Leddy Hammock
Meadville-Lombard Theological School
Doctor of Ministry Project
Spring, 2013

Music in Ministry

– Method, Mysticism, and Message

With deep appreciation . . .

to Spirit, the Source of all music and ministry,

to the brother of my heart, The Reverend Robert Paul Hammock, who provided the formatting for the special services included here, and who, along with The Reverend Gwen Cohenour, The Reverend Judith Tafelski, and The Reverend Dieter Randolph (our son), serves so steadfastly with me in the ministry of Unity Church of Clearwater,

to Rabbi Arthur and Renée Baseman who, along with The Bhante Dhammawansha of the Dhamma Wheel Meditation Society, heartened me along the way in this work,

to The Reverend Abhi and Lalitha Janamanchi, dear UU neighbors, who encouraged me to pursue this Doctor of Ministry through Meadville-Lombard Theological School,

to emPower Music and Arts, for promoting and supporting positive music,

to Richard Mekdeci and Sue Riley of emPower Music and Arts, whose music inspires everyone who hears it,

to our congregation who encouraged me through this project,

to our sons, Steven and Dieter, and their families – the Regiers and the Randophs – and to the Turner family and the Hammock family, all of whom lovingly cheered me on,

to our youngest son, Levi Hammock, the musician, whose love of music and whose insightful statements of purpose guided the organization of this project,

and to my husband, Russ Hammock, of emPower Music and Arts – my patient partner in ministry and in life for more than thirty years – who stood by me through this project and who makes my heart sing.

Music in Ministry – Method, Mysticism, and Message: Outline of Contents

Introduction - p. 3

I. Music in Ministry – Method: to facilitate postmodern worship in liberal theology

"The things that make music essential for people in postmodern culture are the same things that make music essential for postmodern religion."[1]

A. Complementing postmodern worship through music – page 6
B. Encouraging participation in postmodern worship – page 15
C. Composing and creating for postmodern worship– page 23

II. Music in Ministry – Mysticism: to illustrate and heighten the mystical experience *"Music within a sacred setting may take any form necessary in order that it propel a mystical idea with an emotive effect"* (Levi Hammock).

A. Sacred music and mystical experience – page 29
B. Music, mysticism, and personal transformation – page 35
C. Music and collective transformation – page 42

III. Music and Ministry – The Message
"It cannot be taken for granted that music often has an extreme effect on whatever it touches. Therefore, the music within a worship service should be chosen as carefully as the words spoken" (Levi Hammock).

A. Harmony with the spoken message – page 47
B. Music and meaning – page 49
C. Bridge of message and music, insight and experience
"A sermon provides insight; music provides an experience" (Levi Hammock) – page 56
Conclusion – page 62

IV. Survey on Music: Method, Mysticism, and Message – Among Ministers and Music Directors in three groups of liberal faith communities):
Unitarian Universalists, New Thought, and Unity – 60 pages, beginning on page 63

V. Analysis of Survey Results – pages 63 - 84

VI. Twelve complete interfaith services (with Introduction) – subsection: 39 pages

VII. Music resources and bibliographies – three pages (total, 186 pages)

1

Levi Hammock, graduate student, Frost School of Music, University of Miami, consultant for emPower Music and Arts and longtime Unity church musician, 2012.

Music: Method, Mysticism, and Message – Introduction

The compelling issue in the practice of ministry presently under consideration is to identify the significance of music used in worship in terms of teaching theological perspectives, the influences of devotional experience in the context of worship, the practical and projected transformational outcomes of worship music in a culture of religious pluralism, as well as the encounter of a variety of available sources for the creative use of music in contemporary worship. The contextual boundaries of this examination of the element of music in the practice of ministry is explored through expert commentary on the topic through survey and interview involving religious professionals relative to the effectiveness of music in the context of worship services. The project includes the discussion of the relative importance of music as illustrative of the lesson plan for worship services, the influence of mystical experience, the "rhythm" of the order of service, and the perceived effect of the use of music in terms of individual transformation, suggesting experiential and behavioral objectives both for individual religious communities and for the prevailing shared cultural environment through interfaith worship.

Participants in this project include thirty-six colleagues serving as religious professionals (Ministers, Spiritual Leaders, Practitioners, Music Directors / Coordinators, or Ministers of Music) – twelve each – in these three traditions: Unity, New Thought, and Unitarian Universalist congregations throughout the United States. A survey was compiled to gather specific information regarding the dynamics of tradition and innovation in terms of orders of service, number of musical selections, elements in a service, and the type of performance of the music (that is, congregational,

instrumental, or performed by a soloist, music director, choir, or music ministry group).[2] Research includes criteria for selection of music for worship, the placement of responsibility of selecting the music (music director, committee, ministry leaders), ways of evaluating the response from participants in the community, preferred genres or styles of music (classical, traditional, contemporary, folk, etc.), recommended sources and applications of music for the community, and reflections as to the projected future of music in the worship settings of the denominations included or in shared interfaith worship services.

Information has been gathered from articles, lectures, and books by scholars whose work during the past twelve years (2000 through 2012) includes evaluating and influencing choices of music for worship. This level of examination includes gathering relevant information through interviews, survey, and presentations by professional musicians who create music for contemporary worship. A third level of the project is presented as samples of the use of contemporary resources for worship music in the form of printable programs for twelve original interfaith services, complete with orders of service and music resource information. The purpose of this project is, in part, to introduce more leaders to the variety of music resources available for use in worship and also to showcase possible application of these resources in an array of special services adaptable for use by leaders in ministry and music ministry in all three types of religious communities surveyed.

---

2 The content and analysis of this survey are included as Section IV and V of this project; twelve samples of special interfaith services are found in Section VI; music resources and bibliographies are found in Section VII.

Leaders in music ministries in New Thought, Unity, and Unitarian Universalism participated in the survey designed for this project in order to help determine general guidelines for the selection of music and the design of elements of worship to illustrate what "drives" the order of service. Insights from individuals involved in music ministry in all three types of spiritual communities helped to inform the outcome of the project, including impressions of the ways changes in the music used in worship services originated and whether changes tended to be resisted or welcomed.

Questions were also introduced to explore the variety and sources of music and particular recommendations or ideals for music in the context of ministry, relevant to ritual, community building, and mission in general. A comparative analysis of survey results is offered in the final section of this project (see section V). In January of 2011, as the first recipient of the "I to I Music Ministries" Songwriters Tribute Award for "Extraordinary Service to New Thought Music," I was invited to speak on the topic of "Music as a Doorway" at the emPower Music and Arts Conference for Positive Music. This topic was inspired by a fascinating class by the same title that was offered by Dr. Ed Thompson at Meadville-Lombard Theological School that same January. Discovering that many musicians whose music is dearly loved in New Thought and Unity are also honored and enjoyed in Unitarian Universalist worship encouraged me to compile a survey to explore the use of music in all three settings and to work on preparing and presenting programs for special services to highlight music that might be embraced in New Thought, Unity, and Unitarian Universalism, as well as in interfaith services that could bring many other faith communities together on the holy ground of shared worship beyond denominational borders. This project is aimed at building awareness of sources of music for liberal theology that will be not only supportive,

creative, and enriching, but also unifying and genuinely transformational for all who feel ready to answer the call to worship with open mind and heart in a world yearning for greater understanding, communication, and connection. Through our ministry of music, we can compare methods, delight in our mysticism, and share our message in ways that resonate with world-uplifting harmony.

I. Music in Ministry – Method: to facilitate postmodern worship in liberal theology

"The things that make music essential for people in postmodern culture are the same things that make music essential for postmodern religion."[3]

A. Complementing postmodern worship through music

Music is part of our life; we cannot really imagine our civilization without music. Thanks to electronic media, the availability of music seems ubiquitous. These days, listeners and composers can have access to an unprecedented range of music that spans global cultures and centuries of human history. Riding in an elevator in any large city, we may hear techno-rock, classical string quartet, disco, folk, and blues. During dinner at restaurant in the same city, we may be serenaded by *"That's Amoré," "Mac the Knife,"* and *"Ave Maria."* Selecting music for our own entertainment, we can keep this vast variety of styles and themes separate or we can mix them up together. We are the button pushers. Because of our advanced technology, we can bring a new level of diversity into every aspect of cultural life: In the same way that the French master Olivier Messiaen "incorporated Hindu rhythms and birdsong in his music for the Roman

---

[3]Levi Hammock.

Catholic Church in France, we too have the possibility of convergence in music in other settings, including church."[4] The designers of events for spiritual communities can also bring rich variety into the postmodern worship experience.

An understanding of postmodernism and how it shows up in contemporary worship design, including the use of music, is suggested here for the purpose of the current examination. Donald Surrency maintains that postmodernism includes three issues: 1.) the collapse of the metanarrative -- an overarching story or universal set of beliefs or principles looked upon as including, explaining, and transcending the limits and purposes of humankind; 2.) the "shift from a product based culture to a consumption based system" and 3.) "widespread religious resurgence of both fundamentalism and traditionalism, Pentacostalism and various new religious movements."[5] Surrency also convincingly upholds the premise (in contrast to theories of secularization) that "the sacred in postmodernity appears to be thriving rather than eroding."[6] The success of the "Sister Act" movies (2001 and 2007) testifies to the postmodern interest in new ways of discovering and presenting the sacred by reinterpreting culture to celebrate spirituality.

---

4 Alan Kreider. ***Composing Music for Worship***. Stephen Darlington and Alan Kreider, Editors. Norwich, UK: Canterbury Press, 2003, 3-4.

5 Surrency, Donald, ***"The Proliferating Sacred: Secularization and Postmodernity."*** Tampa, Florida: University of South Florida, 2007. *Graduate School Theses and Dissertations.*

6 Ibid., Abstract for Thesis. http://scholarcommons.usf.edu/etd/2379/ Accessed November 29, 2012.

This insight is taken as good news, provided we are willing to perceive the sacred in new ways – ways that are resonate with postmodern thought:

> "The influence of postmodern culture, it seems to me, is pervasive . . . in the musical worship of churches in Britain and North America today. Postmodern culture rejects the unchallengeable givenness of dominant cultures and narratives; it is open, flexible and eclectic; it is pragmatic and therefore subjective and experiential; it is mesmerized by technique and technology, especially electronic technology. A spirituality of feeling is a la mode; a spirituality of 'truth' is less fashionable."[7]

In other words, the sacred might appear different through postmodern eyes than through the eyes of modernity. Worship might change; it will probably have to change, because postmoderns will want it to be more flexible, yet still offer a vibrant sense of the sacred and facilitate an immediate experience of the holy. Postmoderns might want a different kind of worship experience than was formerly satisfying in the culture of the West – one that presents a celebration of the sacred in new flavors. It should not be surprising that people who want a dozen kinds of latté will also tend to want religious choices. This mood of consumerism and expectation of a buffet of options in products would appear to include an expanded range of music for worship that celebrates new narratives, new openness and variety, and new sensations to accommodate the postmodern longing for mystical experience. Interestingly, this view suggests that postmoderns have not grown disenchanted with the sacred at all, as the claim of secularization has suggested. The good news could be that postmoderns have not

---

[7]Kreider. ***Composing Music for Worship***, 2.

grown tired of the sacred, as many scholars offered good reasons to believe; instead, postmoderns seem to be searching for the sacred in fulfilling new renditions. They will not really want less religious experience, but they will have a taste for delightful new forms of religion and ritual, new thrilling embodiment of the sacred. These possibilities present magnificent challenges to all of the creative people who are interested in designing worship. It could mean that music will not be simply a garnish on the side at the feast of worship, but a crucial entrée of spiritual food for which postmoderns hunger. Traditional music is not lost forever; no doubt, it will continue to comfort and appeal to worshipers. But creative variation is likely to be of critical concern to postmoderns. This will affect their choices regarding attending religious services (online or in person) and influence their participation in worship experiences. Postmoderns are not only interested in the experience of the sacred, but they are, at the same time, experienced consumers. Religious communities will do well to be especially sensitive to the demands of postmodern consumers in terms of worship in general and music in particular, in setting the atmosphere for worship.

> "These postmodern characteristics affect the life of the churches in many ways, including their musical worship . . . . Just because Lutherans have sung chorals since the sixteenth-century Protestant Reformation there is no reason why they should continue to do so today. Instead there is restlessness and questioning: How does the music 'work'? What are its effects? How does it make me feel? What if I don't like it?"[8]

---

[8]Ibid., 3.

As postmodern consumers in western culture, we are able to hear excellent performances whenever we desire to listen to them. Because of the availability of excellent recorded music, some have predicted that fewer people are likely to be willing to dedicate years and years to refining their musical skills, practicing their strumming and singing and keyboard playing than in the previous generation. But a more hopeful view is gaining ground. Mozarts and Beethovens may be just as rare as ever in the postmodern era, but in the age of advanced technology and digital instrumentation, more careers are certainly opening up in the field of music. Although a Stradivarius is forever precious, surely more musical instruments – at least for beginners – are available and cost effective these days than ever before. Not that long ago, many American towns were blessed with few, if any, teaching musicians. But now, musical instruction can be found on video, television, youtube and by livestream. Perhaps this kind of instruction is less than ideal, but it is something. How wonderful to imagine that a vast global generation of musicians is now emerging. Since music is the universal language, then the marvels of the postmodern era could be cause for rejoicing for those who seek greater communication on this planet that could move humankind toward the realization of peace on earth. Since music is the universal language and is widely available through the marvels of technology (despite the typical resistance to new music by totalitarian regimes and fundamentalist institutions, many feel that we are on the brink of an emergence, and music is a beautiful part of this amazing process.

The downside, if there is one, is that music is more available, more obtainable, and perhaps in some ways less appreciated as a result. If the listener in a private environment does not care for a particular performance, the button is easily pressed to

switch stations, tracks, discs, at a momentary whim. We can silence Bach in the middle of a fugue and pause Mozart in the midst of a sonata. Current consumers are probably the least patient listeners ever on this planet. We want what we want when we want it, and we are not accustomed to having to listen to anything that we find displeasing. If we are not in the groove, then we can move, and instantly. This does not feel like good news for those who plan music for worship services these days, especially in liberal theology. We cannot reasonably threaten hellfire, since it is clear we do not believe in eternal punishment; we cannot demand participation in an outgrown ritual. All we have to do is guarantee a transformative experience to postmoderns – the fast food civilization, the ipod, ipad, iphone people, the car radio controllers. If our listeners do not particularly care for what we are hearing, they are accustomed to being able to change the channel or mute the sound or at least slip into the "off" mode of "not really listening," even while sitting in a worship service. If people slip into the "off" mode mid-worship, they might appear to be sitting in the pew physically, yet might very well be absent in "spirit." If people don't like the sounds of the worship service, how long they will be willing to stay in the pews in this "off mode" of listening is anyone's guess. Will listeners remain reverently attentive out of respect for religious tradition? Some adults will stay in the pews, even if the music is dry to them, but probably fewer than previously. Certainly, fewer of their children will stay. For worship to remain culturally relevant, something will have to change.

Some worshipers may actually be more likely to stay in the traditional worship setting because they prefer their religious music to be in clear contrast to cultural trends, on principle. However, these might not generally be the same people who are

drawn to liberal theology. People who are genuinely drawn to liberal theology are probably more receptive to music that seems to vibe with liberal religious ideals. If they don't hear the kind of music in their worship settings that speaks to these ideals, they might not feel as much at home with the worship. Even if they stay because of love for their tradition and even if their children stay, will their grandchildren stay, too? It is fair to say that if people are not "grooving to the tunes" (appreciating the music) in the worship service, they are probably less likely to feel truly involved in the worship. If, as seems to be the case these days, fewer people are as deeply committed to church-going as their parents or grandparents, then their connection or lack of connection to the music in the worship could be one of the reasons.

> "Postmodern people live in a consumer culture; we are demanding, and we want value for money. We are probably less tolerant of music that we dislike than our parents were, and we, surrounded by so much music which we acquire so cheaply, may savor music less deeply than they did."[9]

At any given moment in the West, countless human fingers are poised over the "change channel" buttons that deliver their music. In the current era of voluntarism, "the congregation is no longer a captive audience. In other words, if postmoderns do not like what happens in church, they will move their custom elsewhere -- or experience God while hiking in the hills!"[10] Voluntarism refers to a way of thinking that gives a leading role to the will (Latin, *voluntas*) rather than to the intellect; St. Augustine, John Duns Scotus, Arthur Schopenhauer and Wiliam James have been called voluntarists.

---

[9]Ibid.

[10]Ibid., 13.

No longer are the words "spiritual" and "religious" considered synonymous. If people do not feel inspired and spiritually fed in the spiritual community they are used to experiencing, they will move along and find their spiritual food wherever they feel led. So, in order to maintain the tradition of spiritual community, and all the blessings that this tradition can bring, vibrancy is an issue and music is a significant method of sustaining vibrancy. It matters what the congregation likes to hear and what they will feel like singing. Therefore, given that spiritual communities have something valuable to bring to postmodern life, the designers of faith communities will do well to reconsider their methods of selecting and presenting music that is powerfully expressive of their mystical mission and appealingly harmonious with the message they feel called to bring to the world. We are genuinely postmodern if we are suspicious of answers that pretend to be conclusive as to the status of religion in contemporary culture. Yet if we are paying attention, we have to notice that the idea of the sacred, the concept of what mediates the sacred, the status of religion in our society, have been undergoing significant changes.

> " . . . The secular institutions that eclipsed religion beginning in the modern period have themselves become sacred mediators; vehicles through which society is located in a cosmic (sacred) frame of reference – the nation, the economy, technology. In short, the seemingly secular has become the functionally religious."[11]

For instance, popular music was seen in modern times as counter to religion (as in the "jungle rhythms" of rock and roll, the "demonic" pelvic gyrations of Elvis Presley,

---

11 deChant, Dell. ***Religion & Culture in the West – A Primer*** (Revised Printing), Dubuque, IA: Kendall/Hunt Publishing Company, 2008, 81.

and the outraged burning of Beatles' records down South because of John Lennon's offhand comment to Maurene Cleve of the ***Evening Standard*** in 1966). Lennon said:

> "Christianity will go. It will vanish and shrink. I needn't argue about that. I'm right and I will be proved right. We're more popular than Jesus now. I don't know which will go first – rock'n'roll or Christianity."

More than forty years after John Lennon angered Christians all over the world, it seems he has at last been forgiven and Elvis Presley appreciated, too. The Vatican's daily newspaper, ***Osservatore Romano*** carried an editorial calling Elvis Presley a "nice, sensitive young man." In an article marking the fortieth year since the release of the Beatles' White Album, this same newspaper carried this statement: "The remark by John Lennon ... sounds only like a 'boast' by a young working-class Englishman faced with unexpected success, after growing up in the legend of Elvis and rock and roll."[12]

Although Elvis and John Lennon have long since moved along in their cosmic journeys, both Christianity and rock and roll are still alive and well in the postmodern era, while the roles of both continue to undergo transformation. The old polarization between pop music and religion seems to have mellowed. Lennon's song, *"Imagine,"* can be heard performed quite reverently as a hymn by soloists, choirs, and congregations in religious services held in Unitarian Universalist, New Thought, and Unity settings, among others – even including the phrases, *"Imagine there's no heaven . . . and no religion, too."* As the magazine article authors so succinctly concluded:

> "The fact remains that thirty-eight years after breaking up, the songs of the

---

12

David Randall and Richard Osley, *"Vatican forgives Lennon for remark about Jesus Christ,"* ***The Independent***. London, UK, Sunday, November 2008.

Lennon-McCartney brand have shown an extraordinary resistance to the passage of time, becoming a source of inspiration for more than one generation of pop musicians."[13]

It could be added that the music created by the Beatles is an inspiration not only for pop musicians, but for an entire postmodern culture who continue to listen to it *religiously.*

I. Music in Ministry – Method:

B. Encouraging participation in postmodern worship

In order for postmodern worshipers to feel connected to the worship experience, they must feel that they are participating in the service. This means not only feeling welcomed to sing along, but also being drawn into the experience with a feeling of openness and acceptance. They want to feel part of it and that it not only speaks to them, but sings to them, and that they can sing along.

> "How much would congregations and audiences like to participate in the music of the service? Indeed, what is participation, because participation does not necessarily have to be singing and actually making the music? Participation can be listening. When a congregation is listening to a reading it does not mean that they are not participating in the Mass any more."[14]

In this environment, the words spoken or sung have to be understandable. They have to make sense. For postmodern participants, the words of hymns have to make sense in terms of present experience. It isn't going to be enough for the words to be

---

[13]Ibid.

[14] Roxanna Panufnik. *"Beyond a Mass for Westminster,"* ***Composing Music for Worship***, 83.

familiar; now, they have to mean something, which could drastically reduce the number of hymns in the hymnals of spiritual communities that postmodern worshipers are likely to hold dear or even care to include in their worship. People might not sing along if they don't agree with the content of readings or hymns. Even when they might not seem to be paying attention, worshipers may be reading, listening, and discerning. They may tend not to be fond of hymns with words that express gender sensitivity or subtle negative biases. They want words they can believe in or they well may mumble through the hymn-singing or just fall silent altogether. An honest observation of worship services in a random assortment of denominations is likely to reveal that this, in fact, is what is happening these days in congregations of many denominations. When individual participation lessens, the effectiveness of the worship plan falls short. This certainly brings increased pressure to designers of worship services who have been laboring under the assumption that "hymn" means a set of words, generally addressed to the God of our understanding, reliably expressing the shared beliefs of a community of believers, and faithfully sung to music. As Janet Wootten so clearly phrased: "I have seen a generation that had to ask granny for the choice of hymns for the wedding service replaced by a generation that doesn't understand what the word 'hymn' means."[15]

Although hymns may tend to develop a theological message over a series of verses, for practical purposes, "hymn" means a song with a sacred theme. The challenge here is that hymnals tend to take a great deal of time, expertise, and funding

---

15 Janet Wootton. *"The Future of the Hymn,"* ***Composing Music for Worship***, 117-119.

to create. Meanwhile, liberal theology tends to evolve at a much faster pace, and worship continues to happen. The Sundays and holy times keep coming, and people want to participate in ever more meaningful worship. Singing together is a very powerful aspect of this worship. On a level too deep to explain fully in spoken or written words, we long to raise our voices in song together.

> "Togetherness in song models togetherness in love, and reminds us that we are not a crowd, a mob, a swarm, or a flock, not a chance agglomeration of individuals, but a unified, Christ-centered community. Though we do not submerge our identity in the crowd, singing together brings us together . . . ."[16]

Although the words to a song may be the same, whether sung solo or chanted by a group, the experience of singing together gives powerful significance to the words. While people may often find that they cannot easily recall the words of a shared song well enough to write them down later without prompting, the words can still be deeply meaningful simply because of the shared experience of singing these words together. Perhaps that is why people may express strong resistance to changing the words of long loved hymns, even when the new words "make more sense" than the old ones. As puzzling as this may seem, no one can reasonably doubt this fact. We may love words that we remember singing together so well that a long shared song has a life of its own that people may fight staunchly to defend. Even if the words are changed on the media screens or song sheets, people tend to "hear" the words they learned long ago to this music. "Wretch" can be changed to "soul" in *"Amazing Grace,"* but when the line comes

---

16 Brian Wren. ***Praying Twice – the Music and Words of Congregational Song.*** Louisville, KY: John Knox Press, 2000, 84-5.

along, "wretch" still carries an emotional register. Postmodernism aside, we still may hold firmly to the sacredness of a song that we have shared, although we might not be able to explain why we do it.

Not only do the actual words of a song or hymn have significance – especially when shared in congregational singing – but the mood of the music can also have a powerful effect on the worship experience: "A dreary tune can drain the joy out of thanksgiving; a lullaby can tame the passion of a prophet."[17] The mood of the music gives special dimension to the worship experience because the worshipers are not just an audience, a casual group of individual listeners. They are a thinking, feeling *ecclesia* of souls, celebrating the Spirit of Life in oneness together. In this sense, the whole is greater than the sum of its parts; group worship presents a wholeness that can lift and fall like the tides of a mighty ocean because of a shared intention that is beyond individuals. Robert Saxton clarifies the difference in intention between an audience and a worshiping congregation: "Music as part of ritual is as old as the human race and this leads me to consider the difference between an audience and a congregation. The latter is in attendance for the purpose of worship, the former not so."[18]

Still, as noted by Samuele Bacchiocchi, however sacred the intention, the congregation still retains some unique characteristics of a secular audience. They have gathered for worship, so, ideally, they will be kept awake during worship. "There is no

---

[17]Ibid, 173.

[18]Robert Saxton. *"Darkness to Light, Cycles and Circles: The Sacred in My Music,"* ***Composing Music for Worship***, 58.

satisfaction in teaching a sleeping class. The same is true for church. The music and the sermon must be entertaining, otherwise members go to worship somewhere else."[19]

If the listeners are enjoying the music, they might feel prompted to show their appreciation as western audiences tend to do: by applause. The question of whether or not applause – the typical positive response of contemporary audiences to a well-accepted performance – belongs in the worship setting has been answered with "Yes" and with "No," depending on the answerer. Those that do not favor applause suggest that the moment congregations respond with applause, they have become an audience rather than a worshiping congregation and the service has given over holy awe for secular enchantment with human personality. Those who do favor applause call it a natural expression of enthusiasm for excellence that is just as holy as silent reverence – or even more so when it is genuine. Perhaps the appropriate postmodern analysis is somewhere in between: if the response to a beautiful expression of musical excellence is silence due to fearful restraint, then the feeling is more suppression than holiness. If the response of a congregation is wild applause that breaks the sacred mood, then it might seem out of place in worship. How can we tell which is appropriate? Now, that is the mysterious part. Too many rules about this can get in the way of the holy work of sacred worship. Sometimes people will applaud. Sometimes they will keep the silence. If they look to their own hearts rather than to a liturgical rule, they will probably come closer to reflecting the subtlety of our postmodern era.

19

Samuele Bacchiocchi, Editor. ***The Christian and Rock Music – A Study on Biblical Principles of Music.*** Berrien Springs, MI: Biblical Perspectives, 2000, 16.

Participants will listen to the religious service presentation; they will worship as they feel led; they will see what they think and they will watch how they feel, and whatever they do will be interesting and probably unpredictable. That is what postmodernism is about: transformation. Ideally, the kingdom of God will move in the midst of them. Rules might be broken so that hearts can be opened.

Characteristics of postmodern worshipers will include:

> "'The spirit of self-discovery'
> Re-enchantment processes (New Age groups, Neo-Paganisms) . . .
> Religious resurgence (Fundamentalisms, Revival movements)
> Participatory democracy
> The quest for personal meaning. . .
> Radical individualism . . . .
> Blurring of distinctions between 'high,' 'folk,' and 'popular' cultures, and the celebration of popular culture . . . .
> Rejection of repressive social compartmentalizations and dichotomies (gender, sexual choice, racial, ethnic)
> Rejection of metanarratives . . . .
> Appreciation (and celebration) of irony, paradox, contradiction, rapid social change."[20]

Looking at this list of traits for conclusions about postmodern worship, it could be said that *anything goes*. Postmoderns might like some hymns that are familiar to them, but they might also crave something different, especially if the lyrics can be adjusted to express gender insensitivity. From the above list, it might also be assumed that postmoderns might like to attend worship regularly, but not for the old reasons of rear and trembling. It is probably more likely that they will not attend regularly, or they might

---

[20]DeChant, 63-4.

"attend" online whenever that is more convenient. They have many types of communities in which to participate. If they do not happen to attend every week "religiously," that will not necessarily mean that the culture of the religious community is not dear to them. They might expect more of worship than in past times. They will want the homilies to make sense, but not sound condescending or rigid. They will want the music to make sense, and to sound beautiful. They might appreciate classical music, especially if the worship designers intentionally incorporate it into the services, but they might also love hearing folk, jazz, even rap. The very fact of the availability of variety in music in their spiritual community is likely to make it feel more spiritual to them, more relevant, more everything. But the experience must not just be an emotional one. Postmoderns will likely prefer themes in sermons and songs that make them think and reflect a culture that is in continuous flux. As in the old joke about heated argument in the synagogue about whether the true tradition is to stand or sit during prayers, the answer will be, *"Yes!"* Sometimes some will applaud; other times, no one or few will applaud. *That* is the postmodern tradition.

Veteran British Christian worship leader and songwriter, Chris Bowater, says that it is confusing and "hard to handle" for some worship leaders when a congregation breaks out in applause after a praise song. He advises worship leaders to "receive it as though gathering praise offerings to the Lord," and suggest that they "deflect applause that is offered . . . as a thank offering to the Lord"[21] since the integrity of the worship experience is preserved when praise is directed to God rather than to a person. When

---

21

Pete Ward. ***Selling Worship – How What We Sing Has Changed the Church.*** Waynesboro, GA: Paternoster Press, 2005,178-9.

gifted singer-songwriter, Daniel Nahmod performs for New Thought and Unity audiences, they feel inspired to respond with resounding applause. Yet Nahmod reverently lowers his eyes and steps back from the microphone with a mindful pause, as though acknowledging that the applause is not for him, personally, but for the sacred that is celebrated by the song. This simple gesture is awesome to witness, and feels like a benediction, transcending the thundering applause and mysteriously calling for a moment of silence so that whether a congregant might have applauded enthusiastically or felt too awed even to applaud, the result is deeply satisfying. Either way, it works and it gives the message that all is well and all will be well, for what happened was sacred and also very real. I have also seen Nahmod remain centered and serene while throughout his thoughtful song, a preschooler was allowed to dance wildly in the child's own private dervish rendition not three feet from the musician. The concert-goers were enthralled. The more frenetic the child became, and the more serene Nahmod remained, the more the observers seemed to appreciate this living parable of finding spiritual calm in the midst of upsetting postmodern circumstances. It was absolutely a living parable; maybe a child on a sugar-high should always be part of Nahmod's concerts. Either way, the music will go on and that might be meaning enough.

Postmodern worship might be shifting, but the old wonder still calls to the human heart. In new ways, people are being actively invited to come together to celebrate shared traditions and also to co-create a renewed sense of the sacred. Because of greater openness and interest in learning through change, our range of musical choices is greater, our sacred celebration can be richer and our worship more meaningful.

I. Music in Ministry – Method:

C. Composing and creating for postmodern worship

A key phrase in describing postmodern worship could be *openness to transformation*. If the tradition of worship is to evolve with the culture, then it must be flexible and receptive to creativity. There must be a genuine sense of adoration for the sacred as it has been cherished through history, but also an aliveness to fresh interpretation. This attitude of expectation transmits a vitality and even an unpredictability to worship that is at once healing and appealing because it comforts yet surprises. It is alive with grace. Composer Robert Saxton explains this exciting combination of sensations as follows:

> "I feel tradition as something living; I am no supporter of convention for its own sake, because it is static and unbending. Tradition, as I perceive it, is flexible and capable of transformation from within. Its strength lies in the power of its resonance across the centuries . . . . I sense that I am part of something which is truly alive and beautiful and which speaks today. Yet it stretches back between three and five thousand years; that is a remarkable sensation, both emotionally and intellectually."[22]

Saxton offers the insight that perhaps whether listeners like a new selection of music or not is not really the point. After all, they have come on their own, and not just to be entertained or to judge a performance. They are present because they want to be. Therefore, just by being present, they are open to transformation. They have not paid to hear the music performed on a "stage." They have come to worship at an altar.

"The purpose of their visit to the church is not, primarily, to judge or to 'get their

---

[22]Robert Saxton. *"Darkness to Light"* ***Composing Music for Worship***, 60.

> money's worth.' . . . They know the order of service and this ritual gives security, comfort, a sense of place and history, and a structure to the proceedings. As a composer, my task is not to please in any superficial sense. I am contributing to the complex mixture of which this ritual/service consists."[23]

The composer of music for postmodern worship is aware of a long and rich tradition of music for worship, the structure of the order of service, and the general expectations of the spiritual community. Yet, in the midst of that framework, the artist is called to do something new and wonderful. There are always new pieces to be written – new combinations of notes, themes, images to convey. The sense of sacred tradition combined with the dynamic of worshipers longing to be sheltered while also set free is an awesome creative challenge that can raise worship above all past standards. The current environment of worship is alive with possibilities, as composers seek to work creatively with established expectations and through pre-set orders of service. As Saxton says, "This is the only time when a composer today is in the same position as, for example, Bach. The challenge is to try to create work which is alive, exactly because one is working within, and at the service of a living tradition."[24]

Worshipers these days want new takes on old themes. In our time, worshipers want to see the old tradition honored but at the same time illustrated by new creations that reflect ever-changing perspectives. If we thought it was challenging to minister in modern times, welcome to the postmodern times, where we are not just writing sermons: we are creating sacred "musicals" for every service. Now, ministry is

---

[23]Ibid., 61.

[24]Ibid., 62-3.

exponentially divinely varied and also humanly utterly impossible. The humility that goes with this realization is just the right foundation for letting the Mystery unfold.

> "The old must be complemented by new creation, by new works that God's Spirit inspires in us today. These new works will be in new idioms, musical and cultural, and will reflect a changing culture and society. This process requires a constant learning and broadening as well as a conserving of that which is good."[25]

The task of composing for postmodern worshipers is not for the faint-hearted. It requires a rare combination of adventurous spirit and selfless spirituality. In the words of Andrew Carter, "How do I stand as a composer of church music in the new millennium? Spiritually and financially challenged, I think!"[26] "Anyway, why pay a musician when the roof needs fixing?"[27] Although he notes that a person is more likely to meet a neighbor in the grocery store than in a church, and that composers are likely to find composing music for concert halls somewhat more rewarding than composing worship music for churches, still he is clearly drawn to creating music for church services for the pure joy of it. "In a church service, where nobody pays for entry, God gets his music for free. A budding composer of church music should come with a ready sense of vocation and private means."[28]

Carter's laments that "to describe oneself as a church composer in the Britain of today is to admit to being largely unemployed," and that "there is a spectacular lack of

---

[25]Ibid., 13.

[26]Andrew Carter. *"Requiem for Magnificat,"* ***Composing Music for Worship***, 68.

[27]Ibid., 72.

[28]Ibid., 68.

artistic vision across the denominational board"[29] are no doubt justified. But if music for worship is worth having and church musicians worth honoring, then all the more reason for serious work to be done by musicians and composers, themselves, toward sharing resources, widening their listening audiences, and welcoming greater collaboration among their own creative minds. The "freshness of spirit" Carter sees in the "vibrantly alive religious atmosphere of America" should encourage creativity, as he suggests. In this postmodern global culture, his hope of a "'Let's do it' factor"[30] among westerners is bound to travel. Ultimately, church doors can neither hold in nor shut out the universal exuberance. We hear the singing on the other side of the garden walls we have built up and, increasingly, we long to climb over those walls to make music together.

Composer Howard Goodall who has created a wide range of music, from classical to mainstream popular, from complicated choral pieces for hundreds of voices and a mass for Oxford's Christ Church Cathedral, to themes for television series and jingles for commercials, has written that he regards these "overlapping fields as complimentary and mutually beneficial."[31] Goodall brought forth his classical training in creating the theme music for the popular BBC comedy series, *The Vicar of Dibley* that drew some ten million viewers per episode. He finds the widely diverse environment of musical influences in which he operates at the same time comfortable, nourishing, and creatively stimulating.

> "The interplay within me between different musical traditions is a wholly creative and positive one. My experience is that the rubbing of creative shoulders in the

---

[29]Ibid., 72.

[30]Ibid., 72-3.

[31]Howard Goodall. "*Music and Mystery,*" ***Composing Music for Worship***, 16.

