse en preekgeleenthede.
2. Evangelisasie, sending, die Evangelie op radio en televisie.
3. Plekke waar mense hulle kan afsonder en geestelike leiding ontvang.
4. Aksies wat gerig is op geregtigheid in die samelewing.

### **KRITIEK VAN BUITE**

1. Ons/ek word soms bestempel as te intellektueel, rigied en rasioneel.
2. Ons/ek word soms bestempel as te emosioneel en anti-intellektueel.
3. Ons/ek word soms bestempel as onrealisties en verkwalik dat ons/ek die werklikheid probeer ontsnap.
4. Ons/ek word soms beskuldig van tonnelvisie en die oorbeklemtoning van wat reg is.

### **BELANGRIKE TEMAS**

*(Merk eers afsonderlike sake en kyk dan waar jy die meeste gemerk het).*

1. Onderskeidingsvermoë, dissipline, kennis, orde, genade, regverdiging.
2. Liefde, bekering, getuienis, spontaneïteit, heiligmaking.
3. Armoede, nederigheid, wysheid, opoffering, transendensie.
4. Eenvoud, reinheid van hart, dienslewering, onthouding, gehoorsaamheid, lydszaamheid.

### **VEREISTES VIR LIDMAATSKAP**

1. Instemming met kerk se leerstellinge, doop, aanvaarding deur die groep.
2. 'n Persoonlike verhouding met die Here, doop en openbare belydenis van jou geloof.
3. Almal wat hulleself op God instel is deel van die kerk.
4. As jy jou vereenselwig met die lot van die mensdom, het jy deel aan God se Koninkryk.

### **RITUEEL EN LITURGIE**

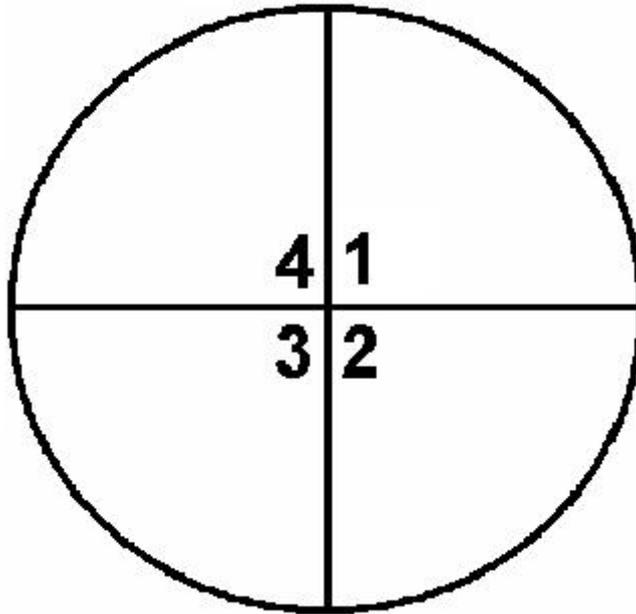
1. Ritueel en liturgie werk in op die geheue en dra so die geloofswaarhede oor.
2. Ritueel en liturgie is nie baie belangrik nie.
3. Ritueel en liturgie is maniere waarop die teenwoordigheid van God vir ons 'n werklikheid word.
4. Ritueel en liturgie is 'n manier waarop ons uitdrukking gee aan ons innerlike oortuigings.

### **GODSBEGRIP**

1. God openbaar Homself in die Skrif en Sakramente, in Jesus en sy kruis.
2. Ek kan voel dat God 'n werklikheid is en dat Jesus in my hart lewe.
3. God is 'n misterie waarna jy uitreik, maar nooit heeltemal by uitkom nie.
4. Ons kry deel aan God namate ons sy medewerkers in die wêreld word.

B. SPIRITUALITEITSWIEL

(Teken die speke)



C. KEUSE VAN LIEDERE

9. Is jy gelukkig/tevrede met die liedere wat tydens julle erediens te gesing word? Motiveer asb.

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10. Watter erediens se sang beteken vir u die meeste: oggend- of aanddiens? Motiveer asb.

