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Psalms, Hymns, or Spiritual Songs?: A Millennial's Journey with the Worship Wars

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PSALMS, HYMNS, OR SPIRITUAL SONGS?: A MILLENNIAL'S JOURNEY WITH
THE WORSHIP WARS

by

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Abstract:

Since the 1980's, the rise of popular and rock n' roll music has had a significant impact on the music in Protestant churches. The emergence of the Contemporary Christian Music (CCM) industry, fueled by the popularity of these types of music, changed how many churches use music in their gatherings. The widespread use of popular music in the church (often causing hymnals to be discarded) caused a major rift among congregations, a term coined the "worship wars." This argument is still being fought today. This paper is designed to give an overview of other times in history when the church fought over music, to study the causes and outcomes of these current worship wars, and to discuss how this generation of worship leaders can approach these issues in the churches today.

Key Words:

Worship Wars, Contemporary Christian Movement, CCM, Hymns, Church Music

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Introduction

It has been said that music is an art form with which one may use to make sense of the world, and by extension, its creator. Whether we hear the melody of Mozart, the drumming of an African tribe, or the guitars of a catchy radio tune, music transcends cultural lines and languages, thereby making it one of the most important tools used by the church to glorify God in worship. It could be suggested, and even to some lengths argued, that the versatility and universality of music is what sparks such debate over which music is chosen and used in worship. For the past few decades, churches have faced the struggle of choosing what kind of music to use in their gatherings due to the rise of popular music and the Christian music industry, a struggle coined “the Worship Wars”.

Before the widespread popularity of rock n’ roll music began in the 60’s and 70’s, most Christian churches found hymns to be present in their services. Over the last 30-40 years, as rock and pop music have become the common forms of music heard everywhere, The Contemporary Christian Music (CCM) industry has developed, mimicking these forms of music and adding Christian lyrics. This shift from traditional hymns to this popular music style of praise songs in worship is the major catalyst for the worship wars. The idea of this “CCM” is not inherently bad. Using the music people enjoy singing in the car to reach people and promote a positive, Godly message can have enormous benefits. For instance, if a Christian desires to listen to rock n’ roll music with wholesome lyrics and good morals, then the CCM industry has created the perfect musical outlet for them. For parents who want their children to listen to music with uplifting messages when they turn on the radio, CCM is an incredible way for this to

occur. Even in the 16th century, Christians were taking secular songs and melodies and setting them with Christian lyrics (Grout and Palisca 240). However, the question regarding the appropriateness of this kind of music being used in church liturgies created a clash between this CCM and traditional hymns.

There are two types of CCM; the first category contains praise and worship songs directly glorifying God. This category includes songs like *Revelation Song – Kari Jobe*, *Shout to the Lord – Darlene Zschech*, *Holy Spirit – Jesus Culture*, and *Oceans- Hillsong*. The lyrics in these songs are usually sung directly to God or about God (see Figure 1).

Figure 1:

<p>Revelation Song: Holy, Holy, Holy, Is the Lord God Almighty Who was and is and is to come With all creation I sing, Praise to the King of Kings You are my everything, And I will adore you</p>	<p>Shout to the Lord: Shout to the Lord all the earth let us sing Power and majesty praise to the King Mountains bow down And the seas will roar at the sound of Your name I sing for joy at the work of your hands Forever I'll love you, forever I'll stand Nothing compares to the promise I have in You</p>
<p>Holy Spirit: Holy Spirit, you are welcome here Come flood this place And fill the atmosphere Your glory, God, Is what our hearts long for To be overcome by your presence, Lord</p>	<p>Oceans: And I will call upon your name And keep my eyes above the waves When oceans rise My soul will rest in your embrace For I am yours, and you are mine</p> <p style="text-align: right;">Source: www.azlyrics.com</p>

*For the complete lyrics of these songs, see Appendices A-D

These four examples are rock n' roll praise songs and can be heard in many Protestant churches today. The second category contains songs about Christian experiences that do not directly refer to God, but they investigate daily life as a Christian i.e., *This Is the Stuff – Francesca Battistelli*, *The Motions – Matthew West*, *City on Our*

Knees – TobyMac. These songs do not necessarily praise God or even mention God but instead the lyrics focus on the life of a Christian with a godly worldview (see Figure 2).

Figure 2:

<p>This Is the Stuff: This is the stuff that drives me crazy This is the stuff that's getting to me lately In the middle of my little mess I forget how big I'm blessed This is the stuff that gets under my skin But I've gotta trust You know exactly what You're doing It might not be what I would choose But this is the stuff You use</p>	<p>The Motions: I don't wanna go through the motions I don't wanna go one more day Without Your all consuming Passion inside of me I don't wanna spend my whole life asking, What if I had given everything, Instead of going through the motions?</p>
<p>City on Our Knees: Tonight's the night For the sinners and the saints Two worlds collide in a beautiful display It's all love tonight When we step across the line We can sail across the sea To a city with one king A city on our knees</p>	<p style="text-align: right;">Source: www.azlyrics.com</p>

*For the complete lyrics of these songs, see Appendices E-G

These three examples are songs heard on Christian radio. Many times, they contain more abstract lyrics that do not necessarily seem to be explicitly about God. Songs of this nature are useful for radio tunes: for the listening enjoyment of people who desire clean popular music. They can also be used to influence non-believers and promote positive messages through music. This form of CCM serves as music for entertainment or enjoyment, not direct worship. When discussing CCM in the context of the worship wars, the first category is what is meant by “praise and worship songs.” The second category has great value and, when used for a specific purpose, can add to a worship service or

gathering, if necessary. For the most part, however, the first category of praise songs is what we find in churches today.

This “worship war” is not the first-time churches have argued over music in the church, but it is an issue that has caused separations of services, many people leaving/changing churches, and even church splits. How does the millennial generation of worship leaders, who grew up in a pop music culture, handle the Worship Wars? How do professionally trained and educated musicians handle it? By looking at the history and context of this issue, perhaps we can better understand how to absolve it. There may not be a definitive answer. However, with a little perspective and understanding, perhaps we can find a way to approach and handle these issues and ensure that music in worship is used for its intended purpose: to edify the body of believers and to bring glory and honor to God.

Chapter 1

Examples of Worship Wars in History

Music has been a central part of the Christian Church gathering since biblical times. There is a common misconception that music is not necessary, an idea that is entirely unbiblical and unhistorical (Mathews 21). We are *commanded* to make music for the Lord; there are countless references of making music and singing praises to God in the Bible. A few examples include: Isaiah 42:10 – “Sing to the Lord a new song, his praise from the end of the earth, you who go down to the sea, and all that fills it, the coastlands and their inhabitants,” Psalm 98:4 – “Make a joyful noise to the Lord, all the earth; break forth into joyous song and sing praises,” Psalm 147:1 – “Praise the Lord! For it is good to sing praises to our God; for it is pleasant, and a song of praise is fitting,” and Colossians 3:16 – “Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God,” (Holy Bible). For centuries, the church used music to bring glory to God, the main purpose of music in the church. And for centuries, the church debated the role of music in services. “St. Augustine (354–400) famously struggled with music’s power to create a feeling of piety while at the same time distracting his mind away from God with its artistic beauty,” (Hammond 67).