> wider culture is also wholly creative and positive. The currency of my working life is music – a music without artificial frontiers . . . . I am a product of my time – all around me jazz, rock, choral, orchestral, rap, blues, ethnic musics are engaging with each other as equals. Classical music is merely taking its place in the overall picture, not leading from the front, as once it did."[32]

Cultural tastes will vary and evolve variously in differing spiritual communities. In some places, more traditional music will be preserved. This will be a good thing. In other communities, new sounds, new instruments, new styles will become popular. Risks will be taken, changes will be made. This will be a good thing, too. As much or more than ever, a lot of music will be written that may not last. Here we remind ourselves that the joy is in the journey and we are learning as we go. Perhaps in this electronic age, music has a better chance of being preserved than not so very long ago, when a sudden gust of wind might steal away forever a page of a masterwork of music. We are in the age of the button pushing, easily made recordings, handy flash drives and myriad youtubes. However, some products of human creation will no doubt fade from memory due to human preferences or circumstances. Inevitably, a great deal of music that is composed, even now, will be forgotten. It is impossible to reckon how many beautiful pieces of music might have drifted into oblivion for want of a violinist or a soprano to perform them, or a copy machine or a flash drive to preserve them. Then, too, perhaps it is best that some works of art fade away. That should not discourage composers from continuing to create new music. Janet Wootton reminds us that although Fanny Crosby wrote some eight thousand hymns – *eight thousand!* – "only

---

[32]Ibid.,15-17.

one or two have been incorporated into the living tradition."[33] There should be some sort of award for that kind of indefatigable persistence.

Some styles of music for worship will be wildly successful. Others will be, in retrospect, experimental and fairly forgettable. The music that will survive for a relatively long period of time might not necessarily be the best or the most beautiful. Music becomes beloved for many reasons. Often, it seems as though the cultural timing is a combination of reasons for the success of certain music. Music is loved not only for its intrinsic excellence, but for the experience it holds for the listener. A piece might embody a spiritual encounter with the Most High for listeners; it might resound with national pride, the bonding of a people through suffering or endurance, the sounds of hope and dreams for a better tomorrow. Even silliness can save a song, if enough people smile when they hear it. It did not seem to matter very much at all that "mares eat oats and does eat oats," until the words were set to a singsong tune, recorded at the right time in history by the right voices just when listeners seemed to crave it and respond to it with interest, but once that clicked, the song could very well outlast the pyramids. *"This Little Light of Mine"* makes people feel good and children can sing it, so that is enough of a reason to love it and make it a staple of Sunday school singing.

We welcome music that gives us hope, that takes us to places that spoken words cannot do, that combines with words to give meaning beyond the music alone. We expect to find such music in church, because we have found it there all of our lives. But sometimes holy music strolls along from somewhere down the street, right past the

---

33 Stephen Darlington and Alan Kreider, Editors. ***Composing Music for Worship***, 13.

stained glass windows, through the church doors, sitting down in the pews, welcome as the springtime, making itself at home with healing grace like it's always belonged there.

> "Many years ago Louis 'Satchmo' Armstrong made a record – *"What a Wonderful World."* Its lyrics listed many pleasing things in life. It made you feel good . . . . [yet] today the world -- or large chunks of it -- is not at all wonderful. It's something of a looney bin, a battlefield, a jigsaw puzzle with half the pieces missing. . . . And what about Louis Armstrong and the optimistic lyrics of his song . . . ? I believe that people will be listening to that song, and believing in its ideas, long after today's . . .[war] fires have died out and been forgotten."[34]

II. Music in Ministry – Mysticism: to illustrate and heighten the mystical experience *"Music within a sacred setting may take any form necessary in order that it propel a mystical idea with an emotive effect."* [35]

A. Sacred music and mystical experience.

Perhaps each person might have a unique definition of mystical experience and personal insights as to what makes some music "sacred" and what makes the experience of this music "mystical." Many people might say that whatever takes us out of the everyday, beyond appearances, beyond the physical, even for a moment, into an encounter of the "Other" – the Transcendence, Omnipotence, Omniscience, Omnibenevolence, Omnipresence – is mystical.

Looking for a definition of practical mysticism, we can turn to the great Evelyn Underhill, who explains that mysticism turns a person's "attention to new levels of the

---

[34] Bob Driver. ***"Today's Not-So-Wonderful-World."*** Tampa Bay Newspapers, ***Clearwater Sun***, Tuesday, September 25, 2012.

[35] Levi Hammock.

world" to a level of "mystical perception" that is equally open to all people, for "without it, they are not wholly conscious nor wholly alive." She defines the mystical experience as involving no particularly great powers and not restricted to the sublime domain of great saints and philosophers, but open to all, just as the "ordinary enjoyment of music" does not require "the special creative powers of the great musician."[36]

Underhill describes the "happy accidents" that induct humankind "for a moment into this richer and more vital world" by lifting a person "in the naked simplicity" of ones spirit, "face to face with that Other" in an experience of "absolute sensation."

> "It is a pure feeling state: in which the fragmentary contacts with Reality achieved through the senses are merged in a wholeness of communion which feels and knows all at once, yet in a way which the reason can never understand, that Totality of which fragments are known by the lover, the musician, and the artist . . . . the process involves a wide opening of closed windows, that the notes of the wild birds beyond our garden may come to us fully charged with wonder and freshness, and drown with their music the noise of the gramophone within."[37]

Dr. Judith Alstadter, a gifted concert pianist who studied at Yale and Juilliard and who delights worshipers in the settings of New Thought, Unitarian Universalism, and Unity, was glowing with grace as she shared this insight:

> "Music and worship are a natural combination. Great music can be said to be a form of worship in itself. The masterworks of such great composers as Bach, Mozart, Beethoven, and Brahms are inspired and inspiring avenues to uplift,

---

[36] Evelyn Underhill. ***Practical Mysticism***. Grand Rapids, MI: Christian Classics Ethereal Library, 1915, 8.

[37] Ibid., 9-11.

> comfort, exalt, thrill, & celebrate. They reach into our souls , ennoble us and enable us to feel the mystery & majesty of God within and all around us."

How encouraging to feel that mystical experience is near and accessible. Then, surely, worship should be greatly lifted by music that calls forth these feelings, so evasive of definition. Rudolph Otto's description of *"Music's Ability to Portray the Transcendent"* includes his deep thoughts on Bach's Mass in B Minor, expressing sweet humility:

> "Its most mystical portion is the 'Incarnatus' in the 'Credo,' and there the effect is due to the faint whispering, lingering sequence in the fugue structure, dying away pianissimo. The held breath and hushed sounds of the passage, its weird cadences, sinking away in lessened thirds, its pauses and syncopations, and its rise and fall in astonishing semitones, which renders so well the sense of awe-struck wonder–all this serves to express the mysterium by way of intimation, rather than in forthright utterance."[38]

Otto's words might leave even an unhearing reader breathless with wonder at the mystical power of music. Even if we do not know what a fugue structure could be, or know what a semitone is, or a lessened third, if we fell over it, we "get" what he is saying. To bring back the Beatles, for a moment, listening to *"Let It Be,"* or *"My Sweet Lord,"* by George Harrison, might be our "Bach's Mass in B Minor." The sound of Sloan Wainwright singing, *"Illuminate!"* or JD Martin and Jan Garrett singing, *"I Dreamed of Rain,"* or Faith Rivera's *"Peace Today,"* or Jana Stanfield's *"Rocked in the Arms,"* can carry us to that wondrous mystical plane that is far beyond forthright utterance. We do not have to be trained musicians to feel this awe. For, postmodern worshipers, like all

---

38

Rudolf Otto, Das Heilige, "The Analysis of Tremendum" in ***The Idea of the Holy – An Inquiry into the Non-Rational Factor in the Idea of the Divine and its Relation to the Rational.*** Translater, John W. Harvey. London: Oxford University Press, 1923. Chapter IV, 70.

other seekers after transcendent healing, happiness, and peace, of all times, are gifted with the "Simple Ear which discerns the celestial melody, hears that Tone in which all music is resumed"[39]

How do we respond when we "hear" that infinite Tone, when we have that mystical experience? Silently or audibly, we can barely manage one syllable, and that syllable is a prayer: *"Wow."*

> *"W*hat can we say beyond Wow, in the presence of glorious art,
> in music so magnificent that it can't have originated solely on this
> side of things?
> Wonder takes our breath away, and makes room for new breath.
> That's why they call it breathtaking."[40]

Lamott says that this prayer, *"Wow,"* might be:

> "offered with a gasp, a sharp intake of breath, when we can't think of another way to capture . . . a sudden unbidden insight or an unexpected flash of grace. 'Wow' means we are not dulled to wonder. We click into being fully present when we're stunned into that gasp . . . . 'Wow' is about having one's mind blown by the mesmerizing or the miraculous: the veins in a leaf, birdsong, volcanoes."[41]
> It would be enough to stop there with that definition of mysticism – simply, *Wow."*

But there is more: Lamott offers the insight that these moments of awe seem to take us by surprise: "Even when, maybe especially when, we don't cooperate, this energy – the breath, the glory, the goodness of God–is *given*."[42]

---

[39]Underhill, 17-18.

[40] Anne Lamott. ***Help, Thanks, Wow – The Three Essential Prayers.*** New York: Riverhead Books, 2012, 81.

[41]Ibid., 72.

[42]Ibid., 84.

In terms of postmodern worship, then, if worshipers find music too new, too *Wowful*, it just might be the holiest thing for them to experience– ***awful wowful.*** Sure, the familiar is sacred. But what about the unfamiliar – "Good Lord – guitars, drums? *Awful! Or, awe-ful?* Lamott gives us reasons to try new things with worship music.

> "Gorgeous, amazing things come into our lives when we are paying attention . . . . This happens more often when we have as little expectation as possible. If you say, 'Well, that's pretty much what I thought I'd see,' you are in trouble. At that point, you have to ask yourself why you are even here. . . . Astonishing material and revelation appear in our lives all the time. Let it be. Unto us, so much is given. We just have to be open for business."[43]

Coming to worship, for postmodern consumers, is being *open for business* – ready for mystical experience. So, what if ministries *give them the business* – that is, present some new ideas, some new music? This is not to say that we want to send worshipers screaming out the doors with shock and awe. But we also don't want our pews to "sleep six." It might not be a good idea to hire a trumpeter to let a sudden blast fly just when the congregants bow heads for meditation. This could necessitate dry cleaning of pew cushions. But, Lamott makes a good point:

> "I would much prefer quick dramatic change, as long as it was for the better . . . . If we stay where we are, where we're stuck, where we're comfortable and safe, we die there. We become like mushrooms, living in the dark, with poop up to our chins. If you want to know only what you already know, you're dying. You're saying: Leave me alone; I don't mind this little rathole. It's warm and dry. Really, it's fine.

---

[43]Ibid., 85.

> When nothing new can get in, that's death. When oxygen can't find a way in, you die. But new is scary, and new can be disappointing, and confusing–we had this all figured out, and now we don't."[44]

This is perhaps the best definition of the postmodern approach to worship, to life, so far offered. This is mysticism, a la postmodernism.

Everything changed over the past 2,000 years - and before that, and still, and forever hereafter. This is the process we are *here after.* If we don't learn how to build in both comfort and perhaps an occasional startle in our worship plans, we molder like old mushrooms. Maybe it doesn't have to be complicated. Maybe worship has to have three simple things, just as Lamott has suggested: Help. Thanks. Wow.

Perhaps planning a worship service involves finding three sets of music and words: help, thanks, and wow. If time and resources allow, we can build a service like a worship sandwich: gathering, contemplation and seeking (help) as a foundation, with the message/meaning/meat of the service in the middle, finished off with thanks and wow – add an "amen/sending," like this:

Gathering (i.e., we're open for business as a spiritual community)
Contemplation (i.e., we're open as individuals for spiritual experience, meditation, reflection – the lead-up to "help")
Help (music that asks the question, seeks an answer, reaches up for something, makes us think)
The Message / the verbal reflection (sermon / lesson), the meat of the meaning, concluding with "Thanks!"
More "thanks" and "Wow!" (music that declares and celebrates the wonder of the message, wowfully)
Amen (acceptance – completion, the essence of communion) to prepare for:
Sending (taking our spiritual business "down from the mountain").

---

[44]Ibid., 86.

The aim of this basic format would be for postmodern worshipers to experience the sacred during communal worship and then take their mystical experience out through the doors of the temple and into the marketplace of culture – into the business of living.

II. Music in Ministry – Mysticism

B. Music, mysticism, and personal transformation

Music has an inherent transcendence: the mysterious capability of carrying the listener out of the everyday and into the timeless, whether or not the music is specifically titled or themed as "spiritual" or "mystical." Music is, by its very nature, transformational. Independently of any worship setting, it carries the sense of a higher purpose. It calls the listener away from the mundane to a level of mysticism that words cannot capture. The moment when the Frankenstein monster hears the *"Transylvanian Lullaby"* (theme from the Mel Brooks movie, "Young Frankenstein") by John Morris, the seeming brute looks off into the distance and his expression changes. Suddenly, there is no more malevolence in him; the "monster" is innocent in that moment, suddenly transformed into a gentle seeker after the music of the spheres. He follows the plaintive strains of the violin across the rough countryside and in that moment he is more than mortal. We see that scene in the movie, and we get it. It gets us where we live. The power of the music is somehow encoded in human DNA.

> "Music is intimately related to the narrative quality of human experience, presenting our temporality in symbolic form, but always bodily perceived

> through the senses. Ritual contexts activate the formative and expressive power of sound with respect to the deep patterning of human affections."[45]

Perhaps one of the most important roles of music in worship services is that it tends to draw people in so that they feel part of the sacred transaction that is worship. They are not just being talked at, preached at, or lectured. Music facilitates the transformative process.

> "One sad result of the kind of interminable service with little or no musical ingredient which one endures in a continental church is that the concentration and focus of the event lapses . . . . Even the most dedicated of churchgoers cannot possibly find this uplifting. It can feel like a punishment, the most numbingly tedious play one ever attended. Music can give shape, drama, color and movement to the occasion. It can bring passages of scripture into sharp relief, or create an atmosphere of hushed expectation."[46]

For John Harper, the music of worship bonds the total experience together as a "musical mosaic" in which the whole is infinitely more than the sum of its parts. It is the sacred intention, the prayerful purpose, that is the saving grace. Through the music, prayerfully offered, the transformation is made welcome. Without the gift of music – especially good music, worshipers might actually be praying that the service will end.

> ". . . the total experience far transcends the dazzling intellect of the sermon, the cadences of the readings, the polished performance of a choir, the flowing movements of the ceremonial or the still silence of a period of prayer. In fact

---

45 Don E. Sailers. ***Music and Theology.*** Nashville, TN: Abingdon Press, 2007, 7.

46 Ibid, 24-5.

> where prayer and praise are offered in truth and sincerity the divine music may be perceived in spite of a naive sermon, poor reading, grim singing, gauche movement, because there is a powerful commitment to prayer."[47]

The music makes for such a transformation that the imperfections of human efforts are lifted up to a higher place where the lightning flash can illumine all. The intention of prayer – a sacred-seeking mindset or heartset – awakens the senses to experience transformation through music. In this refined state, all of the physical senses are awakened by the hearing of music, so that words, color, scent, touch, are all engaged. The result of this synthaesthesis is mystical transformation.

> "Synthaesthesis (the engagement of several senses, triggered by one of them) is required for spiritual maturation. If we only take in the literal surface of what we hear in words and song, the awakening of the deeper dimensions of reality and of the soul are prevented. When the singing and the hearing allow us to 'taste and see,' we come to 'hear' more. The soul is awakened to a humanity stretched more deeply before the mystery and the glory of God."[48]

Saliers also suggests that listening is an art to be cultivated. Only by giving focused attention to training the ear to listen and by intentionally seeking multi-sensory receptivity can the individual truly enter into synaesthesia and therefore welcome the depth of religious experience. This training awakens the individual to the mystical aspects of human experience.

47

John Harper. *"Renewing the Past in the Present: the Living Art of Church Music,"* ***Composing Music for Worship.*** Editers, Darlington and Kreider, 156-7.

[48]Saliers, 9.

"Learning to listen is essential to a theologically formed spirituality–that is, to a disciplined way of perceiving and living in the world as a divinely created order."[49]

Howard Goodall writes of the "magnificent mystery" that compels composers to create sacred music in order to fulfill a basic human longing. "We need it as we needed it in the bush and cave. We need some connection with the nonphysical forces around us, and music can make that connection."[50]

James Macmillan suggests that the works of three composers of the last three decades, in particular (John Tavener, Henryk Gorecki and Arvo Part), have been welcomed by postmodern music lovers because the music of these composers, in particular, possesses an "ethereal atmosphere"[51] that seems to fill a spiritual hunger by causing people to "relax and feel vaguely spiritual"[52] – perhaps by stimulating in people "a kind of folk memory of what spiritual sustenance was about."[53] Macmillan speaks enthusiastically of the intrinsic connectedness of music and spirituality.

> ". . . Music seems to get into the crevices of the human-divine experience. Music has the power to look into the abyss as well as to the transcendent heights. It can spark the most severe and conflicting extremes of feeling and it is in these dark and dingy places where the soul is probably closest to its source where it has its relationship with God, that music can spark life that has long lain dormant."[54]

---

[49]Ibid., ix.

[50]Howard Goodall, "*Music and Mystery,*" ***Composing Music for Worship***, 32.

[51]James Macmillan. *"God, Theology and Music,"* ***Composing Music for Worship***, 36.

[52]Ibid.

[53]Ibid.

[54]Ibid.

Like that "Transylvanian Lullaby" in the Frankenstain movie, music has the power to awaken the soul, to reanimate the human experience: *"It's alive!"*

When we really listen, we also really see and really taste and really touch and really breathe in the beauty of the universe. Music brings it all together – not just in terms of awakening the physical senses, but also in terms of stirring intellectual, ethical, and spiritual awakening.

> "Music opens doors to a deepening and broadening of understanding. It invites connections between organized sound and lived experience or suspected possibilities. In the connection is found the revelation, a realization of something not grasped before. Such 'seeing' offers revelations about human living and divine relationships that can effect changes in our choices, our activities and our convictions."[55]

Therefore, music is not only pleasing but also revelatory and refreshing and therapeutic. Marian Palmer, retired Music Therapist, shared this definition: "Music Therapy is the use of music or music activities to alter non-musical behavior, whether the goal is physical, mental or emotional." She reflects upon the revelations gained through many years of working to help rehabilitate stroke victims. When she began her career in music therapy some half century ago, it was a relatively new field. Now, an internet search of the phrase "Music Therapy" brings up nearly seven million options. Marian is not surprised. She explains that music is right brain activity. Therefore, patients with dementia may maintain the ability to enjoy music even when their left brain seems no longer to be functioning. Even the most disturbed patient, she relates, can find peace and joy simply by listening and remembering a deep connection with the music of their lives – favorite hymns, love songs from their own romantic experiences, the rhythms of

---

[55]Ibid, 48-9.

their memories. It helps them heal. Although exercises intended to help restore muscle strength in the arms might seem dreary and unpleasant, the invitation to put on a "zarape" shawl and move to Latin rhythms can bring lively results and truly make rehabilitation more fun. Patients smile, let the music forget their pain for a time, at least, and let their mood be carried to a higher place. Music and healing have always been good "dancing partners."

Although conservatives might resist the use of music that gets people moving, Rock star, Jimi Hendrix, whose music moved so many people, astutely commented: "'You can hypnotize people with the music and when they get at their weakest point you can preach into their subconscious minds what you want to say.'"[56] This is not to suggest that planners of postmodern worship particularly want to "hypnotize people," or bring congregations to a point of weakness or vulnerability to some sort of propaganda in any way, but it does suggest that there are moments in worship when negative resistance might be more easily overcome to assist people in reaching a positive state of mind that is more receptive to healing, inspiration, peace of mind, creativity, and joy. Hendrix shared an energizing message more lasting than any drug. His message came in the form of rock music and it made people move. Many listeners will insist that it is beautiful and therefore, spiritual.

> "Rock music today, both in its secular and 'Christian' version, reflects an immanent 'God within us' perception. This view of God promotes a strong physical and emotionally stimulating music by means of repetitive rhythms in

---

56

Jimi Hendrix, interviewed in ***Life*** (Oct. 3, 1969, 4)]; noted in ***The Christian & Rock Music - A Study on Biblical Principles of Music.*** Samuele Bacchiocchi, Editor (Appian Way, Berrien Springs, Michigan: Biblical Perspectives, 2000, 23.

> order to achieve a direct contact with or experience of the divine . . . . Intuitively, people sense that their music stands for the God whom they want to worship."[57]

What amazing, transformative times we are living in, really, when we consider that we can listen to beautiful music and discern the divine in so many varieties so much of the time, even if the music is not presented as sacred music, or if it was intended to be religious, yet in the moment, we are not altogether aware that it is sacred music. Television commercials might feature part of the ***Requiem*** by Verdi or Mozart, or the ***Pie Jesu*** by Lloyd Webber. The music is affecting because it is good, powerful music, regardless of the setting. The fact is that most listeners are more likely to hear a Gregorian chant or sacred melodies of Tavener while we are in a secular setting, like listening to a classical station on the car radio, than in a building dedicated to worship. The listener might feel soothed without consciously realizing the religious purpose of its text. Perhaps, when we know the intended message, we might surrender more completely to the spiritual content, but perhaps this is happening on a subconscious level. That sacred music is effective in the context of worship is easily accepted. It is also worthy of consideration that music could be subtly powerful when delivered "in code," subtly interwoven in the currents of everyday life. Do we have to know the English translation of *"Ave Maria"* to feel "something" – something wonderful – when we hear it? Music is everywhere in the postmodern era – everywhere we want it to be – and, by its very nature, it is transformational.

---

[57]Ibid., 23.

II. Music in Ministry – Mysticism

C. Music and collective transformation

Since music is uplifting and empowering for the individual, it can dramatically effect the experience of groups of people. If the singer prays twice – in word and in song, thereby magnifying the spiritual impact – then groups of people sharing the experience of music together can magnify this impact. If the music brings physical sensations to the individual, then groups of people sharing music must feel an amplified effect. "Congregational song is corporeal, a body-experience . . . . It stimulates heightened alertness, awareness, and excitement . . . ."[58]

The exciting music known as "gospel" emerged out of the blues movement and brought a new dimension of collective transformation to music for worship. Blues musician, Thomas Andrew Dorsey, started writing religious songs as early as 1930. He called this new music "Gospel Music" and worked with others to help it to gain popular enthusiasm and even acceptance in mainstream churches. Dorsey coached the amazing Mahalia Jackson and toured as her accompanist. When she sang his song, *"Take My Hand, Precious Lord,"* crowds were deeply moved. Dorsey himself sang this song at the funeral service for Dr. Martin Luther King, Jr. Although Gospel was at first resisted by many ministers who supported more restrained worship, Gospel became irresistibly popular. In most churches today, Gospel music shows up, at least now and then and finds welcome.[59]

58

Brian Wren. ***Praying Twice – the Music and Words of Congregational Song.*** Louisvile, Kentucky: Westminster John Knox Press (2000), 85-6.

59

Jerma A. Jackson. ***Singing in My Soul: Black Gospel Music in a Secular Age.*** Chapel Hill, North Carolina: University of North Carolina Press, 2004, 5.

Composer, Howard Goodall explains that Gospel Music operates on several levels, as does sacred music in general. For the visitor, listening at the slightly opened sanctuary door, for instance, the songs are fun, inspiring, enjoyable. But for those who are well-accustomed to taking their places in the pew, and count themselves among the "converted," Gospel Music (and, arguably, sacred music in general) works powerfully "to induce in the worshiper a state of mind, a willingness to listen, an openness of heart in preparation for a spoken message of urgency or importance. Because of this, musical delivery is afforded high priority in gospel churches."[60]

The style of music, even if it is new to many congregations or even if it seems out of place at first, does not keep it from being sacred. Howard Goodall resolves the issue in this way: "I really don't mind what style of music worshipers want to bring into their churches as long as they do it to the highest standard they can."[61] If it is good music, excellently performed, then the experience will be uplifting, even spiritual. Context and intention can make a huge difference. Dorsey believed that "gospel songs could have blue notes and upbeat rhythms and still remain sacred as long as the context in which the music was played was conducive to worship."[62] But Dorsey was not at all comfortable with having gospel singers venture beyond the doors of the churches into nightclubs, as Therman Ruth became instrumental in doing. He explained how a line would form around the block to the doors of the Apollo, which had become the center of black entertainment by the middle of the 1950s. Regardless of whatever else might have been offered at that venue, as personal friend and mentor of our family, Johnny

---

[60]Howard Goodall. ***Composing Music for Worship***, 22.

[61]Ibid., 25.

[62]Jerma A. Jackson, 127.

Egenberger, had said so long ago: "One word of Truth can turn any place into a church." Thermon Ruth said something like that concerning the Apollo:

> "I always believed that you could take gospel anyplace. So they [gospel singers and groups] came in, and I had a little trouble at the beginning with them because they wanted to stay on stage too long. And I had to pay overtime if they stayed on too [long]. Once I told them, 'You got to cut the spirit down. Don't let the spirit run away with you.'"[63]

Not only the performers of Gospel Music, but the audiences, as well, "felt themselves on sacred ground,"[64] and sometimes also, for this reason, "out of time." The same sort of thing happens today when music becomes a powerful and positive focus of worship services in any denomination. It can be almost impossible not to go overtime. Once music lets the spirit have its way, it can be very challenging to hold strictly to the planned timing of the order of service. You can let go and free the music to express its mystical best, lifting all to transformation, or you can watch the clock. You might not be able to do both at once. Give guidelines to the music ministry and guest musicians, so as to accommodate the religious education team and the hospitality team so as to stay within manageable time limits. You might abbreviate the committee reports, introductions, and announcements in the service; confine the proclamation to make room for transformation. If the music of the worship service is bringing a heart-touching and community-bonding element to the experience, it will claim its own sacred space and time in the midst of worship.

---

[63]Ibid, 128.

[64]Ibid.

The music is not an intrusion into the worship service, after all: it is part of the worship. Saliers calls music the "performative mode of prayer and ritual engagement of a community."[65] When people gather together to listen to music and perhaps especially when they raise their voices together, the sacred is made audible by mutual consent.

> "Whether around campfires, in fields of harvest, or in temples and churches, the communal act of singing has formed and expressed deep human emotions. Such emotions are not simply passing states of feeling or mood; they are capacities to consent to a sense of being in the world. If music is the language of the soul made audible, then human voices conjoined in community are primary instruments of the collective soul – a medium for what transcends the immediately commonsense world."[66]

When the congregation joins in song together, an amazing "otherness" emerges, floating like a sacred canopy over the worshipers. Voices join, minds join, hearts take hold of the same tones, the same Truths, and the result is beautifully confirming and transporting. The experience is conducive to conversion but, moreover, susceptible to transformation.

A collective transformation can happen as a congregation sings together. This way, people interact with the drama and involve their feelings in the service. Music tends to get their attention. Howard Goodall tells about an experience in a synagogue:

> "One of the most striking aspects of worship in many synagogues is that members of the congregation feel quite free to chat among themselves despite the efforts of the rabbi to involve them in what he is reading or in prayer. It is apparently so accepted a way of going about the proceedings that members of the congregation do not even consider it particularly discourteous to mutter and

---

[65]Saliers. 5.

[66]Ibid.

> gossip during the rabbi's utterances. However, on those few occasions when I have witnessed a musical component in synagogue (for example at a wedding), immediately these most musical of all people afford it their full attention. One cannot help but conclude that if God himself had an urgent message to convey to his chosen people he would be advised to turn it into a song lyric and set it to music – that way he'd have a fighting chance of being noticed. Perhaps that's what the Psalms are."[67]

We have seen this sort of reaction among worshipers in Unitarian Universalist, New Thought, and Unity services as well. If someone is speaking at the lectern, this might be interpreted by some of the congregants as permission for anyone else in the gathering to talk, too. When the music starts, the talking might stop, because the musical performance is interesting and not to be missed. Yet, we have seen it go the other way, too – when congregants in Unitarian Universalist, New Thought, and Unity services think it's all right to talk during a musical performance because they are so used to music as a background that it doesn't necessarily stop them from talking any more than the crooning of Frank Sinatra would interrupt conversation over the spaghetti dinner. These behaviors are learned, and therefore, can be redirected. However, this might take time and might vary among congregations. If there is a rhythm to the service, however, with not too much talking or too much music all in one string, people might feel more attentive, as the service continues to flow. Interesting sermons or lessons will help. So will interesting music.

Interesting music invites people into the worship experience. It is a sort of calling card to outsiders to come in and see what is happening. Television commercials tend to include music. Worship music is like a commercial for the worshiping community. The

---

[67]Howard Goodall, ***Composing Music for Worship***, 25.

beauty and serenity, comfort and openness of the worship space are welcoming, but music has a definite seductive power to invite longing hearts. Martin Luther understood very well the powerful allure of music in worship services. He skillfully used music as a tool of introduction and conversion in the spiritual community. Borrowing the popular melodies of the day – even folk songs and drinking songs – he created lyrics that embodied theological ideas. If the congregations were singing together, they were united by the music. If they were united by the music, this made them more powerful to attract more members. It worked then and still works. A catchy tune that is simple enough to remember more easily helps to draw people in. Postmodern worshipers are not immune to this drawing power, although they might be especially interested in variety in music for worship and might like their music in an increasingly diverse styles, and they might also be listening for lyrics that speak to their interests in justice and compassion and draw them into the global transformation.

III. Music and Ministry – The Message

"It cannot be taken for granted that music often has an extreme effect on whatever it touches. Therefore, the music within a worship service should be chosen as carefully as the words spoken."[68]

A. Harmony with the spoken message

Postmoderns want to hear good music just as much as they want to hear good speaking. They want meaning. In order for churches to thrive in this era, churches require inspired leadership, excellence in musical preparation and performance, and strong congregational support, both emotionally and financially.

---

[68]Levi Hammock.

> "A thriving church music program, is the result of careful planning, ongoing support, and a continued commitment to provide music that addresses the spiritual needs of the church community. As components of worship, music and the spoken word are of equal importance."[69]

Theology can be very effectively transmitted through music in worship. Hymns help worshipers to remember key statements of belief as well as significant scripture references. Successful songwriters of worship music might influence entire religious movements.

> "Someone once said, 'Sing me your songs and I'll tell you your theology.' There is no doubt in my mind that today a great deal of the theology we receive is through song lyrics, and it is the nearest most Christians come to scripture memorization. Hence the songwriter who may not have had even a basic theological training is in a very influential position."[70]

Music for worship is beautiful, uniting, and effective, but creating songs for worship is a lot of work. Can we just speak prayers and preach sermons without it?

> "Well, for a start, singing is not a more sophisticated, luxury version of speech – it is in many ways more fundamental, more instinctive to us than spoken communication. There are people around the world, like the Hopi Indians of northern Arizona and some Aboriginal tribes, who believe the world was 'sung' into creation. In Hindu mythology all things grow from a universal 'OM'."[71]

---

69 Donna Fisher. ***Music in our Congregations – A Handbook for Staffing a Music Program in Our Congregations***, edited by Kenneth Herman (Unitarian Universalists Musicians Network, June, 2003; revised November, 2009), 4.

70 Graham Kendrick, *"Worship in Spirit and in Truth,"* ***Composing Music for Worship***, 96-7.

71 Howard Goodall, *"Music and Mystery,"* ***Composing Music for Worship***, 19.

Babies seem to respond to their mothers' singing before being able to sound out the individual words or understand their literal meaning. From our earliest human experience, then, music adds expressive power to carry meaning in a deeper and stronger way than words alone, increasing the power of communicating mystical concepts.

> "The great, good news of the gospel is too much for mere words; it needs music with its wide range of moods and styles to tell the story of God's creating and redeeming acts. Thus the primary role of music in worship is to be an exegetical servant to the singing of the Word."[72]

III. Music and Ministry – The Message

B. Music and Meaning

Postmoderns are seekers after meaning. Could these three religious movements – Unitarian Universalism, New Thought, and Unity – share some worship themes and even music for postmodern worship that would be meaningful for all three?

Ideally, music for worship harmonizes with theology. Can there be enough similarities in statements of core values to justify further exploration of sharing music sources? A thoughtful review of statements currently issued by the central organizations representing these three movements suggests a positive response to these questions:

There are seven principles affirmed and promoted by Unitarian Universalist congregations:

- "The inherent worth and dignity of every person;

---

72 John Ferguson, *"Is there a Future for the Church Musician?"* ***Composing Music for Worship,*** 142.

- Justice, equity and compassion in human relations;
- Acceptance of one another and encouragement to spiritual growth in our congregations;
- A free and responsible search for truth and meaning;
- The right of conscience and the use of the democratic process within our congregations and in society at large;
- The goal of world community with peace, liberty, and justice for all;
- Respect for the interdependent web of all existence of which we are a part."

"Unitarian Universalism (UU) draws from many sources:

- Direct experience of that transcending mystery and wonder, affirmed in all cultures, which moves us to a renewal of the spirit and an openness to the forces which create and uphold life;
- Words and deeds of prophetic women and men which challenge us to confront powers and structures of evil with justice, compassion, and the transforming power of love;
- Wisdom from the world's religions which inspires us in our ethical and spiritual life;
- Jewish and Christian teachings which call us to respond to God's love by loving our neighbors as ourselves;
- Humanist teachings which counsel us to heed the guidance of reason and the results of science, and warn us against idolatries of the mind and spirit;
- Spiritual teachings of earth-centered traditions which celebrate the sacred circle of life and instruct us to live in harmony with the rhythms of nature.

These principles and sources of faith are the backbone of our religious community."[73]

Declaration of Principles – International New Thought Alliance

"We affirm God as Mind, Infinite Being, Spirit, and Ultimate Reality.

We affirm that God, the Good, is supreme, universal, and everlasting.

We affirm the unity of God and humanity, in that the divine nature dwells within and expresses through each of us, by means of our acceptance of it, as health, supply, wisdom, love, life, truth, power, beauty, and peace.

---

[73]http://www.uua.org/ – Accessed 2 8 2013

We affirm the power of prayer and the capacity of each person to have mystical experience with God, and to enjoy the grace of God.

We affirm the freedom of all persons as to beliefs, and we honor the diversity of humanity by being open and affirming of all persons, affirming the dignity of human beings as founded on the presence of God within them, and, therefore, the principle of democracy.

We affirm that we are all spiritual beings, dwelling in a spiritual universe that is governed by spiritual law, and that in alignment with spiritual law, we can heal, prosper, and harmonize.

We affirm that our mental states are carried forward into manifestation and become our experience in daily living.

We affirm the manifestation of the kingdom of heaven here and now.

We affirm expression of the highest spiritual principle in loving one another unconditionally, promoting the highest good for all, teaching and healing one another, ministering to one another, and living together in peace, in accordance with the teachings of Jesus and other enlightened teachers.

We affirm our evolving awareness of the nature of reality and our willingness to refine our beliefs accordingly."[74]

Five Basic Unity Principles

1. There is only one Presence and one Power active as the universe and as my life, God the Good.
2. Our essence is of God; therefore, we are inherently good. This God essence, called the Christ, was fully expressed in Jesus.
3. We are co-creators with God, creating reality through thoughts held in mind.
4. Through prayer and meditation, we align our heart-mind with God. Denials and affirmations are tools we use.
5. Through thoughts, words and actions, we live the Truth we know."[75]

---

[74] http://newthoughtalliance.org/ – Accessed 2 8 2013

[75] http://newthoughtalliance.org/ – Accessed 2 8 2013

What basic ideas might these three movements share?

