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Music Technology, Worship, and Missions

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Abstract: Church leaders debate about the use of music in churches and missions. This is often framed in terms of theology and practice. Actually, music *technology*, *not theology*, both causes and provides answers to the debate. Music technology, that is the kinds of instruments and how they are used, is constantly changing and strongly affects music used in the church. The different types of music technology used in various cultures and the trend toward globalization of music present special challenges for missions. Understanding how music technology works and changes provides a basis for answering questions, such as, "What music is 'sacred' or 'secular' now? What will be in twenty years? What music is too secular for church use? Are refined hymns better than simple choruses? How is music influenced by, and used to spur open air evangelism? How has recent music technology expanded worship options and weakened denominational control? What valid and competing values have, and always will, drive conflict over church music?"

Church leaders continually debate about the use of music in churches and missions. The debate is often framed as discussion of theology and practice. Actually, music technology is the key, unrecognized cause of the debate; and understanding how it works and changes provides sound basis for discussing, evaluating, and making decisions on use of worship music.

1. What is music technology?

The science of physics is used to examine how sounds are produced in order to achieve various pitches (frequencies), durations, timbre (the nature of the sound), and combinations that are "music to our ears." Our desire to make pleasing music is a gift of the Creator.

How we produce sound is music technology, which affects the kinds of music we make. It varies by place, people, culture, and the history of accumulated

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technology. We learn music from nature and culture, and so worship music varies from one culture to the next. Music technology constantly changes. Even "historic" instruments like organ sounded and were played very differently over the centuries.

The diversity of music technology brings both joy and conflict to the church. We enjoy music in worship because it inspires, guides, and expresses love for God. Naturally occurring aspects of music, such as the rhythm of drums and the pentatonic scale (the black keys on the piano) unite people of different cultures. Other aspects of music are unique, and so learning the music technology of other cultures enhances our experience.

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Differences in music tech also prompt conflict. Our music may sound strange and displeasing to another culture, which can cause stress in the relationship. We may have trouble reproducing someone else's music in our technology. Music differences provide an extra challenge to cross-cultural evangelism.

2. How does music technology in a given time and place affect the kinds of worship music we are able to use?

The tech we use enables or hinders use of certain kinds of music and affects how effective and satisfying it is. Problems arise when the music tech available doesn't fit well with the kinds of music we want to use.

The organ (and even piano) is extremely advanced and expensive technology. The organist needs to be fluent in a second language, namely music notation, and practice thousands of hours to smoothly translate the notation to music. Organs are expensive to build, buy, and move. Because the organ produces complex and beautiful music, pastors and missionaries like to carry music written for it into churches and third-world missions which have very few or no musically trained members and no money for such sophisticated tech.

How can one use complex music in places that do not have such complex tech? There are three answers to this problem.

One answer is to use automatic music technology to substitute for organ and organist. Most people think self-playing music is recent, appearing with CD, mp3, and midi. In fact, automatic music dates back to the 1700s in the form of barrel organs. Barrel organs worked like music boxes, which have a revolving cylinder with metal studs that pluck tuning forks. "Barrels," cylinders with interchangeable covers (seven to fifteen could be loaded at once), had studs that tripped levers,

causing air to flow into pipes. Most churches in the 1700s used only four or five tunes.[1]

This is one reason so many hymn lyrics (and tunes) were written in Common Meter (CM), Short Meter (SM), and Long Meter (LM). A given tune could be used with literally thousands of lyrics (John Newton wrote six thousand; Charles Wesley eight thousand) without having to invest in more barrels. Fifteen of the seventeen songs written by Isaac Watts and included in *Lutheran Worship* are in CM, SM or LM. (LM has been a common form in poetry for a millennium.) Hymns multiplied as composers wrote more tunes for existing lyrics, and authors wrote more lyrics for existing tunes.

Modern tech such as midi and mp3 allow more, as well as more complex, tunes to be used. However, if there is a large difference between the music tech of the church leaders and the new converts, learning will be harder and produce frustration.

A second, but detrimental, answer is to insist on using technically complex music without the means to reproduce it or receptive people. Some third-world churches are induced to use chants, hymns, and choir pieces that are beyond their training as musicians and worshipers. The result is unsatisfying worship.