During the Reformation in the 16th century the Catholic church debated the question of whether polyphonic music (music in which voices are no longer in unison but move independently in different parts) should be allowed in the church; polyphony was said to be too elaborate and distracting and some wanted it banned, while some thought that it was an extensive and beautiful gift to God (Grout and Palisca 239). Following the

church's split from Roman Catholicism, Reformers and Post-Reformation scholars debated about what music would be used. During this Reformation, the three main reformers – Martin Luther (1483-1546), John Calvin (1509-1564), and Ulrich Zwingli (1484-1531) – each started their own faction of the newly created Protestant Church, though Luther never intended to create a church entirely separate from Rome (Grout and Palisca 239). Even after the split, the Lutheran Church in Germany preserved much of the Catholic liturgy, employing some Catholic music (both plainsong and polyphony) and keeping some Latin in the services (Grout and Palisca 239). All three reformers were musicians and had very different opinions on music in the church.

Music in the Lutheran Church reflected much of Luther's own convictions; he was a singer, composer, and he admired polyphony greatly, especially the works of Josquin des Prez (1450 – 1521) (Grout and Palisca 239). "More than any other reformer, Luther proclaimed the value of music for the praise of God..." (Hammond 71). Luther loved music; he believed that music was essential in proclaiming the gospel and that it was helpful in bringing communities together (Loewe 70). He desired for the whole congregation to participate in the music during the services (Grout and Palisca 239).

The congregation's participation in hymn- and psalm-singing marks a key distinction between Protestant and Catholic liturgies. The inclusive performance style enhanced the spiritual formation of congregants, both as individuals and as a community, by bringing them closer to God. (Hammond 72)

The Reformation's impact on musical developments in France, the Low Countries (Belgium, Netherlands, and Luxembourg area) and Switzerland, was quite different than in Germany (Grout and Palisca 244). John Calvin preferred a simpler approach to worship with strictly Psalm texts sung in either unison or very simple harmonization, known as metric psalmody (Hammond 73). Calvin and other leaders opposed elements of the Catholic liturgy more than Luther did, and they distrusted the use of art in worship and opposed the singing of any texts not found in the Bible (Grout and Palisca 244). Because of the reform practices spreading across Europe, the impulse of some was to erase the elaborate polyphony associated with Roman Catholicism and replace it with psalmody sung by the people. John Calvin commenced this practice with his two collections of psalms (Hammond 72). As a result, the contributions to music emerging from the Calvinist churches were Psalters: rhymed metrical translations of the Psalms that were set to either new melodies, tunes of popular origin, or adapted from plainchant (Grout and Palisca 244). "John Calvin had essentially limited the lyrics of church song to sola Scriptura—the 150 Psalms in the OT [Old Testament]" (Lemke 66).

Ulrich Zwingli's views on music in the church strayed even further away from Luther's than Calvin's did: Zwingli did not allow music in the church at all, though he was a talented musician himself; he thought music distracted too much from the message (St.-Onge 39). He rejected the Roman Catholic and Lutheran understanding of God's ability to work through an earthly medium, in this case, music created by humans; he believed that it was impossible for the divine to work in the physical world without denying its divine nature, and by extension, Zwingli also concluded that true music, if its purpose is to praise the divine, cannot in any way be of physical origin (St-Onge 39).

In 1534, the Church in England was separated from the Roman Catholic Church under Henry VIII, which had repercussions for church music; for a short time, music in the Anglican Church remained the same as the Catholic Church, but in 1548, Edward VI allowed for only a plain, syllabic, homophonic style of music sung in English (Grout and Palisca 248). These extreme demands were later lessened to allow for counterpoint; William Byrd (1543-1623) and Orlando Gibbons (1583-1625) were some of the leading Anglican composers of the time (Grout and Palisca 248). The debates of these different movements centuries ago show us that choosing music has always been a controversial issue.

Moving into the 17th and 18th centuries, music, and specifically hymns, began to change. The influence of societal factors, such as greater religious toleration, the Great Awakenings, and new technology, including the printing press and railroads, made the dispersion of music more possible (Lemke 62-63). The early Baptists in London were reluctant to let congregations sing hymns; Benjamin Keach (1640-1704) however, believed strongly in congregational singing and became a minister at Horselydown church and allowed congregational singing there (Lemke 63). As this progressed, a group in the church that opposed congregational singing split the church and withdrew to form a church without congregational singing (Lemke 63). Lemke offers more examples of church debates over music:

The British worship wars were transported to America as well. Second Baptist Church in Newport, RI, constituted in 1656 when twenty-one members withdrew from First Baptist Church because they “disapproved of hymnody,” did not allow

congregational singing for over a century. In 1765, the church voted to sing one hymn at the commencement of each worship service, but a group of members waited outside until it was over before entering the building. In 1771, a group withdrew and formed yet another church, one in which “singing was not tolerated.” Likewise, a Baptist church in New York City split over public singing in June 1771. (Lemke 65)

Arguments and church splits over music is no new notion, as seen from the examples above.

During this time, another new argument arose over whether hymns were to be allowed in church, or strictly psalm tunes and psalters, whose texts were taken straight from scriptures. Some, such as the Wesleys and Isaac Watts, believed that hymns of personal experience should be allowed in the church, while others, such as Jonathan Edwards, strictly allowed only Psalm texts, or texts written directly from scripture (Lemke 66-69). People known as the independents, nonconformists, or dissenters, were the first to initiate songbooks and hymns others than psalters; Isaac Watts was one of the first to begin to step away from the psalms (Lemke 66). Watts composed a songbook titled *Hymns and Spiritual Songs*, containing three sections, each straying a little further away from the psalters: the first section were paraphrases of the psalms, the second section contained communion hymns, and the third he called “hymns whose form is mere human composure” (Lemke 66). Watts asserted that the Psalms were inadequate for the *complete* worship of the church and transitioned hymnody to “voicing the worship of contemporary Christians” (Lemke 68). Some very strongly opposed these hymns of

personal experience; many espoused “God-centered” hymns that reflected “Reformation categories” (God, sin and grace, Christ’s saving work, the Word, church sacraments) and denied hymns written from the human perspective (Lemke 68). Watts justified these human experience hymns by stating that our “songs are generally expressions of our own experiences. We breathe out our own souls toward Him, and make our addresses of praise and acknowledgements to Him” (Lemke 70). Eventually a mixture of the two types of hymns were used:

In the churches, something of a blended worship service between the more formal theological hymns and those of personal experience came to be practiced. One summer, Jonathan Edwards was away from his Northampton church for an extended period of time. He preferred singing metrical Psalms, in the tradition of Calvin. While he was away, the congregation began singing exclusively from Watts’ hymns. When Edwards returned, he compromised, and the church sang songs from both hymnals (singing a Watts hymn at the end of each service). It was an early example of a blended worship service! (Lemke 68)

At the same time, the war between Arminian and Calvinistic theologies written in the words of hymns occurred as well, the most famous of which is the disagreements between the Wesleys (Armenians) and Augustus Toplady (Calvinist) (Lemke 70-71). Both sides wrote hymns with specific lyrics intended to combat the opponent’s theological beliefs (Lemke 71-73). Evidently, when Toplady published a pamphlet *The Doctrine of Predestination, Stated and Asserted* in 1760, a parody of the pamphlet

appeared shortly after which was still attributed to Toplady, but the doctrine had been changed; Toplady accused the Wesleys, however they never confessed it was them (Lemke 71). The Wesleys included lines in their hymns and poems that were obviously meant as a slap at Calvinism and even Roman Catholicism: the line in Charles Wesley's *O for a Thousand Tongues to Sing*, "Look and be saved by grace alone/Be justified by faith" is targeting Roman Catholicism (Lemke 71). Later in the same song, the Calvinistic view of limited atonement is challenged when Wesley writes "See all your sins on Jesus laid/The Lamb of God was slain/His soul was once an offering made/For every soul of man" (emphasis added); many others of the Wesleys' hymns included lyrics that opposed the idea of limited atonement (Lemke 71-72). The arguments of these churches throughout history show us that every time there is a culture shift that affects music in the church, there are disagreements about what music should be chosen; these arguments can help us deal with the worship wars occurring today.