Although there are differences in theological discussion, organizational structure, and historical experience, it seems that some central themes are shared among Unitarian Universalists, New Thoughters, and Unity people. Based on a review of these three sets of statements of belief (above), perhaps the distillate of some shared ideals could be expressed as the following basic concepts:

~ The oneness of God – Divinity, Divine Mind, the transcendent Mystery – that may be known by many names and worshiped in many ways;

~The spiritual nature of humankind and the innate ability of humankind to experience transcendence without intermediary;

~The freedom of individuals in matters of belief; the creativity and responsibility of individuals in co-creating our human experience; therefore, the importance of democratic principle and practice.

The essence of all three approaches is similarly expressed in the following statements issued on behalf of these three religious movements. The summary statements quoted below seem to reflect a general agreement that the essence of life is love and the true mission of life is to express love:

> "The goal of world community with peace, liberty, and justice for all; respect for the interdependent web of all existence of which we are a part . . . . Words and deeds of prophetic women and men which challenge us to confront powers and structures of evil with justice, compassion, and the transforming power of love; wisdom from the world's religions which inspires us in our ethical and spiritual life; Jewish and Christian teachings which call us to respond to God's love by loving our neighbors as ourselves; humanist teachings which counsel us to heed the

guidance of reason and the results of science, and warn us against idolatries of the mind and spirit; spiritual teachings of earth-centered traditions which celebrate the sacred circle of life and instruct us to live in harmony with the rhythms of nature" (Unitarian Universalism).[76]

"We affirm expression of the highest spiritual principle in loving one another unconditionally, promoting the highest good for all, teaching and healing one another, ministering to one another, and living together in peace" (International New Thought Alliance).[77]

"Through thoughts, words and actions, we live the Truth we know" (Unity).[78]

In the realm of agreement between these three theologies, a great deal of harmonious action could be affirmed, a tremendous surge of transformation could be experienced, and a whole lot of marvelous music could be created and shared. In particular, music that affirms the oneness and allness of God and the direct access of humankind to God, the Oversoul, Divine Mind, would tend to be at home in worship services held in the settings of all three types of faith communities. Likewise, music that celebrates the ever-present possibility of individual and collective transformation would be in accord with the principles affirmed in these three paths. Music that calls to all people to work together for justice, compassion, caring for the earth, and peace would likewise be welcome in these settings. Music that celebrates the essential worth and

---

[76]www.uua.org

[77]http://newthoughtalliance.org

[78]www.unity.org

limitless possibilities of humankind to express the authentic spiritual nature would also work for worship services in each of these three types of spiritual communities. Music that celebrates diversity in sexual identity and gender expression, affirming justice, acceptance, and equality of all people, absent of any agenda to "correct" or "redirect" ones natural self-expression, would be welcome in each of the three groups considered in this project. Based on the statements of self-understanding from these three groups of spiritual communities, it can be concluded that music that unites and uplifts people and that celebrates transformation and healing of mind, body, and relationships of people, affirming themes shared in all three communities, would be welcomed and effective in Unitarian Universalism, New Thought, and Unity.

The shared theological themes of these three expressions of faith seem to be, in general, as follows: first, there is Something – call it God, Divine Mind, the Oversoul, the Mystery, the universal upbuilding Cause of all that is, that encompasses and interspheres the cosmos, including all humanity; second, humankind requires no intermediary to experience that Isness, Being, God; third, the nature of the business of Being is Love – the idea of universal oneness in endlessly diverse expression. Then, the business of life for humankind is to be fully alive – fully open for business – the business of love, the business of being, and the business of being in love and acting from love.

This openness for "business" can be expressed as an outreach as well as an inreach to the Infinite that is natural to humankind, as in: "Hello? Help!"

. . . With an inrush of realization and outflow of joy: "I am not alone! I am *all-one!*"

. . . With an inrush of realization and an outflow of expression: *"Yes! Thanks!"*

. . . With an inrush of realization and an outflow of expression: *"Wow! Amen!"*

Music that illustrates the soul-reach of "Hello? Help!" in confidence of the holy response: "I am here;" music that affirms acceptance of this loving and universal response with a resounding: "Yes! Thanks!" and music that celebrates the awesomeness of the experience of the Mystery, as in: "Wow! Amen!" is music for U.U., New Thought, and Unity. Without become caught up in the details of Christology, we can share music that fits this criteria. For example, music affirmed by emPower Music and Arts is positive and transformative for spiritual services without mentioning the name "Jesus" (except in songs like *"The Birthday Party"* by Peter Mayer and *"One Power"* by Daniel Nahmod, where the theme is universality and several names of spiritual leaders are included). This kind of positive music may not be enough to satisfy every theological demand of each spiritual community referenced here, but can be relevant and meaningful in all of these settings.

Religious practice in Christendom, like most things, has changed over the past two thousand years. Worship was changing before that, and still changes and forever changes. We must flow with that change creatively. If we do not learn how to build in healing comfort, sound and silence and perhaps also an occasional startle in our worships, we fade like old tapestries.

These three elements of soul-reach, acceptance, and wonder could form the core elements of worship planning. Perhaps planning a worship service involves finding three pieces or three sets of musical elements that illustrate *help, thanks, and wow*. If time and resources allow, as stated earlier in this project, we can build a service like a worship "sandwich" – planning *gathering, contemplation, and help* like (the bread of praise, with the introduction of a little lettuce and tomato – prayer and seeking) on the top, with the *message/meaning* (filler of the "meat and cheese" of meaning) of the

service "sandwiched" in the middle, along with the "condiments" of questions and answers, and then finished beautifully with *praise,* the bread of life, served in the sending, like this:

- *Gathering* (i.e., we're open for business as a spiritual community): music that welcomes the divinity of each person and is open for the business of spirituality;
- *Contemplation* (i.e., we're open as individuals for spiritual experience): music that stills, since all can access the Infinite without intermediary;
- *Help* (reaching for something, making us think): music that asks questions, sets the emotional and intellectual stage for seeking, as we are, by nature, seekers;
- The Message – expressing the meaning (the sermon or lesson or reflection): making way for resolution – honoring the basic principles of our belief systems;
- *Wow* (music that declares and echos the message, celebrates the wonder of it – *wowful awe-ful*) – declaring the behavioral objective of empowerment for all;
- A*men* (acceptance – completion, the essence of communion) – because realization satisfies and exhilarates;
- *Sending* (taking our spiritual business "down from the mountain" joyously) as joyful empowerment the behavioral objective for the worship experience.

Worship services planned as food for spiritual hunger call for music that binds people together. The aim would be to gather people together to experience transformation as communion and, afterward, to send empowered (spiritually well-fed) people out through the doors of the temple and back into the world, in peace and on purpose.

III. Music and Ministry – The Message

C. Bridge of message and music, insight and experience:

"A sermon provides insight: music provides an experience." [79]

[79]Levi Hammock.

One of the most powerful aspects of music is that it is not bound by language. Unlike scripture, music does not have to be translated to be universally understood. Music has a marvelous fluidity, allowing it to be "poured" into all manner of vessels and flavored with an intermingling of many styles, traditions, and cultures to create new expressions. Music can be enjoyed by listeners across the globe of many tastes and backgrounds. This blending of musical elements has been going on since the first troubadours of any land and era journeyed beyond their home territories to play their music for the people they discovered and to add to their own repertoire the music of the strangers whose spoken language they might not even have been able to understand. When the missionaries of old brought their hymnals with them to seek out converts in distant lands, they must have marveled to hear their hymns accompanied by strange instruments and sung with new rhythms. The sacred speaks through the music, even while the meaning of the language may remain a mystery.

> "Anyone can listen to a choir singing the Kyrie Eleison and be moved by it: the fact that the words are idiomatic Ancient Greek is irrelevant to that transaction. Similarly, anyone can be swept away by the pulsating tribal energy of African ritual music, regardless of their ability to grasp the sung words."[80]

In these ways, sacred music in postmodern culture of the western world has continued to grow and blend, multiply and diversify, to overflowing. With hundreds of thousands of hymns, cantatas, musical masses and diverse versions of the Magnificat, do we really want to add to that huge accumulation of music for worship? And yet, one of the acknowledged characteristics of the postmodern era is the longing for fresh new

---

[80]Howard Goodall. *"Music and Mystery"* ***Composing Music for Worship***, 27.

approaches to worship themes – especially renditions that feel emergent and unencumbered by our intricately woven web of heritage. The call for composers of new sacred music is continuous. There is a strong interest in spinning out silk threads in untried directions, while also preserving the rich tradition of sacred music. Howard Goodall describes reasons for composing for postmodern worship in this way:

> My first reason is to do with what one might call a bridge of continuity. . . . I . . . feel as if I am swimming in some immense cultural river whose source is way, way back, and between whose banks also flowed the composers and performers of a thousand-year story. The sense of the history of the tradition is invigorating . . . . The gallery of famous names whose masterworks I have to follow do at any rate instill in me a sense of humility.[81]

What an awesome opportunity. Music for worship is not just a "garnish" for the banquet of spoken words presented in a worship service, but the very heart of worship. In this era, where an increasing number of listeners are aware of an ever greater diversity of music than ever before, it is clear that we have to music in order to present a truly effective worship experience, and it has to be good music, ideally appealing to a wider range of tastes than ever before, ideally equal in impact to the dramatic message of our faith communities. If an amazing message is to be shared – not just the stale leftovers of an inherited faith – then the music offered during the worship service must be equally innovative and powerful. If we have majestic things to say, we want majestic music as well. So here is the commission to songwriters and composers: all you have to do is just create amazing music that is awesome and amazing. We would like some supernatural music, thank you, and right away, please.

---

[81]Ibid., 28-9.

Finally, it is hard not to come to the conclusion, as a composer, that music is in some sense supernatural. . . . . it does approach the sense of something powerful that we do not really comprehend. Music's strange alchemy is a mystery. And it is my personal view that Christianity is also a mystery . . . .

> If you are expecting your flock to have faith in a man rising from the dead, a virgin birth, a host of totally implausible miracles, or the bodily transfer of God into an edible wafer, you will need stronger special effects up your sleeve than a man waiving around some incense. Music, an abstract and elusive art that disarms one's emotional defenses and saturates us in feeling and confusion, is almost the only thing we have left that can convey a majestic and disturbing mystery.[82]

Howard Goodall has made a strong case for creating music worthy of accompanying the transmission of Christian mystery. But just as strong a case could be made for the call for majestic music for worship services designed to inspire listeners to experience "that transcending mystery and wonder, affirmed in all cultures, which moves us to a renewal of the spirit and an openness to the forces which create and uphold life; words and deeds of prophetic women and men which challenge us to confront powers and structures of evil with justice, compassion, and the transforming power of love."[83] An equally strong a case could be made for the necessity of music that illustrates the *mysterium tremendum* (overwhelming mystery) of "God as Mind, Infinite Being, Spirit, and Ultimate Reality," with which each person has the capacity to have mystical experience, since "we are all spiritual beings, dwelling in a spiritual universe that is governed by spiritual law," whose "mental states are carried forward into manifestation

---

[82]Ibid., 29-30.

[83]Unitarian Universalist principles – see page 49, above.

and become our experience in daily living."[84] Equally majestic is the proposition that there is one Presence and one Power everywhere and always, and that we are quite literally co-creators with this Power, "creating reality through thoughts held in mind."[85] These ideas are all mysterious and all call for music that is truly transportive, as these ideas call for discernment and experience beyond flesh and blood. Give us powerful sacred music for such powerful teachings! We want to be moved, deeply and profoundly, at every worship service. Our congregations want to be introduced to exploratory spiritualities, energized with moral stamina and engaged to confront real issues. Life as we know it on planet earth is at stake! World peace is the prize! So, give us music for transformation!

> "I long for more songwriters of theological depth to emerge and give us a new wave of doctrinal hymns in contemporary styles, including music that expresses the greatness and majesty of God. We also need new scripture songs, songs . . . that propel the Church into mission and service . . . ." I hope that rather than . . . suspecting or fearing one another . . . [we] will value one another so much that ways will be found to worship together across divides of taste, style and culture."[86]

We are called upon to reach across chasms of our seeming differences to find common connections. Together, we can learn to sing the universal language that the world longs to hear.

"Somehow one hopes that the music and the words will combine to be a bridge between the humdrum and the heavenly."[87]

---

[84]New Thought principles – see page 50, above.

[85]Unity principles, – see pages 50-51, above.

[86] Graham Kendrick. *"Worship in Spirit and in Truth,"* ***Composing Music for Worship***, 101.

[87]Andrew Carter, *"Requium for Magnificat,"* ***Composing Music for Worship***, 68-9.

There will be a future for beautiful music for worship so long as people look for ways to gather together to affirm beautiful beliefs and work together to do beautiful things. If we are truly dedicated to keeping the mission of our religious movements alive in our world, then our musicians and our ministers are called to demonstrate the courage to take risks, to be creative, to remain open to exploring new resources and trying new music, to keep our commitment to excellence, and to be continuously ready to meet changes. We must embody the transformation that our statements of belief demand.

> "Never before has music had such a pervasive influence in the world as it does now. Millions turn to music for entertainment, relaxation, a sense of identity and belonging, and increasingly, spiritual enlightenment . . . . music which is vibrant with truth . . . . It is time . . . . Let's get to it!"[88]

---

88 Graham Kendrick, *"Worship in Spirit and in Truth,"* ***Composing Music for Worship***, 103.

Conclusion:

The original Latin root of the word, religion, comes from the verb meaning *"to bind again"* or *"to relink"* - *religio*. This exploration of the uses of music in ministry is offered in the hope of encouraging and facilitating the work of religion in the postmodern era through music. Through a survey of thirty-six leaders (twelve each), randomly chosen, who serve in ministries in the three fields of Unitarian Universalism, New Thought, and Unity, the following assumptions are validated: that music in the context of religious experience can effectively complement worship services, heighten the mystical experience of individuals, encourage the participation of worshipers in their spiritual communities, and help to carry forth the missions of believers in ways that are transformative for individuals and faith communities. For these reasons, ministers and musicians are encouraged to work together in creating and presenting worship experiences that *"bind again"* individuals and communities to their spiritual ideals, to one another, and to other communities of believers by sharing music that supports their missions. While treasuring the religious beliefs and worship traditions of each of these three groups, it is concluded that much of the music presented in the context of liberal theology can be shared without sacrificing the uniqueness of various paths. By reaching across denominational lines in Unitarian Universalism, New Thought, and Unity to discover resources in creative service planning and in marvelous music, we can build bridges together to ever new vistas of transformation. We can join voices together in music that sings our spirit, by inspiring the method, the mysticism, and the message for shared worship that can embrace the world in intentional peace.

Beginning on the following page:

IV. Survey on Music: Method, Mysticism, and Message – among Ministers and Music Directors in three groups of liberal faith communities: Unitarian Universalist, New Thought, and Unity

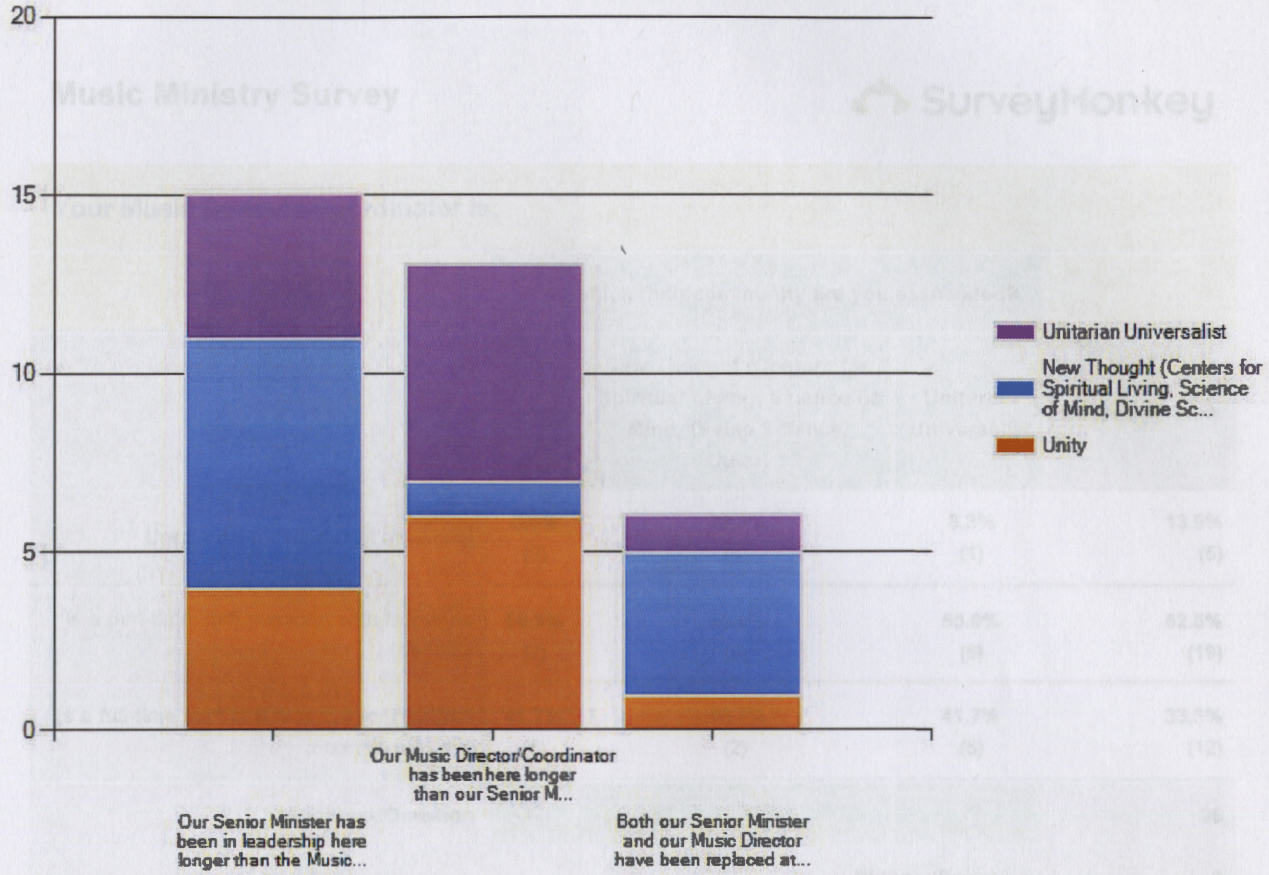
Music Ministry Survey

SurveyMonkey

Which of these statements best describes how leadership works in your ministry?

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**Response Totals**
Our Senior Minister has been in leadership here longer than the Music Director	36.4% (4)	**58.3% (7)**	36.4% (4)	**44.1% (15)**
Our Music Director/Coordinator has been here longer than our Senior Minister	**54.5% (6)**	8.3% (1)	**54.5% (6)**	38.2% (13)
Both our Senior Minister and our Music Director have been replaced at least once during the past five years	9.1% (1)	33.3% (4)	9.1% (1)	17.6% (6)
answered question	11	12	11	**34**
			skipped question	**2**

Which of these statements best describes how leadership works in your ministry?



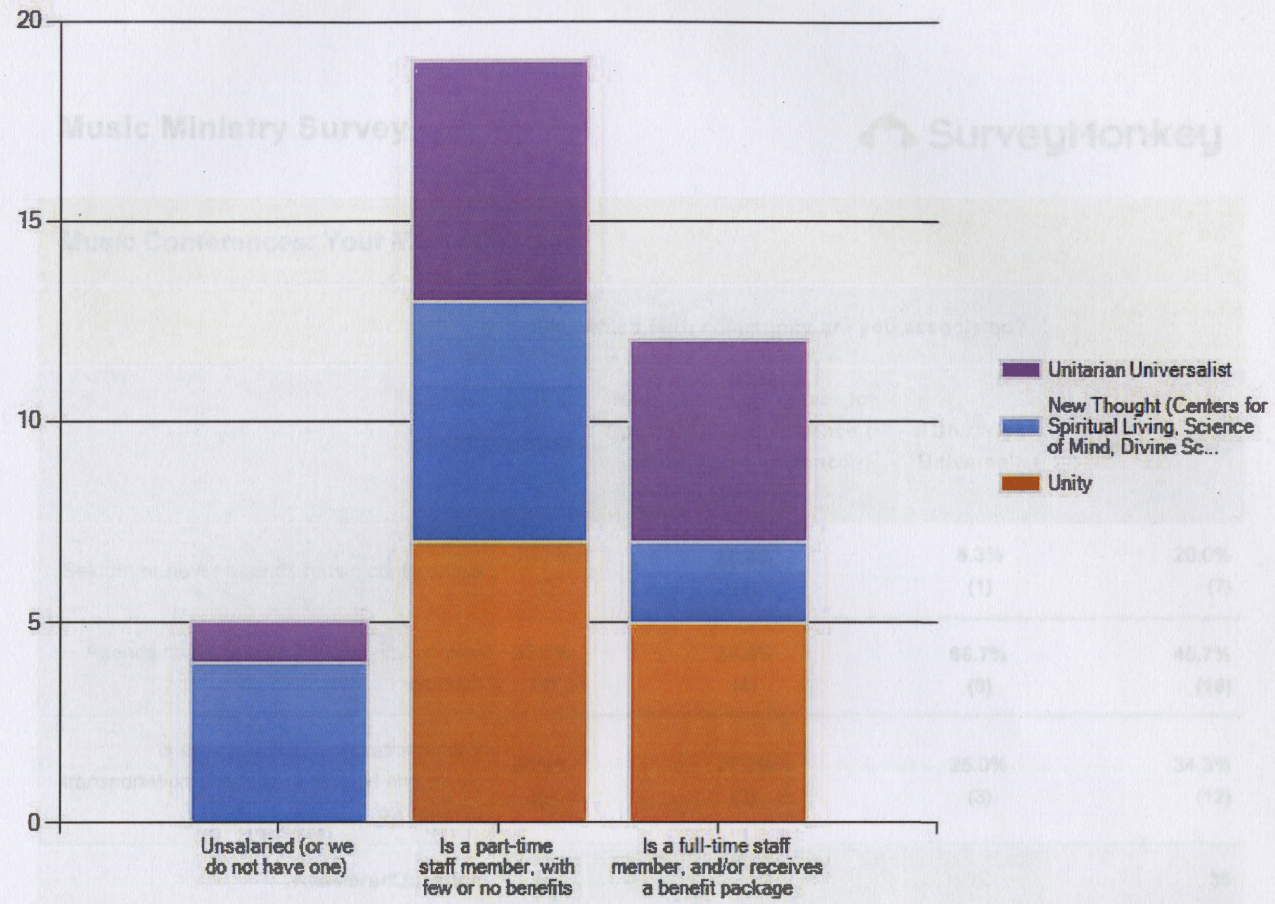
Music Ministry Survey

SurveyMonkey

Your Music Director/Coordinator is:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Unsalaried (or we do not have one)	0.0% (0)	33.3% (4)	8.3% (1)	13.9% (5)
Is a part-time staff member, with few or no benefits	**58.3% (7)**	**50.0% (6)**	**50.0% (6)**	**52.8% (19)**
Is a full-time staff member, and/or receives a benefit package	41.7% (5)	16.7% (2)	41.7% (5)	33.3% (12)
AnsweredQuestion	12	12	12	**36**
			SkippedQuestion	**0**

Your Music Director/Coordinator is:



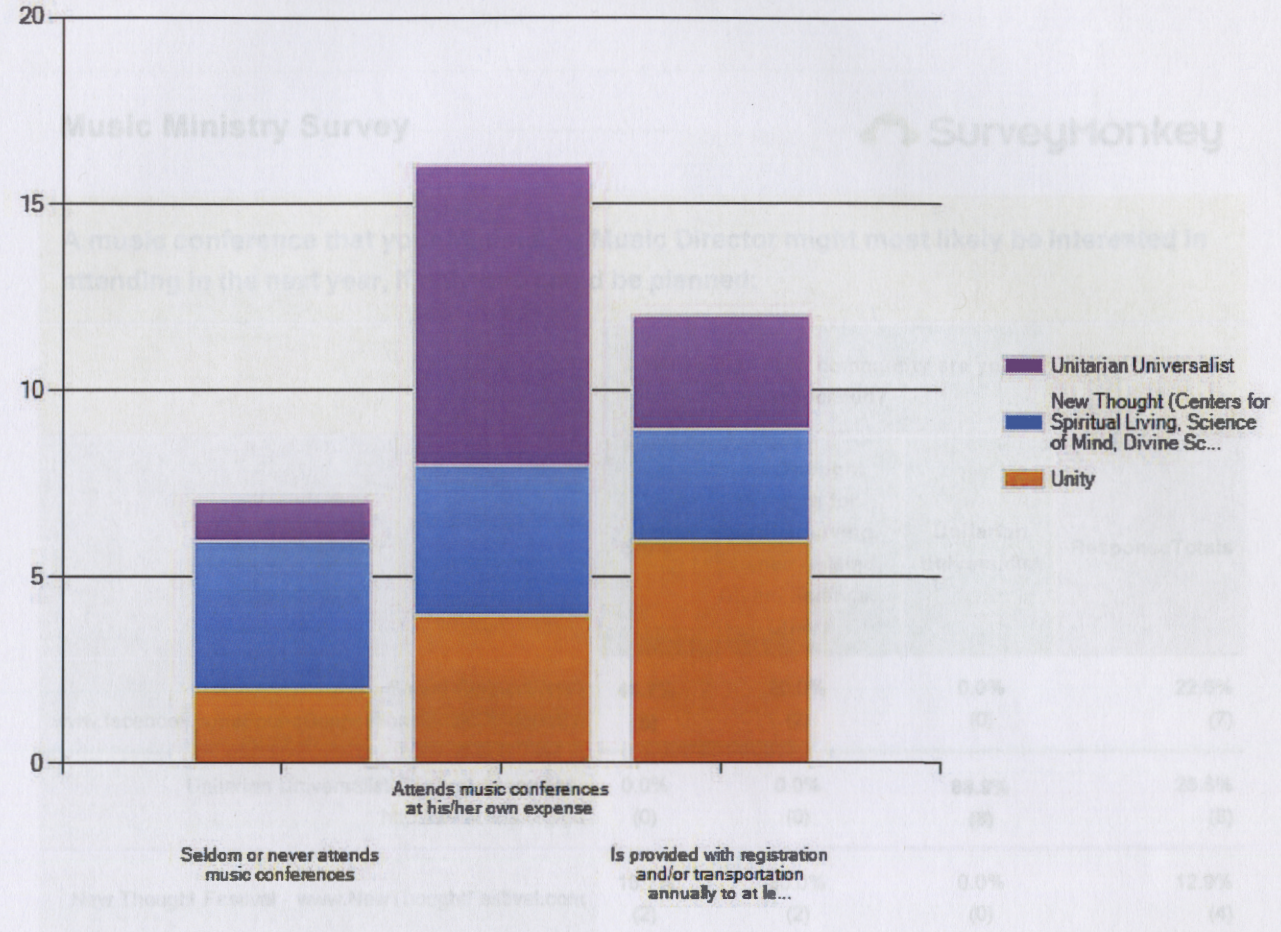
Music Ministry Survey

SurveyMonkey

Music Conferences: Your Music Director:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Seldom or never attends music conferences	16.7% (2)	**36.4% (4)**	8.3% (1)	20.0% (7)
Attends music conferences at his/her own expense	33.3% (4)	**36.4% (4)**	**66.7% (8)**	**45.7% (16)**
Is provided with registration and/or transportation annually to at least one music conference	**50.0% (6)**	27.3% (3)	25.0% (3)	34.3% (12)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Music Conferences: Your Music Director:



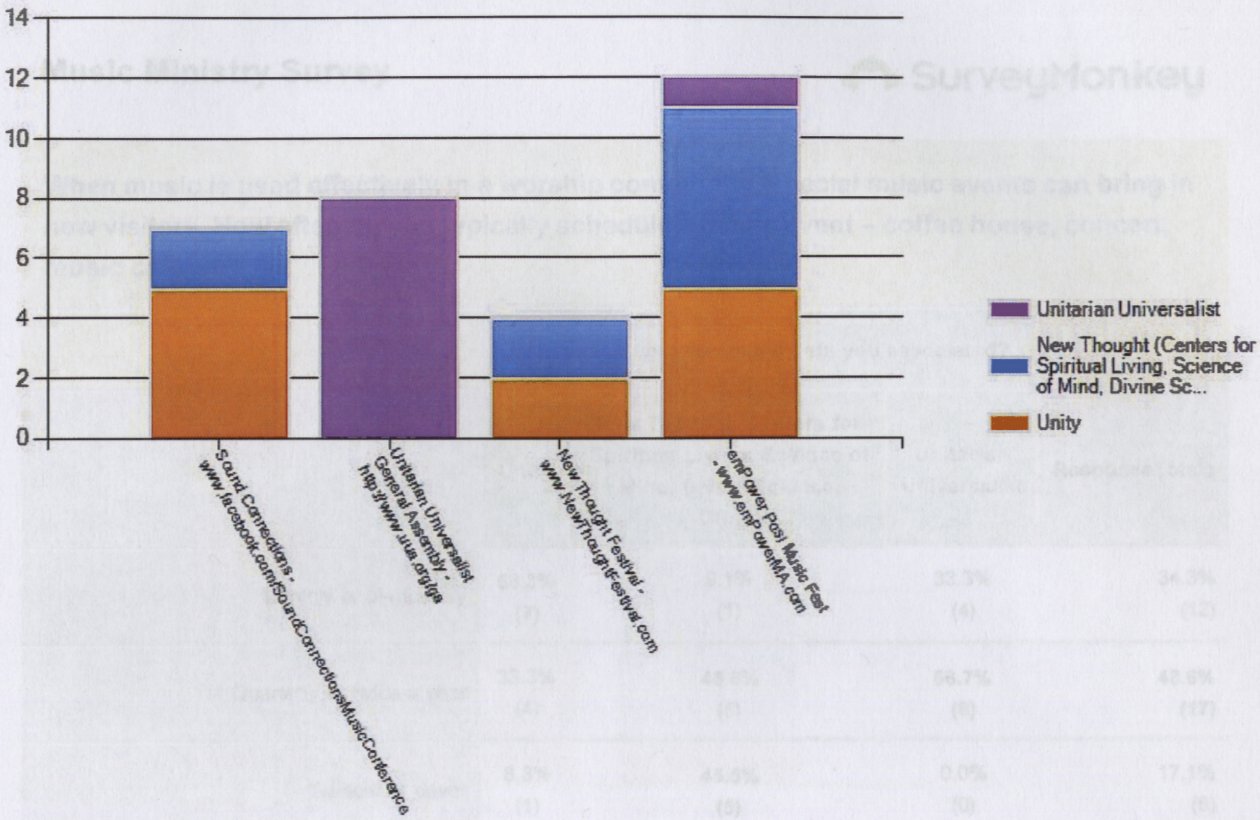
Music Ministry Survey

SurveyMonkey

A music conference that your Minister or Music Director might most likely be interested in attending in the next year, if only one could be planned:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Sound Connections - www.facebook.com/SoundConnectionsMusicConference	**41.7% (5)**	20.0% (2)	0.0% (0)	22.6% (7)
Unitarian Universalist General Assembly - http://www.uua.org/ga	0.0% (0)	0.0% (0)	**88.9% (8)**	25.8% (8)
New Thought Festival - www.NewThoughtFestival.com	16.7% (2)	20.0% (2)	0.0% (0)	12.9% (4)
emPower Posi Music Fest - www.emPowerMA.com	**41.7% (5)**	**60.0% (6)**	11.1% (1)	**38.7% (12)**
Other (please specify)	0 replies	1 reply	4 replies	5
AnsweredQuestion	12	10	9	**31**
			SkippedQuestion	**5**

A music conference that your Minister or Music Director might most likely be interested in attending in the next year, if only one could be planned:



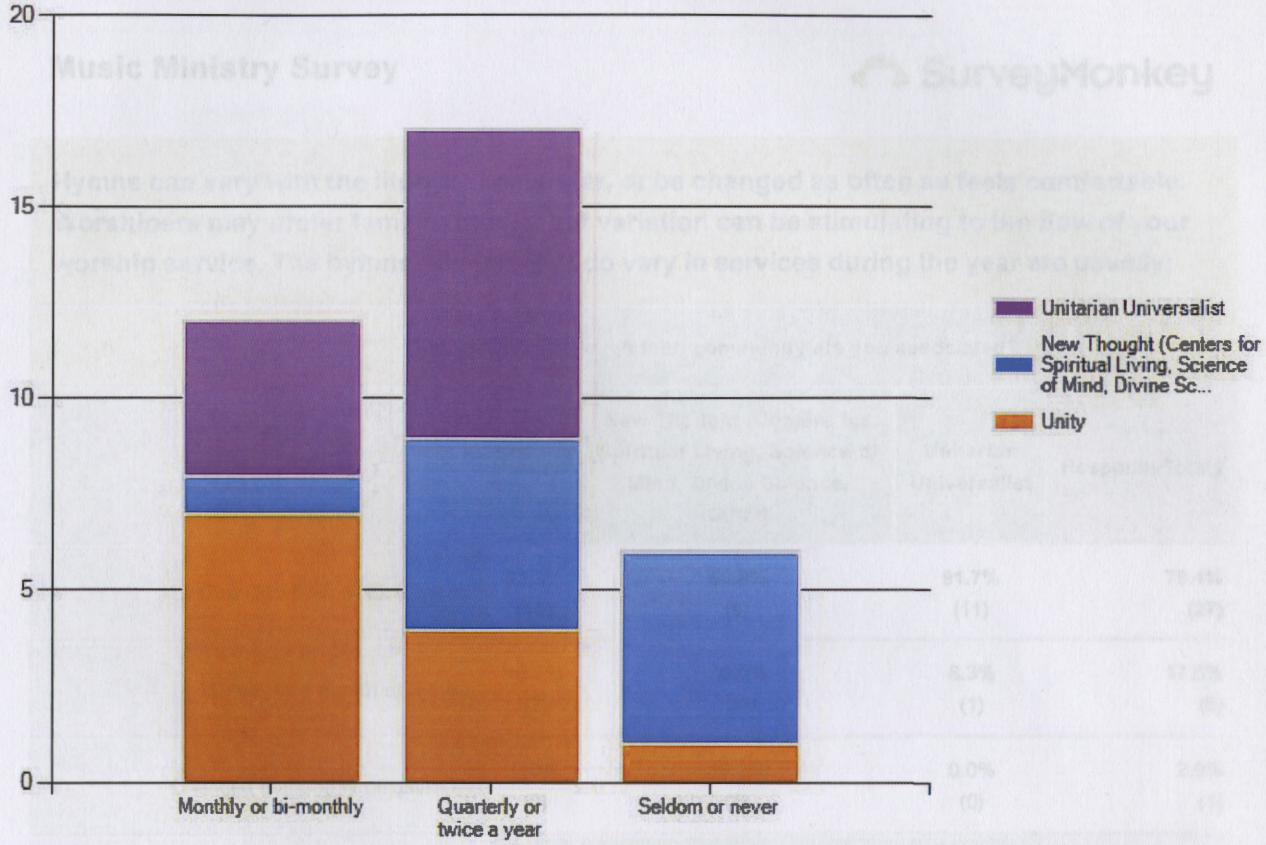
Music Ministry Survey

SurveyMonkey

When music is used effectively in a worship community, special music events can bring in new visitors. How often do you typically schedule a music event – coffee house, concert, music café?