Churches that I visited in Kenya lacked basic music technology that Western churches take for granted. They had no hymnals, photocopiers, instruments (other than drums), musicians, or acquaintance with four-part harmony or music notation. Music written for complex music tech is ineffective in such settings. I have found that, even in the West, some people decline to join choirs because they find four-part notation to be intimidating.

The third answer is to use mostly indigenous music and technology. Ministry in a different culture means adapting not only to different customs and mindsets, but often to different music technology as well. It requires more wisdom and patience to develop local musicians than to impose Western music, but yields benefits.

3. How does music technology advance ministry and missions?

Missions have always used modern technology for evangelism. The apostle Paul followed the network of Roman roads, sailed, used the marketplace (agora) to engage people, and used books as well as scrolls. Missions now use high tech communications, including the Internet, e-mail, radio, TV, cell phone, satellite, digital files, and social networking.

Music technology has dramatically advanced in the last half century. Digital music partners with digital communications to distribute—widely and quickly—evangelistic, teaching, and worship content. Thus, technology helps to unify the global church and helps churches in remote areas to mature more rapidly.

Globalization of Western music affects church music too. Many Westernized cultures, such as Taiwan, now enjoy "fusion" music, which combines traditional forms with Western pop and soft rock music. Thus, they easily adopt contemporary Christian worship music written for this technology and find old hymnody harder to incorporate.

4. What is the link between music technology and revival?

Revival in the historical sense refers to mass movements in which large numbers of people come to faith or have their faith enlivened. Revivals of faith bring revival of worship as well. The Reformation introduced the popular hymn with verse, melody, and meter; the Oxford Movement in England (1833–1841) overcame resistance to hymn singing in the Anglican Church; the Great Awakening spurred hymn writers such as Isaac Watts; the English revival in the late 1800s popularized brass bands; and the Jesus Movement of the 1970s introduced praise music and bands. Most revivals popularized new or neglected worship music technology.

Music technology popular in society during revivals influences a whole new generation of hymnody and prompts conflict with established forms of worship. The established church can embrace, blend in, or reject the new forms. The struggle is technological more than theological.

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Maranatha songs (an arm of Calvary Chapel) show a progression from low tech revival music to higher tech church music. The earliest edition of *Praise Chorus Book* (1983)[2] was full of short praise songs, ideal for impromptu gatherings in homes and parks, led by guitar, and sung from memory before songbooks were available. About eighty-nine of the first one hundred songs in the book have only one verse, or two verses which are nearly identical (like Negro spirituals). Most of the eighty-nine were a single Bible verse set to music almost verbatim, which is one reason a second verse wasn't added; other passages didn't have the right number of syllables to fit the melody. Today Maranatha songs are longer, with verses, refrains, and bridges because Calvary chapel worship has moved from fluid revival settings to scheduled services in church buildings with video projection and coordinated bands. Some "Jesus People" formed a new denomination, Calvary Chapel, while others dispersed to various churches and took Jesus Movement music with them.

5. What kinds of music are too secular to use in the church?

Every kind of music technology is secular. "Traditional" church music and instruments were developed in the secular world but used in the church long enough to be considered sacred. All musical forms and instruments were once rejected as too secular but over time were sanctified for church use. Music technology, church art, sermon styles, administration, and teaching techniques all change over time, largely in step with society.

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The organ was once seen as too immoral for sacred use. Roman Empire Christians who heard the organ during gladiator combat, Puritans who prohibited and destroyed organs because they were popular in taverns and palaces,[3] Pietists disgusted by organ in opera, and Roaring Twenties fundamentalists who avoided movie houses would be mortified to learn that the organ is now the gold standard for sacred music. The organ was also fully at home in 1970s rock and roll.

Congregational churches in 1770 allowed flute, clarinet, oboe, bassoon, guitar, and violoncello, but not violin, because it was used for dancing.[4] Handel's *Messiah* was initially condemned for bringing secular opera into the church, and composers such as Handel and Mozart wrote more secular music than sacred music, using the same styles. Johann Bach is honored as a Lutheran who wrote chorales, but he also composed secular dance suites and cantatas on topics like Greek mythology.