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11. Noem 10 van jou gunsteling liedere in die erediens (in geen spesifieke volgorde):

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_



12. Watter liedere mis jy in die erediens?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

13. Watter lied/liedere beteken vir jou baie as jy bly is (Lof)?

\_\_\_\_\_

14. Watter lied/liedere beteken vir jou baie as jy aanbid (Aanbidding)?

\_\_\_\_\_

15. Watter lied/liedere beteken vir jou baie by 'n begrafnis (Treur/troos)?

\_\_\_\_\_

Watter van die volgende liedere wil jy graag in die erediens sing? (Merk met 'n kruisie by "ja" of "nee" of "ek kan nie die lied nie")

<u>Lied</u>	<u>Ja, ek wil dit graag sing</u>	<u>Nee, ek wil dit nie sing nie</u>	<u>Ek ken nie die lied nie</u>
Grote God aan U die eer			
Ons Vader wat woon in die hemel			
Voel jy soms of die Here te ver is			
Hoor jy die Paasfeesklokke?			
Lei ons, Here, groot en magtig			
Oorwinningslied			
Wat 'n vriend het ons in Jesus			
Hemelvader, ek aanbid U			
Hy leef, Hy leef, Hy leef hier in my hart (Alive)			
Die Here is my Herder			
Shout to the Lord			
Awesome God			
Come now is the time to worship			
Above all			
Lord I lift Your name on high			
In die Hemel is die Heer			
Daarom			
Meer as ooit			
Soms wil ek net jubel			
Ek roem U Naam			
Borrelliedjie (Dit borrel in my)			
Die liefde van Jesus is wonderbaar			
Stapsoldaatjie			
My God is so groot, so sterk en so magtig			
Lees jou Bybel bid elke dag			
O Heer, my God			



Helder skyn u lig vir die nasies			
Soos 'n wildsbok			
As Hy weer kom, as Hy weer kom			
Ek weet vir seker			

D. ALGEMENE OPMERKINGS OOR SANG EN MUSIEK IN JOU/JULLE GEMEENTE

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*Baie dankie dat u deelneem aan die ondersoek – ek stel dit hoog op prys*



## APPENDIX 6 – KERKSPIEËL 2006

**Tabel 405: Liedbundels.** Watter liederebundels gebruik u tydens die eredienste? (Uitgedruk as ‘n persentasie)

	2004		2006	
	Ja	Nee	Ja	Nee
Liedboek	99.6	0.4	99.5	0.5
‘n Eie bundel	24.4	75.6	42.8	57.2
Ander	50.2	49.8		

**Tabel 406: Engelse liederere.** (Uitgedruk as ‘n persentasie)

	2004		2006	
	Ja	Nee	Ja	Nee
Sing u gemeente Engelse liederere tydens eredienste?	31.7	68.3	38.5	61.5

Indien ja, watter persentasie Engelse liederere per erediens? 235 gemeentes het aangedui dat hulle Engelse liederere sing, 61% sing minder as 10% per erediens, 33% sing tussen 10 en 50% en 6% van die gemeentes sing meer as die helfte van die liederere in Engels.

**Tabel 406: Het u gemeente, naas die gewone erediens, ook ander eredienste toegespits op ander taal- en kultuurgroepe?** (Uitgedruk as ‘n persentasie)

Ja	16.8
Nee	83.2

**Tabel 407 : Begeleiersgroep. Het u gemeente ‘n begeleiersgroep/orkester wat met die sangbegeleiding behulpsaam is?** (Uitgedruk as ‘n persentasie)

	Ja	Nee
2006	63.6	36.4
2004	55.1	44.9
2000	50.1	49.9
1996	42.1	57.9
1993	43.3	55.5

**Tabel 405: Begeleiding.** Wat is die primêre vorm van begeleiding tydens die volgende eredienste? (Uitgedruk as ‘n persentasie)

	Orrel	Begeleiersgroep	Klavier	Ander instrumente
Oggenddiens	89.9	5.4	2.9	1.8
Erediens toegespits	16.4	18.7	28.8	36.1



op kleiner kinders				
Aanddiens	42.2	33.2	15.1	9.5
Ander eredienste	36.8	29.7	13.7	19.8