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Monthly or bi-monthly	**58.3% (7)**	9.1% (1)	33.3% (4)	34.3% (12)
Quarterly or twice a year	33.3% (4)	**45.5% (5)**	**66.7% (8)**	**48.6% (17)**
Seldom or never	8.3% (1)	**45.5% (5)**	0.0% (0)	17.1% (6)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

When music is used effectively in a worship community, special music events can bring in new visitors. How often do you typically schedule a music event – coffee house, concert, music café?



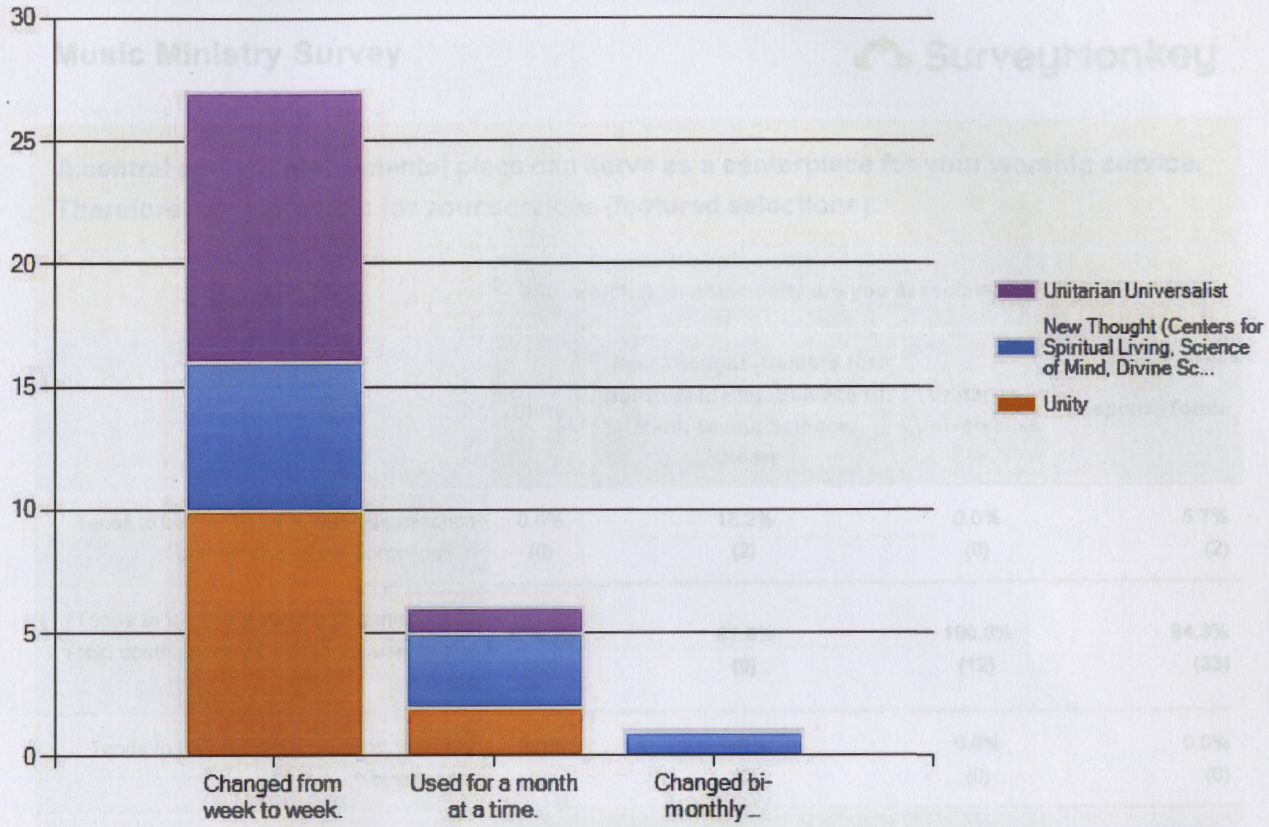
Music Ministry Survey

SurveyMonkey

Hymns can vary with the liturgical calendar, or be changed as often as feels comfortable. Worshipers may prefer familiar music, but variation can be stimulating to the flow of your worship service. The hymns you use that do vary in services during the year are usually:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Changed from week to week.	**83.3% (10)**	**60.0% (6)**	**91.7% (11)**	**79.4% (27)**
Used for a month at a time.	16.7% (2)	30.0% (3)	8.3% (1)	17.6% (6)
Changed bi-monthly or quarterly	0.0% (0)	10.0% (1)	0.0% (0)	2.9% (1)
AnsweredQuestion	12	10	12	**34**
			SkippedQuestion	**2**

Hymns can vary with the liturgical calendar, or be changed as often as feels comfortable. Worshipers may prefer familiar music, but variation can be stimulating to the flow of your worship service. The hymns you use that do vary in services during the year are usually:



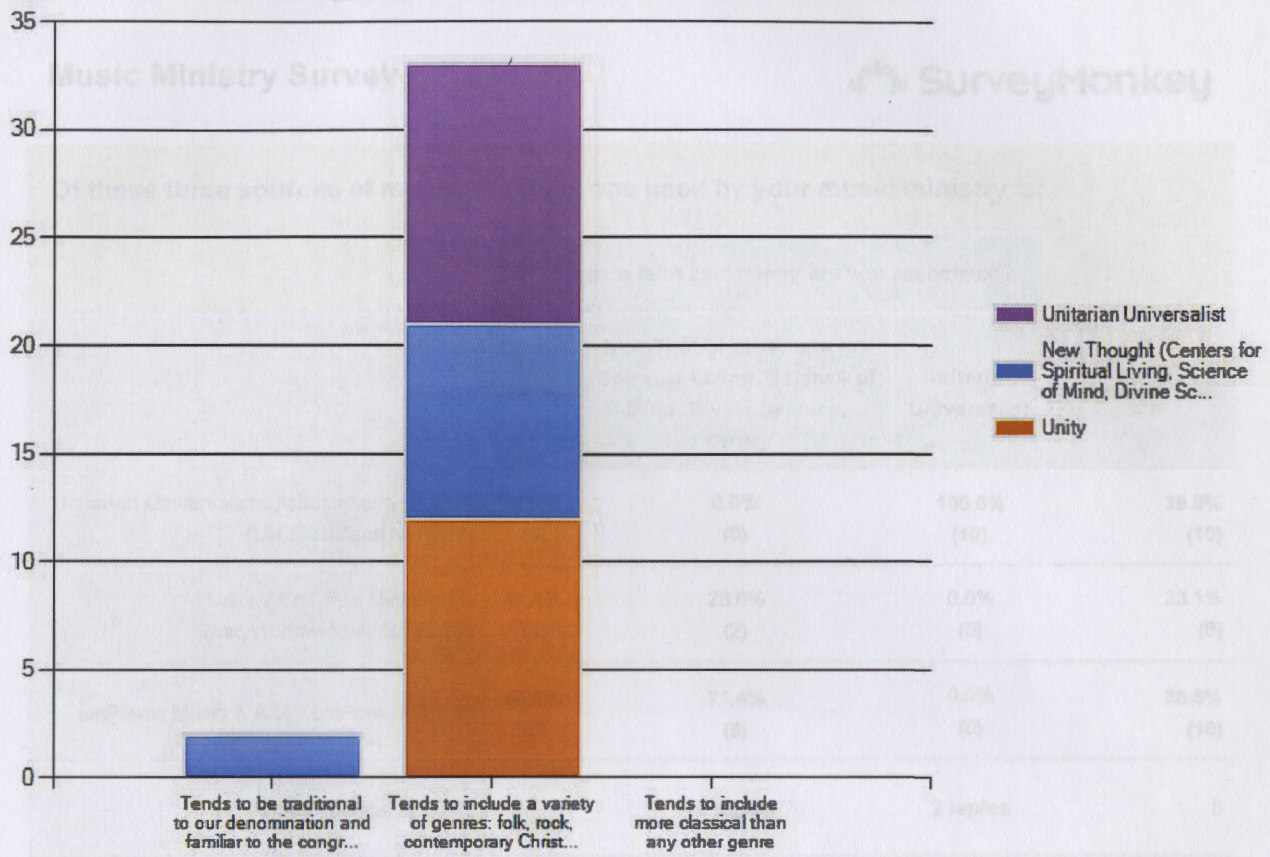
Music Ministry Survey

SurveyMonkey

A central song or instrumental piece can serve as a centerpiece for your worship service. Therefore, special music for your services (featured selections):

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Tends to be traditional to our denomination and familiar to the congregation	0.0% (0)	18.2% (2)	0.0% (0)	5.7% (2)
Tends to include a variety of genres: folk, rock, contemporary Christian/praise music, etc	**100.0% (12)**	**81.8% (9)**	**100.0% (12)**	**94.3% (33)**
Tends to include more classical than any other genre	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

A central song or instrumental piece can serve as a centerpiece for your worship service. Therefore, special music for your services (featured selections):



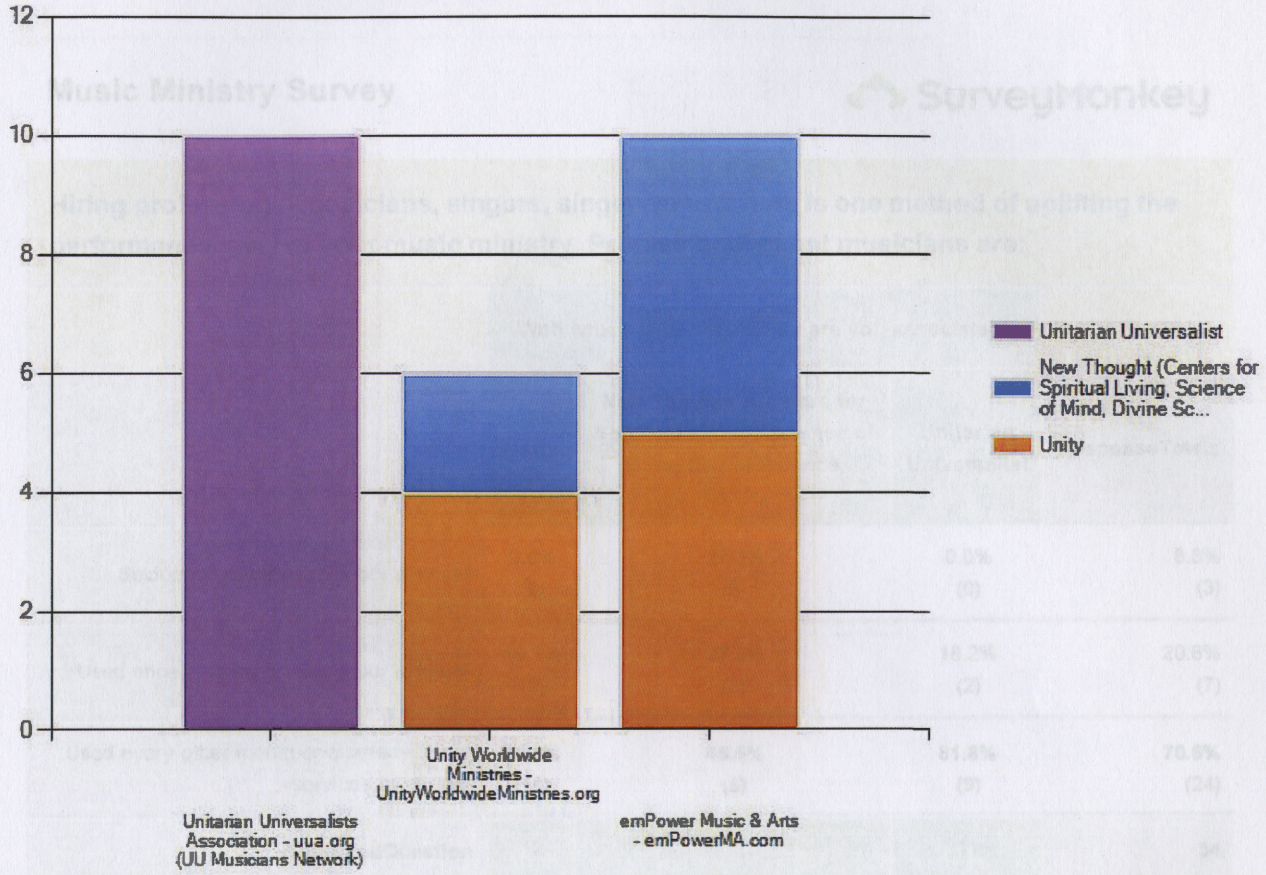
Music Ministry Survey

SurveyMonkey

Of these three sources of music, the main one used by your music ministry is:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Unitarian Universalists Association - uua.org (UU Musicians Network)	0.0% (0)	0.0% (0)	**100.0% (10)**	**38.5% (10)**
Unity Worldwide Ministries – UnityWorldwideMinistries.org	44.4% (4)	28.6% (2)	0.0% (0)	23.1% (6)
emPower Music & Arts - emPowerMA.com	**55.6% (5)**	**71.4% (5)**	0.0% (0)	**38.5% (10)**
Other (please specify)	2 replies	4 replies	2 replies	8
AnsweredQuestion	9	7	10	**26**
			SkippedQuestion	**10**

Of these three sources of music, the main one used by your music ministry is:



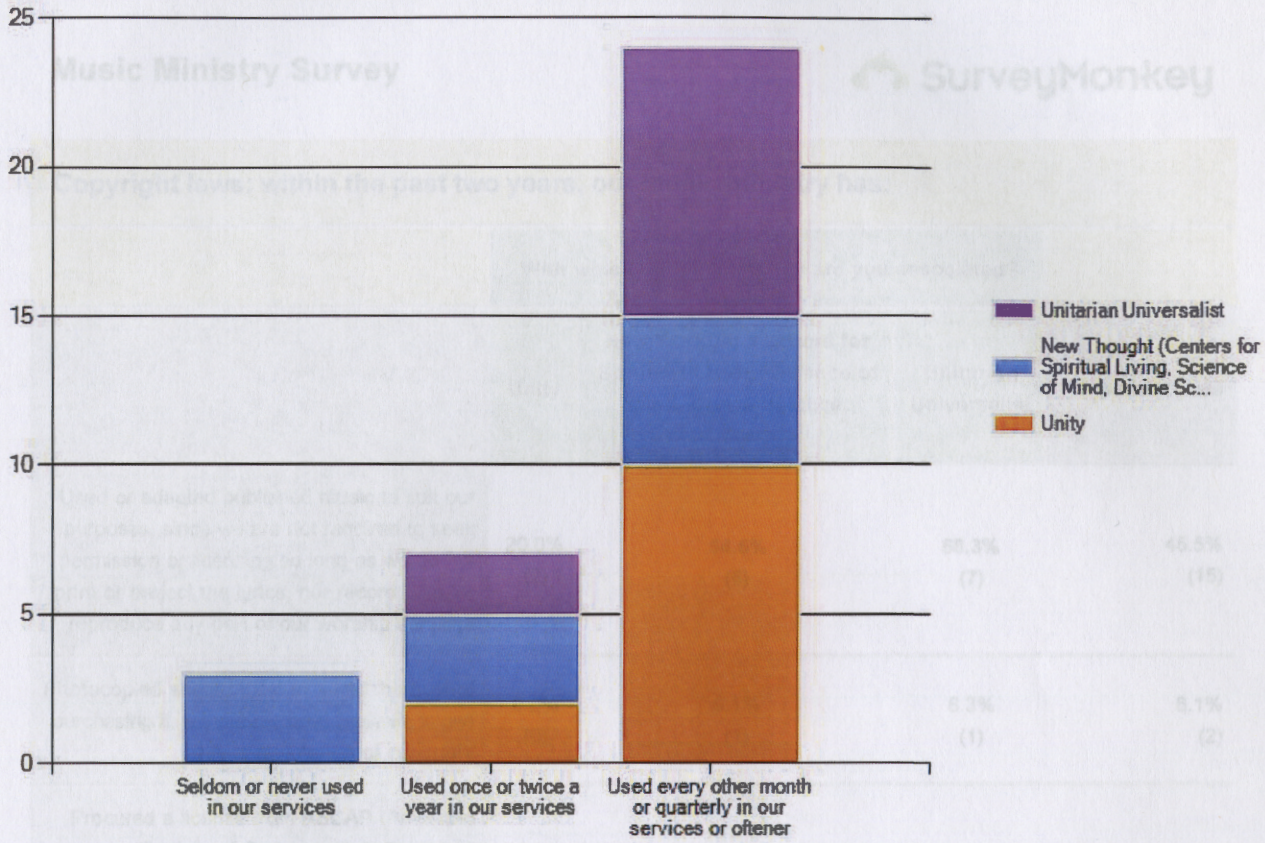
Music Ministry Survey

SurveyMonkey

Hiring professional musicians, singers, singer-songwriters is one method of uplifting the performance level of your music ministry. Professional guest musicians are:

	With which faith community are you associated?			
	Unity	New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)	Unitarian Universalist	ResponseTotals
Seldom or never used in our services	0.0% (0)	27.3% (3)	0.0% (0)	8.8% (3)
Used once or twice a year in our services	16.7% (2)	27.3% (3)	18.2% (2)	20.6% (7)
Used every other month or quarterly in our services or oftener	**83.3% (10)**	**45.5% (5)**	**81.8% (9)**	**70.6% (24)**
AnsweredQuestion	12	11	11	**34**
			SkippedQuestion	**2**

Hiring professional musicians, singers, singer-songwriters is one method of uplifting the performance level of your music ministry. Professional guest musicians are:



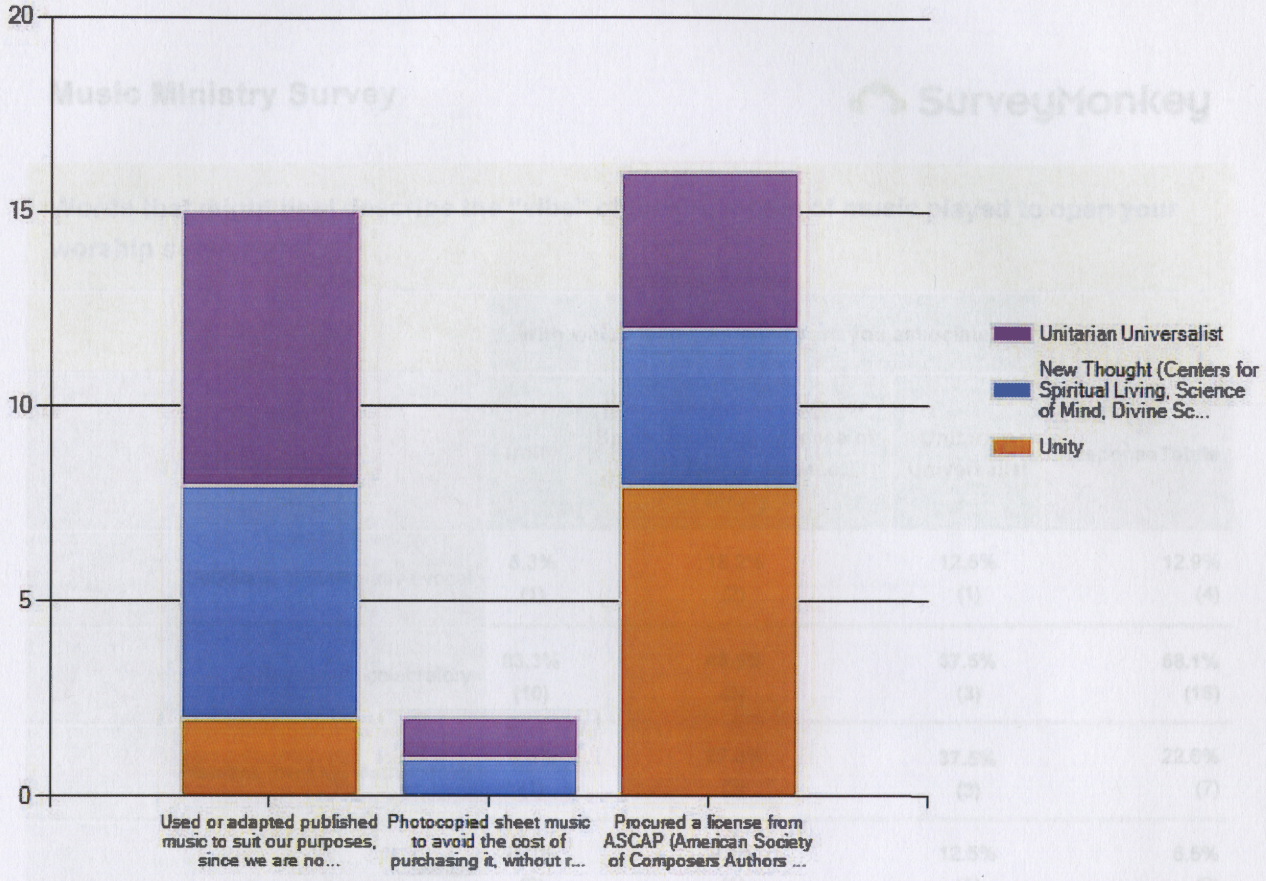
Music Ministry Survey

SurveyMonkey

Copyright laws: within the past two years, our music ministry has:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Used or adapted published music to suit our purposes, since we are not required to seek permission or licensing so long as we do not print or project the lyrics, nor record, film, or reproduce any part of our worship services	20.0% (2)	**54.5% (6)**	**58.3% (7)**	45.5% (15)
Photocopied sheet music to avoid the cost of purchasing it, without realizing (now we know) this is a violation of copyright	0.0% (0)	9.1% (1)	8.3% (1)	6.1% (2)
Procured a license from ASCAP (American Society of Composers Authors and Publishers), BMI (Broadcast Music, Inc.) SESAC (Society of European Stage Authors and Composers), emPower Music Rights (emPower Music & Arts), CCLI (Christian Copyright Licensing International) or other such licensing agency, in order to be in integrity with copyright law	**80.0% (8)**	36.4% (4)	33.3% (4)	**48.5% (16)**
AnsweredQuestion	10	11	12	**33**
			SkippedQuestion	**3**

Copyright laws: within the past two years, our music ministry has:



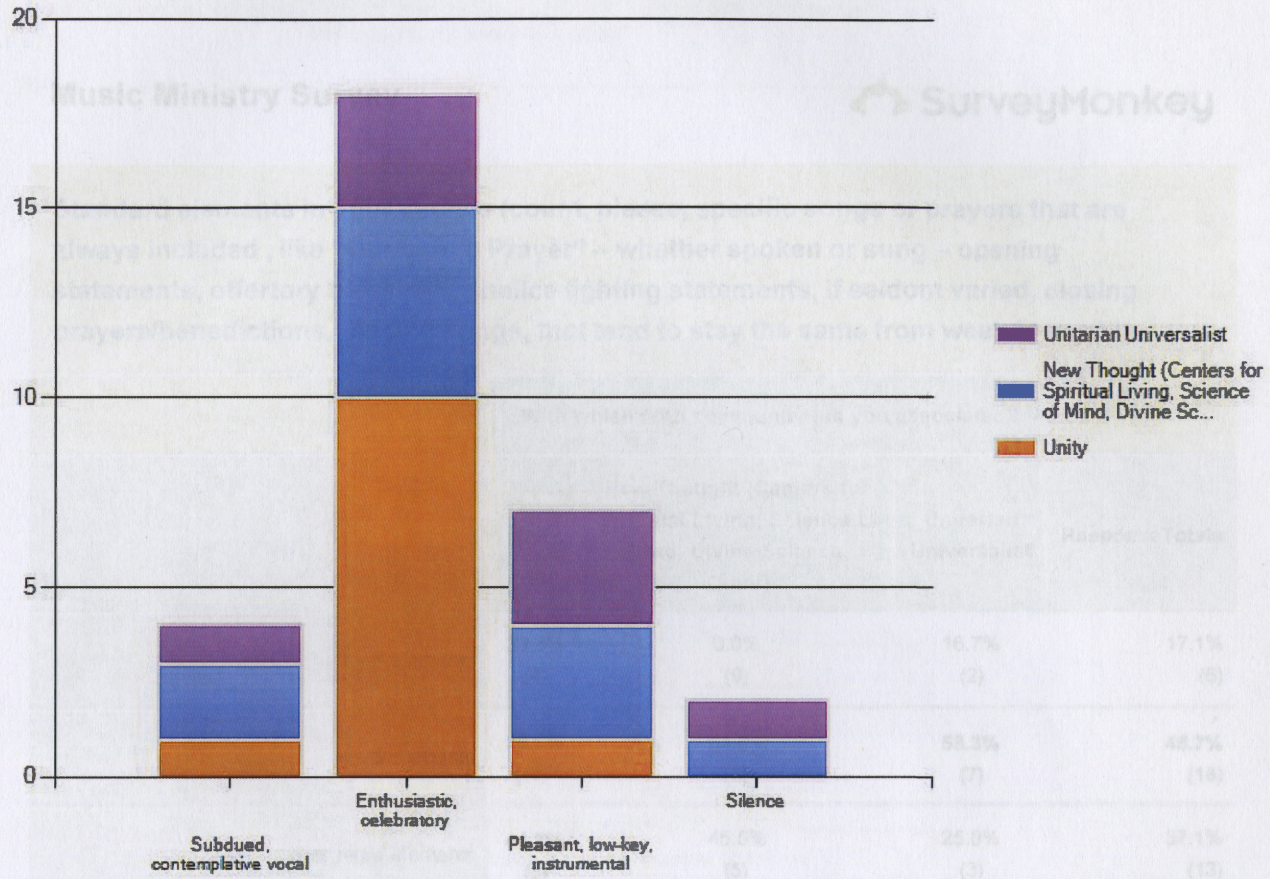
Music Ministry Survey

SurveyMonkey

Words that might best describe the "vibe" of the first notes of music played to open your worship service are:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Subdued, contemplative vocal	8.3% (1)	18.2% (2)	12.5% (1)	12.9% (4)
Enthusiastic, celebratory	**83.3% (10)**	**45.5% (5)**	**37.5% (3)**	**58.1% (18)**
Pleasant, low-key, instrumental	8.3% (1)	27.3% (3)	**37.5% (3)**	22.6% (7)
Silence	0.0% (0)	9.1% (1)	12.5% (1)	6.5% (2)
Other (please specify)	1 reply	0 replies	3 replies	4
AnsweredQuestion	12	11	8	**31**
			SkippedQuestion	**5**

Words that might best describe the "vibe" of the first notes of music played to open your worship service are:



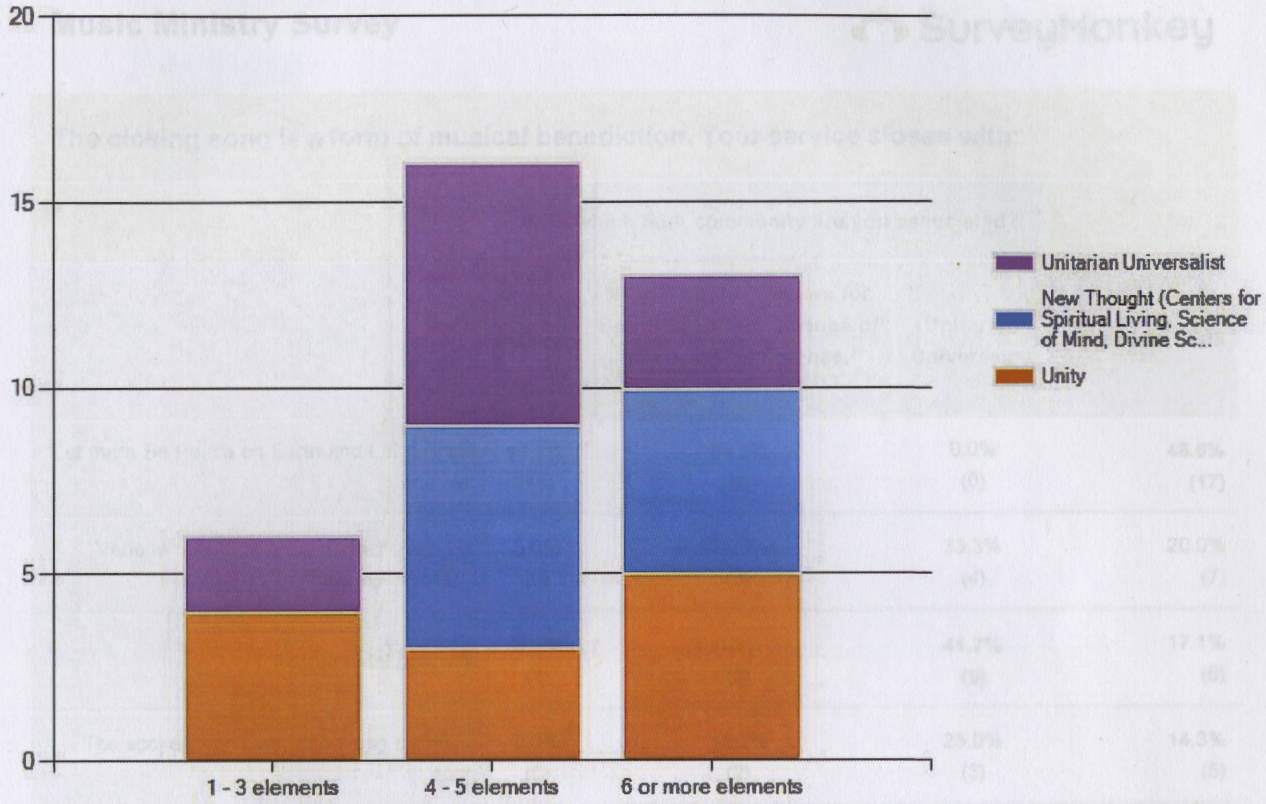
Music Ministry Survey

SurveyMonkey

Standard elements in your service (count, please, specific songs or prayers that are always included , like "Our Lord's Prayer" – whether spoken or sung – opening statements, offertory blessings, chalice lighting statements, if seldom varied, closing prayers/benedictions, closing songs, that tend to stay the same from week to week):

	With which faith community are you associated?			
	Unity	New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)	Unitarian Universalist	ResponseTotals
1 - 3 elements	33.3% (4)	0.0% (0)	16.7% (2)	17.1% (6)
4 - 5 elements	25.0% (3)	**54.5% (6)**	**58.3% (7)**	**45.7% (16)**
6 or more elements	**41.7% (5)**	45.5% (5)	25.0% (3)	37.1% (13)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Standard elements in your service (count, please, specific songs or prayers that are always included , like "Our Lord's Prayer" – whether spoken or sung – opening statements, offertory blessings, chalice lighting statements, if seldom varied, closing prayers/benedictions, closing songs, that tend to stay the same from week to week):



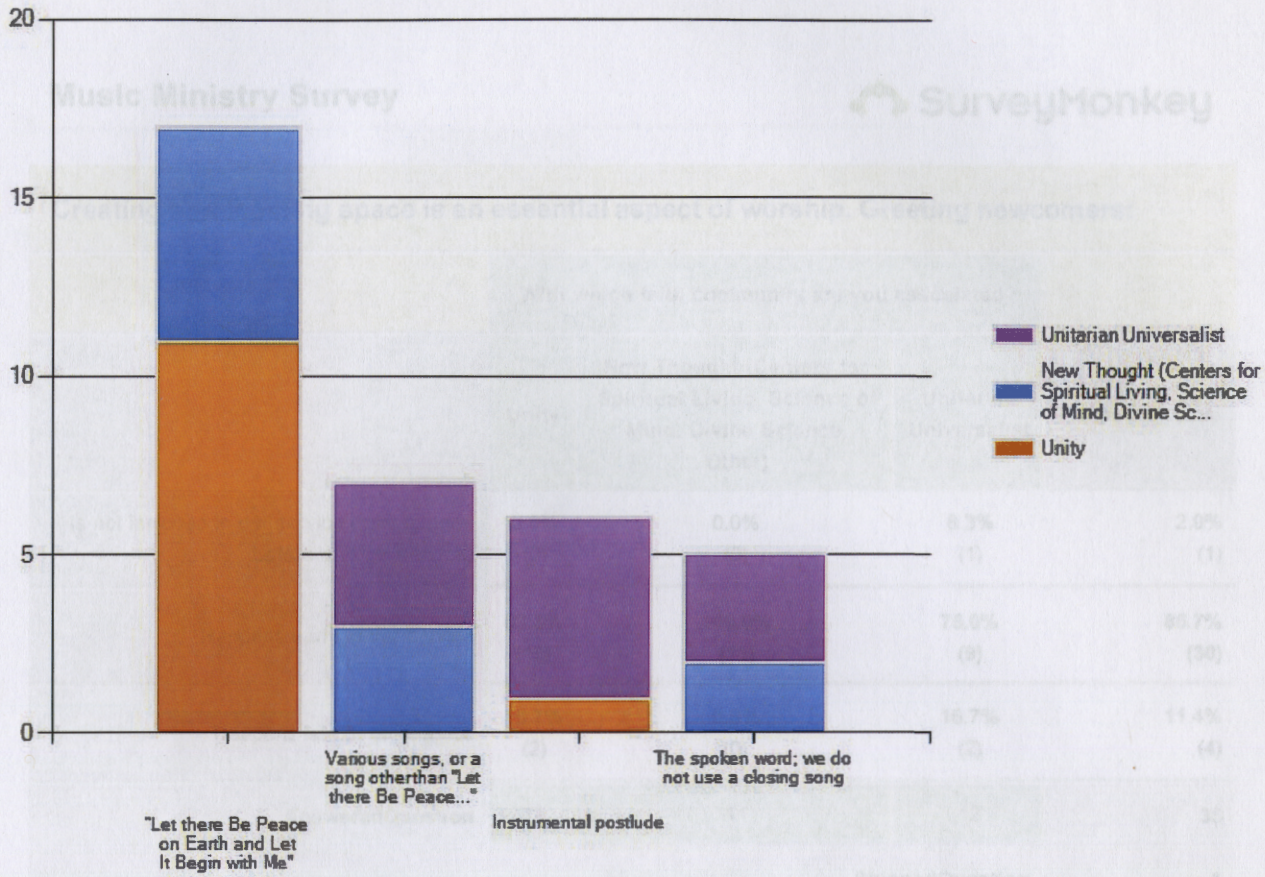
Music Ministry Survey

SurveyMonkey

The closing song is a form of musical benediction. Your service closes with:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
"Let there Be Peace on Earth and Let It Begin with Me"	**91.7% (11)**	**54.5% (6)**	0.0% (0)	**48.6% (17)**
Various songs, or a song other than "Let there Be Peace..."	0.0% (0)	27.3% (3)	33.3% (4)	20.0% (7)
Instrumental postlude	8.3% (1)	0.0% (0)	**41.7% (5)**	17.1% (6)
The spoken word; we do not use a closing song	0.0% (0)	18.2% (2)	25.0% (3)	14.3% (5)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

The closing song is a form of musical benediction. Your service closes with:



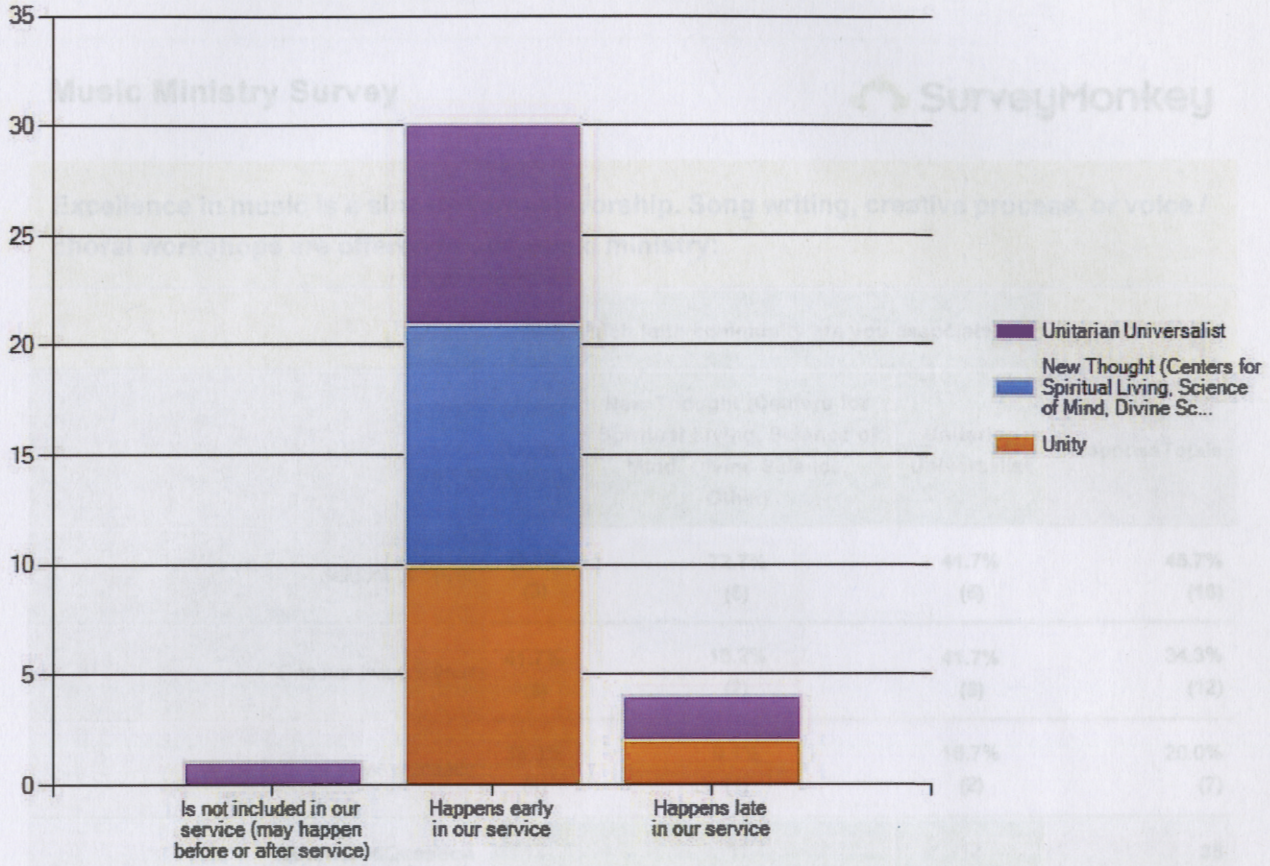
Music Ministry Survey

SurveyMonkey

Creating a welcoming space is an essential aspect of worship. Greeting newcomers:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Is not included in our service (may happen before or after service)	0.0% (0)	0.0% (0)	8.3% (1)	2.9% (1)
Happens early in our service	**83.3% (10)**	**100.0% (11)**	**75.0% (9)**	**85.7% (30)**
Happens late in our service	16.7% (2)	0.0% (0)	16.7% (2)	11.4% (4)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Creating a welcoming space is an essential aspect of worship.
Greeting newcomers:



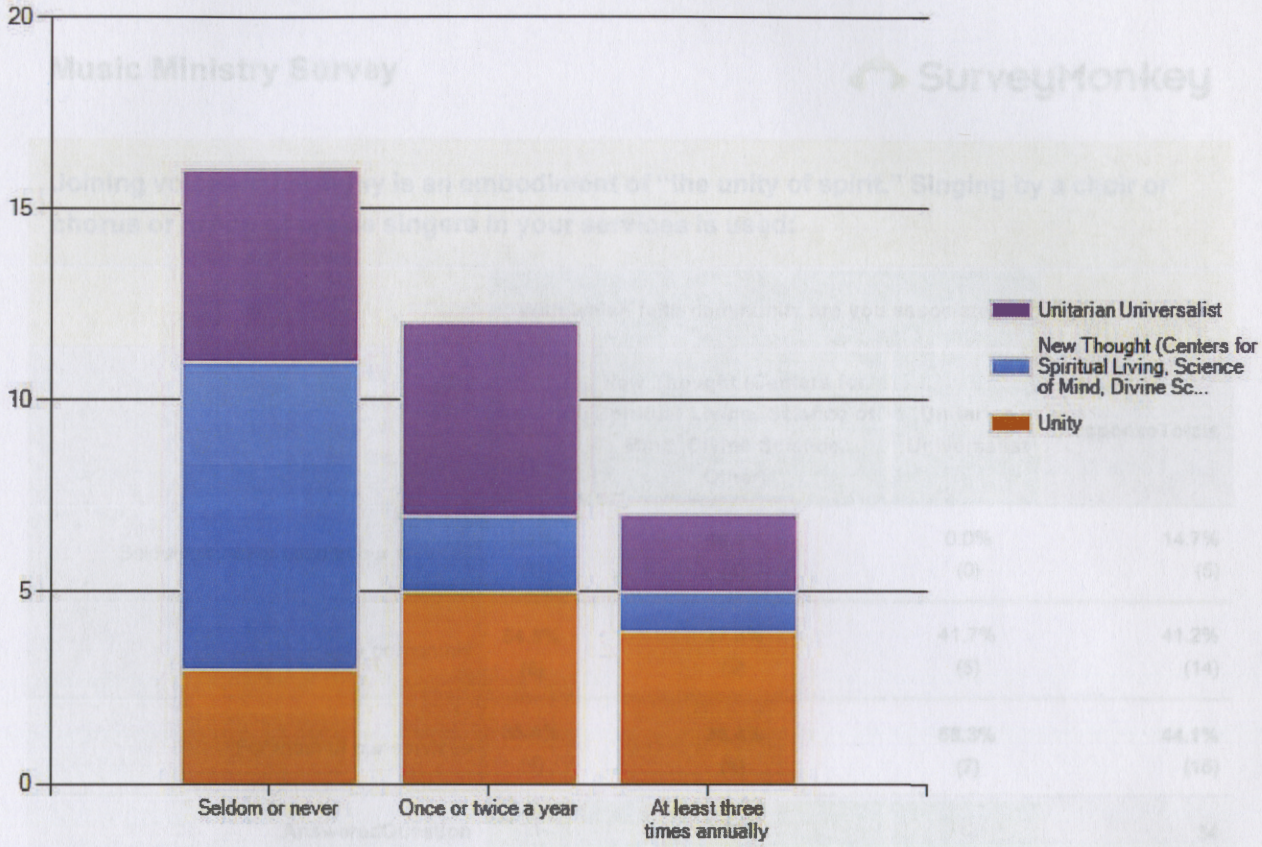
Music Ministry Survey

SurveyMonkey

Excellence in music is a sincere form of worship. Song writing, creative process, or voice / choral workshops are offered to our music ministry:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Seldom or never	25.0% (3)	**72.7% (8)**	**41.7% (5)**	**45.7% (16)**
Once or twice a year	**41.7% (5)**	18.2% (2)	**41.7% (5)**	34.3% (12)
At least three times annually	33.3% (4)	9.1% (1)	16.7% (2)	20.0% (7)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Excellence in music is a sincere form of worship. Song writing, creative process, or voice / choral workshops are offered to our music ministry:



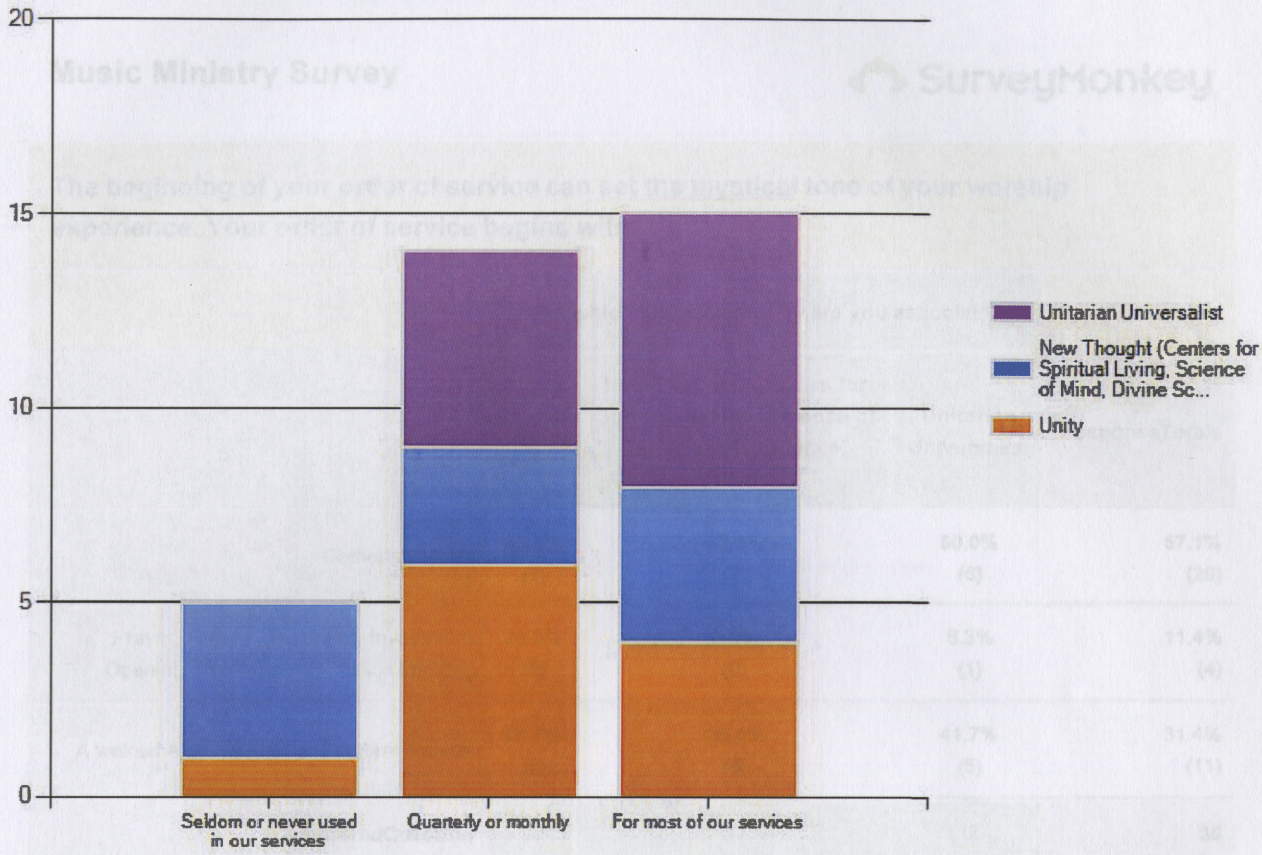
Music Ministry Survey

SurveyMonkey

Joining voices in harmony is an embodiment of "the unity of spirit." Singing by a choir or chorus or group of praise singers in your services is used:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Seldom or never used in our services	9.1% (1)	**36.4% (4)**	0.0% (0)	14.7% (5)
Quarterly or monthly	**54.5% (6)**	27.3% (3)	41.7% (5)	41.2% (14)
For most of our services	36.4% (4)	**36.4% (4)**	**58.3% (7)**	**44.1% (15)**
AnsweredQuestion	11	11	12	**34**
			SkippedQuestion	**2**

Joining voices in harmony is an embodiment of "the unity of spirit." Singing by a choir or chorus or group of praise singers in your services is used:



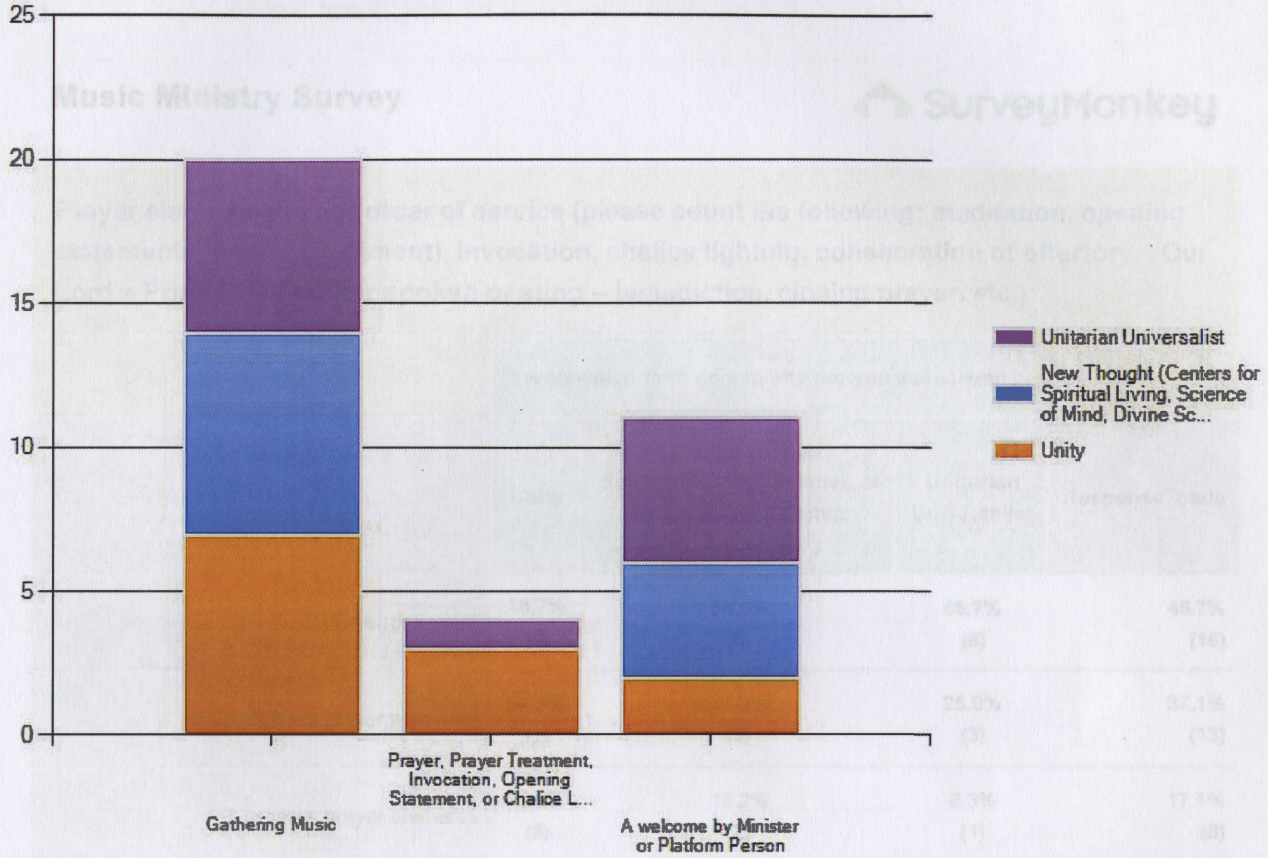
Music Ministry Survey

SurveyMonkey

The beginning of your order of service can set the mystical tone of your worship experience. Your order of service begins with:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Gathering Music	**58.3% (7)**	**63.6% (7)**	**50.0% (6)**	**57.1% (20)**
Prayer, Prayer Treatment, Invocation, Opening Statement, or Chalice Lighting	25.0% (3)	0.0% (0)	8.3% (1)	11.4% (4)
A welcome by Minister or Platform Person	16.7% (2)	36.4% (4)	41.7% (5)	31.4% (11)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

The beginning of your order of service can set the mystical tone of your worship experience. Your order of service begins with:



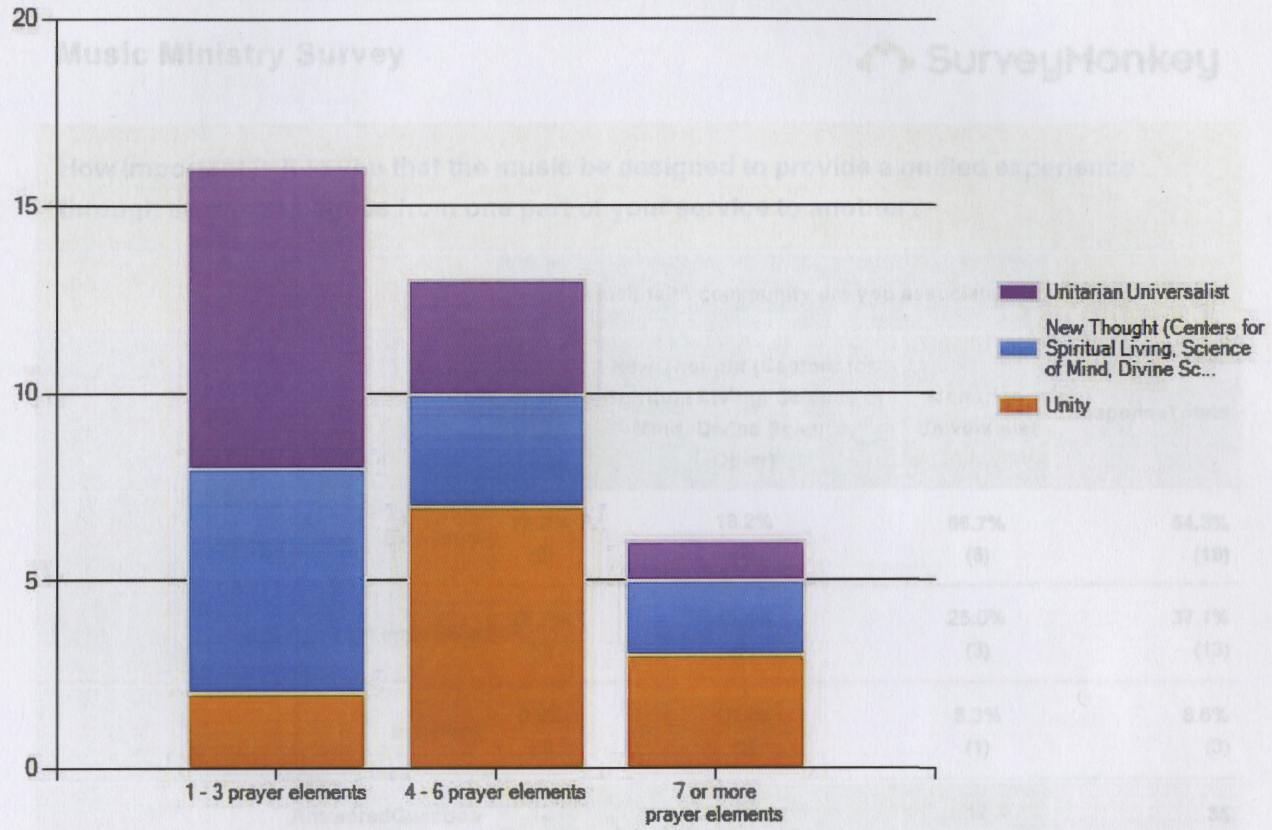
Music Ministry Survey

SurveyMonkey

Prayer elements in your order of service (please count the following: meditation, opening statements, prayer (treatment), invocation, chalice lighting, consecration of offertory, "Our Lord's Prayer" – whether spoken or sung – benediction, closing prayer, etc.):

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
1 - 3 prayer elements	16.7% (2)	**54.5% (6)**	**66.7% (8)**	**45.7% (16)**
4 - 6 prayer elements	**58.3% (7)**	27.3% (3)	25.0% (3)	37.1% (13)
7 or more prayer elements	25.0% (3)	18.2% (2)	8.3% (1)	17.1% (6)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Prayer elements in your order of service (please count the following: meditation, opening statements, prayer (treatment), invocation, chalice lighting, consecration of offertory, "Our Lord's Prayer" – whether spoken or sung – benediction, closing prayer, etc.):



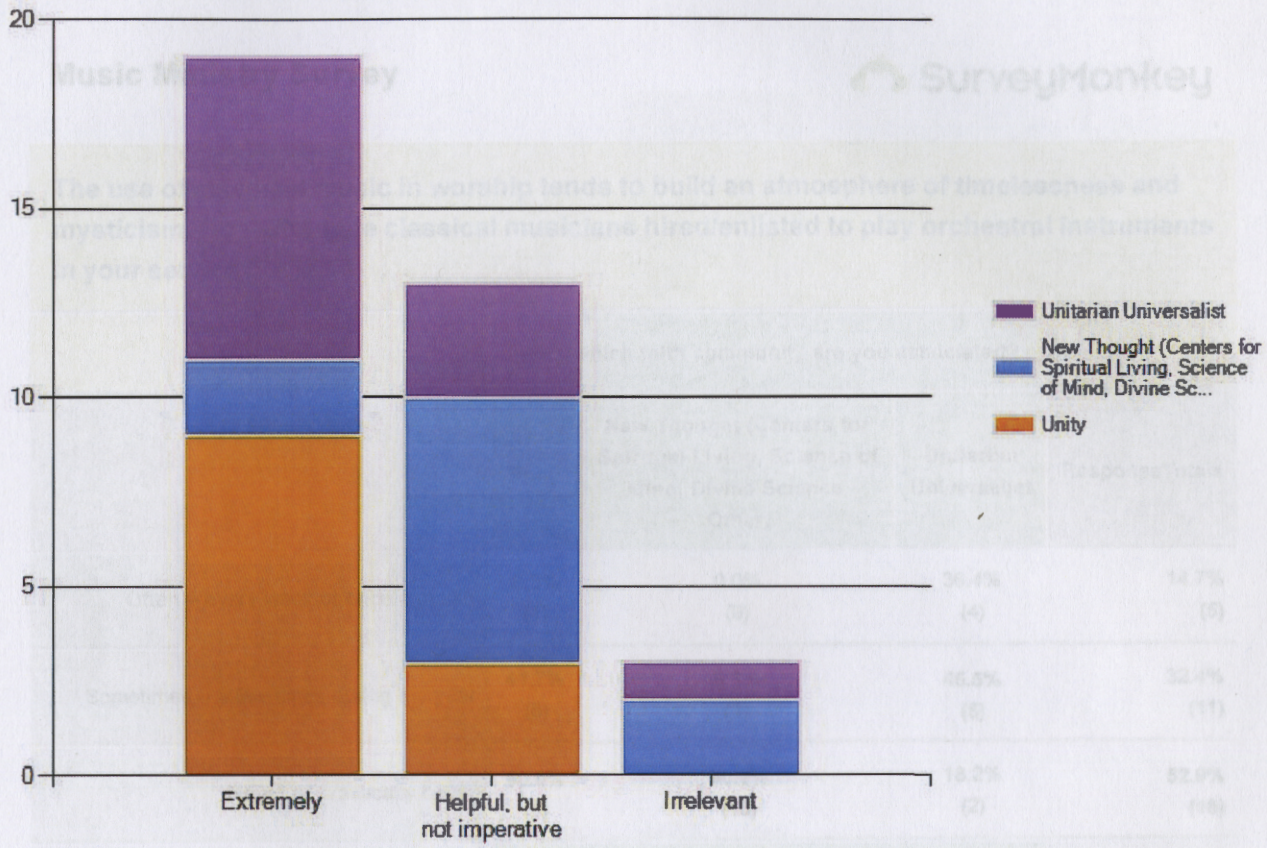
Music Ministry Survey

SurveyMonkey

How important is it to you that the music be designed to provide a unified experience through seamless segues from one part of your service to another?

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Extremely	**75.0% (9)**	18.2% (2)	**66.7% (8)**	**54.3% (19)**
Helpful, but not imperative	25.0% (3)	**63.6% (7)**	25.0% (3)	37.1% (13)
Irrelevant	0.0% (0)	18.2% (2)	8.3% (1)	8.6% (3)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

How important is it to you that the music be designed to provide a unified experience through seamless segues from one part of your service to another?



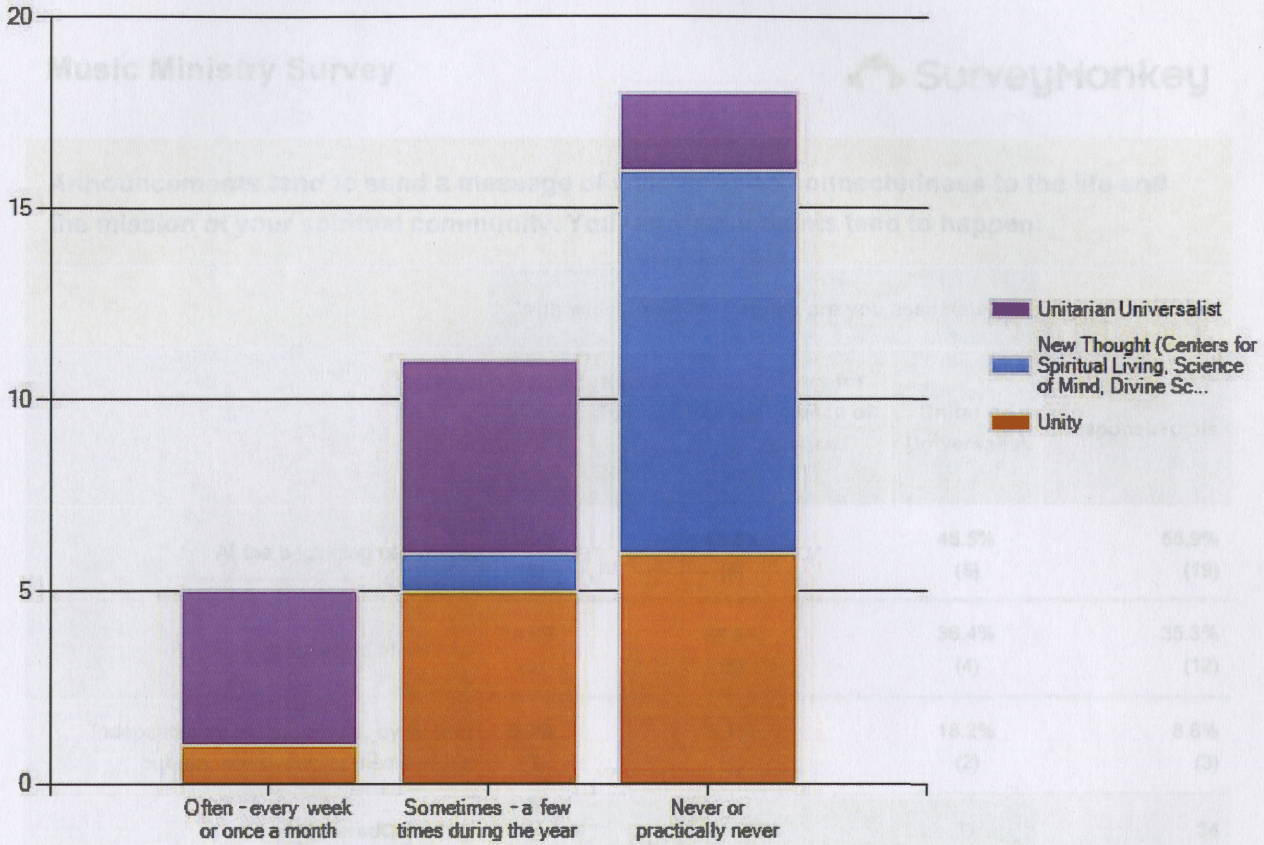
Music Ministry Survey

SurveyMonkey

The use of classical music in worship tends to build an atmosphere of timelessness and mysticism. How often are classical musicians hired/enlisted to play orchestral instruments in your service?

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Often – every week or once a month	8.3% (1)	0.0% (0)	36.4% (4)	14.7% (5)
Sometimes – a few times during the year	41.7% (5)	9.1% (1)	**45.5% (5)**	32.4% (11)
Never or practically never	**50.0% (6)**	**90.9% (10)**	18.2% (2)	**52.9% (18)**
AnsweredQuestion	12	11	11	**34**
			SkippedQuestion	**2**

The use of classical music in worship tends to build an atmosphere of timelessness and mysticism. How often are classical musicians hired/enlisted to play orchestral instruments in your service?



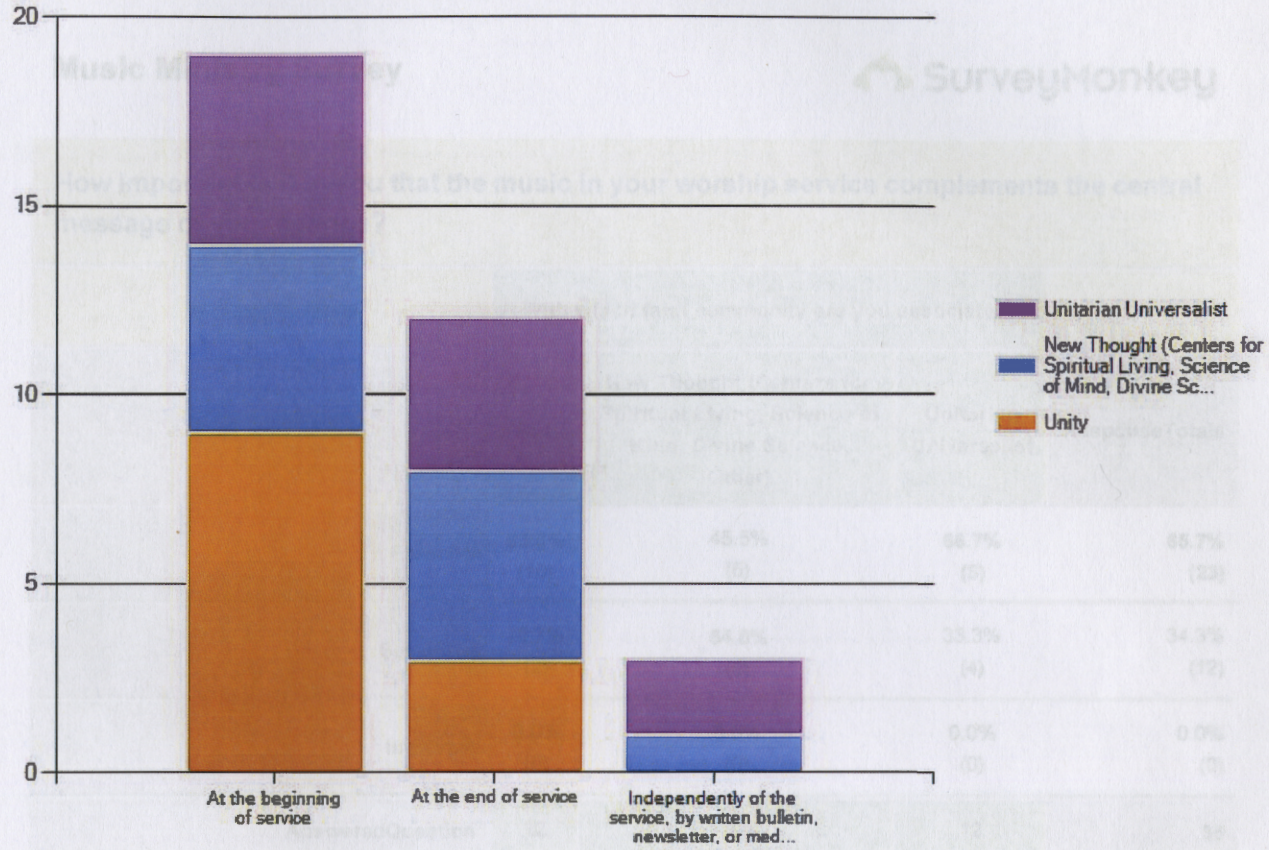
Music Ministry Survey

SurveyMonkey

Announcements tend to send a message of welcome and connectedness to the life and the mission of your spiritual community. Your announcements tend to happen:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
At the beginning of service	**75.0% (9)**	**45.5% (5)**	**45.5% (5)**	**55.9% (19)**
At the end of service	25.0% (3)	**45.5% (5)**	36.4% (4)	35.3% (12)
Independently of the service, by written bulletin, newsletter, or media slides	0.0% (0)	9.1% (1)	18.2% (2)	8.8% (3)
AnsweredQuestion	12	11	11	**34**
			SkippedQuestion	**2**

Announcements tend to send a message of welcome and connectedness to the life and the mission of your spiritual community. Your announcements tend to happen:



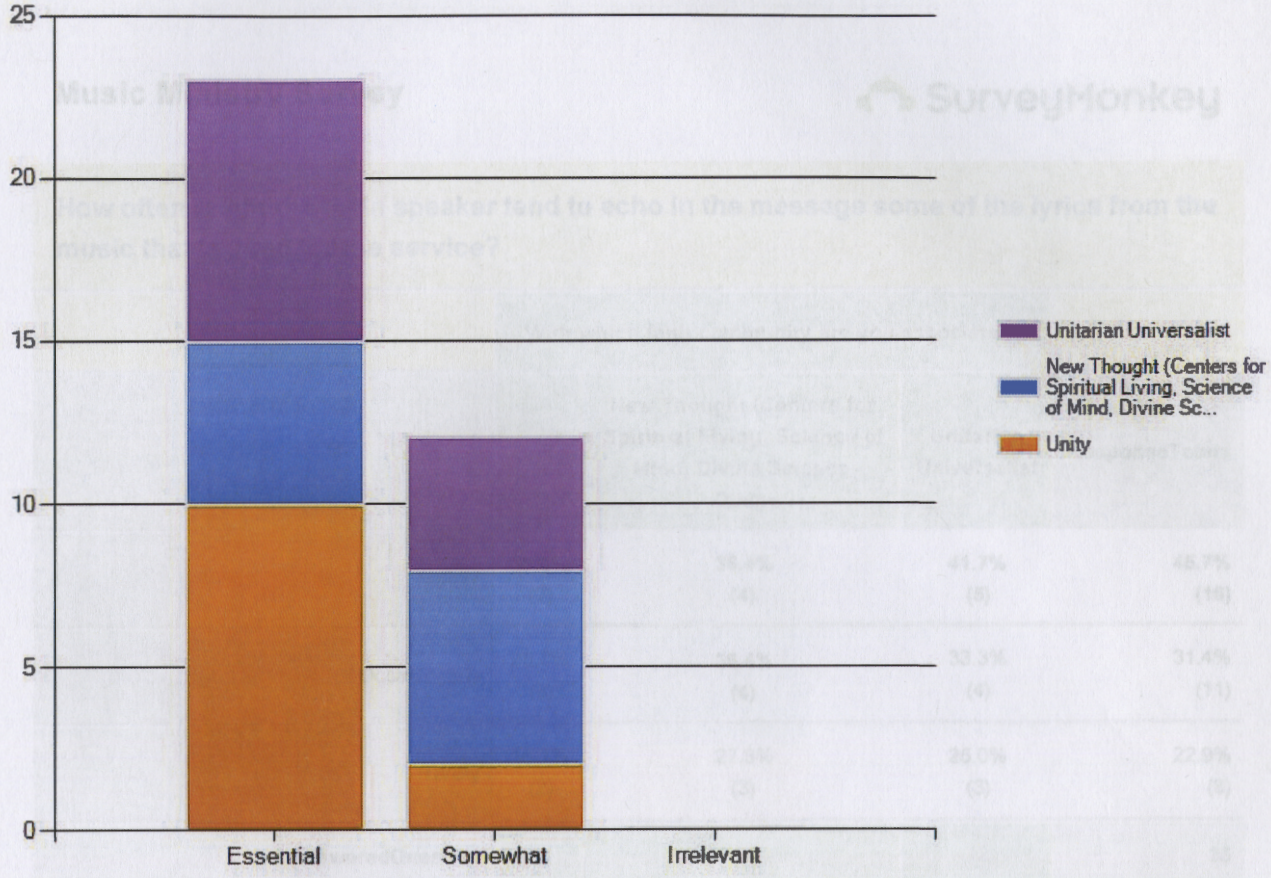
Music Ministry Survey

SurveyMonkey

How important is it to you that the music in your worship service complements the central message of your service?