Some things criticized as flamboyant performance, such as lead singers in praise bands, are actually part of the technology. In a typical band, drums keep the instruments in sync, lead guitar plays chords, bass guitar adds harmony, and keyboard plays strings to add flow. What's missing? Since none of the instruments play melody, the human voice necessarily serves as a melody instrument for worshipers to follow.

6. What, after all, is "sacred music?"

The term "sacred music" describes a particular kind of European classical music, composed using specific music technology for use in the church. But "sacred" at its core means "dedicated to religious purpose." Almost all music technology is developed in secular settings by technicians and musicians. But any music

technology can be dedicated to religious purpose and used to worship God, which makes it "sacred." Worship is rooted in the heart rather than technology.

The church has a treasure trove of useful experience and music. Tech has developed far beyond the practice of allowing no instruments at all (*a cappella* literally means "in the manner of the chapel," in contrast from *cantata*, which is singing accompanied by instruments). We can draw resources from this toolbox to fit many needs and settings.

This article purposely avoids discussing theological concerns, because concerns that are expressed as theological are often actually a reluctance to accept new music technology and have little to do with theology. Since this article focuses on music technology, it addresses only the *format* of lyrics in so far as they are affected by the type of music, not the *content* of the lyrics themselves. Lyrics that some people call inferior are actually just tailored to the format of certain music technology (more on this below).

7. What is secular or sacred now? What will be twenty years from now?

"Secular" and "sacred" are very subjective and constantly evolving terms. What makes an instrument "sacred"? Is it sacred when common in churches but not in secular settings?

What makes an instrument "sacred"? Is it sacred when common in churches but not in secular settings?

Organists are in short supply. The American Guild of Organists now has 17,000 members but projects that it will have only 8,700 members in twenty years (2035) and 6,900 members in 2045.[5] Liturgical churches—including Lutheran, Roman Catholic, Episcopalian and Methodist—use organs in worship. These four denominations have a combined 80,000 churches in America, and so the number of churches able to offer live organ music is falling dramatically.

The number of churches that use guitar (and perhaps electric keyboard) is much greater, although the number is hard to estimate. Many of these churches buy the Church Copyright License from Christian Copyright Licensing International (CCLI), which enables them to legally copy lyrics of new praise songs. (Traditional churches that use only hymnals don't need this service). Fully 160,000 churches have this license,[6] double the number of liturgical churches. Correspondingly, the number of songs written for sacred use on guitar is many times those composed for organ.

Both the supply of, and demand for, organists is decreasing. But the latter is being replaced by a growing demand for skilled musicians who can lead praise bands, suggesting that there are already many more churches that use guitar for

worship ("sacred" use) than organ and that twenty years from now the guitar will be *the* sacred music instrument (rivaled by piano), and live organ virtually unknown.

Churches commonly accept piano for sacred use. But piano is just as common in bars and casinos and drives rock songs like Jerry Lee Lewis' "Great Balls of Fire." So common use isn't a reliable benchmark for what is sacred and secular. Perhaps the worship technology people grew up with largely forms their idea of what is sacred and secular music. By that standard, many more Christians today already consider guitar or keyboard sacred, rather than organ.

8. Should we adapt secular songs for sacred use?

The Salvation Army often wrote Christian lyrics to popular hits such as "Champagne Charlie is My Name." A Lutheran example is Martin Luther's adaptation of a German song, (translated) "From Foreign Land to You I Come," for "From Heaven Above to Earth I Come." (A new tune was later composed.) Both songs are antiphonal conversations. In the secular song, a man poses a riddle to a maiden who must answer correctly or give up her garland if she's wrong; in Luther's hymn, an angel announces the birth of Christ, and the believer responds. A 1571 German hymnal "Street Songs, Cavalier Songs, Mountain Songs, Transformed into Christian and Moral Songs" did the same. Bach's tune for "O Sacred Head, now Wounded" came from a love song, "Mein G'müt ist mir verwirret." To some degree these hymns were popular because "churches had gone above the heads of the common people."[7]

The Army wanted new believers to join in worship immediately, without requiring them to overcome the hurdle of learning new (and boring?) hymns. Luther and the reformers wanted to inspire people to worship rather than hear priests and choirs perform it. Adapting secular songs helped bridge the gap, although this became less needed as people learned hymns.