Chapter 2

The Argument Today: Hymns or Praise Songs?

“There is no denying that our church bodies are fractured over the issue of what is happening when Christians gather together on Sunday morning. At the heart of the controversy is the issue of music” (St-Onge 41)

Arguments over whether hymns or contemporary praise songs should be used in church began occurring in the 1980’s and have continued through today, in what is termed “the worship wars.” According to the National Congregations Study, an ongoing national survey effort to collect information about American churches and their characteristics:

Congregations’ central activity is corporate worship. This has not changed, but the nature of worship in American congregations has changed noticeably in recent years. One of the most fascinating and important changes is that worship services have become more informal in recent years, with more churches using contemporary music and musical styles, more spontaneous speaking from people in the pews, more unscripted bodily movement, and other developments that make worship more expressive and apparently focused on producing a certain kind of religious experience for participants. (Religious Congregations 9)

The study goes on to speculate different possible reasons for this change; perhaps is the more widespread influence of Pentecostalism, the spread of an evangelical worship style, or perhaps even more it is our cultures trend toward informality: people dress more

informally for work and social events as well as in church than they previously did (Religious Congregations 9-10).

Whatever its source, this trend partakes of a decades-long trend in American religion away from an emphasis on belief and doctrine and toward an emphasis on experience, emotion, and the search for a least-common-denominator kind of worship in a time of ever less salient denominationally specific liturgical and theological content. (Religious Congregations 10)

The development of the Contemporary Christian Music (CCM) industry and the rise of popularity of pop music in our culture has had a hand in leading to this trend. Today the major argument is whether church services should include traditional hymns or contemporary music. The problem with this argument, however, is determining what constitutes “traditional” and “contemporary” (Dawn, “Beyond the Worship Wars” 550). Is a praise song written in 1997 still considered contemporary, even though thousands of songs have been written since? Is a hymn written today considered traditional or contemporary? These terms have come to represent a genre group instead of a period of time. For the purposes of this paper, the terms “hymn” and “praise song/Contemporary Christian Music” will be used.

Those in favor of hymns present two main arguments for keeping hymns in the church: hymns are a tradition and have been for centuries, and hymns are more theologically sound and contain more substance. Hymns have been a tradition for the church for centuries, and within one or two generations they are being thrown out

(Westermeyer 316). The issue with this, though, is that one generation cannot successfully “compete” with the previous fifty generations; this generation would need to be fifty times as talented as all the previous generations combined (Gordon n.p.). If an ordinary hymnal contains around 50 hymns, there is room for one song from each of the 50 generations since Christ, meaning that the very best song from each generation would be represented in the hymnal; if this is the case, there would only be one contemporary song, the very best one we have today, in hymnals for the rest of the generations to sing (Gordon n.p.). It is arrogant to think that in a service today, the only songs to be used are all from this generation, yet this is what many churches do.

The second reason for the argument over CCM is many assert that hymns are more theologically sound and have more substance. The process that hymns go through to be approved to be placed in a hymnal is extensive (M. L. B. 24). Hymnals are excellent examples of congregational songbooks because they contain hymns of tradition, hymns that follow scripture, and hymns that edify the body (Anderson 272). Hymnals provide the ideas of an entire representative group, not only an individual (Westermeyer 316). An entire committee meets to discuss even the smallest changes in updating a hymnal, and every decision must have a majority vote to be approved (M. L. B. 24). When all or part of a hymnal is thrown out, the service then belongs to the small group of leaders, instead of the congregation; the process of choosing songs is left to one or two people (Westermeyer 316). With this process of song selecting, accountability is not necessarily present in choosing theologically sound songs.

Many supporters of hymns also argue that they contain more substance than praise songs, which can be very true at times. “Where traditional hymns feature different

lyrical verses across musically identical stanzas, praise choruses circle back to simple lyrical refrains,” (Coming to a Pew Near You n.p.). Many contemporary songs such as *How Great is Our God* by Chris Tomlin, *Hosanna* by Hillsong United, and *Break Every Chain* by Jesus Culture have lyrics that are incredibly repetitive, but not all are necessarily lacking in significance; many are taken straight from scripture or stay close to the original biblical text (see Figure 3).

Figure 3:

<p>How Great Is Our God: How great is our God, sing with me How great is our God, and all will see How great, how great is our God</p> <p>Scripture: Psalm 145:3, Psalm 147:5</p>	<p>Hosanna: Hosanna, Hosanna, Hosanna in the highest Hosanna, Hosanna, Hosanna in the highest</p> <p>Scripture: Matthew 21:9, John 12:13</p>
<p>Break Every Chain: There is power in the name of Jesus There is power in the name of Jesus There is power in the name of Jesus To break every chain Break every chain Break every chain</p> <p>Scripture: Psalm 107:14</p>	<p>Source: www.azlyrics.com</p>

* For the complete lyrics of these songs, see Appendices H-J

** Scripture references refer to only the lyrics displayed in this chart, (Holy Bible).

Some contemporary bands have even begun to set the texts of older hymns to newer, contemporary melodies and instrumentation (Gordon n.p.). Some examples of this are Hillsong’s *Cornerstone*; the lyrics are almost identical to those from the hymn *My Hope Is Built on Nothing Less* (see Figure 4), *Blessed Assurance* by Elevation Worship whose lyrics mirror the hymn *Blessed Assurance* (see Figure 5), and *I Need Thee Every Hour* by Jars of Clay which follows the lyrics of the hymn with the same title (see Figure 6).

Figure 4:

Hymn:

My hope is built on nothing less
Than Jesus Christ, my righteousness;
I dare not trust the sweetest frame,
But wholly lean on Jesus' name.

(Chorus/Refrain)

[On Christ, the solid Rock, I stand;
All other ground is sinking sand,
All other ground is sinking sand.]
When darkness veils His lovely face,
I rest on His unchanging grace;
In every high and stormy gale,
My anchor holds within the veil.
His oath, His covenant, His blood,
Support me in the whelming flood;
When all around my soul gives way,
He then is all my hope and stay.
When He shall come with trumpet
sound,
Oh, may I then in Him be found;
In Him, my righteousness, alone,
Faultless to stand before the throne.