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Essential	**83.3% (10)**	45.5% (5)	**66.7% (8)**	**65.7% (23)**
Somewhat	16.7% (2)	**54.5% (6)**	33.3% (4)	34.3% (12)
Irrelevant	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

How important is it to you that the music in your worship service complements the central message of your service?



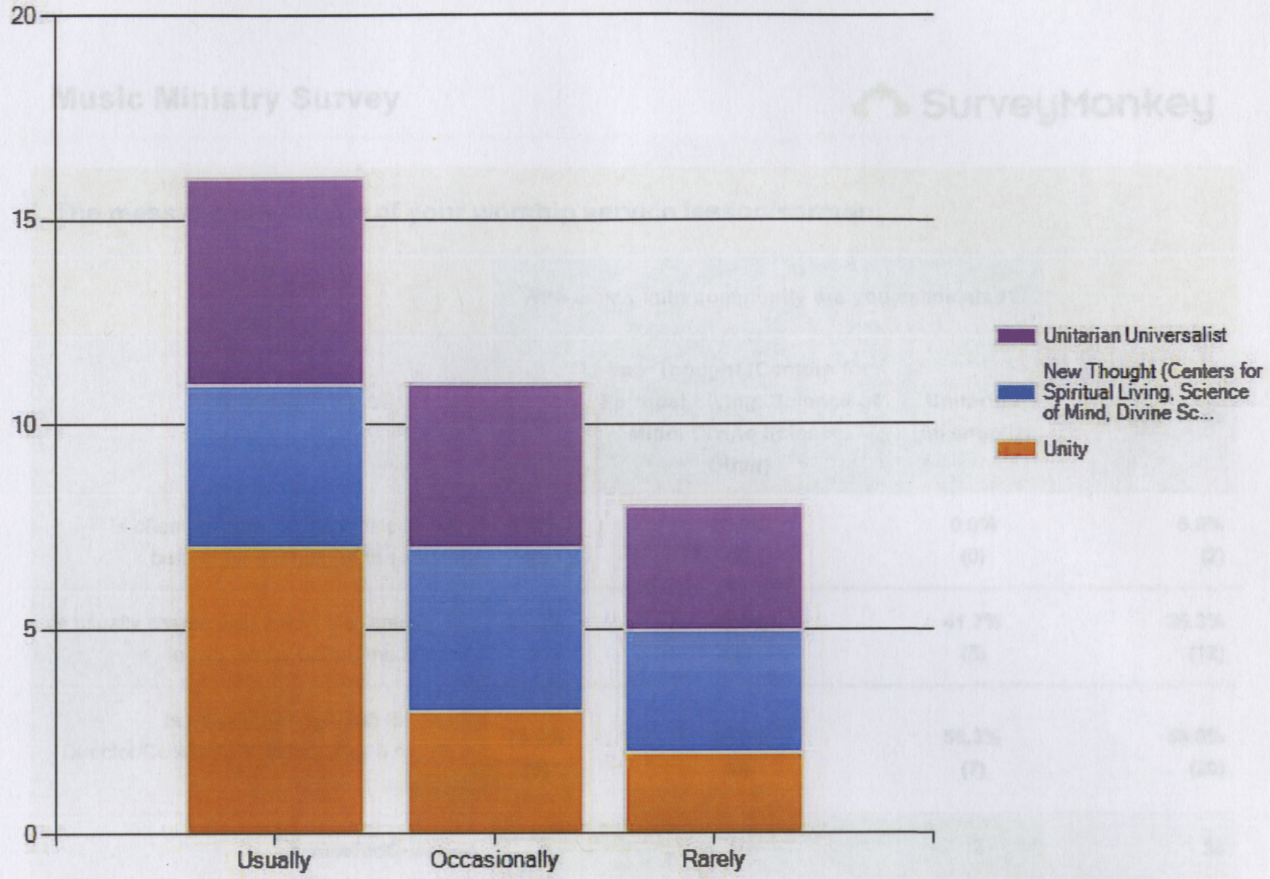
Music Ministry Survey

SurveyMonkey

How often might the main speaker tend to echo in the message some of the lyrics from the music that is used for the service?

	With which faith community are you associated?			
	Unity	New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)	Unitarian Universalist	ResponseTotals
Usually	58.3% (7)	36.4% (4)	41.7% (5)	45.7% (16)
Occasionally	25.0% (3)	36.4% (4)	33.3% (4)	31.4% (11)
Rarely	16.7% (2)	27.3% (3)	25.0% (3)	22.9% (8)
AnsweredQuestion	12	11	12	35
SkippedQuestion				1

How often might the main speaker tend to echo in the message some of the lyrics from the music that is used for the service?



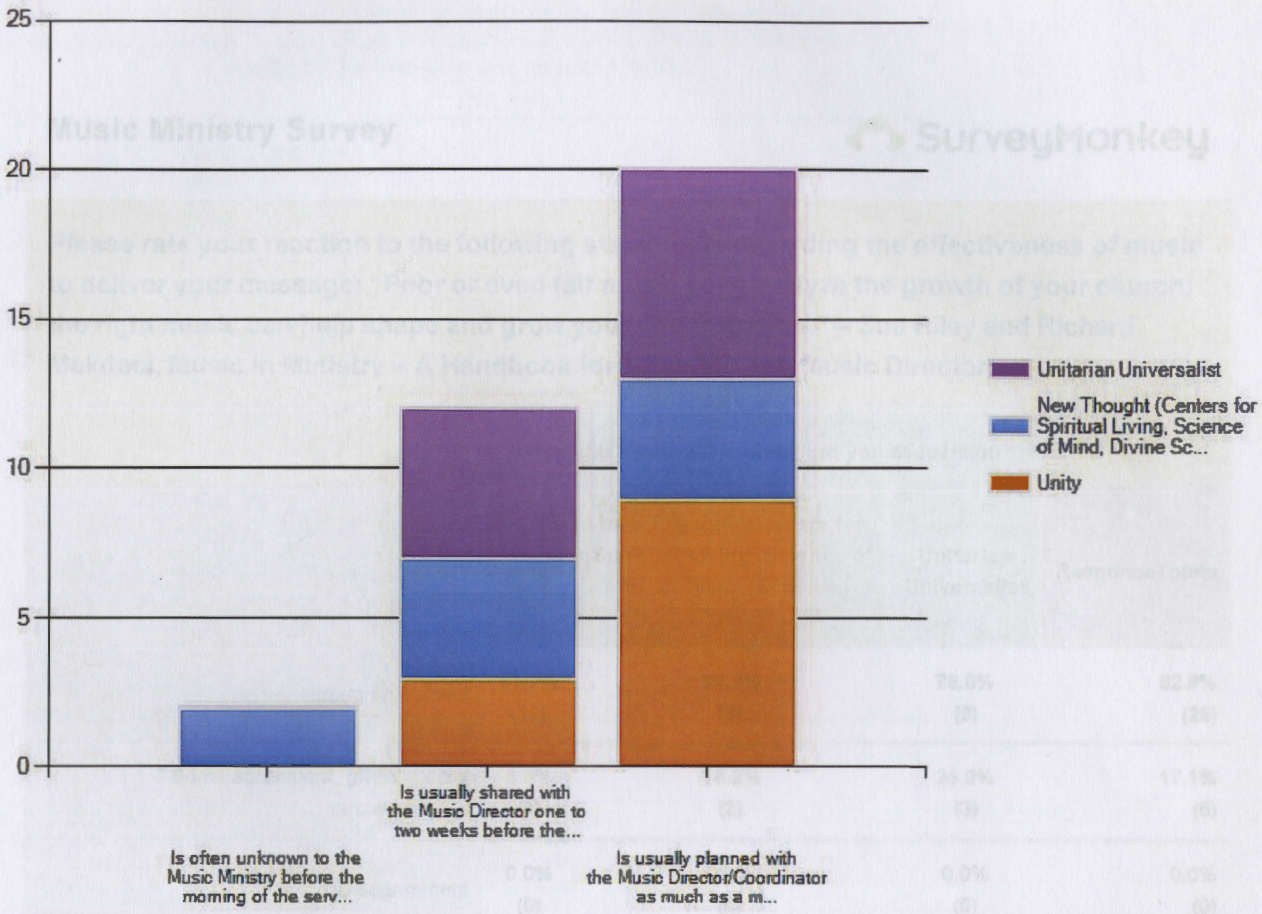
Music Ministry Survey

SurveyMonkey

The message/title/theme of your worship service lesson/sermon:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Is often unknown to the Music Ministry before the morning of the service.	0.0% (0)	20.0% (2)	0.0% (0)	5.9% (2)
Is usually shared with the Music Director one to two weeks before the service.	25.0% (3)	**40.0% (4)**	41.7% (5)	35.3% (12)
Is usually planned with the Music Director/Coordinator as much as a month in advance.	**75.0% (9)**	**40.0% (4)**	**58.3% (7)**	**58.8% (20)**
AnsweredQuestion	12	10	12	**34**
			SkippedQuestion	**2**

The message/title/theme of your worship service lesson/sermon:



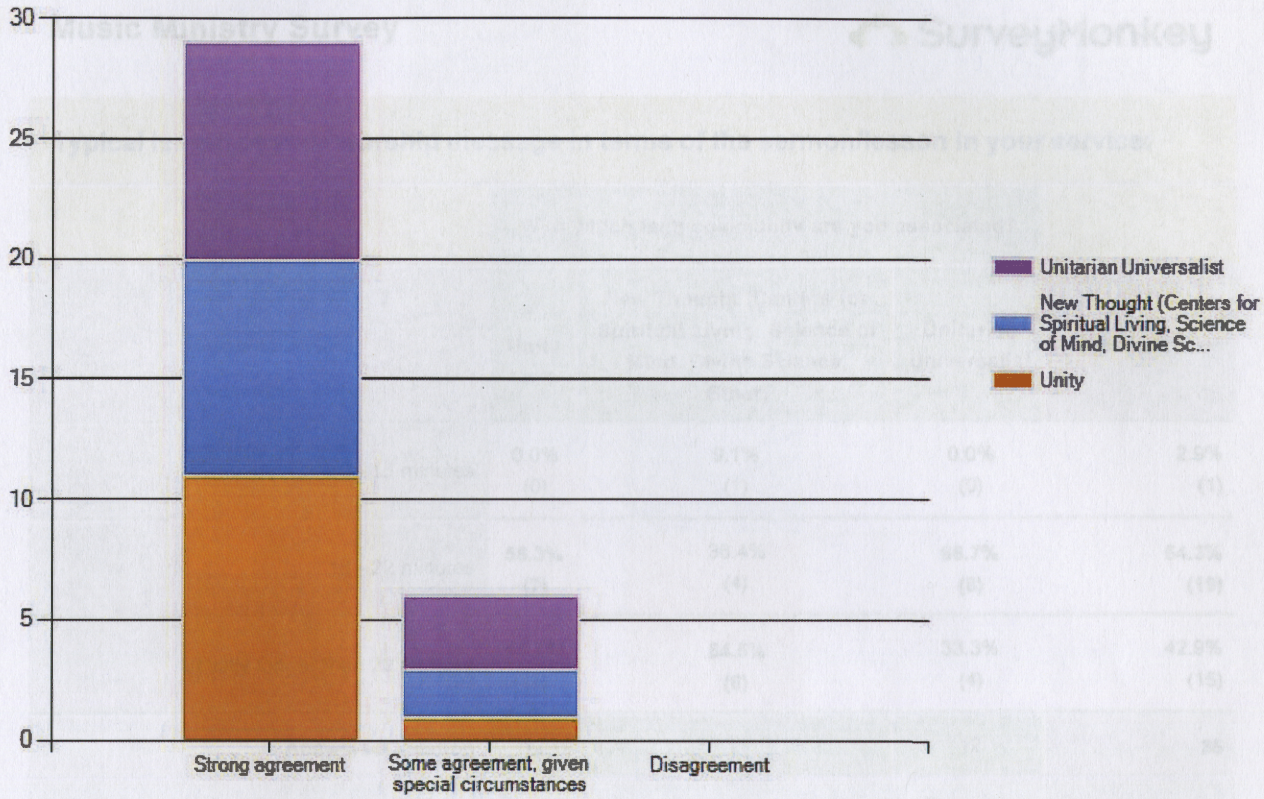
Music Ministry Survey

SurveyMonkey

Please rate your reaction to the following statements regarding the effectiveness of music to deliver your message: "Poor or even fair music can paralyze the growth of your church; the right music can help shape and grow your congregation." – Sue Riley and Richard Mekdeci, Music in Ministry – A Handbook for Ministers and Music Directors

	With which faith community are you associated?			
	Unity	New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)	Unitarian Universalist	ResponseTotals
Strong agreement	91.7% (11)	81.8% (9)	75.0% (9)	82.9% (29)
Some agreement, given special circumstances	8.3% (1)	18.2% (2)	25.0% (3)	17.1% (6)
Disagreement	0.0% (0)	0.0% (0)	0.0% (0)	0.0% (0)
AnsweredQuestion	12	11	12	35
			SkippedQuestion	1

Please rate your reaction to the following statements regarding the effectiveness of music to deliver your message: "Poor or even fair music can paralyze the growth of your church; the right music can help shape and grow your congregation." – Sue Riley and Richard Mekdeci, Music in Ministry – A Handbook for Ministers and Music Directors



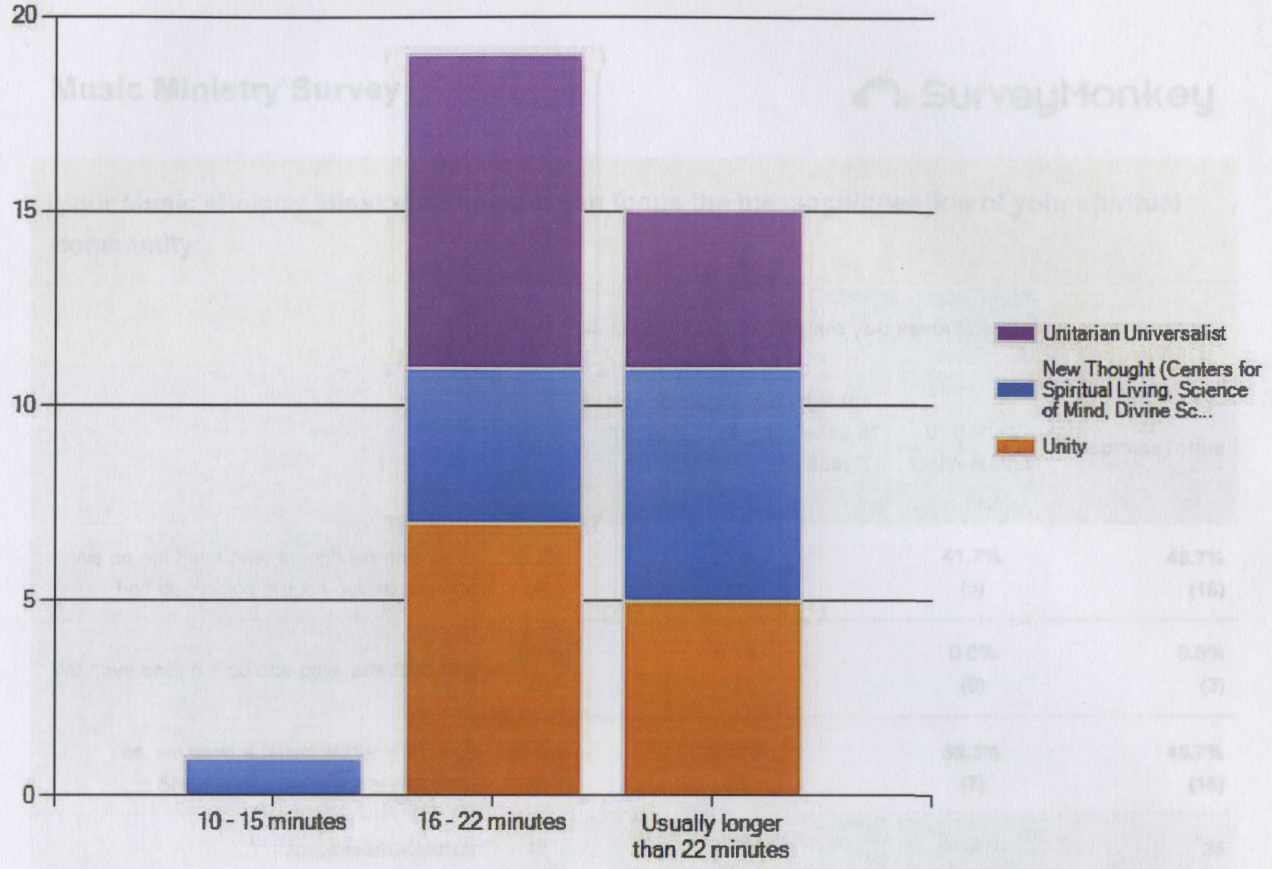
Music Ministry Survey

SurveyMonkey

Typical length of your worship message in terms of the sermon/lesson in your service:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
10 - 15 minutes	0.0% (0)	9.1% (1)	0.0% (0)	2.9% (1)
16 - 22 minutes	**58.3% (7)**	36.4% (4)	**66.7% (8)**	**54.3% (19)**
Usually longer than 22 minutes	41.7% (5)	**54.5% (6)**	33.3% (4)	42.9% (15)
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Typical length of your worship message in terms of the sermon/lesson in your service:



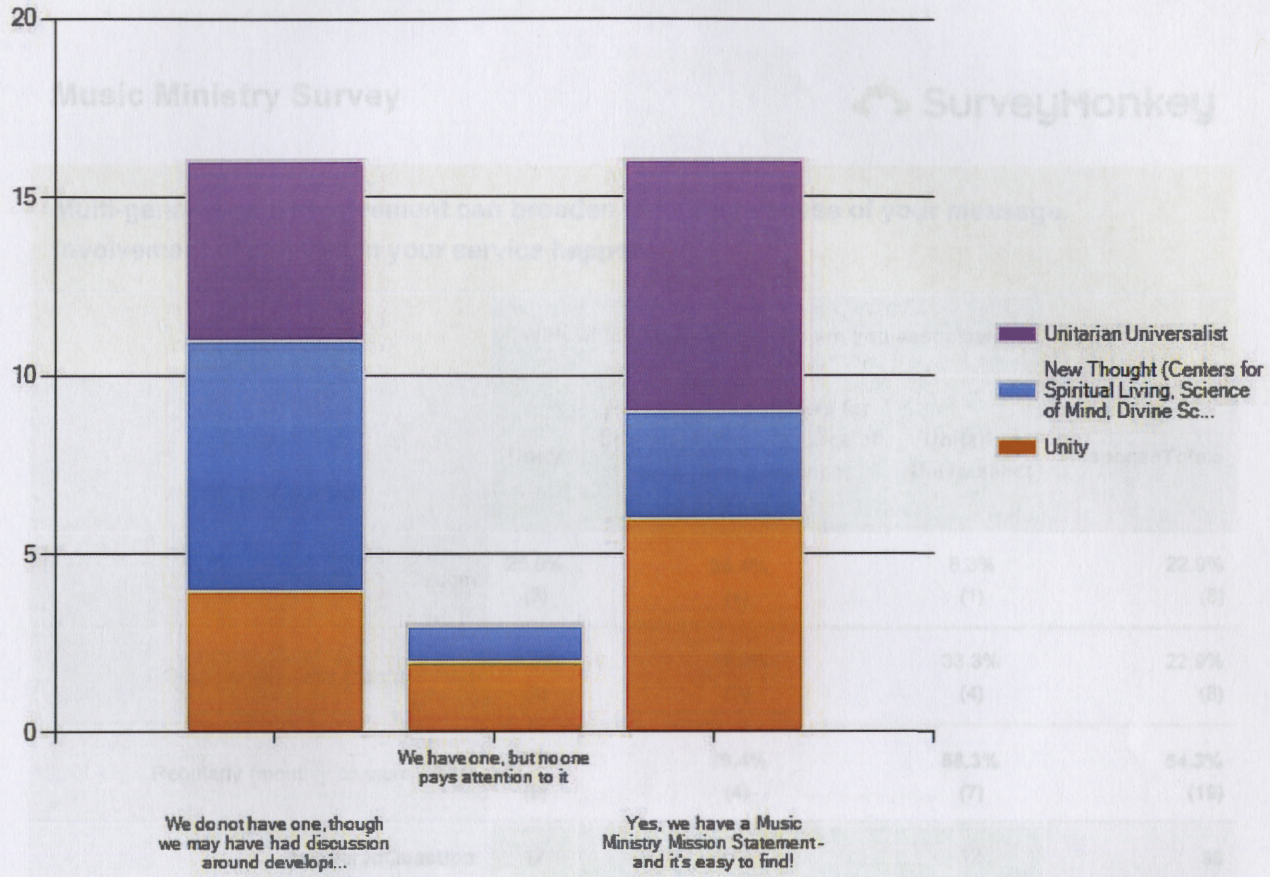
Music Ministry Survey

SurveyMonkey

Your Music Ministry Mission Statement can focus the message/intention of your spiritual community:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
We do not have one, though we may have had discussion around developing one	33.3% (4)	**63.6% (7)**	41.7% (5)	**45.7% (16)**
We have one, but no one pays attention to it	16.7% (2)	9.1% (1)	0.0% (0)	8.6% (3)
Yes, we have a Music Ministry Mission Statement – and it's easy to find!	**50.0% (6)**	27.3% (3)	**58.3% (7)**	**45.7% (16)**
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Your Music Ministry Mission Statement can focus the message/intention of your spiritual community:



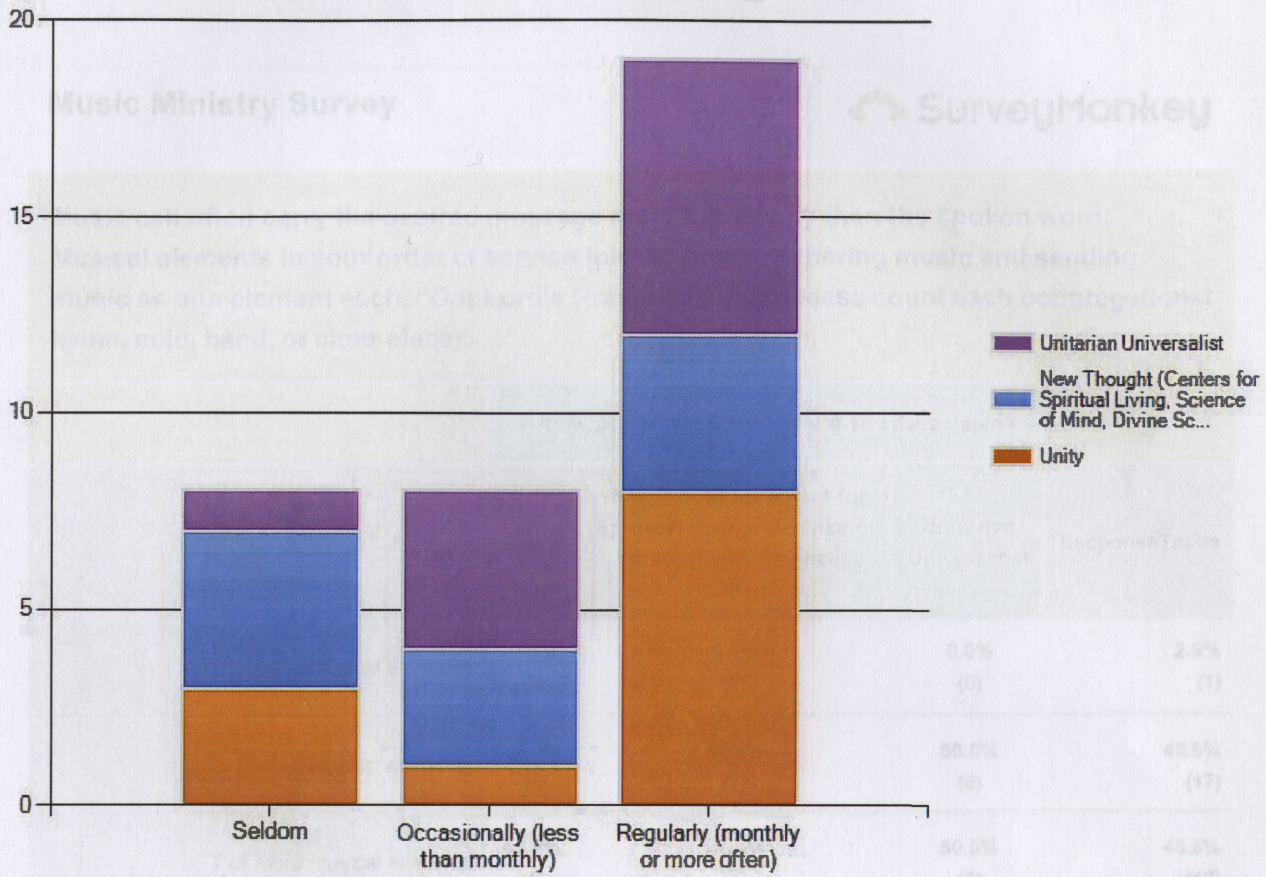
Music Ministry Survey

SurveyMonkey

Multi-generational involvement can broaden the effectiveness of your message. Involvement of children in your service happens:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Seldom	25.0% (3)	**36.4% (4)**	8.3% (1)	22.9% (8)
Occasionally (less than monthly)	8.3% (1)	27.3% (3)	33.3% (4)	22.9% (8)
Regularly (monthly or more often)	**66.7% (8)**	**36.4% (4)**	**58.3% (7)**	**54.3% (19)**
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Multi-generational involvement can broaden the effectiveness of your message. Involvement of children in your service happens:



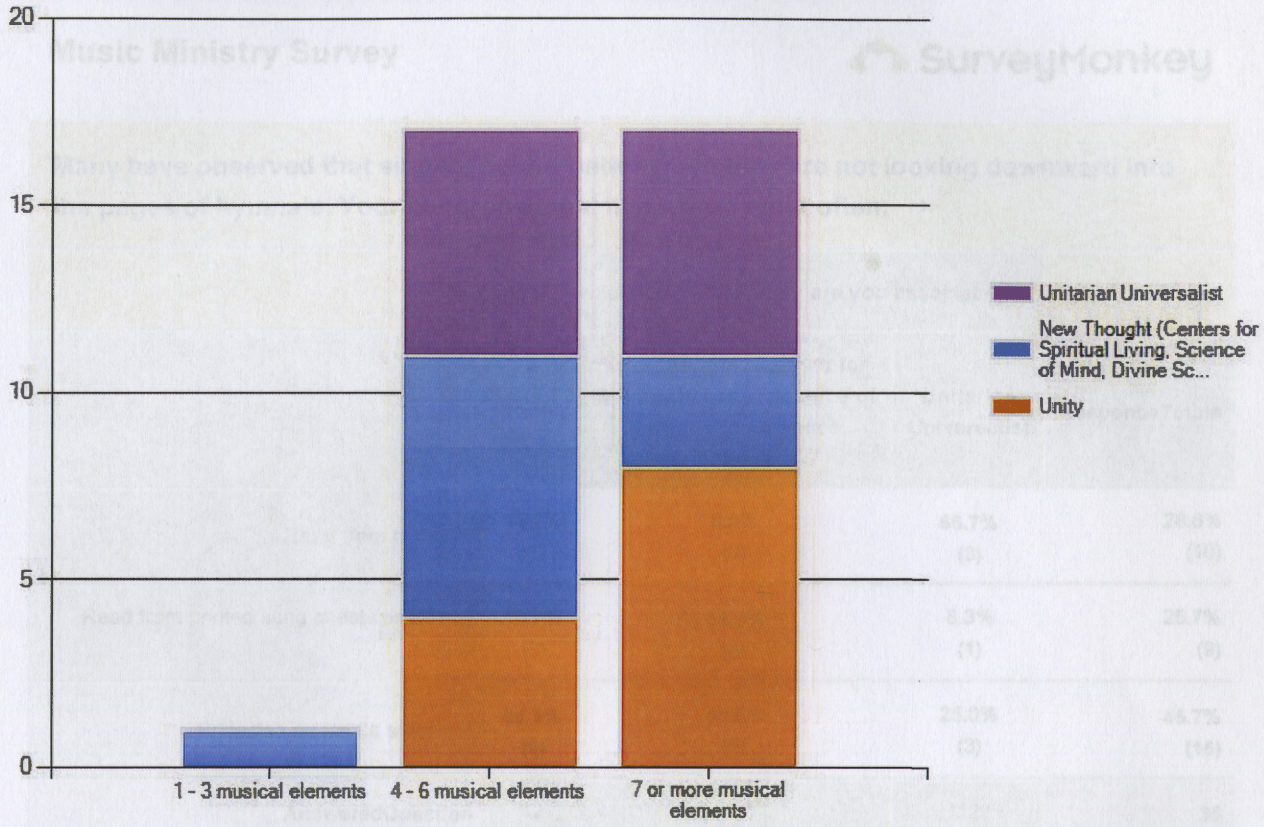
Music Ministry Survey

SurveyMonkey

Music can often carry the desired message more effectively than the spoken word. Musical elements in your order of service (please count gathering music and sending music as one element each, "Our Lord's Prayer" if sung; please count each congregational hymn, solo, band, or choir piece):

	With which faith community are you associated?			
	Unity	New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)	Unitarian Universalist	ResponseTotals
1 - 3 musical elements	0.0% (0)	9.1% (1)	0.0% (0)	2.9% (1)
4 - 6 musical elements	33.3% (4)	**63.6% (7)**	**50.0% (6)**	**48.6% (17)**
7 or more musical elements	**66.7% (8)**	27.3% (3)	**50.0% (6)**	**48.6% (17)**
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Music can often carry the desired message more effectively than the spoken word. Musical elements in your order of service (please count gathering music and sending music as one element each, "Our Lord's Prayer" if sung; please count each congregational hymn, solo, band, or choir piece):



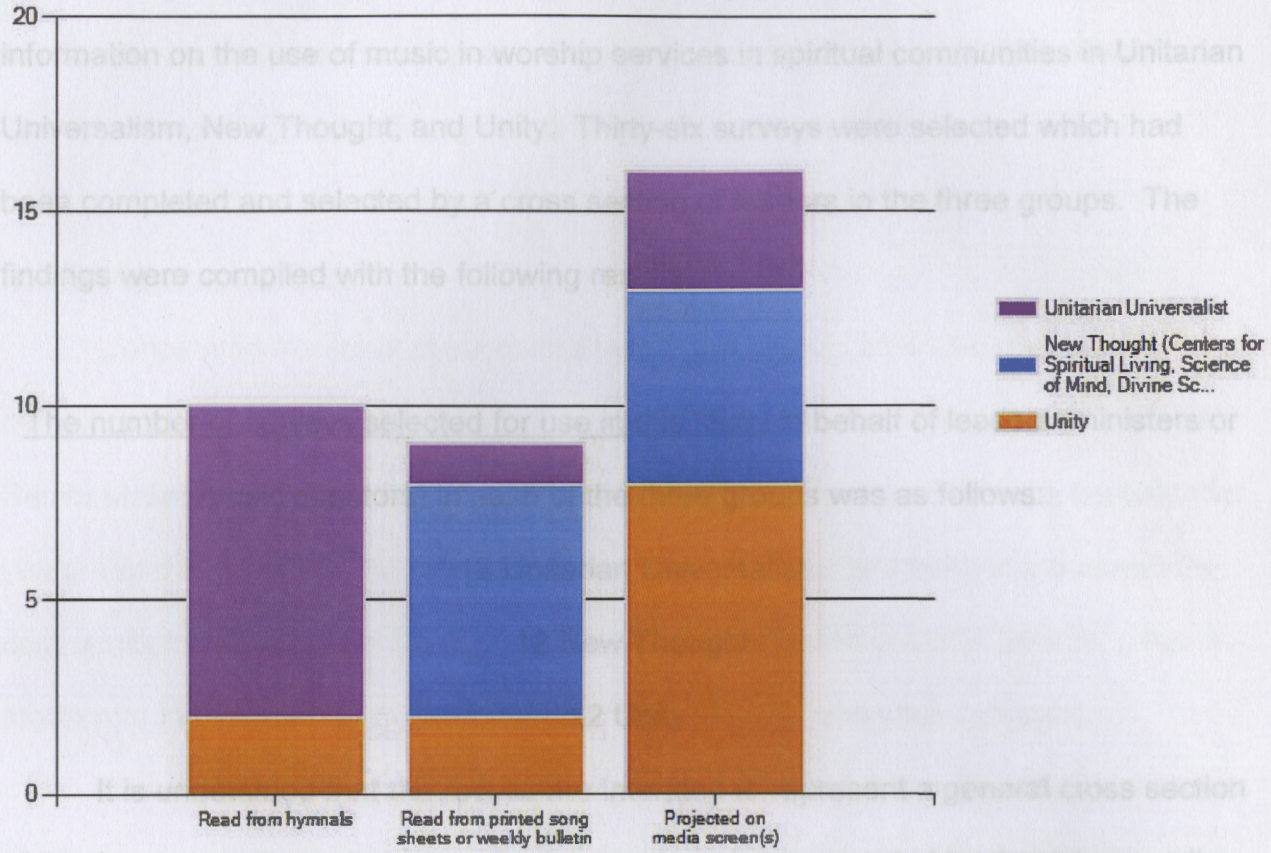
Music Ministry Survey

SurveyMonkey

Many have observed that singers sound better when they are not looking downward into the pages of hymnals. Your congregational hymns are most often:

	With which faith community are you associated?			
	Unity	**New Thought (Centers for Spiritual Living, Science of Mind, Divine Science, Other)**	**Unitarian Universalist**	**ResponseTotals**
Read from hymnals	16.7% (2)	0.0% (0)	**66.7% (8)**	28.6% (10)
Read from printed song sheets or weekly bulletin	16.7% (2)	**54.5% (6)**	8.3% (1)	25.7% (9)
Projected on media screen(s)	**66.7% (8)**	45.5% (5)	25.0% (3)	**45.7% (16)**
AnsweredQuestion	12	11	12	**35**
			SkippedQuestion	**1**

Many have observed that singers sound better when they are not looking downward into the pages of hymnals. Your congregational hymns are most often:



VI. Analysis of Music in Ministry Survey Results

The Music Ministry Survey designed for this project was intended to gather basic information on the use of music in worship services in spiritual communities in Unitarian Universalism, New Thought, and Unity. Thirty-six surveys were selected which had been completed and selected by a cross section of leaders in the three groups. The findings were compiled with the following results.

The number of surveys selected for use in this study in behalf of leaders (ministers or music directors) in each of the three groups was as follows:

12 Unitarian Universalist

12 New Thought

12 Unity

It is understood that the results are intended to represent a general cross section of the three movements in terms of opinions of randomly sampled leadership regarding the use of music in ministry, with an attempt to show recognizable trends. A wider sampling might show widely differing results, but it is hoped that an overall impression can be gained from this small survey for the benefit of self-understanding of each group, even if perhaps somewhat like a "finger in the water," of the "river" of continuously changing spiritual life for each group of worshipers. It is noted that the percentages have been rounded up (.4 or less to the next lower whole number; .5 or greater to the next greater whole number) for ease of interpretation.

I. Music in Ministry – Method

Results of ten survey questions on methods used to design worship services with music that complements worship and encourages participation; and methods that facilitate composing and creating music for postmodern worship:

Leadership in ministries:

Concerning the surveys submitted by UU leadership, 36% said that the Senior Minister had been in leadership longer than the Music Director. 9% said that both their Senior Minister and Music Director had been replaced at least once during the past five years. But it is noted that 55 % said that the Music Director had been in place with the community longer than the Senior Minister, suggesting that the Music Director plays a stable role in the community for more than half of the communities surveyed.