## APPENDIX 7

### Kontrafakte written in Congregation A

*Die Heer is goed vir (name of congregation)  
dat ons Sy kerk kan wees.  
Niks het ons ooit by Hom verdien nie –  
genade deur Sy Gees.  
God is groot, ons is klein –  
Ons leef uit Sy hand.  
Leer ons 'n dieper liefde Here  
vir U en vir mekaar.*

*Seën ons genadiglik, o Here  
van nou af en voortaan.  
Dankie vir u gemeente Here -  
U is in ons bestaan.  
God is groot, ons is klein –  
Ons leef uit Sy hand.  
Leer ons 'n dieper liefde Here  
Vir U en vir mekaar.*

## APPENDIX 8

### Kontrafakte written in congregation G

*God die Vader het in liefde  
Sy gemeente hier gebou  
en oor meer as vyftig jare  
ons in liefde toegevou.*

*Jesus Christus is die hoeksteen  
waarop die gemeente staan  
en Hy stuur ons met die boodskap  
om die wêreld in te gaan.*

*Heil'ge Gees, U is ons trooster;  
U leer ons die Vader dien  
en U lei ons in die waarheid  
om ook nou vir God te sien.*

*Nou buig ons hier voor U alleen -  
ons bely U as ons Heer;  
U het regeer; U sal regeer -  
U's die opgestane Heer.*

*En ons wy onself opnuut aan U  
om U getrou te dien  
sodat die wêreld sal kan glo  
en U in ons sal sien.*

*En ons glo dat U weer terug sal kom -  
U gemeente te kom haal  
om vir altyd saam met U te wees  
by die grootste bruilofsmaal.*

*Ja ons sal juig in (name of congregation);  
Ons is tuis in Vaderhuis.*

## APPENDIX 9

### Kontrafakte written in congregation G

*As jy maar kon weet  
van sy liefde vir jou -  
'n liefde wat alles omvou;  
sou jy jou lewe aan Hom wou gee;  
jousef as 'n offer vir Hom.*

*As jy maar kon sien  
hoe Hy sterf aan die kruis -  
sy liefde vir jou te bewys,  
sou jy jou lewe aan Hom wou gee;  
jousef as 'n offer vir Hom.*

*As jy maar kon glo  
dat Hy weer eendag kom  
dat jy kan gaan lewe by Hom,  
sou jy jou lewe aan Hom wou gee;  
jousef as 'n offer vir Hom.*

*Maar jy is nog jonk  
en daar is so baie tyd;  
so waarom dan nou al besluit?  
Neem nou sy hand  
want Hy roep na jou:  
Hy's so baie lief vir jou.*

## APPENDIX 10

### Kontrafakte written in congregation F

*Ons is gewone mense, Here,  
kleipotte wat kan breek.  
U het 'n skat in ons gebêre -  
u krag wat nooit ontbreek.  
Ons is swak, U is sterk –  
ons kan op U bou.  
Skenk ons u krag in oorvloed, Here,  
leer ons op U vertrou.*

*Ons word gedruk deur hierdie lewe,  
ons is soms platgeslaan.  
Ons moed kan ons so gou begewe,  
as ons deur donker gaan.  
Ons is swak, U is sterk –  
ons kan op U bou.  
Skenk ons u krag in oorvloed, Here,  
leer ons op U vertrou.*

*U dra ons elke dag, o Vader,  
U troos ons met u raad.  
U trek ons, swakke mense, nader;  
U sal ons nooit verlaat.  
Ons is swak, U is sterk –  
ons kan op U bou.  
Skenk ons u krag in oorvloed, Here,  
leer ons op U vertrou.*

*Jesus, ons dra in ons u sterwe,  
wanneer ons soos U ly.  
Ons sal u lewe ook beërwe;  
deur U oorwinning kry.  
Ons is swak, U is sterk –  
ons kan op U bou.*

*Skenk ons u krag in oorvloed, Here,  
leer ons op U vertrou.*

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