Hillsong:

My hope is built on nothing less
Than Jesus' blood and righteousness
I dare not trust the sweetest frame
But wholly trust in Jesus name
(Chorus/Refrain)
[Christ alone; Cornerstone
Weak made strong;
In the Savior's love
Through the storm,
He is Lord, Lord of all]
When darkness seems to hide His face
I rest on His unchanging grace
In every high and stormy gale
My anchor holds within the veil
My anchor holds within the veil
When He shall come with trumpet
sound,
Oh, may I then in Him be found;
Dressed in His righteousness alone,
Faultless stand before the throne

Figure 5:

Hymn:

Blessed assurance, Jesus is mine;
Oh, what a foretaste of glory divine!
Heir of salvation, purchase of God,
Born of His Spirit, washed in His blood.

This is my story, this is my song,
Praising my Savior all the day long.
This is my story, this is my song,
Praising my Savior all the day long.

Perfect submission, perfect delight,
Visions of rapture now burst on my
sight;
Angels descending, bring from above
Echoes of mercy, whispers of love.

Perfect submission, all is at rest,
I in my Savior am happy and blest;
Watching and waiting, looking above,
Filled with His goodness, lost in His
love.

Elevation Worship:

Blessed assurance, Jesus is mine
O what a foretaste of glory divine
Heir of salvation, purchase of God
Born of His Spirit, washed in His blood

Perfect submission, all is at rest
I in my Savior am happy and blessed
Watching and waiting, looking above
Filled with His goodness, lost in His
love

This is my story, this is my song
Praising my Savior all the day long
This is my story, this is my song
Praising my Savior all the day long

Oh, what a Savior, wonderful Jesus
Oh, what a Savior, wonderful Jesus
Death could not hold You, you are
victorious
Praise to the risen King

Figure 6:

Hymn:

I need Thee every hour,
Most gracious Lord;
No tender voice like Thine
Can peace afford.

I need Thee, oh, I need Thee;
Every hour I need Thee;
Oh, bless me now, my Savior!
I come to Thee.

I need Thee every hour,
Stay Thou nearby;
Temptations lose their power
When Thou art nigh.
I need Thee every hour,
In joy or pain;
Come quickly and abide,
Or life is vain.

I need Thee every hour,
Teach me Thy will;
And Thy rich promises
In me fulfill.
I need Thee every hour,
Most Holy One;
Oh, make me Thine indeed,
Thou blessed Son.

Jars of Clay:

I need Thee every hour,
Most gracious Lord
No tender voice like Thine
Can peace afford

I need Thee every hour, stay Thou nearby
Temptations lose their power
When Thou art nigh

I need thee, oh, I need thee,
Every hour I need thee
I need thee, I need thee, I need Thee every hour

I need Thee every hour
In joy or pain
Come quickly and abide
Or life is in vain

I need Thee, oh, I need Thee,
Every hour I need Thee
I need Thee, I need Thee, I need Thee every hour
I need Thee, I need Thee, I need Thee every hour
Oh, bless me now, my Savior, I come to Thee
Oh, bless me now, my Savior, I come to Thee
I need Thee every hour, teach me Thy will
And Thy rich promises in me fulfil

In all three cases shown above, the lyrics used in the contemporary piece are almost identical to the original hymns, give or take a few words. Often contemporary bands add a bridge or tag to follow the typical [Verse/Chorus/Verse/Chorus/Bridge/Chorus] form of popular songs, but for the most part the lyrics are the same. This practice of setting old text to new tunes is no new process. Even when hymns were first developing musicians took texts and set them to their own tunes. Many tunes were even used for multiple texts, in which you would have the same melodies used for different songs (Reynolds, Price, and Music). This practice can be beneficial in addressing the worship wars because there are many hymns that contain beautifully written lyrics, and can be set to newer music to create a different sound. The factionalism in which some name praise choruses “simplistic” while others denounce traditional hymns as being “stodgy” (Bringle 25) would no longer apply. This would appease those who prefer contemporary music, though the very idea that we must “appease” people in the church by playing a certain kind of music should not be the goal. Some argue, however that this practice diminishes the hymns.

I think there’s a problem here. Though singing good theology is important, the way we sing it is also vitally important. Of course, that’s in contrast to the prevailing message of contemporary worship that says it’s all about taste, and that musical style doesn’t matter...Certainly, there are many ways to accompany congregational singing that highlights the meaning of the text and enhances the congregation’s ability to sing it. But an essential element of hymn singing for centuries, and with good biblical and theological reason, is that the congregation’s

voice is primary. Contemporary commercial music often robs the congregation of this place, giving the spotlight to a single performer or a small group, and reducing the congregation to subordinate, relatively unimportant role. While hymns were written for a congregation, contemporary songs are written for a soloist or ensemble. (Aigner n.p.)

Perhaps Aigner's point is not one that many contemplate; this contemporary music has become so popular and the norm in many protestant churches and it is possible many congregations would feel uneasy hearing only their own voices instead of music through loud speakers. There is nothing wrong with using microphones and speakers, especially with larger congregations where it can be a huge help, but Aigner is right in saying that this does give the music over to a small group of people.

To those who say hymns are too ancient or traditional, there is something immensely beautiful in singing the words of the saints who have gone before us. It is a testament to the unchanging and unfailing nature of our God that a body of believers can sing the same words of his people from two-hundred years ago and they still ring true today. The world and its music were different back then, but God was and is the same. That we can sing the words of the saints throughout the generations and declare with them the goodness of God is proof of his everlasting nature. What hymnals have, that contemporary songs do not, is many generations worth of knowledge and praises:

[...]in the Church, we realize that we are greatly helped in our planning by the wisdom gathered throughout the Church's existence, by history's sorting of the

good from the less-than-good in hymns and liturgies, and interpretations. Now it is our responsibility to sort through what is new to choose what is true – keeping God as the Subject/Object of our worship. (Dawn, A Royal Waste of Time 68)

Some who do not like traditional hymns, however, want newer music to attract people to the church, asserting widely-accepted assumption that our priority, and music's primary role, is to attract people (Westermeyer 316). This idea of worship being used as entertainment has had a significant role in the development of the worship wars in the first place.

What is ironic and especially pertinent is that many debates about worship are just indirect ways of talking about ourselves, not God. Our debates devolve into how we like our worship served up each week. It's worship as consumption rather than offering. It's an expression of human taste, not a longing to reflect God's glory. (Labberton n.p.)

“The greatest danger of choosing where or at which type of service we worship according to our musical taste is that we forget that worship is for God,” (Dawn, How Shall We Worship 19). If we choose music simply to please or attract people, we are putting on a show to entertain, not using music as a tool to bring people together to worship God.