Concerning the surveys submitted by New Thought leadership, 8% said that the Music Director had been in place with the community longer than the Senior Minister; 33% said that both their Senior Minister and Music Director had been replaced at least once during the past five years; but 58% said that the Senior Minister had been in leadership longer than the Music Director, suggesting that the Minister might be a more stable influence on the community in the group surveyed than the Music Director.

Concerning the surveys submitted by Unity leadership, 36% said that the Senior Minister had been in leadership longer than the Music Director, 9% said that both their Senior Minister and Music director had been replaced at least once during the past five years, but 55% said that the Music Director had been in place with the community longer than the Senior Minister, suggesting that the Music Director is a strong influence in the life of these communities, as among the Unitarian Universalists surveyed.

Compensation for Music Directors / Coordinators:

Among UU leadership surveyed, 8% said that their Music Director or Coordinator was unsalaried. 50% said that the Music Director was compensated on a part-time basis, with few or no special benefits. 42% said that their Music Director was a full-time staff member and/or receives a benefit package. These results suggest that Music Directors are valued in the UU communities surveyed; most receive at least some compensation for their service.

Among New Thought leadership surveyed, 33% said that their Music Director or Coordinator was unsalaried. 50% said that the Music Director was compensated on a part-time basis, with few or no special benefits. 17% said that their Music Director was a full-time staff member and/or receives a benefit package. These results suggest that Music Directors are valued in the New Thought communities surveyed, though perhaps not as many of these communities appear to be in a place to offer Music Directors full time compensation.

Among Unity leadership surveyed, 0% said that their Music Director or Coordinator was unsalaried. 58% said that the Music Director was compensated on a part-time basis, with few or no special benefits. 42% said that their Music Director was a full-time staff member and/or receives a benefit package. These results suggest similarity to the UU communities surveyed in terms of compensating the Music Directors.

Music Conferences:

8% of the UU leaders surveyed said that their Music Director seldom or never attends music conferences. 67% said that their Music director attends music conferences at his or her own expense. 25% said that their Music Director is provided with registration and/or transportation to attend at least one music conference each year. These results show that well over half of the Music Directors among the UU communities are sufficiently motivated to attend music conferences at their own expense and that a fourth of the Music Directors in communities surveyed are provided with registration and/or transportation to attend at least one music conference annually.

36% of the New Thought leaders surveyed said that their Music Director seldom or never attends music conferences. 36% said that their Music Director attends music conferences at his or her own expense. 27% said that their Music Director is provided with registration and/or transportation to at least one music conference each year. Among New Thought communities surveyed, a few more Music Directors seem to be provided with registration and/or transportation to music conferences than in UU, but even more of the New Thought Music Directors surveyed are willing to pay their own way to attend music conferences. Still, more than a third of Music Directors in New Thought attend music conferences only seldom or never.

17% -- not as many Music Directors – in the Unity groups surveyed, said that their Music Director seldom or never attends music conferences. A third (33%) said that their Music Director attends music conferences at his or her own expense. Twice as many Unity leaders surveyed as UU leaders (50 %) said that their Music Directors are provided with registration and/or transportation to at least one music conference each year.

Favorite music conferences:

The three groups of leaders were asked which music conference they felt that their Minister or Music Director might most likely be interested in attending in the coming year, if only one could be planned. Of the music conferences that the leaders surveyed indicated their Minister or Music Director might most likely be interested in attending, 0% of UU leaders chose Sound Connections; 89% chose the Unitarian Universalist General Assembly; 0% chose the New Thought Festival, and 11% chose emPower Posi Music Fest.

Of the music conferences that the New Thought leaders surveyed indicated their Minister or Music Director might most likely be interested in attending, 20% chose Sound Connections; none of the New Thought leaders chose the Unitarian Universalist General Assembly; 20% chose the New Thought Festival, and 60% chose emPower Posi Music Fest.

Of the music conferences that the Unity leaders surveyed indicated their Minister or Music Director might most likely be interested in attending, 42% chose Sound Connections; none chose the Unitarian Universalist General Assembly; 17% chose the New Thought Festival, and 42% chose emPower Posi Music Fest. These results suggest that the Unity Music Directors do not tend to journey beyond their own denominational spheres for music conferences, though some UUs and some New Thought Music Directors are doing so.

Special music events:

Given that music is used effectively in a worship community, special music events can bring in new visitors. Leaders were asked how often they might typically schedule a

music event, i.e., a coffee house, concert, or music café. 33% of UU leaders surveyed said that they typically schedule an event monthly or bi-monthly. 67% said they might schedule a music event quarterly or twice a year. None of the UU leaders said they typically schedule such an event only seldom, if ever.

9% of New Thought leaders surveyed said that they typically schedule an event monthly or bi-monthly. 46% said they might schedule a music event quarterly or twice a year. 46 % said they typically schedule such an event seldom, if ever.

58% of Unity leaders surveyed said that they typically schedule an event monthly or bi-monthly. 33% said they might schedule a music event quarterly or twice a year. 8% said they typically schedule such an event seldom, if ever. From these results, it would seem that UU and Unity communities seem especially enthusiastic about scheduling special music events, but these results might vary depending on the size and resources of specific New Thought communities.

Hymns:

Given that hymns can vary with the liturgical calendar or can be changed as often as feels comfortable, the suggestion was shared that some worshipers might prefer familiar music, though variation can be stimulating to the flow of the worship service. Leaders were asked whether the hymns they use that do tend to vary in services during the year were usually changed from week to week, used for a month at a time, or changed bi-monthly or even quarterly.

92% of UU leaders surveyed said that their hymns were usually changed from week to week. 8% said their hymns might be used for as long as a month at a time. None said that hymns in their services might be changed as seldom as bi-monthly or

quarterly. It would be reasonable to conclude that hymns are highly valued and perhaps especially accessible and familiar in the UU communities surveyed. This suggests a vibrant tradition of beloved hymns in UU. By far the majority do, indeed, change their hymns for services every week.

Not as many -- 60% -- of New Thought leaders surveyed said that their hymns were usually changed as often as week to week. Less than a third -- 30% -- said their hymns might be used for a month at a time. 10% said that hymns in their services might be changed as seldom as bi-monthly or quarterly.

Most of the Unity leaders surveyed -- 83% -- also said that their hymns were usually changed from week to week. Yet, 17% -- more than in the other groups -- said their hymns might be used for a month at a time. None said that hymns in their services might be changed as seldom as bi-monthly or quarterly. So, all of the groups seem to prefer to change hymns weekly.

Special Music:

Given that a central song or instrumental piece can serve as a centerpiece for a worship experience, leaders in the three groups were asked about the type of special music that might be chosen for their services. None of the UU leaders surveyed said that their special music tends to be traditional to the UU denomination and familiar to the congregation. 100% said that their special music tends to include a variety of genres: folk, rock, or contemporary. None of the UU leaders said that their special music tends to include more classical than any other genre. This was the first "100%" that showed up in the survey, and it suggests a strong enthusiasm for variety in worship music.

Although UU leaders value all kinds of music, including classical, none indicated that their special music is currently more classical than other genres.

18% of New Thought leaders surveyed said that their special music tends to be traditional to the New Thought tradition denomination and familiar to the congregation. 82% said that their special music tends to include a variety of genres: folk, rock, or contemporary. None of the New Thought leaders said that their special music tends to include more classical than any other genre. None of the Unity leaders surveyed said that their special music tends to be traditional and familiar to Unity people. 100% of the Unity folks said that their special music tends to include a variety of genres: folk, rock, or contemporary. None of the Unity leaders said that their special music tends to include more classical than any other genre. So, the pattern carried forth from all three groups: variety is the spice of the life of their worship.

Music Resources:

Considering three options of sources of music, 100% of UU leaders surveyed indicated that they would tend to use music from the Unitarian Universalists Association; none of the UU leaders surveyed indicated they would use Unity Worldwide Ministries or emPower Music and Arts; two leaders surveyed indicated they would tend to use other sources. None of New Thought leaders surveyed indicated that they would tend to use music from UUA; 29% said Unity Worldwide Ministries, and 71% said they would use resources from emPower Music & Arts; four leaders surveyed indicated they might use other resources. None of the Unity leaders responded that they would tend to use UUA resources; 44% said they would tend to use Unity Worldwide Ministries resources; 56% said they would use emPower Music and Arts; two respondents said that they would

tend to use other resources. Here again, perhaps few are venturing beyond familiar territory concerning sources for music in worship. Although UU leaders have not used emPower Music and Arts music sources, more than seventy per cent of New Thought leaders surveyed said they use this source, as would more than half of the Unity leaders surveyed.

Professional guest musicians:

Given that hiring professional musicians, singers, singer-songwriters is one method of uplifting the performance level of the music ministry, leaders surveyed indicated how often professional guest musicians might be hired for their worship. When asked whether they might hire professional guest musicians seldom or never, none of the UU leaders surveyed responded in agreement; 18% indicated they might use professional guest musicians only once or twice a year for their services; 82% said they might use professional guest musicians at least every other month or quarterly in their services. It is noted that some Music Directors might be professional musicians, though not considered "guest musicians." Most UU leaders indicated, therefore, that they would use professional guest musicians in their services at least every other month or quarterly.

27% of New Thought leaders surveyed said that only seldom or never would they be likely to hire professional guest musicians. It is noted that this might mean they may invite a professional as a guest musician to perform music at services on a love offering basis. 27% indicated they might retain professional guest musicians once or twice a year for their services; 46% said they might use professional guest musicians at least every other month or quarterly in their services. It is noted that, earlier in the survey, a

third of New Thought leaders had indicated their Music Director was unsalaried, and half had indicated that their Music Director was compensated on a part time basis. Therefore, it is assumed that New Thought communities surveyed are more likely to hire a professional guest musician, but less likely to have a full time or even part time paid Music Director. This may vary according to the size and resources of the New Thought community.

When asked whether they might hire professional guest musicians, none of the Unity leaders surveyed said that would never or seldom hire a professional guest musician. 17% indicated they might retain professional guest musicians only once or twice a year for their services; 83% said they might use professional guest musicians at least every other month or quarterly in their services. That is, UU (82%) and Unity communities (83%) seem especially likely to use guest musicians.

Copyright law:

Leaders in the three groups were surveyed concerning their awareness and use of copyrighted music. Given that copyright law allows for published music to be used in worship services without special permission so long as lyrics are not printed or projected, filmed or reproduced for sale, 58% of UU leaders, 55% of New Thought leaders, and 20% of Unity leaders surveyed indicated that they are using copyrighted material as appropriate, and they also understand and therefore abide by the legal requirements for use of this material. Only 8% of UU leaders, 9% of New Thought leaders, and 0% of Unity leaders indicated that they had, indeed, photocopied sheet music to avoid the cost of purchasing it in the past, without realizing this was a violation of copyright, yet, no longer do so. 33% of UU leaders, 36% of New Thought leaders, and 80% of Unity

leaders indicated that they have procured a license from ASCAP (American Society of Composers, Authors, and Publishers), or BMI (Broadcast Music, Inc.) SESAC (Society of European Stage Authors and Composers), emPower Music Rights (emPower Music & Arts), CCLI (Christian Copyright Licensing International), or other such licensing agency, in order to be in integrity with copyright law. The concept of obtaining a license for use of music in a worship service is probably new to many communities; as projectors and live streaming become more prevalent, this is likely to become increasingly important for worship communities in the postmodern era.

II. Music – Mysticism

Results of ten survey questions regarding the role of sacred music in mystical experience for personal and collective transformation:

When surveyed as to the words that might best describe the "vibe" of the first notes of music played to open their worship services, 13% of UU leaders, 18% of New Thought leaders, and only 8% of Unity leaders responded "subdued, contemplative, vocal." 38% of UU leaders, 46% of New Thought leaders, and 83% of Unity leaders – by far the majority -- responded that their worship services opened with music that is "enthusiastic, celebratory." 38% of UU leaders, 27% of New Thought leaders, and only 8% of Unity leaders responded that their worship opened with music that is "pleasant, low key, instrumental." Especially low numbers—13% of UU leaders, only 9% of New Thought leaders, and none of the Unity leaders—responded that their worship opened with "silence" (no music). Three respondents among UU leaders and one Unity leader replied: "other – it depends on the service; it varies."

When surveyed about the number of standard elements in services (elements that, whether spoken or sung, are always included, like opening statements, offertory blessings, chalice lighting statements, closing prayers/benedictions, songs, that are seldom if ever varied, and tend to stay the same from week to week), 17% of UU leaders, none of the New Thought leaders, and a third -- 33% -- of Unity leaders said "1 - 3 elements." Only 8% of UU leaders, but more than half (55%) of New Thought leaders, and a quarter (25%) of Unity leaders said "4 - 5 elements." Only a fourth (25%) of UU leaders, nearly half (46%) of New Thought leaders and Unity leaders (42%) said "6 or more elements" are considered "standard" in their services and tend not to vary.

When asked about the closing song – "musical benediction" – that concludes their services, none of the UU leaders, more than half (55%) of New Thought leaders, and a strong majority (92%) of Unity leaders said their service closes with *"Let there Be Peace on Earth and Let It Begin with Me."* It could be suggested that the use of this song (not specifically written for the Unity movement) might be among the strongest common "rituals" in spiritual communities of the Unity movement today. One third (33%) of UU leaders, slightly less (27%) of New Thought leaders, and none of Unity leaders said their services close with various songs, or a song other than *"Let there Be Peace . . . ."* In other words, it could be suggested that if Unity services are ending with anything other than the familiar *"Peace"* song, they are ending with an instrumental postlude. 42% of UU leaders, no New Thought leaders, and 8% of the Unity leaders surveyed said their services end with an instrumental postlude. One fourth (25%) of the UU leaders, 18% of New Thought leaders, and none of Unity leaders said their services end with the spoken word (benediction or closing prayer or sending statement), rather than a closing song.

When asked about creating a welcoming space as an essential aspect of worship, 8% of UU leaders, none of the New Thought leaders or the Unity leaders said that greeting of newcomers was not part of the worship service, though that may take place before or after service. Three-fourths (75%) of UU leaders, *all* of the New Thought leaders, and most (83%) of Unity leaders said that newcomers are greeted early in the service. Fewer -- 17% -- of UU leaders, none of the New Thought leaders, and only 17% of Unity leaders said that newcomers were greeted late in the service. Greeting newcomers is a priority in services in all three types of spiritual communities.

Given that excellence in music is a sincere form of worship, leaders surveyed in the three groups responded that song writing, creative process, or voice/choral workshops are offered to their music ministries with the following frequency: less than half (42%)of UU leaders, nearly three-quarters (73%) of New Thought leaders, and one fourth (25%) of Unity leaders said these sorts of workshops were offered only "seldom or never" in their communities. A larger number (42%) of UU leaders, some (18%) of the New Thought leaders, and the same percentage of Unity leaders (42%) said these sorts of workshops were offered "once or twice a year." Modest numbers (17%) of UU leaders, only 9% of New Thought leaders, and a third (33%) of Unity leaders said "at least three times annually." However, it should be noted that the UU communities surveyed emphasize choral and choir singing, where weekly practices might tend to take the place of scheduled music workshops, and also serve to energize the music ministry.

Given that joining voices in harmony is an embodiment of "the unity of spirit," when asked how often singing by a choir or chorus or group of praise singers is used in their services, none of the UU leaders, over a third (36%) of New Thought Leaders, and only 9% of Unity leaders said that choir or chorus singing is incorporated in their services

only "seldom or never." 42% of UU leaders, 27% of New Thought leaders, and more than half (56%) of Unity leaders said group singing happens in their services at least "quarterly or monthly." More than half (58%) of UU leaders, more than a third (36%) of New Thought leaders, and the same percentage of Unity leaders (36%) said, "for most of our services." Singing together still builds spiritual communities, and when numbers and resources allow for it, it can be a much-prized aspect of worship services among all three spiritual groups.

Given that the beginning of the order of service can set the mystical tone of worship experiences, half (50%) of UU leaders, much more than half (64%) of New Thought leaders, and over half (58%) of Unity leaders said their services begin with "Gathering Music." Only 8% of UU leaders, none of New Thought leaders, and a full quarter (25%) of Unity leaders said their services begin with "prayer, prayer treatment, invocation, opening statement, or chalice lighting." A fair amount -- 42% of UU leaders, 36% of New Thought leaders, and 17% of Unity leaders -- said their services begin with a welcome by a Minister or Platform Person.

When asked to give a count of the "prayer elements" used in their worship services (as in meditation, opening statements, prayer [treatment], invocation, chalice lighting, consecration of offertory, "*Our Lord's Prayer*" – whether spoken or sung – benediction, closing prayer, etc.,) most (67%) of UU leaders, more than half (55%) of New Thought leaders, and just 17% of Unity leaders said only "1 - 3 prayer elements." One fourth (25%) of UU leaders, slightly over a fourth (27%) of New Thought leaders, and well over half (58%) of Unity leaders said "4 - 6 prayer elements." The fewest numbers -- only 8% of UU leaders, 18% of New Thought leaders, and one fourth (25%) of Unity leaders said they used as many as "7 or more prayer elements."

When asked how important it is to them that the music be designed to provide a unified experience through seamless segues from one part of their worship service to another, Most (67%) of UU leaders, some (18%) of the New Thought leaders, and three-fourths (75%)of Unity leaders said, "Extremely." This figure, too, might be seen to increase with available resources and facilities. One fourth (25%) of UU leaders, most (64%) of New Thought leaders, and, again, one fourth (25%) of Unity leaders said this would be, "helpful, but not imperative." Only 8% of UU leaders, just 18% of New Thought leaders, and none of Unity leaders said that seamless musical segues in the service seemed "Irrelevant." So, it could be said that music is increasingly seen as essential to the even flow of a worship service.

Given that the use of classical music in worship tends to build an atmosphere of timelessness and mysticism, when leaders of the three groups were asked how often classical musicians were hired or enlisted to play orchestral instruments in their services, over a third (36%) of UU leaders, none of the New Thought Leaders, and only 8% of Unity leaders responded that classical musicians might be hired to play orchestral instruments in their services "often – every week or once a month." Nearly half (46%) of UU leaders, only 9% of New Thought leaders, and almost as many Unity leaders as UU leaders (42%) said "sometimes – a few times during the year." Only 18% of UU leaders, as many as 91% of New Thought Leaders, and half (50%) of Unity leaders said that classical musicians might tend to be hired "never or practically never" for their worship services. It can be inferred that the experience and perhaps preservation of the tradition of classical music in worship services is an issue not fully embraced by many of the leaders surveyed, yet perhaps more favored among the UU leaders surveyed.

III. Music – Message

Results of ten survey questions regarding the importance of music harmonizing with the theme of a worship service, providing meaning, and enriching the overall experience of the worship service:

Given that announcements tend to send a message of welcome and connectedness to the life and the mission of the spiritual community, leaders were asked about the placement of announcements in their services. Nearly half (46%) of UU leaders, the same percentage (46%) of % of New Thought leaders, and three-quarters (75%) of Unity leaders said that their announcements were placed at the beginning of their service. Just over a third (36%) of UU leaders, nearly half (46%) of New Thought leaders, and a fourth (25%) of Unity leaders said that their announcements tend to be placed at the end of the service. A smaller number (only 18%) of UU leaders, just 9% of New Thought leaders, and none of the Unity leaders said that announcements tended to be placed independently of the service, by written bulletin, newsletter, or media slides. Everyone seems to want their own events advertised during the service. Yet, whenever the number of announcements grows so that listeners feel overwhelmed, the suggestion tends to surface that announcements should be kept completely separate from the service. It is interesting to note that announcements are shared early in the service for most of the three communities surveyed. The suggestion might be shared here that the announcements might be most effective if kept brief during the service and also shared outside of the service, perhaps in fliers and/or email blasts.

When asked about the importance of having music complement the central message of the worship service, most (67%) of the UU leaders, nearly half (46%) of New Thought leaders, and by far the majority (83%) of Unity leaders said that having the

music complement the central message of the service is "essential." This might not have been so strongly the case some twenty years ago. Now, one third (33%) of the UU leaders surveyed here, more than half (56%)of the New Thought leaders surveyed here, and at least some (17%) of Unity leaders said that having music complement the central message of the worship service was at least somewhat important. None of the UU leaders, New Thought leaders, or Unity leaders surveyed here said that this was "irrelevant." Therefore, all seemed in agreement that music helps to carry the message.

When asked how often the main speaker might tend to echo in the message some of the lyrics from the music that is used for the service, 42% of the UU leaders, over a third (36%) of New Thought leaders, and more than half (58%) of the Unity leaders said "usually." A third (33%) of the UU leaders, more than a third (36%) of the New Thought leaders, and a fourth (25%) of the Unity leaders said this might happen "occasionally." A fourth (25%) of the UU leaders, slightly more (27%) of the New Thought leaders, and 17% of the Unity leaders said that this happens "rarely." Given that all of the leaders surveyed here had indicated (above) their belief in the importance of music complementing the central message of the worship service, it would seem to behoove the main speakers to learn to echo in their sermons/lessons the lyrics or main words or themes of the music used for the service, in order to achieve maximum effectiveness in carrying forth the message.

When asked about the message/title/theme of their worship service lesson or sermon, none of the UU leaders, only 20% of the New Thought leaders, and none of the Unity leaders surveyed said that the theme of the sermon/lesson is often unknown to the Music Ministry before the morning of the service. Yet, as many as 42% of the UU leaders, 40% of the New Thought leaders, and a quarter (25%) of the Unity leaders

surveyed said that the theme of the sermon/lesson is usually shared with the Music Director one to two weeks before the service. More than half (58%) of the UU leaders, 40% of the New Thought leaders, and three-quarters (75%) of the Unity leaders surveyed said that the theme of the sermon/lesson for the service is usually planned with the Music Director/Coordinator as much as a month in advance. This seems to indicate a noticeable interest in planning for harmony between the spoken word and the music in worship services in all three groups.

Leaders in the three groups were asked to rate their reaction to the following statements regarding the effectiveness of music to deliver the message in their spiritual community:

> "Poor or even fair music can paralyze the growth of your church; the right music can help shape and grow your congregation." – Sue Riley and Richard Mekdeci, ***Music in Ministry – A Handbook for Ministers and Music Directors***.

Responses were as follows: three-fourths (75%) of the UU leaders, most (82%) of the New Thought leaders, and the great majority (92%) of Unity leaders responded by saying, "strong agreement." One fourth (25%) of the UU leaders, 18% of the New Thought leaders, and only 8% of the Unity leaders responded with: "Some agreement, given special circumstances." It is interesting that none of the leaders in any of the three categories disagreed with the premise of the statement above. Sharing this statement with planners of worship services might encourage some interesting discussion and perhaps energizing clarification concerning priorities in preparing, funding, and facilitating music ministries. It is suggested here that having "live" music sets the atmosphere for a truly "living worship" and allows for genuine growth – not only in

numbers, but also in the spiritual consciousness -- of the worship experience in our communities.

When asked about the typical length of their worship message in terms of the sermon/lesson in their services, none of the UU leaders or Unity leaders, and only 9% of the New Thought leaders, said that their sermon/lesson tended to be as brief as "10 - 16 minutes." Most (67%) of the UU leaders and Unity leaders (58%) and mover a third (36%) of the New Thought leaders responded with: "16 - 22 minutes." One-third (33%) of the UU leaders, just over half (55%) of the New Thought leaders, and 42% of Unity leaders responded by saying that the sermon/lesson portion of their services was "usually longer than 22 minutes." It is likely that a few short decades ago, a much longer time might have been allotted for the sermon/lesson part of the worship service in all three of these types of worship communities. Now, music shares the mission with the spoken word of carrying forth the message of the ministry.

Given that music ministry mission statements can focus the message/ intention of the spiritual community, leaders in the three groups were surveyed concerning their music ministry mission statements. 42% of the UU leaders, most (64%) of the New Thought leaders and a third (33%) of the Unity leaders responded: "We do not have one, though we may have had discussion around developing one." None of the UU leaders, only 9% of the New Thought leaders, and 17% of Unity leaders responded that they do have a music ministry mission statement, "but no one pays attention to it." More than half (58%) of UU leaders, 27% of the New Thought leaders, and half (50%) of the Unity leaders responded: "Yes, we have a Music Ministry Mission Statement – and it's easy to find!" Development and mindfulness of a music ministry mission statement suggests thoughtfulness about the importance of music and might also be an expression

of the value and practice of the democratic process in spiritual communities. Given that multi-generational involvement can broaden the effectiveness of the message of the spiritual community, only 8% of UU leaders, just over a third (36%) of New Thought leaders, and a fourth (25%) of Unity leaders responded that the involvement of children in their services happens seldom. Perhaps communities that are just laying the foundation for growth might not have developed youth ministries. Yet, it might be true that highlighting the presence of children in the worship service could actually help facilitate the growth of youth ministry and, therefore, the growth of the spiritual community. A third (33%) of the UU leaders, 27% of the New Thought leaders, and only 8% of the Unity leaders responded that children were brought into the worship service only "occasionally (less than monthly)." More than half (58%) of the UU leaders, just over a third (36%) of the New Thought leaders, and well over half (67%) of the Unity leaders responded that children were brought into the worship service "regularly (monthly or more often)." Although specific strategies might be required to include the children of a spiritual community in the worship experience, it seems that many of these groups are including the youth, and, therefore, this inclusion is worth considering.

Given that music can often carry the desired message more effectively than the spoken word, leaders were asked about the number of musical elements in their order of service (counting gathering music and sending music as one element each, and *"Our Lord's Prayer"* if sung. None of the UU leaders or Unity leaders, and only 9% of the New Thought leaders responded by saying they used only "1 - 3 elements" of music in their worship service. Half (50%) of the UU leaders, well over half (64%) of the New Thought leaders, and a third (33%) of the Unity leaders responded to say that they typically used "4 - 6 musical elements." Half (50%) of the UU leaders surveyed, just over a fourth

(27%) of the New Thought leaders, and more than half (67%) of the Unity leaders responded to say they were using "7 or more musical elements." This response might be modified by the size and resources of the spiritual community.

Many people have casually observed that singers seem to sound better when they are not looking downward into the pages of hymnals or at printed song sheets. When asked about their congregational hymns, more than half (67%) of the UU leaders, none of the New Thought leaders, and just 17% of the Unity leaders said that their congregational hymns were most often read from hymnals. Only 8% of the UU leaders, just over half (55%) of the New Thought leaders, and 17% of the Unity leaders responded that their congregational hymns were most often read from printed song sheets or weekly bulletins. A quarter (25%) of the UU leaders, nearly half (46%) of New Thought leaders, and more than half (67%) of the Unity leaders responded that their congregational hymns are most often projected on media screens. It is fair to surmise that we are in the midst of change. The UU community has produced a number of hymnals over the years that remain viable guides for congregational singing; a number of other sources are also available, including songbooks and CDs. The New Thought communities researched tend to rely upon media screens to show lyrics from a wide array of sources, rather than producing hymnals from a central source. Unity last published a hymnal in the 1980's, though the Association of Unity Churches continues to produce a number of alternate sources, including songbooks and CDs. A resource section is included in this project that, it is hoped, will interest worship planners from all three traditions and provide music that can cross over denominational lines. So much wonderful, positive music is being created that can provide rich resources to carry in this postmodern era the transformative message of all three movements.

The remaining three sections of this project are placed after this page:

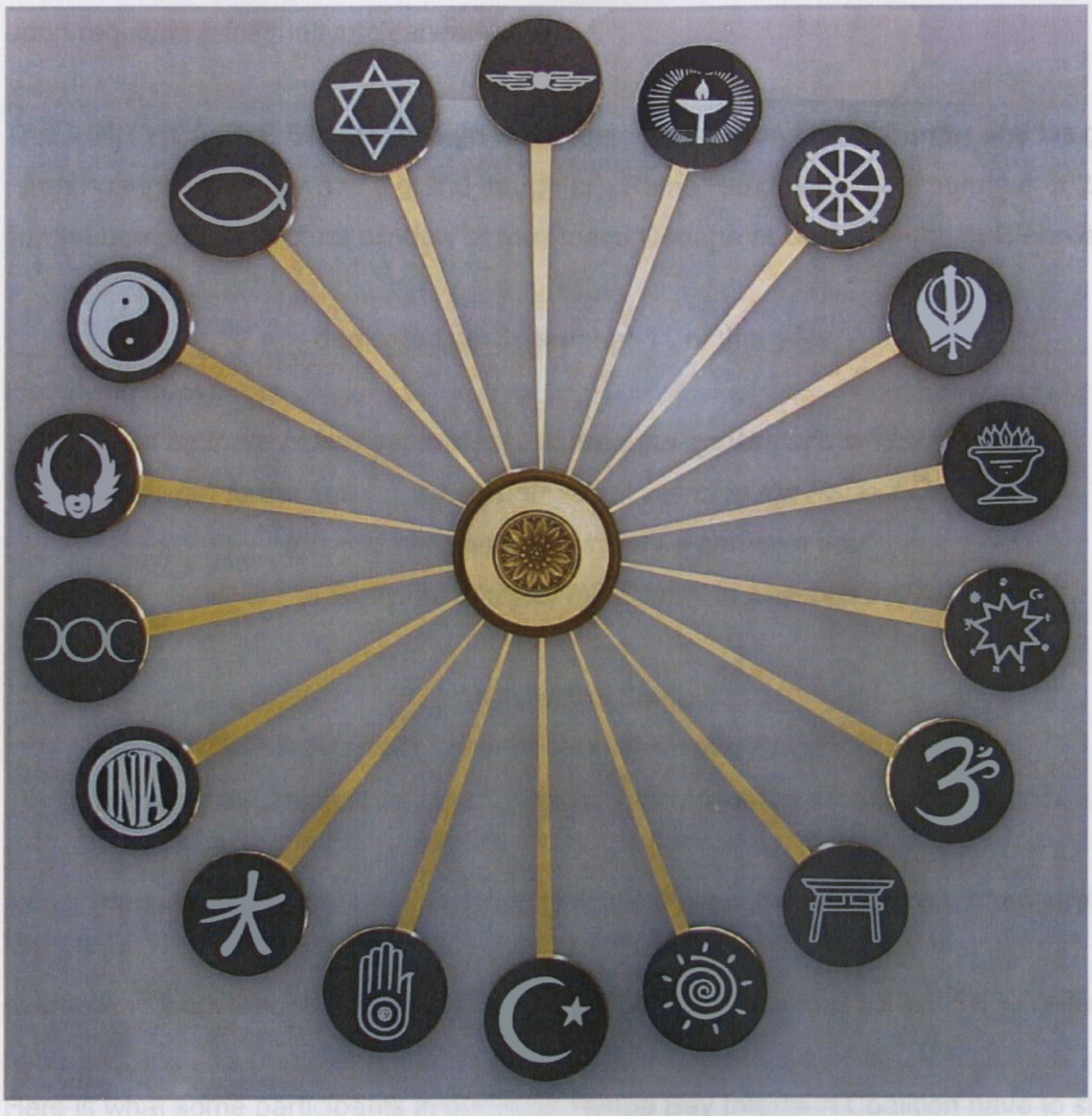
VI. Twelve complete interfaith services with introduction (inserted after this page, and followed by VII., A., B., and C., described below).

VII. Resources

A. An array of music resources found through Unitarian Universalists, New Thought, and Unity artists/organizations

B. Annotated Bibliography

C. General Bibliography



Unity of the Spirit:

Twelve Interfaith Services with Music that Sings Our Spirit, Inspiring the Method, the Mysticism, and the Message for Shared Worship

Leddy Hammock

[Cover Art: This design may be duplicated with source information noted by permission upon request : info@unityofclearwater.org]

The **"UNITY OF THE SPIRIT" design was created by artists, Lowell Turner and his great grand-daughter, (this writer's grand daughter), Raina Randolph, in the summer of 2011 for the centerpiece picture window at the Peace Cottage at Unity Church of Clearwater, FL,**

dedicated on September 11 of that year.

Identifying copy:

"Just as there is less separation between the spokes of a wheel the nearer they get to the hub . . . the nearer you ... come to the Perfect Center . . . the less difference will there be between you"

– H. Emilie Cady, in ***"Unity of the Spirit"*** in ***Lessons in Truth.***

Unity of the Spirit:

Twelve Interfaith Services with Music that Sings Our Spirit

Inspiring the Method, the Mysticism, and the Message for Shared Worship

Planning interfaith activities is demanding, challenging, adds to our often already-overflowing work load, and definitely moves us out of our comfort zone. *So, why do it?* Here is what some participants in our local Tampa Bay Interfaith Coalition have to say in response to this question:

"The intent, it seems to me, of the interfaith service, is to increase the volume and intensity of the prayer through the diversity of voices. There is a teaching that the Torah was given in seventy voices (faces, literally, *shevim panim; the arbitrary number seventy suggests the nations of the world)*, a way of saying that interpretation is

subjective and that the Torah is available to all who desire it. When we hear from only one voice, that sound may be beautiful, but how much more beautiful is the sound of harmony in song? We have often remarked at the sense of elevation we feel in participating in these interfaith services that we have done with our treasured group, and wish that we could replicate that in our own services. And so for us, these experiences serve as an inspiration and as a source of spiritual nourishment so that we can be more devotional in the service of our tradition." – Rabbi David Weizman, Congregation Beth Shalom, Clearwater, Florida, 2011.

"Interfaith activities and interfaith religions services help to heal, build and strengthen world community by encouraging people to engage one another in a way which develops understanding and appreciation of differences, as well as a recognition of the religious similarities which do exist . At their best, interfaith activities help to deepen understanding and practice of ones own faith tradition and guide each participant in developing deeper compassion for others as one recognizes more and more what it means to be a fellow human being in a pluralistic world." – The Reverend Lynn Acquafondata, D. Min. Student, Meadville-Lombard, 2011.

"Interfaith activities might well show respect and honor for our fellow human beings and for other points of view and might, in that way, confirm our common humanity through improved mutual understanding." – Dorothy Smiljanich, Coordinator, Clearwater Zen Center, 2011.

"Interfaith activities are essential in removal of ignorance and promoting harmony from the perspective of welfare of the human race. There is only one God, whom we all worship, and that is the essence of one religion, which is fractured by different interpretations which result in different faiths and sects." – Aziz Merchant, Instructor, Oldsmar Islamic Center, Florida, 2011

"Looking around at the world and all its difficulties, a greater understanding of each other should lead to a greater appreciation of each other." – The Reverend Marla Sanderson, New Thought Center for Creative Living, Clearwater, Fl, 2011.

~

Tampa Bay Interfaith Coalition Participants in our area interfaith activities have included the following leaders/coordinators:

The Reverend Abhi Janamanchi, Minister, Unitarian Universalists of Clearwater

Sister Kathleen Beatty, S.S.J., St. Catherine of Siena Catholic Church, Clearwater

Mr. Aziz Marchant, Oldsmar Islamic Center

Imam Wilmore Sadiki, St. Petersburg Islamic Center

Sister Shireen Chada, Tampa Bay Brahmakumaris, Tampa

Bhante Dhammawansha, Dhamma Wheel Meditation Society, Clearwater

The Reverend Nicholas Ozuna, Rissho Kosei Kai Buddhist Center, Clearwater

Ken Rosen (Director) and Dorothy Smiljanich (Coordinator), Clearwater Zen Center

The Reverend Marla Sanderson, New Thought Center for Creative Living

Rabbi Danielle Upbin-Weizman and Rabbi David Weizman, Congregation Beth Shalom, Clearwater

The Reverend Anton DeWit, United Church of Christ, Clearwater

Rabbi Daniel Treiser, Temple B'nai Israel, Clearwater

The Reverend Glad McCurtain, St. John's Episcopal Church, Clearwater

Rabbi Arthur Baseman, Reform Judaism, Retired

The Reverends Dieter Randolph, Gwen Cohenour, Judy Tafelski, Robin Hankins, Ann Luce, and Robert P. Hammock, Associate Ministers,
and Leddy Hammock, Sr. Minister, Unity Church of Clearwater

We are deeply grateful for their steadfast friendship and commitment to interfaith work.