Adapting secular songs often causes debate among church leaders (but apparently not among new believers) about its appropriateness. Supporters emphasize inspiring new believers to worship by using familiar tunes, while critics emphasize teaching new believers to be separate from the world by learning hymns. New believers learn new tunes either way, but secular tunes provide an inspirational transition to a new life of worship.

9. How did outdoor evangelism affect church music?

Since the Day of Pentecost, evangelists have preached the Gospel to large groups in the open air, and music has often been a part of this. Most unbelievers are found outside church walls, evangelists prefer neutral settings and during revivals, crowds are too large for churches. Ben Franklin described George Whitefield's

preaching to twenty thousand people at once on Philadelphia streets, and Billy Graham often preached to crowds of one hundred thousand. Sometimes church authorities did not approve of the evangelists and did not allow them to use church facilities.

Outdoor music introduced a major problem. How do you produce music loud enough for tens of thousands of people to hear and sing along with? The Salvation Army overcame this obstacle by assembling brass bands. In its heyday in the 1880s, the Army was a bold evangelistic force. They paraded through bad neighborhoods, making as much musical noise as possible, attracting hearers and hostility from bars, brothel keepers, and constables (and took pleasure in getting arrested for disturbing the peace). They wanted seekers and new believers to be able to sing along with the Army just as they did in singing halls and so wrote Christian lyrics to popular songs like "Champagne Charlie is My Name," a song about a generous, high class drunk. [8]

Salvation Army "officers" composed a large body of sacred music disguised as tunes for a new worship music technology: marching bands. Would Johann Bach or Paul Manz consider band music to be "sacred?" Trombone choirs (church brass bands that play in four parts) are wildly popular in Germany now, with 110,000 players in six thousand choirs. They began a century ago during a Protestant revival movement in which services were held outdoors. [9] Brass and wind instruments are loud, relatively easy to learn (Army "soldiers" are still required to learn instruments), portable, and can be played together as a band for more volume.

But how can anyone use more complex (and less portable) music tech, such as piano and organ, or quieter and more portable music tech, such as guitar, in open air where sound is lost to the environment? Wealthy societies of the twentieth century solved this problem and dramatically changed worship music with electronic amplification. While we may not think of amplification as music tech, it may be used more for music than anything else, on radio, mp3 players, television, church sound systems, arenas, and stadiums. The magic of electronic amplification is that it can be used with quiet instruments and even make encoded music (CD, mp3, midi) hearable.

This new music technology led to a conflict between those who love older tech, such as organ, and those who are inspired by guitar. Guitar had been a poor choice for large groups because it is too quiet, especially when playing single-note melody rather than chords.

The Jesus Movement was a massive revival in America in the 1970s, bringing many hippies to faith, and enlivening young people raised in what they saw as staid churches. Many Jesus People helped breathe new life into the LCMS, because many Lutherans had their faith enlivened in the Jesus Movement, were motivated to become leaders, and brought new worship forms in the church. Like other revivals,

the Jesus Movement revived church music by using new music technology, electronic amplification, and guitar.

The new music tech was condemned by critics. Supporters answered, "Why should the devil have all the good music?" words which have variously been ascribed to Martin Luther, George Whitefield, and Salvation Army founder William Booth.[10] Guitars and drums were condemned as secular, yet revolutionized church music, led by Jesus Movement musicians and Calvary Chapel.

This led to a new body of church "hymnody" (Jesus people called it "praise music") that spread like wildfire to virtually every denomination and place on earth. While traditionalists may call Western liturgy and ancient hymnody "ecumenical," it is praise music that is ecumenical today. Music subscription services, e-mail, and the Internet make it possible that praise songs can be written one day, translated into hundreds of languages the next, and used by churches around the world within the week. Calvary Chapel songs are more ubiquitous than Isaac Watts and have been a unifying influence in the Christian Church worldwide. Secular American and evangelical Christian music is so prevalent today that praise music is like a "second language" in many churches around the world. Globalization happens in business, secular music, and church worship.