Chapter 3

Worship as Entertainment

A significant reason as to why these recent worship wars have developed is because music in the church has come to be used more as entertainment than worship. “Some worship leaders sacrifice content for entertaining form and confuse worship with evangelism and evangelism with marketing,” (Dawn, *A Royal Waste of Time* 64). The very idea of arguing over which music some people prefer as opposed to others is a selfish one, and the arguments of the worship wars have indeed taken our focus away from worship. “How we *feel* about worship actually is not the point. Worship is for God, because creatures owe their Creator praise,” (Dawn *How Shall We Worship* 21-22). Worship is not a matter of taste; Dawn says, “We have allowed modernity to turn us toward entertainment in our worship and toward ministry to people’s “felt needs” instead of offering them what is truly needful” (*A Royal Waste of Time* 50). In arguing over musical style preference, we are offering the congregation what they *want* to hear rather than what they *need* to hear. Dawn states:

I worry about congregations that focus on having “exciting” worship services because this merely fosters our society’s self-gratification and does not welcome believers into the disciplines of the alternative lifestyle of Churchbeing. We might attract lots of consumers if our worship services are merely entertaining, but, unless we continually increase the emotional hype, we cannot expect consumers to not turn away to other diversions when the difficulties of being a Christian

surface – or else we merely continue contributing to their shallowness. (Dawn, A Royal Waste of Time 131)

Another popular trend on the rise encourages churches to constantly play the newest music in church. It is peculiar that this generation is the only one that has been concerned with the need to do “new” music in the church (“Pop Goes the Worship” 25). “If worship is only contextual or utilizes only new songs, then the gospel’s uniqueness is lost in cultural trappings, and it is more difficult to form Christians who live any differently from their neighbors” (Dawn, How Shall We Worship 74). Churches nowadays try to use music to attract audiences which results in simple and repetitive music (Wolfe 57). Understandably some churches have the idea to do simpler songs for newcomers to be able to follow; this can work if the leaders make a clear distinction between simple and shallow songs. “If we use shallow (I did not say *simple*) worship materials, they will not reveal the truth about God,” (Dawn, A Royal Waste of Time 67). As a side note, the point of worship is not to make things easy; we are singing to the God of the universe who deserves to be praised, and who does not deserve “easy” worship. Worship does not have to be easy to understand and digest; “isn’t the gospel sometimes hard to digest?” (Dawn, “A Royal Waste of Time” 61). Dawn argues “if worship is always easy, are we giving its participants the true God?” (A Royal Waste of Time 61). We worry too much about numbers and bringing people in rather than creating an environment for substantial worship, and we turn our services into entertainment (Stapleton 26). The attempt to create an inclusive setting for believers and non-believers

alike creates an atmosphere that is almost too secular; in this process, the methods become the focus, rather than an encounter with God (Williams 46-47).

Many factors have led to worship being used as entertainment, the first being the architecture of churches. Beginning in the late 1800's, the architecture for churches changed dramatically, to that which resembled a theatre (Kilde n.p.). The development of this "auditorium church" building helped to create entertainment worship and a more consumerist view of worship in congregations, argues Kilde. Another factor influencing the idea of worship as entertainment is the rise of mega churches. These mega churches provided the runway for the CCM industry to take off; in addition to this, the creation of the CCLI licensing program (a program that allows churches to use a database of songs with the purchase of a church copyright instead of buying copyrights to every single song) provided the opportunity for churches to use these Contemporary Christian songs in their services and further gave musicians incentive to produce CCM (Bowler and Reagan 201). This pushed churches to use music to help with church growth and target audiences; the CCM industry then created these "worship celebrities" and this affected the music played in most churches today (Bowler and Reagan 197). These are dangerous waters. When church music becomes entertainment, it loses its essential purpose: to be the people's song (Schalk 961).

This is exactly what St. Augustine feared! What John Calvin feared! Calvin was concerned that music could take one's attention away from the spiritual and he sought to control its emotive effects (St-Onge 39). Music invoking our emotions is not inherently bad, because emotions are connected to the perception of the individual listener. However, when we seek to use music in worship to create a specific emotional

experience, are we truly searching for God in musical worship or are we seeking to entertain a crowd? Are light shows and fog machines in a worship service serving any purpose other than to entertain and mimic those produced at a rock concert? Dawn says: “To me it seems dangerous to think that our worship should be filled with all sorts of special effects in order to be ‘relevant’ to young people in this new millennium” (Dawn, *How Shall We Worship* 68). If we cannot worship without these special effects, are we truly worshipping? The church must be asking these questions about why we do what we do in musical worship instead of blindly following trends or popular fads of the day. “We do not have to manufacture something interesting in God; we simply will, in worship, express and reflect who God really is!” (Dawn, *How Shall We Worship*, 69). St-Onge argues what Luther might say of church music today:

Whether the music is led front and center by a band with overwhelming electric instruments and an unfollowable melody, or whether it is backed by an overpowering organ playing an unknown tune, Luther’s critique would be the same. “Is the music you’re playing helping the people to worship? Is it encouraging the people to participate in the church’s liturgy, or reducing the congregation to the status of audience?” (St-Onge 41)

Are we sincerely seeking for our congregations to worship God through musical worship or are we providing an entertaining concert for an audience?

Chapter 4

The Message Trumps the Means

The Iona community was founded on a tiny island on the western coast of Scotland; this community has become a place of pilgrimage for Christians from all over the world (Hawn 504). “The Iona Community is an ecumenical fellowship of men and women, seeking new ways of living the Gospel in today's world” (Hawn 504). Iona is visited by over 200,000 people and houses over one-hundred guests per week (Hawn 505). Worship material for this community comes from the Wild Goose Worship Group (WGWG), a group of sixteen young adults led by John Bell and Graham Maule; this group meets to discuss and develop new strategies for public worship (Hawn 505).

The Iona Community uses an eclectic assortment of musical resources and draws on global songs from African, Asian, Latin American, and Orthodox traditions. Their own original material may take a traditional stanza form, often with a refrain, or may employ ostinato-style chorales ("wee-songs") which resemble Taizé chants...

The Iona Community is not another denomination. The style of worship services encouraged by the Community transcends denominational boundaries. It is highly participatory, encourages the use of symbolic action, addresses issues of social justice as well as personal spirituality, and maximizes congregational song. John Bell believes that the song of the people is paramount and encourages

congregational rehearsals prior to the services, often enabling non-musicians to engage in four-part a cappella singing. (Hawn 506-507)

The Iona community truly uses music from all over and has created an all-inclusive environment for people to come and worship. People from different backgrounds, nationalities, and tongues can come together and participate in this worship easily. Perhaps something of this nature should be the goal in churches today. Otherwise, we are simply creating a worship space for/ catering to a specific group/type of people.

Why is all this important? Does it truly matter what kind of music is used in churches? Music is a necessary part of the worship and liturgy of the church; however, when abused and used the wrong way, it can have detrimental effects on a congregation's spiritual growth. With music viewed as a necessity, it no longer becomes about playing what the congregation wants to hear; it becomes an important task to choose music that brings glory to God and edifies the people (Mathews 22). The musical style and genre of music used in the Church does not necessarily matter; we can use music from all over the world to glorify God. "[A]nd the more diversity we can employ, the richer our worship will be," (Dawn, *A Royal Waste of Time* 63). We can use bagpipes, guitars, pianos, organs, triangles, even a didgeridoo as instrumentation if the message of the music proclaims God's glory. Do you think missionaries worry about electric guitars and light shows? Of course not! They use the means and instruments they have at their disposal to make music for God. However, the words of the songs we employ do matter. The most important thing is that the message of the music trumps the means. "If we sing only

narcissistic ditties, we will develop a faith that depends on feelings and that is inward-curved instead of outward-turned,” (Dawn, *A Royal Waste of Time* 68).