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Electronic amplification is supported by other music technology, including photocopiers and video projection. Once upon a time, an obsolete technology, hymnals, was needed to enable worshipers to sing along with complex lyrics. Denominational leaders commonly controlled what went into hymnals and "new" music was introduced every thirty to forty years when a new hymnal was published. Photocopiers and projection enable churches to use very new and varied songs without going through denominational filters and printing delays.

The new body of songs written for guitar fit sometimes uneasily with older technology. Not all hymns written for organ work well with guitar, and not all guitar songs play well on organ. By slightly changing the structure (like deleting bridges) and arrangement, it's possible to make praise songs sound like piano hymns, enabling traditional churches to use both in "blended" services.

10. Can just anybody do church music today?

Amplification helped make guitar a new instrument of choice and democratized church musicianship. Organ and piano require much music education, because pianists must read the language of music notation and practice extensively. Guitars

are popular partly because they are accessible. Guitarists need not learn music notation. Instead, they use "lead sheets" or "chord charts" that note chords with letters such as A or F#. Guitar chords are easier to learn than picking out melodies, and guitars are cheap and portable.

Poorer neighborhoods have less music education, because it's costly, and substitute the less complex technology, guitar. Many churches offer guitar classes to develop new musicians and include them in praise bands to give them low-stress experience. (New solo pianists find playing alone in church services stressful, while apprentice guitarists can play with experienced ones with less fear of embarrassment.) Composing music is also easier on the guitar, since composers need little formal music education.

We tend to enjoy layers of sound, and so the simple lead guitar attracts other instruments to supplement it, including bass guitar, rhythm guitar, drums, keyboard, strings (often played on keyboards), and sometimes woodwinds. While some criticize this as "performance," it is a way musicians honor God with multifaceted music and the effect is like organ "stops" that emulate varied instruments. It seems that some who criticize "performance" in church unfairly imply that musicians are more concerned with impressing people than with worshiping God.

Democratization of church music is one result of using guitars, amplification, and publishing tech. Almost anybody can play an instrument, compose music, print "throw-away" hymnals, and lead worship. Sophisticated musicians may see this as either "dumbing down" sacred music or as enabling more people to use their worship gifts.

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11. How can we use music to attract people to the church?

Music-making and song writing has always been central to worship and is rooted in Hebrew temple worship. Other religions, such as Islam, do not have a tradition of music in corporate worship. Muslims gather at mosque to recite together

the same brief, scripted, and choreographed prayer that they recite individually five times every day.

On the other hand, because music is pleasing, it attracts people to the church. The struggle is *practical*—how to make music attractive given the technology and skills we have, as well as *spiritual*. That can raise the question: At what point does the technology become an end in itself rather than a means of drawing people to Jesus Christ and praising God?

In evangelism, Christians often use music both as an attractive force and as a way to preach the Gospel. From George Beverley Shea at Billy Graham crusades to Rapper TobyMac at Calvary Chapel, evangelistic concerts (a key part of its evangelistic strategy), the Gospel is preached in different styles to draw non-Christians. The music technology used is different and chosen with the intended audience in mind. If Calvary Chapel substituted Shea, the unbelievers they wanted to reach would not come. Choosing music is a technological choice, not just a theological choice.

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I think that the heritage of four-part harmony (SATB) is one factor that hinders males from singing more enthusiastically. SATB means that the melody is always sung in the soprano range, above the comfort level of male voices, something women don't realize. I would like to see what would happen to men's singing if melodies were played in a lower range with driving "march" timing.

12. Is complex hymnody better than simple songs?

Humans tend to consider complex to be better than simple. Most of us would rather travel by Lexus than mountain bike. The Lexus provides power, speed, and luxury. But which would you choose if you had to travel over a hill without roads?

Simple praise songs are sometimes derisively called "7/11"—seven words sung eleven times. Are lyrically and musically complex hymns better than simple songs? It depends on which music technology is available and the purpose of the song. Where music technology is simple, it's usually best to pick simple songs to match. My classes in Kenya liked "Swing Low Sweet Chariot" and "King of Kings and Lord of Lords." "Swing Low," like Kenya's indigenous songs and Negro spirituals, was written for just a drum and learned by rote rather than read in a hymnal. The words are repetitious so that a refrain and simple hand motions can remind singers of lyrics they're about to sing. Since my Swahili was nearly nonexistent, my favorite Kenyan song, "*Mungu etu newa upendo*," was repetitive too.

At home, when I need an extra song during communion distribution without accompaniment or written lyrics, everyone can join in "Were You There?", "Let Us Break Bread Together," or "Father, I Adore You." When we did Sunday services using only little-known Negro spirituals, there was a tremendous response and we continue to use some of them. Even when instruments are available, a simple song can carry deep meaning. In certain congregations, many people don't read well or have poor vision and thus have trouble singing complex lyrics. To some people, too much complexity feels stilted and cerebral rather than heartfelt. Worship leaders need to be sensitive to their people.

Whether we use historic hymns or contemporary praise songs, we follow the model of the Reformation, which introduced man-made lyrics and tunes in popular styles that replaced monophonic chants sung by priests and choirs. Chants did not have the elements we think of as song-poetry, meter, rhyme, and harmony. What is known technically as the "chorale" (metrical hymnody) became the format almost all churches use today, with melodies and metered lyrics, poetry written by men and not only words from Scripture. Verses repeat using the same tune, and harmony was added soon after, making tunes more interesting and enabling singing in parts. ("Polyphony" technically refers to multiple independent melodies which occur at the same time, but it is also used for instruments like pianos which can play more than one note at a time.) Several instruments often played together, which is one reason meter and rhythm (and often drums) are important.

The church across the ages has had radically different opinions about the acceptability of complex music. Calvin and Zwingli thought that interesting music distracted people from worship, and churches still have different opinions on just how interesting it should be and which music technology should be used. What appears to be simple music may be complex. A century ago musicians like James Weldon tried to write down Negro spirituals in music notation in order to preserve them. Weldon lamented that they never "set down the anarchic harmonies which they heard. In fact, they had no classification for these sounds or even comprehension of them as harmonies."[11] The same was true of complex rhythms.

Praise music often is written with a wide-ranging accompaniment, rather than the four-part harmony often found in hymn arrangements. This may frustrate worshipers who like to sing parts, but it makes the harmony more interesting. Praise music often also has bridges, which function like a second refrain, which adds interest.

13. Why is changing technology so hard for some people?

Churches resist changing from one music type to another for many reasons. Many are satisfied with the tech they use or may think that adding another requires

rejecting their own. For others, the learning curve is steep, and so the musicians, music, instruments, and skills may be unavailable or beyond reach.

Resistance to change may be part of a larger picture. The Council of Trent rejected Lutheran (Reformation) congregational singing, hymn format, polyphony, popular songs and instruments other than the organ[12] and required that Gregorian chant be retained. But this was part of Trent's rejection of Reformation doctrine and practice as a whole. Some resist change because they don't realize that it entails change in music technology rather than theology.

Circumstances may overcome resistance to change. New church members or evangelists bring new skills into the church. If the music language of the church or mission differs too much from that of potential converts, the church is likely to decrease in numbers, prompting the church to change to keep from shrinking or to make missions more effective. Revivals help overcome resistance because worship renewal always accompanies faith renewal.

14. What is the future of new music technology in the church?

It is said that the book of Psalms is the songbook of the church. However, it is more properly the *lyric* book of the church, because it includes no music. The *music* book of the church is constantly being written, updated, and enlarged. The types of music supplement rather than compete against one another.

The music book of the church will continue to grow following the pattern of the last thousand years. Music technology will continue to develop, enhancing current instruments and modes and creating new ones. For example, today's organ is the product of centuries of technological development, while the electronically amplified praise band is new. The pattern reveals that revivals introduce new technology into the church in a sudden and widespread fashion.

We can expect future revivals to introduce new music technology, but we can't predict exactly what kinds because we don't know where revivals will occur or what music tech will be common then. For example, if the next revival occurs in rave settings, the next wave of church music could be electro-acoustic house music based on drum machine loops. The music could be played through Internet capable, optical head mounted display, enabling worshippers to have a virtual reality experience of worship with their church while physically being anywhere in the world. It would be reality in the sense that they would sing and listen together with their church in real time but virtual in the sense that they

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would only feel that they were together in one place. This music technology could be valuable to Christians who are spread out due to geography (sparse population) or to demographics (such as oppressive Muslim or communist nations). If this sounds strange, remember that it would have sounded no less bizarre if nineteenth-century organists had been told that the next waves of church music would be trombone choirs and amplified praise bands.