It is essential that worship carefully equip the saints with the truths of faith so that they can witness to, and serve, their neighbors. The Church needs both preachers and musicians with great faithfulness to give worship participants what they need instead of what they think they need, to offer that which is needful instead of catering to neediness. (Dawn, *A Royal Waste of Time* 69)

Are modern music directors actively seeking songs that present theologically sound lyrics, or simply choosing the popular songs being played on Christian radio? What if all worship leaders spent time breaking down songs to see if they hold true to God’s word? A blogger named “learning worshipper” has done this with many famous CCM songs (see Figure 7).

Figure 7:

How Great is Our God:

The splendor of a king ([Psalm 96:9](#), [Psalm 104:1](#), [Isaiah 33:17](#), [Isaiah 33:22](#))

Clothed in majesty ([Job 37:22](#), [Psalm 93:1](#), [Psalm 104:1](#))

Let all the earth rejoice ([1 Chronicles 16:31](#), [Psalm 96:11, 13](#), [Psalm 97:1](#))

All the earth rejoice

He wraps Himself in light, ([Psalm 104:2](#), [Isaiah 60:19](#), [1 Timothy 6:16](#), [1 John 1:5](#), [Revelation 21:23](#), [Revelation 22:5](#))

And darkness tries to hide ([Psalm 139:12](#), [Isaiah 9:2](#), [Matthew 4:16](#), [Luke 1:79](#), [Luke 2:32](#), [John 1:4-5](#), [Ephesians 5:8](#), [1 Peter 2:9](#))

And trembles at His voice ([Psalm 46:6](#), [Jeremiah 10:10](#), [Nahum 1:5](#))

Trembles at His voice

How great is our God – sing with me

How great is our God – and all will see

How great, how great is our God ([Exodus 18:11](#), [2 Chronicles 2:5](#), [Psalm 48:1](#), [Psalm 86:10](#), [Psalm 95:3](#), [Psalm 96:4](#), [Psalm 104:1](#), [Psalm 135:5](#), [Psalm 145:3](#), [Psalm 147:5](#), [Psalm 150:2](#), [Job 36:26](#))

Age to age He stands ([Psalm 90:2](#), [Psalm 102:27](#), [Job 36:26](#), [Isaiah 40:28](#), [Isaiah 43:13](#), [Habakkuk 1:12](#), [Hebrews 13:8](#))

And time is in His hands ([Genesis 1:1](#), [Psalm 102: 25](#), [Isaiah 41:4](#))

Beginning and the end ([Genesis 1:1](#), [Exodus 3:14](#), [Isaiah 44:6](#), [Hebrews 13:8](#), [Revelation 1:8](#), [Revelation 1:17](#), [Revelation 21:6](#), [Revelation 22:13](#))

Beginning and the end

The Godhead Three in One

Father, Spirit and Son ([Matthew 28:19](#), [Galatians 4:6](#), [Romans 8:15](#), [Romans 14:17-18](#), [Romans 15:16](#), [1 Corinthians 2:2-5](#), [1 Corinthians 6:11](#), [1 Corinthians 12:4-6](#), [2 Corinthians 1:21-22](#), [2 Corinthians 13:14](#), [Ephesians 2:18-22](#), [Ephesians 3:14-19](#), [Colossians 1:6-8](#), [1 Thessalonians 1:3-5](#), [2 Thessalonians 2:13-14](#), [1 Peter 1:1-2](#), [Titus 3:4-6](#))

Lion and the Lamb ([Genesis 49:9](#), [Hosea 5:14](#), [John 1:29](#), [John 1:36](#), [1 Peter 1:19](#), [Revelation 5:5-6](#), [Revelation 7:10](#), [Revelation 7:17](#), [Revelation 15:3](#), [Revelation 21:22](#), [Revelation 22:3](#))

Lion and the Lamb

Name above all names ([Acts 4:12](#), [Ephesians 1:21](#), [Philippians 2:9-11](#))

Worthy of all praise ([1 Chronicles 16:25](#), [Psalm 18:3](#), [Revelation 4:11](#), [Revelation 5:12](#))

My heart will sing ([Psalm 30:12](#)) How great is our God

Source: www.worshipwithscripture.com

This is an excellent example of what Dawn means when she claims, “Now it is our responsibility to sort through what is new to choose what is true” (Dawn, *A Royal Waste of Time* 68). Are we truly sorting through songs today to find what is true to God’s nature or are we choosing what we like to hear? Steve Lemke contends that we must use scripture to help us decide, as did musicians of the previous generations:

Each of these decisions about worship form is not merely a decision about taste or preference. Each fundamental methodological decision reveals something about the church’s understanding of key Biblical texts, about their ecclesiology, about their theology, and about their ethic (particularly what the proper relationship should be between the church and culture). Each of the major decisions made in this historical survey—Zwingli’s decision to ban instrumental music, Luther’s decision to allow artistic music, Keach’s advocacy of congregational singing, and Watts’ insistence on a Christological focus for hymnody, just to name a few—are all driven by Scriptural and theological reasons. We must ground our contemporary decisions about worship by our convictions about Scripture and theology as well. (Lemke 79)

What do these worship wars mean for this upcoming generation of leaders and musicians? Most music directors must deal with the struggle of deciding what type of music to play in church, as well as how to present the music chosen. Tyler Edwards, Discipleship Pastor at Carolina Forest Community Church in Myrtle Beach, sums up this struggle:

Within these worship wars, there are many battles to be fought: Hymns. Choirs. Bands. Volume. Style. Quality. Presentation. Do we incorporate artistic elements like spoken word, dramatic readings of Scripture? Or just sing the songs? Then you have the lyrics themselves. Are they theologically accurate? Are they about the right thing? Some older songs have a great message, but can be painfully boring and out of date. Some newer songs sound cool, but often lack the depth of the hymns so many grew up hearing. How do we decide which style is right or best? (Edwards n.p.)

Music directors' task of choosing music for the church proves difficult. The three necessary characteristics music in the church should have are that it should keep the focus on God, it should equip us for our everyday lives, and it should develop genuine community (Dawn, "Beyond the Worship Wars" 550). Perhaps both hymns and CCM have their place. Many have offered solutions and opinions on these worship wars. While Contemporary Christian worship songs can be good, we cannot ignore other types of music; if all we play every Sunday is CCM then younger churchgoers will no longer recognize and appreciate the hymns of tradition and the art that is other types of music as well (Mumford 44). Mumford believes that both CCM and other genres have their place and that all styles can be used to bring glory to God (Mumford 44). Steve Lemke offers his solution: that music in the church should be chosen specifically for that church for the congregation to feel comfortable enjoying its own worship (79). For Bringle, the most important thing to worry about is making a joyful noise to the Lord and not trying too hard to please ourselves with the music we choose (27). Lemke asserts that the worship wars will always be with us:

This is true because the church lives in the tension between two poles: (a) remaining faithful to a tradition that has been received; and (b) maintaining relevance to the contemporary generation. The specific details from which new innovations arise do change—instrumental music, congregational singing, rock beat, etc.— but the problem is perennial. We should not be surprised when it arises, as it has in each prior generation of the church to some degree, and we should seek to work through it graciously for all concerned without harming the unity of the church. Each generation must be patient as bridges are erected from an earlier worship style to one more suited for the next generation. (Lemke 78).

Many have tried to create “blended” services, where both contemporary songs and hymns are employed. While “blended” services may seem to offer an acceptable middle ground for a church divided by musical tastes, setting hymns to a rock beat might not be an effective resolution. If “blended” services are meant to appease those who love hymns, changing the style of the hymn does not address the issue of musical style and ignores the tradition of hymns sung with little accompaniment. Dawn asserts on this subject:

Some persons seek these days to offer what is called “blended” worship, in which old and new music are features. This is an excellent goal...If we use music from different eras and styles, we dare not let the songs played in “blended” worship services all sound the same and become indistinguishably gray like various foods tossed together in a blender. Instead, we will want to be very careful that each

piece maintains its own character and is sung with its own integrity. (Dawn, How Shall We Worship 14).

My primary reason for wanting churches to use many musical styles and sounds in their worship is because we have such a big God. No single type of music can respond to all that God is. No instrument can sing all God's attributes. No era of the Church has displayed the fullness of God's glory. (Dawn, How Shall We Worship 13).

“Could we not better demonstrate the greatness of God with more varied sounds?” (Dawn, How Shall We Worship 90). The idea of an eclectic worship service where music of various kinds is used is a great one; we simply must ensure that the music retains its individuality.

Whatever musical accompaniment we use must always be faithful to the character of the Lord and glorifying to God, congruent with the text it accompanies, and enabling worshippers to participate more fully. Organists in the past dedicated their entire lives to play their instruments well for the glory of God. They spent many years learning to play appropriately and many hours practicing for each worship service. Is that the same sort of devotion demonstrated by all those who offer their musical gifts today (with whatever instruments or voices) to facilitate and enhance the congregation's worship? (Dawn, How Shall We Worship 91)

Regardless of what kind of music we choose, “we must ask whether it meets our *genuine* needs [...] What will really contribute to growth in faith?” (Dawn, *A Royal Waste of Time* 62). Every congregation is different, and directors must be aware of the congregation they serve, not to please and appease their preferences, but to understand what they need to grow in and through worship. A musician may not arrogantly decide “I’m going to educate this congregation with the ‘right music’” and only employ music of their choosing. If a worship leader would like to introduce new music, they must remember to also meet that specific body where they are.

Churches must find their own voice in worship. For any individual church, that might mean a traditional, contemporary, or blended service. But a worship service cannot be for people who are not there. It must give voice to the people who worship there. Guests will sense the eagerness and joy of a congregation that has found a comfort level in voicing its worship. They will equally sense if the worship leader is pushing a worship style on the congregation for which they are ambivalent or find distasteful. God is honored and the spiritual needs of a congregation are met when the most suitable style of worship is settled upon for that congregation. (Lemke 79)

Conclusion

Perhaps the body of believers in Christ, who claim the name of a God who asks for a life of unselfishness, should rethink arguing over musical style preferences. Don't allow churches to split and services to separate because people are selfishly concerned about the music they hear in church. R.C. Sproul puts it this way: "The worship to which we are called is far too important to be left to personal preferences, whims, or marketing strategies," (@RCSproul). If there's an issue with theologically unsound lyrics, that's a different story, but we don't go to church for ourselves, to make our week better, to check off something on our checklist, or to be pleased and entertained by music. We attend church to waste our time with God, which is the best thing we could possibly ever do with our time on this earth (Dawn, *A Royal Waste of Time* 13). If we, instead, waste our time being divided over musical styles, we have sincerely missed the point of it all. "We dare not let worship be just another consumer item for which people shop," (Dawn, *A Royal Waste of Time* 103).

As God's people, we want to think with an orientation entirely different from the world's emphases on taste and choice, opinion and self-fulfillment. We want to be formed instead to ask questions about God's call and will and purposes – and about our faithfulness, obedience, and service in response. (Dawn, *A Royal Waste of Time* 89). The struggle for the newest generation of worship leaders/church music directors/ music ministers (the generation of millennials going into the ministry in the next few years) is this: not allowing personal preferences and pressure to entertain the congregation fully control what music is used in the church. "It is critical that we decide what we employ not by the criteria of what we like or what will please certain people or what will attract

the neighbors or what matches the most people's taste" (Dawn, How Shall We Worship 14-15). Whichever genre, style, or type of music a music director decides to use, they must ensure that the songs selected: are suitable for their specific congregation, edify and uplift the body of Christ, declare nothing but the truth, and ultimately worship God by bringing glory and honor to his miraculous deeds and to who he is. "Our desire is [should be] that all our music will help believers learn the language of faith and the nature of true worship" (Dawn, How Shall We Worship 15).

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Appendices

Appendix A

Revelation Song Lyrics – Kari Jobe

Worthy is the Lamb who was slain
Holy, holy is He
Sing a new song to Him who sits on
Heaven's mercy seat

Worthy is the Lamb who was slain
Holy, holy is He
Sing a new song to Him who sits on
Heaven's mercy seat

Holy, holy, holy
Is the Lord God Almighty
Who was and is and is to come
With all creation, I sing
Praise to the King of kings
You are my everything
And I will adore You

Clothed in rainbows of living color
Flashes of lightning rolls of thunder
Blessing and honor strength and glory
and power be
To You the only wise King

Holy, holy, holy
Is the Lord God Almighty
Who was and is and is to come
With all creation, I sing
Praise to the King of kings
You are my everything and I will adore
You

Filled with wonder awestruck wonder
At the mention of Your name
Jesus Your name is power, breath and
living water
Such a marvelous mystery

Holy, holy, holy
Is the Lord God Almighty
Who was and is and is to come
With all creation, I sing
Praise to the King of kings
You are my everything
And I will adore You

Appendix B

Shout to the Lord Lyrics – Darlene Zschech

My Jesus, my Savior,
Lord, there is none like You
All of my days
I want to praise
The wonders of Your mighty love

My comfort, my shelter,
Tower of refuge and strength
Let every breath, all that I am
Never cease to worship You

Shout to the Lord, all the earth,
Let us sing
Power and majesty, praise to the King
Mountains bow down and the seas will roar
At the sound of Your name

I sing for joy at the work of Your hands,
Forever I'll love You, forever I'll stand,
Nothing compares to the promise I have in You

My Jesus my Savior
Oh, Lord there is nothing like You
All of my days
I want to praise
The wonders of Your mighty love

Appendix C

Holy Spirit Lyrics – Jesus Culture

There is nothing worth more
That will ever come close
No thing can compare
You're our living hope
Your presence Lord
I've tasted and seen
Of the sweetest of love
When my heart becomes free
And my shame is undone
Your presence Lord

Holy spirit, you are welcome here
Come flood this place
And fill the atmosphere
Your glory, God,
Is what our hearts long for
To be overcome by Your presence, Lord

There is nothing worth more
That will ever come close
No thing can compare
You're our living hope
Your presence Lord
I've tasted and seen
Of the sweetest of Love
When my heart becomes free
And my shame is undone

Your presence Lord

Holy spirit, you are welcome here
Come flood this place
And fill the atmosphere
Your glory, God,
Is what our hearts long for
To be overcome by Your presence, Lord

Let us become more aware of Your
presence
Let us experience the glory of Your
goodness

Holy spirit, you are welcome here
Come flood this place
And fill the atmosphere
Your glory, God,
Is what our hearts long for
To be overcome by Your presence, Lord