New worship music technology will have to meet certain parameters. It will have to be singable, express the heart, loud enough to lead large congregations, have a large number of musicians willing and able to play it, and a large segment of Christians must adopt it as their desired mode of worship.

The pattern will continue: Current church music will continue to be refined, musicians will develop new music tech, revivals will suddenly introduce new tech into the church, the church will be in conflict until the new music tech is widely accepted, a new kind of church music based on the new tech will be added to the centuries-old music book of the church, the new style will be refined, and the cycle will start all over again. The pattern is predictable, though the practical details are not.

Missions (evangelism) and new music tech go hand in hand. One can make the case that the advent of the praise band actually accelerated world missions. Much of the world has embraced Western pop music, which is centered on the same kind of amplified guitar-centered ensemble embodied in the praise band. This embrace enabled the globalization of praise music even as the church has expanded around the world.

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15. What principles guide our use of music technology?

Values and principles guide worship music and are often in tension. We want to glorify God with quality music employing the best of our skills, yet we don't want to fall into the trap of performance for its own sake. We like to use all our "secular" (Luther would say "vocational") skills to support the church and honor God, without sacrificing true, doctrinally sound worship. We want to help new converts and old members to worship using familiar forms, but also learn other music from the rich storehouse of two thousand years of church music. We want to benefit from the spiritual dynamism of revivals to revive worship while still benefiting from the forms of the past. We want to adapt worship music to culture just as we adapt teaching methods, leadership styles, and art, without losing Scriptural integrity. We want to use Scripture and theology to vet church music, while realizing that many

music choices boil down to differences in music technology and have little or nothing to do with theology or worldview.

Those who are musically "bi-cultural" (bi-technological) and others who are "mono-cultural" need to accept one another's orientation to worship music. It is not useful or accurate to phrase it as theologically right or wrong ways to worship or even as best or worst, as though all music must be ranked and defective forms rejected.

Jesus Christ said that the wise man "brings out of his treasure what is new and what is old" (Mt 13:52), a principle that can be applied well to music technology in the church. The diverse music book of the Christian Church offers just the right kind of instruments and music for every kind of setting and will continue to expand to meet the needs of the church and mission.

Endotes

[1] William Rice, *A Concise History of Church Music* (Nashville: Abingdon, 1964), 51.
[2] *Praise Maranatha Music Chorus Book* (Maranatha Music, distributed by Benson Co, Nashville, TN, 1983).
[3] Arthur Hutchings and C. Henry Phillips, *The Singing Church: An Outline History of the Music Sung by Choir and People* (Hamden, CT: Archon Books, 1969), 142.
[4] Winfred Douglas, rev. by Leonard Ellinwood, *Church Music in History and Practice: Studies in the Praise of God* (NY: Scribners, 1962), 237.
[5] "2014 Survey: Past, Present and Future Members," *American Guild of Organists Digest* January 2015, found at www.agohq.org.
[6] www.ccli.com. This article uses terms such as "praise band," "brass band," and "trombone choir" as technical terms that describe types of ensembles of instruments in the same way that terms such as "string quartet" and "orchestra" are commonly used.
[7] Trevor Yaxley, *William and Catherine: The Life and Legacy of the Booths* (Bloomington, MN: Bethany, 2003), 158.
[8] Ibid., 138.
[9] "Trombone Choirs Flourish in Church," *Christian Science Monitor* (May 16, 2016), 15.
[10] Norman Murdoch, *Origins of the Salvation Army* (Nashville: University of Tennessee, 1994), 63.
[11] James Weldon Johnson, *Book of American Negro Spirituals* (Columbus, OH: American Folklore Society, 1928), 47.
[12] Joseph Machlis, *The Enjoyment of Music*, 3rd ed., (NY: W.W. Norton, 1970), 260.