Holy spirit, you are welcome here
Come flood this place
And fill the atmosphere
Your glory, God,
Is what our hearts long for
To be overcome by Your presence, Lord

Appendix D

Ocean Lyrics – Hillsong

You call me out upon the waters
The great unknown where feet may fail
And there I find You in the mystery
In oceans deep
My faith will stand

And I will call upon Your name
And keep my eyes above the waves
When oceans rise
My soul will rest in Your embrace
For I am Yours and You are mine

Your grace abounds in deepest waters
Your sovereign hand
Will be my guide
Where feet may fail and fear surrounds me
You've never failed and You won't start now

So I will call upon Your name
And keep my eyes above the waves
When oceans rise
My soul will rest in Your embrace
For I am Yours and You are mine

Spirit lead me where my trust is without borders
Let me walk upon the waters
Wherever You would call me
Take me deeper than my feet could ever wander
And my faith will be made stronger
In the presence of my Savior

I will call upon Your name
Keep my eyes above the waves
My soul will rest in Your embrace
I am Yours and You are mine

Appendix E

This Is the Stuff Lyrics – Francesca Battistelli

I lost my keys in the great unknown
And call me please cause I can't find my phone

This is the stuff that drives me crazy
This is the stuff that's getting to me lately
In the middle of my little mess
I forget how big I'm blessed
This is the stuff that gets under my skin
But I've gotta trust You know exactly what You're doing
Might not be what I would choose
But this the stuff You use

45 in a 35 sirens and fines
While I'm running behind

This is the stuff that drives me crazy
This is the stuff that's getting to me lately
In the middle of my little mess,
I forget how big I'm blessed
This is the stuff that gets under my skin
But I've gotta trust You know exactly what You're doing
Might not be what I would choose
But this the stuff You use

So break me of impatience
Conquer my frustrations
I've got a new appreciation
It's not the end of the world

This is the stuff that drives me crazy
This is the stuff
Someone save me
In the middle of my little mess
I forget how big I'm blessed
This is the stuff that gets under my skin
But I've gotta trust You know exactly what You're doing
Might not be what I would choose
But this the stuff You use

Appendix F

The Motions Lyrics – Matthew West

This might hurt, it's not safe
But I know that I've gotta make a change
I don't care if I break
At least I'll be feeling something
Cause just okay is not enough
Help me fight through the nothingness of
life

I don't wanna go through the motions
I don't wanna go one more day
Without Your all consuming passion
inside of me
I don't wanna spend my whole life
asking
What if I had given everything
Instead of going through the motions?

No regrets, not this time
I'm gonna let my heart defeat my mind
Let Your love make me whole
I think I'm finally feeling something
Cause just okay is not enough
Help me fight through the nothingness of
this life

Cause I don't wanna go through the
motions
I don't wanna go one more day
Without your all consuming passion
inside of me
I don't wanna spend my whole life
asking
What if I had given everything
Instead of going through the motions?

Take me all the way
Take me all the way
Take me all the way
Lord, I'm finally feeling something real
Take me all the way

I don't wanna go through the motions
I don't wanna go one more day
Without Your all consuming passion
inside of me
I don't wanna spend my whole life
asking
What if I had given everything
Instead of going through the motions?

Appendix G

City on Our Knees Lyrics – TobyMac

If you gotta start somewhere why not here
If you gotta start sometime why not now
If we gotta start somewhere I say here
If we gotta start sometime I say now
Through the fog there is hope in the distance
From cathedrals to third world missions
Love will fall to the earth like a crashing wave

Tonight's the night
For the sinners and the saints
Two worlds collide in a beautiful display
It's all love tonight
When we step across the line
We can sail across the sea
To a city with one king
A city on our knees
A city on our knees

If you gotta start somewhere why not here
If you gotta start sometime why not now
If we gotta start somewhere I say here
If we gotta start sometime I say now
Through the fog there is hope in the distance
From cathedrals to third world missions
Love will fall to the earth like a crashing wave

Tonight's the night
For the sinners and the saints
Two worlds collide in a beautiful display
It's all love tonight
When we step across the line
We can sail across the sea
To a city with one king
A city on our knees
A city on our knees

Tonight couldn't last forever
We are one choice from together
Tonight couldn't last forever
Tonight couldn't last forever
We are one choice from together
As family, we're family
Tonight couldn't last forever
We are one choice from together
You and me, you and me
Tonight's the night
For the sinners and the saints
Two worlds collide
In a glorious display
Cause it's all love tonight
When we step across the line
We can sail across the sea
To a city with one king
A city on our knees
A city on our knees

If we gotta start somewhere why not here
If we gotta start sometime why not now

Appendix H

How Great Is Our God Lyrics – Chris Tomlin

The splendor of a king
Clothed in majesty
Let all the earth rejoice
All the earth rejoice

He wraps Himself in light,
And darkness tries to hide
And trembles at His voice
Trembles at His voice

How great is our God
Sing with me
How great is our God
And all will see
How great, how great is our God

Age to age He stands
And time is in His hands
Beginning and the end
Beginning and the end

The Godhead Three in One
Father, Spirit and Son
The Lion and the Lamb
The Lion and the Lamb

How great is our God
Sing with me
How great is our God
And all will see
How great, how great is our God

Name above all names
Worthy of all praise
My heart will sing
How great is our God

How great is our God
Sing with me
How great is our God
And all will see
How great, how great is our God

Appendix I

Hosanna Lyrics – Hillsong United

I see the king of glory
Coming on the clouds with fire
The whole earth shakes
The whole earth shakes
I see his love and mercy
Washing over all our sin
The people sing
The people sing

Hosanna
Hosanna
Hosanna in the highest

I see a generation
Rising up to take their place
With selfless faith
With selfless faith
I see a near revival
Stirring as we pray and seek
We're on our knees
We're on our knees

Hosanna
Hosanna
Hosanna in the highest

Heal my heart and make it clean
Open up my eyes to the things unseen
Show me how to love like you have loved me
Break my heart for what breaks yours
Everything I am for Your kingdom's cause
As I walk from earth into eternity

Hosanna
Hosanna
Hosanna in the highest

Appendix J

Break Every Chain Lyrics – Jesus Culture

There is power in the name of Jesus
There is power in the name of Jesus
There is power in the name of Jesus
To break every chain
Break every chain
Break every chain

There is power in the name of Jesus
There is power in the name of Jesus
There is power in the name of Jesus
To break every chain
Break every chain
Break every chain
To break every chain
Break every chain
Break every chain

All sufficient sacrifice
So freely given
Such a price
Bought our redemption
Heaven's gates swing wide

There is power in the name of Jesus
There is power in the name of Jesus
There is power in the name of Jesus
To break every chain
Break every chain
Break every chain

There is power in the name of Jesus
There is power in the name of Jesus
There is power in the name of Jesus
To break every chain
Break every chain
Break every chain

There's an army rising up
There's an army rising up
There's an army rising up
To break every chain
Break every chain
Break every chain

There's an army rising up
There's an army rising up
There's an army rising up
To break every chain
Break every chain
Break every chain
To break every chain
Break every chain
Break every chain

There is power in the name of Jesus
There is power in the name of Jesus
There is power in the name of Jesus
To break every chain
Break every chain
Break every chain
To break every chain
Break every chain
Break every chain