Special thanks to The Reverend Rob Hammock for assistance with formatting these programs for printing, to my beloved husband and spiritual partner, L. Russell Hammock, Jr., for steadfast patience and support throughout the fulfillment of this project, and to our son, Levi Russell Lowell Hammock, for creative consulting on the selection of special music for this project.

With deep appreciation to these spiritual leaders for their help and inspiration, the attached twelve interfaith services have been designed and compiled in the hope of offering this collection as a ministry resource for all who feel led to create and present services featuring special music and including interfaith participation. Although the music referenced is copyrighted, this service planning material – responsive readings, orders of service, etc. – is not copyrighted. Reference to this planning material, acknowledging this source, would be much appreciated, with adaptations so noted.

Interfaith Service Sample Programs Included here::

1. Introduction
2. Good Friday Service -- UU, NT & Unity
3. Easter Sunrise Service -- UU, NT & Unity
4. Interfaith Storm/Global Crisis Response Service
5. Twelve Women Retreat Program – Interfaith, Ecumenical
6. Interfaith International Day of Peace (September 21) with Peace Pole Dedication
7. Animal Blessing – Interfaith (often in October, in mindfulness of St. Francis
8. Transgender Remembrance Vigil – November 20
9. Interfaith Thanksgiving (November)
10. New Thought of Praise - NT & Unity (Thanksgiving Eve)
11. Precious Child (Compassionate Friends – December 11) - Interfaith
12. Blue Christmas / Solstice Solace (December 21) – Ecumenical
13. New Year's Service (December 31 or last week of the year) - Interfaith
14. Music resources
    A.) Songs included in the services
    B.) Classical pieces suggested for prelude, interlude, or postlude

(Other services designed by this writer include Vesak, Earth Day, Groundbreaking, Gathering of Waters, Tree Planting, Spiritual Baptism, White Stone Ceremony (Spiritual Rite of Passage for Teens), Child Dedication / Naming (Christening), Celebration of Life (Memorial), Marriage with Sand Ceremony and/or Hand Fastening, and Unity Candle.)

Love offerings placed in either the UU or the Unity offering baskets at the doors today in appreciation for this service are gratefully received to further the mission of these neighboring ministries. Blessed be!

Easter Morning Services
Transcending and embracing theological diversity,
we share in the realization that the story of
the Crucifixion and Resurrection
is about personal transformation!

Come, let us worship together!

Come-as-you-are for Easter Sunrise Service at 7 am by Peace Pond behind Peace Cottage here on the Co-Exist Campus!

Easter Morning Services will be held at 9:30 & 11:00 am at both UU and Unity Sanctuaries. Enjoy either Celebration of Life B or attend one at Unity and the other at UU!
(At 11:00 am, our school age youth from UU *and* Unity will gather during both 2nd services for an Easter Egg hunt at the Peace Cottage and return to their home Sanctuaries by noon.)
Continental breakfast will be served in the Unity Café and in the UU Fellowship Hall between services on a love offering basis. All are most welcome!

"The LORD bless you and keep you: the LORD make his light to shine upon you, and be gracious unto you: the LORD lift up His countenance upon you and give you peace" (Numbers 6:24-6).

Unity is at 2465 Nursery Road - www.HouseBuiltOnLove.com

UU is at 2470 Nursery Road - www.uuclearwater.org



Good Friday
Guided "*Tenebrae*" ("*shadows*") Meditation

In the stillness now we gather to reflect together in remembrance of the Crucifixion when there was "*darkness over the land*" and Jesus spoke seven times from the cross with words that reveal the process of overcoming. The Christ Mind (spiritual nature) lights our way through the valley of the shadow of death, as candles that have been lit for each of the seven last words (that, according to scholars of the Gospels, were spoken by Jesus from the cross) are extinguished.
Come, let us share in this contemplative journey of personal transformation.
Presented by The Reverend Abhi Janamanchi, Unitarian Universalists of Clearwater,
The Reverend Leddy Hammock, Unity Church of Clearwater, and musicians from both congregations

Prelude: "***The Shepherd"s Song"*** by Sue Riley

Welcome and Opening Statement:
"***Even when I walk through a dark valley,***
I fear no harm for you are at my side"
(Psalm 23, ***New American Bible***).

All Sing: "*Again, as Evening's Shadow Falls"*

Reflections on the First Word: "***Father, forgive them,***
they know not what they do" (Luke 23:34).
All: **THE CHRIST NATURE NOW CROSSES OUT PAST ERRORS; I FORGIVE AND I AM FORGIVEN.**

All Sing: from "***Words that We Hold Tight"***

Reflections on the Second Word:
"***Amen, I say to you, today you will be***
with me in paradise" (Luke 23:43).
ALL: **I FORGIVE THE PAST, BLESS THE FUTURE, AND STAY CENTERED IN THE NOW MOMENT.**

All Sing: "*No Longer Forward or Behind"*

Reflections on the Third Word: "***Woman, behold your son . .***
. . Behold, your mother" (John 19:26-7).
ALL: **I RELEASE MY DEAR ONES FROM PERSONAL ATTACHMENT AND FREE THEM WITH UNCONDITIONAL LOVE.**

All Sing: "*The Gospel in One Word Is Love"*

Reflections on the Fourth Word:
"***Eli, Eli, lema sabachtani? . . . My God, my God,***
why have you forsaken me?" (Matthew 27: 46).
ALL: **I AM SAFE IN THE SHELTERING OMNIPRESENCE OF LOVE AND WISDOM.**

All Sing: "*I Clothe Myself Safely Round"*

Special Music: "***Pour Over Me, Holy Spirit"***
by Sue Riley and Leddy Hammock

Reflections on the Fifth Word: "***I thirst"*** (John 19:28).
ALL: **POUR OVER ME, HOLY SPIRIT OF LIFE.**
QUENCH MY THIRST FOR TRUTH AND COMFORT ME.
HELP ME KNOW HOW TO LET GO.

All Sing: "*Oh, Fill Me with Thy Presence, Lord"*

Reflections on the Sixth Word: "***It is finished"*** (John 19:30).
ALL: **I REST IN SPIRIT, RELEASING SORROW AND FEAR**
IN PREPARATION FOR RISING UP
INTO A HIGHER CONSCIOUSNESS.
THE STRUGGLE IS FINISHED. ALL IS COMPLETE.

All Sing: from "***Oneness"***

Reflections on the Seventh Word:
"Father, into Your hands I commend my spirit" (Luke 23:46).

All Sing: "*Be Still, and Know that I Am God"*

ALL: **INTO YOUR CARE AND KEEPING, OH HOLY SPIRIT, I NOW ENTRUST MYSELF AND MY DEAR ONES. LEAD US THROUGH THE SHADOWS TO A BRIGHT NEW MORNING.**
AMEN. AND SO IT IS, AND SO WE LET IT BE.

All Sing: "*May the Blessing of God Rest upon You"*

Sending: "*The Grace Chant"* by Richard Mekdeci

Following the service today, let us honor the sacred Silence by refraining from speaking until we have left this worship space, so that we may each go forth enfolded in healing peace

SONG SHEET, GOOD FRIDAY SERVICE

"Again, as Evening's Shadow Falls"
Words: Samuel Longfellow, music by Amzi Chapin
(#48 ***Singing the Living Tradition***)
Again, as evening's shadow falls,
we gather in these hallowed walls;
and vesper hymn and vesper prayer
rise mingling on the holy air.
May struggling hearts that seek release
here find the rest of God=s own peace:
and, strengthened here by hymn and prayer,
lay down the burden and the care.

"We Come to Thee, O Lord" by Adam Geibel
(#43 ***Wings of Song***)
We come to thee, O Lord, in silent prayer; Our hearts to Thee,
Our hearts to Thee are open now. Amen, Amen.

From verse 3 of **"Words that We Hold Tight"**
based on a text by Bishop Dr. Adedeji Ishola
Traditional Yoruba tune (#179 ***Singing the Living Tradition***)
Teach us forgiveness, make love our end. Show us, O Spirit,
how to befriend. Show us how to forgive.
To all who live, show us forgiveness that we may live.

"No Longer Forward or Behind"
words by John Greenleaf Whittier to an English folk tune
(#9 in ***Singing the Living Tradition***)
No longer forward nor behind I look in hope nor fear;
but, grateful, take the good I find, the best of now and here.
I break my pilgrim staff, I lay aside the toiling oar;
the angel sought so far away, I welcome at my door.
For all the jarring notes of life seem blending in a psalm,
and all the angels of its strife slow rounding into calm.
And so the shadows fall apart, and so the west winds play,
and all the windows of my heart I open to the day.

"The Gospel in One Word is Love" Traditional
(#237 ***Wings of Song***)
Love, love, love, love, the gospel in one word is love;
love thy neighbor as thyself, love, love, love.

"I Clothe Myself Safely Round"
by Esther Marion and Clara H. Scott (#66 ***Wings of Song***)
I clothe myself safely round with infinite Love and wisdom,
with love, with love, with infinite love and wisdom.

"Oh, Fill Me with Thy Presence, Lord"
by Ernest C. Wilson and Carl Frangkiser (#40 ***Wings of Song***)
Oh, fill me with Thy presence, Lord,
that love may shine through me to quicken that same presence,
Lord, in all whose eyes can see.
Oh, fill me with Thy presence, Lord, but need I longer wait?
Thy presence hath been given me to live and radiate!

"Oneness" by Carmen Moshier (#211 ***Wings of Song***)
I now let go, there's nothing to fear. I now let go, there's
nothing to fear. I now let go, there's nothing to fear,
I now let go, I now let go, there's nothing to fear.
I realize there's only one power. I realize there's only one
power. I realize there's only one power. I realize, I realize,
there's only one power. I realize, I'm one with the One. I
realize I'm one with the One. I realize I'm one with the one.
I realize, I realize, I'm one with the One.

"Be Still, and Know that I Am God" Psalm 46:10,
music by Clara H. Scott (#69 ***Wings of Song***)
Be still, and know that I am God. Be still, and know that I am
God. Be still, be still, be still, and know that I am God.

"May the Blessing of God Rest upon You" by Hazrat Inayat
Khan and Puran Khan Bair (#174 ***Wings of Song***)
May the blessing of God rest upon you,
May His peace abide with you.
May His presence illuminate your heart, now and forever more.

Unity: The risen Christ proclaimed: *"Peace be with you. Peace be with you. As the Father has sent me, so I send you"* (Jn. 20:17-21). *"Follow me"* (Jn. 21:19). *"Go into the whole world and proclaim the gospel to every creature"* (Mk. 16:15).

UU: I seek not to convert others to my way of thinking, but rather to accept the commission of an ethically evolving humanity and to show this standard it in the way I live.

All:: I now declare the good news that I am a spiritual being, currently going through a human experience, evolving on my journey, ever expressing the highest that my current conscious-ness allows. Let us find faith to guide our journey home.

All Sing: *"Morning Has Come"*

Response: Prayer for Protection (James Dillet Freeman, Unity poet) and **Benediction** (by Abhi Janamanchi):

Unity: The Light of God surrounds us.
UU: Go in peace, go making peace.
Unity: The Love of God enfolds us.
UU: Live gently, love mightily!
Unity: The power of God protects us;
the presence of God watches over us.
UU: Bow to the Mystery!
All: Wherever we are, God is, Life is, *and all is well!*

Sending: ***"Holy Now"*** by Peter Mayer

Love offerings in appreciation for this shared service
may be left in the "Unity" or "UU" basket,
and are gratefully received by each spiritual community!

Happy Resurrection Day!

Easter Morning Services will be held concurrently at 9:30 & 11:00 am at both UU and Unity Sanctuaries. Enjoy either celebration – or attend both: one at Unity and the other at UU!

At 11:00 am, our school age youth from UU and Unity will gather right here on the grounds of the Peace Cottage for an Easter Egg hunt, returning to their respective church homes by noon.

Continental breakfast will be served in the Unity Café and in the UU Fellowship Hall between services on a love offering basis.

All are most welcome! Happy Easter!

The First Shared
Easter Sunrise Service
Unitarian Universalists Church
and the Unity Church of Clearwater
Spring, 2013



Greet the Dawn!

Embracing and transcending theological diversity, we share in the joyous realization that the glorious Easter story is about personal transformation!

As a sign of peace in our time, we join together for a joyous come-as-you-are Sunrise Service at 7:00 am by Peace Pond on the grounds of Peace Cottage on the Co-Exist Campus.

"The LORD bless you and keep you: the LORD make his light to shine upon you, and be gracious unto you: the LORD lift up His countenance upon you and give you peace" (Num. 6:24-6).

UU – 2470 Nursery Road – www.uuclearwater.org
Unity – across the Road at 2465 – www.HouseBuiltOnLove.com

Prelude: ***"We Come Together"*** by Jack Fowler

Welcome: from Unitarian Universalists and Unity Churches

All Sing: ***"Morning Has Broken"***

Explanation of the Flower Ceremony

Meditation

Responsive Reading *on "Our Lord's Prayer"* from our traditions:

All: We rise up together to welcome renewed healing, prosperity, and peace for our world!

Unity: Let this morning be a Celebration of Life in each and all of us as we celebrate the Resurrection of Jesus, the Christ!

UU: Let this morning be a new beginning for every one of us and for our neighboring congregations.

Unity: *"Our Father, Who art in heaven, hallowed be Thy name."*

UU: Spirit of Life, expressing as spirituality in all, Life is holy!

Unity: *"Thy Kingdom come, Thy will be done, on earth as it is in heaven."*

UU: Let justice and compassion reign, finding fuller expression in our world as in our highest ideals.

Unity: *"Give us this day our daily bread, and forgive us our debts, as we also have forgiven our debtors."*

UU: Let us form a culture of abundance, not of lack; let us be a fair and forgiving people who also accept forgiveness.

Unity: *"Leave us not in temptation, but deliver us from error. . ."*

UU: Let us move beyond past limitations into a better way of life.

Unity: *"For Thine is the Kingdom, and the Power, and the Glory forever and ever. . ."*

UU: For the Spirit of Life shines in every one of us as wisdom, power, and joy, forever and ever . . .

All: *Amen! And so it is! Spirit of Life, give us peace!*

All Sing: ***"Dona Nobis Pacem"*** *("Lord give us peace")*

Scripture and Response:

Unity: The words of the risen Christ: *"Receive the Holy Spirit. Whose sins you forgive are forgiven them"* (Jn. 20:22).

UU: True healing begins with forgiveness – the only way to genuine release and wholeness.

All: As I forgive, I am forgiven.

Unity: The words of the risen Christ: *"All power in heaven and on earth has been given to me .... And behold, I am with you always"* (Mt. 26:18-29).

UU: I choose to be mindful of my innate spiritual nature.

All: I live in peace and on purpose.

Unity: The words of the risen Christ: *"Do you love me?... Feed my sheep"* (Jn. 21:15-17).

UU: I honor my spiritual nature by serving humanity.

All: The Gospel in one word is Love.

Unity: The words of the risen Christ: *"I am sending the promise of my Father upon you . . . until you are clothed with power from on high"* (Lk. 24:49).

UU: I accept the promise of a grander humanity, co-creating a more just and compassionate world.

All: I take the high road in life!

Unity: The risen Christ asked the disciples: "*Have you anything here to eat?"* They *"gave him a piece of baked fish; he took it and ate it in front of them."* He said, *"Look at my hands and my feet, that it is I myself"* (Lk. 24:38-43).

UU: I am called to appropriate and to embody the highest ideals of humankind.

All: Let the Christ rise up in my thoughts and actions.

Unity: *"He stood in their midst and said to them, 'Peace be with you'"* (Lk. 24:36); *"Peace be with you"* (Jn. 20:19-26).

UU: Let peace rise up and dwell in the midst of us.

All: Let there be peace on earth, and let it begin with me.

Song Sheet - Shared Easter Sunrise Service

"Morning Has Broken" - lyrics by Eleanor Farjeon, Gaelic Folk Tune
as sung by Cat Stevens

Morning has broken, like the first morning.
Blackbird has spoken, like the first bird.
Praise for the singing, praise for the morning.
Praise for the springing fresh from the word.
Sweet the rain's new fall, sunlit from heaven.
Like the first dewfall, on the first grass.
Praise for the sweetness of the wet garden.
Sprung in completeness where our feet pass.
Mine is the sunlight, mine is the morning
Born of the one light, Eden saw play.
Praise with elation, praise every morning,
God's recreation of the new day.

"Morning Has Come" - Words and Music, Jason Shelton
Hymn 1000 in ***Singing the Journey***

Morning has come, arise and greet the day!
Dance with joy and sing a song of gladness!
The light of hope here shines upon each face.
May it bring faith to guide our journey home.
A new day dawns, once more the gift is giv'n.
Wonder fills this moment shared together.
The light of peace here shines.
The light of peace here shines upon each face.
May it bring faith to guide our journey home.
Open our eyes to see that life abounds;
Open our hearts to welcome it among us.
The light of love here shines upon each face.
May it bring faith to guide our journey home.

Reader: Thank you for giving so generously and for sharing your time and thought with us this evening. Let every hand and heart that has taken part now be blessed a thousandfold and more.

Let us rise as we are able and sing together,
"Love can Move the World" by Michael Gott

Now, in closing, let us share these words from Psalms.

Reader: ***"The earth trembled and quaked." " ... on the wings of the wind .... He rescued me... on a day of distress ... the LORD came to my support."***

All: **Love is a tide that begins with you and me.**

Reader: ***"In my troubles, you cleared a way... In peace I shall both lie down and sleep, for you alone, LORD, make me secure."***

All: **We rest in the healing flow of love.**

Reader: ***"Blessed be the LORD, who has shown me wondrous love .... Be strong and take heart."***

All: **Love moves the world to peace.**

Reader: ***"God is our refuge and our strength, an ever- present help in distress. Thus we do not fear, though earth be shaken and mountains quake to the depths of the sea.... The LORD of hosts is with us."*** Amen.

All: **Come love the world with me.**
Peace be to you!

Sending Music:

"Peace Be to You" **by Michael Stillwater**

Interfaith Service



Coming through the Storm Together

Gathering Music: ***"I Am One"*** by Jana Stanfield
and
"Though I Be Small" Lisa Firestone

Welcome and Opening Words

Reader: Welcome, everyone! (Introductions . . . .) We are grateful to be here with you, and we share the intention to go forth after this time together feeling closer to one another, closer to our Creator and our world, and closer to all whose lives have been so powerfully affected by recent occurrences on our planet.
Let's speak this opening statement aloud together:

"Though I be small, God give me the grace
to be love's beacon while I'm in this space.
Let me be all I can for the human race.
Use me, Spirit, though I be so very, very small. "

Reader: Though I am small in terms of the limitless power of the Universe, I look for ways to serve and to understand.
These days, it seems almost impossible to escape the news reports of catastrophe and calamity. We search our minds and hearts for answers and for ways to help. All of the offerings received this evening will be directed to the Red Cross [or other agency]
to aid in the relief work. Together, we can make a difference.

Reader: Some say that the terrible storms of life mean that the Infinite is not happy with humankind. But we feel that this cannot be, for the God of our understanding is steadfast Love and Wisdom.
How can we see God's nature in the midst of overwhelming circumstances? The first step seems to be to join together in harmony, sharing the resolve to become part of the solution.
Thank you for caring, and for being here!

Reader: We seek to follow the right outer steps for us to take and ways to show our support for earth's people. We are gathered together here tonight in compassion, and that is a good beginning.

Reader: We now envision positive outcomes coming forth, even through these challenging experiences. Though the earth seems to be shaken off of its axis, we still can close our eyes and breathe, praising the resilience of humankind and learn to love more.

"Let Go of the Shore" by Karen Drucker

Meditation on the Book of Job

Reader: In light of this great music, let us consider the ancient story of Job, who was ***"tossed about by the tempest."***

All: **In awe of the natural forces that can shake our earth,**
I let go of the shore and float into the Mystery.
I close my eyes and breathe. *(Pause . . . .)*
Reader: ***"God is wise in heart and mighty in strength . . . . He removes the mountains before they know it . . . . He shakes the earth out of its place, and the pillars beneath it tremble. . . . He does great things past finding out, marvelous things beyond reckoning"*** (Job 9:4-10).

All: **In awe of the earth's mighty waters, I let go of the shore and float into the Mystery. I close my eyes and breathe.** *(Pause ....)*

Reader: ***"He holds back the waters and there is drought;***
he sends them forth and they overwhelm the land . . . .
He breaks down the barriers of the streams and lets their never-failing waters flow away" (Job 12:15-19).

All: **I hold a silent thought of shelter and safety**
for the people of the earth and I love them.
I close my eyes and breathe. Let there be peace. Amen.

Offertory

Reader: All offerings received here this evening will be directed to the Red Cross (or other relief agency). Although we may feel that we cannot do all the good that the world needs tonight, we believe that the world needs all the good that we can do.
Thank you for sharing so generously and so lovingly.

Music During Offertory:

"All the Good" Jana Stanfield

Song Sheet

"Love Can Move the World"
by Michael Gott

Just one life, that's all that we've been given here;
Just one chance to make a difference where we live.
I'm just one man/woman. I'm only human.
But "only human" means I've got a lot to give.

Love can move the world, as the moon in the sky moves the sea.
Love can cause the wars to cease,
love can move this world to peace.
It's a tide that begins with you and me.
Love can move the world
as the warmth of the sun moves the tree.
Feel the wind of love increase as we move this world to peace.
Come, love the world with me.

Look around, there's someone hurting here.
Look around, there's something you can do.
Look within you and find your spirit to change the world,
there's got to be a change in you.

Love can move the world, as the moon in the sky moves the sea.
Love can cause the wars to cease,
love can move this world to peace.
It's a tide that begins with you and me.
Love can move the world.
As the warmth of the sun moves the tree.
Feel the wind of love increase as we move this world to peace.
Come, love the world with me.
Love can move the world, as the moon in the sky moves the sea.
Love can cause the wars to cease,
love can move this world to peace.
It's a tide that begins with you and me.
Love can move the world,
as the warmth of the sun moves the tree.
Feel the wind of love increase as we move this world to peace.
Come, love the world with me. Come, love the world with me!

(This is a plan for an Interfaith Service format
in the wake of a storm or other global crisis,
such as a Tsunami, Earthquake, Hurricane, or other disaster, based on
elements of five such interfaith services
held in Pinellas County, Florida, in recent years
in response to Katrina, the southeast Asian Tsunami, the storm in Haiti,
and the Gulf Oil Spill. This service works well if youth from spiritual
communities take part
or even lead the whole service.
People of a wide range of ages from diverse faith communities can be
assigned parts in this service on short notice –
as may often happen with crises –
without having to prepare readings beforehand.)

Saturday afternoon 1:30 - 3 pm

Mary of Alphaeus
Your Sense of Order ~ Quieting
"Divine Order"

Salome
Your Wisdom – Centering
"Center Me"

Saturday evening 7 – 8:30 pm

Martha of Bethany
Your Will ~ Serving
"When You Will"

Mary of Bethany
Your Understanding ~ Opening
"Alabaster Heart"

Closing Candlelight Vigil 8:30 – 9 pm

Mary Magdalene
Your Power ~ The Chalice
"Remember Who You Are"

Go in peace, go making peace,
Live gently, love mightily, move with the Mystery.

Twelve Women of the Chalice

Contemplation of Twelve Women
of the Gospel Account
Who Illumine Twelve Timeless and
Universal Aspects of Your Spirituality



A Retreat Designed for YOU –
to Rest, Renew,
Rediscover, and Celebrate
the Divine Feminine.

Arrive Friday afternoon,
return refreshed on Sunday afternoon.

Based on Music by Sue Riley & Writings by Leddy Hammock
Friday Registration 3–5 pm; Dinner between 5 & 7 pm

Retreat Gathering Friday evening, 7 – 9 pm
(Refreshments 8 pm)
Song, Dance, and Drum Circle, 9 – 10 pm
~Pleasant Dreams ~

Saturday Morning Breakfast between 8 &10 am
Retreat Gathering Saturday Morning, 10 – 11:30 am
Luncheon ~ Silent Walk between 11:30 & 1:30 pm
Retreat Gathering Saturday afternoon, 1:30 – 3 pm
Tea Time, 3 – 4 pm ~ Rest after, then Dinner between 5 & 7 pm
Retreat Gathering, Saturday evening, 8 – 9 pm
Song, Dance, and Drum Circle, 9 – 10 pm
~Pleasant Dreams ~

Sunday morning ~ continental breakfast between 8 & 10 am,
followed by Sunday Worship at 10:30 am, then fond farewells.

<u>Our Retreat Gatherings (above) will follow this pattern:</u>

Chalice Lighting

Welcome

The Women's Stories

Sharing Our Own Stories

Receiving of Gifts

Music for Contemplation

Meditation

Creative Expression –

(Drawing, sketching, painting, journaling,
rune play, and sharing)

Silence

<u>Gathering, Friday evening 7 – 9 pm</u>

Tamar
Your Strength ~ The Veil
"When My Moment Comes"

Rahab
Your Life ~ The Scarlet Cord
"Leave those Walls Behind"

Ruth
Your Enthusiasm ~ The Basket
"Don't Ask Me to Give Up this Dream"

Bathsheba
Your Release ~ The Pitcher
"Pour over Me, Holy Spirit"

<u>Gathering, Saturday morning 10 - 11:30 am</u>

Mary of Nazareth
Your Love ~ Reflection
"Do You See Anything New in Me?"

Elizabeth
Your Faith ~ The Tablet
"Nothing Is Impossible"

Anna the Prophetess
Your Imagination ~ Visioning
"Imaging"

Celebrating the International Day of Peace, September 21. 2013
Consecration of the Peace Pole for St. Catherine of Siena

The Peace Pole Project is an official project of The World Peace Prayer Society (WPPS) whose headquarter is at The World Peace Sanctuary in Wassaic, NY. The Peace Pole Project was begun in Japan by Masahisa Goi (1916–1980), who felt deeply that our world must heal after the destruction caused by World War II. He felt called to help share the message***: "May peace prevail on earth,"*** that came to him in prayer in **1955**. Soon, peace poles inscribed with this message started to appear in throughout Japan. In 1986, the International Year of Peace, when offices of The World Peace Prayer Society opened in San Francisco and New York, peace poles began to show up all over this nation. It is estimated that peace poles, found in nearly every nation of the world, total over 200,000, and are now recognized as universal symbols of peace. **In 2006,** our neighbors, the Unitarian Universalists of Clearwater, installed a Peace Pole on their church grounds. Inspired, the spiritual family at Unity Church of Clearwater installed a Peace Pole on their church grounds in **2007**. In September of **2008,** the two churches contributed toward the purchase of a Peace Pole at the Dhamma Wheel Meditation Center to celebrate the International Day of Peace. By this time, some area clergy had begun to join with us for interfaith activities for what would be called the Interfaith Coalition of Tampa Bay. In September of **2009**, contributions were sent to Congregation Beth Shalom to help provide for the peace pole stalled in their biblical garden, and several area clergy were there for the consecration. In September of **2010**, St. John's Episcopal Church received their peace pole and several clergy took part in the dedication. In **2011**, Unity Church named a small house on their grounds "The Peace Cottage," and, of course, it had to have its own peace pole, as well. A group of clergy took part in the dedication on September 11. In **2012**, we were delighted to take part together in the dedication of a peace pole at A Yoga Village in Clearwater. Today, we joyously celebrate the installation of the eighth annual peace pole dedication as encouraged by the Interfaith Coalition of Tampa Bay!

"May peace prevail on earth!"

Consecration of Peace Pole

at St. Catherine of Siena Catholic Church Clearwater, Florida



"May peace prevail on earth!"

Gathering: ***"Dona Nobis Pacem"*** Choir at St. Catherine of Siena.

Welcome and Invocation
Sister Kathleen of the Sisters of St. Joseph, Pastoral Assistant, St. Catherine of Siena Catholic Church

Reflection on the peace pole by The Reverend Abhi Janamanchi, Unitarian Universalists of Clearwater

Dr. David Katz, Director, Unitarian Universalists Choir
"I've Got Peace like a River" (#100, ***Singing the Living Tradition***)

Peace Meditation by The Reverend Leddy Hammock, Unity:
O Infinite One, known by many names, lead us to make peace together. Let us learn to say "peace" to turbulent waves of thought and have them obey. Let us harmonize all thoughts of strife, anger, and retaliation. In our own minds and hearts, let us learn to say "Peace, be still," to worry and war. Let there be peace on earth, and let it begin with every one of us today. And so it is.

Combined Choirs: ***"Share the Dream of Peace"***
by Sue K. Riley, Music Director

Chant from the Dhammapada
Bhante Dhammawansha of Dhamma Wheel Meditation Society

From the Torah, by Rabbi David Weizman,
Congregation Beth Shalom

Song from Scripture, Rabbi Danielle Upbin-Weizman

Peace Prayer - Pastor Glad McCurtain
St. John's Episcopal Church

"Peace Today" by Faith Rivera, performed by
Raina and Miles Randolph, Youth of Unity

Meditation on Yoga for Peace,
Sunder Luber, Director, A Yoga Village

All Sing (three times): ***"Light in the Soul"***
by Scott Kalechstein Grace *"Midwives of the Light"* CD, 1995

"When there's light in the soul, there is beauty in the person.
When there's beauty in the person, there is harmony within the home.
When there's harmony within the home, there's order in the nation.
When there's order in the nation, there is peace in the world."

Words of Peace from Islam, Imam Wilmore Sadiki
St. Petersburg Islamic Center

Prayer of St. Francis, sung by St. Catherine of Siena Choir

All Sing: ***"This Is My Song"***
(*"Finlandia"* by Sibelius & Stone, v. 3 by L.H.)

This is my song, O God of all the nations,.
A song of peace, for lands afar and mine.
This is my home, this country where my heart is.
Here are my hopes, my dreams, my holy shrine.
My country's skies are bluer than the ocean,
And sunlight beams on cloverleaf and pine.
But other lands have sunlight, too, and clover,
And skies are everywhere as blue as mine.
This is my prayer for peace in every person,
May words and actions be both wise and kind.
We know the Truth that we are all one people,
Let there be peace in ev'ry heart and mind.

Benediction: The Reverend Msgr. Robert Morris, VG, Pastor,
St. Catherine of Siena

Combined Choirs, Sending: ***"Peace Be to You"*** Michael Stillwater

Singers from UU, Congregation Beth Shalom, St. John's and Unity, leading us through the Sanctuary doors; when we have gathered around the Peace Pole, The Reverend Msgr. Robert will lead a brief consecration of the peace pole and welcome all to come and share conversation and refreshments in Fellowship Hall.

BLESSING WALK FOR ALL THE ANIMALS

As you stroll among the tables of the animal welfare organizations represented here today, please know that your gifts of new or gently used pet bedding or other pet supplies or toys, clean used towels, unopened, unexpired packages of pet food or litter, may be brought to any of them, and that checks or cash made out directly to these agencies will be gratefully received.

Comfy fleece pet blankets, were lovingly hemmed for today and priced as marked so, after costs, proceeds will be distributed equally among the animal welfare organizations represented here today to help sustain their good work. Thank you!

Mindful of beloved pets, please visit out Pet Memory Table, where photos and other mementos are lovingly displayed . You will find keepsake printed prayers and order forms for engraved bricks to be placed in our "Rainbow Bridge" walkway.

Please stop by the Welcome Table . . .

: To register for the Pet-and-Owner Look-Alike Contest (winners to be announced at 11:15 am)! Photo opportunity!

• To get your raffle tickets for lots of fun items and gift certificates! Raffle starts at 11:30 pm - must be present to win!
($1 - 1 ticket; $5 - 6 tickets! $10 - 14 tickets! $20 – 30 tickets!)

• guesses on number of cat and dog treats - 50 cents each! Winners must be present, announced at 11:10 am!
• Bottles of cool water: $1 each

A special thank you to everyone who helped make this event so peaceful and happy.

A BLESSING FOR ANIMALS

on the grounds of Peace Cottage on our Co-Exist Campus
Unity Church of Clearwater

www.HouseBuiltOnLove.com

10 am to noon, October 13, 2012



"Bless All the Animals"
(by L.H., based on a Prayer of St. Francis)

"Lord, let us be instruments of Your peace.
Where there is unkindness to animals, let us show kindness.
Where there is injury to animals, let us show healing.
Where there is ignorance, let us show understanding.
Where there is fear and despair, let us rescue and help.
Where there is darkness in human hearts, let us be the light,
And where there is sadness, let us bring safety.
O, Divine Master of the Universe, grant not only that animals console us, but that we may gently console them;
not only that we may lead them, but also allow them to guide us;
seeking not only to be loved by them, but also to love them,
For it is in compassion to animals that we learn spirituality,
And it is through kindness to animals that we learn peace." Amen.

All peaceful pets and owners welcome!

For the safety and comfort of all here today,
leashes or carriers for sociable pets
are especially appreciated.

A BLESSING FOR ANIMALS (OF ALL FAITHS)
will be led at 11 am by our Senior Minister, Leddy Hammock.

Welcome, Opening Prayer, and Words of Blessing

Prayer adapted from a Prayer of St. Francis (see cover)

Responsive Reading:

Reader: As we pause and reflect today, let us bless the animal companions who have blessed our lives.

All: **Spirit of Life, Source of all intelligence and energy, remind us that we live and work among the animals.**

Reader: Let us be mindful that humankind is called upon to help relieve the suffering and distress of all animals.
All: **Spirit of Life, help me to be a friend to the animals to love and care for them, to rescue and shelter them, and to protect them from harm.**

Reader: Let us be grateful that many animals contribute to our well-being in countless different ways. We honor them.

All: **Spirit of Life, help us to refrain from thoughtless deeds of harm to any animal. Teach us to be gentle and compassionate, for this is the beginning of peace.**

Reader: We acknowledge the animals who help and provide for us: the worker animals who guard us and find our lost, and those who guide us with their senses, their strength, and their faithfulness.

All: **Spirit of Life, bless these animals, the companions of our lives. Teach us to reflect their simplicity, honesty, and unconditional love. Let our hearts be open to their love, that we may learn compassion for all creatures.**

Reader: Let us be thankful for all the animals who look to us with openness, love, and trust, and let us share this pledge.

All: **I pledge faithfully to care for these animals tenderly, remembering that we humans are not alone on the earth.**

Reader: Let the gifts we bring today increase the service of our hands and hearts, the supplies and the funds we bring to give support for agencies that help animals in our community.

All: **Spirit of Life, as I give in love, love moves through me to bless all of the creatures of the earth and the love I give returns to me multiplied. Amen, and so it is.**

Reader: Bless you, Friend of the animals. Your generosity makes our world a more compassionate and peaceful place.

Sending:

All:
Go in peace.
Go making peace.
Live gently, love mightily,
and treat with kindness
all the animals of the earth.

Contact Information for
spiritual communities and other not for profit
organizations who have helped to present this service.

Feeling led to take part in our service next year on
November 20?

Please contact info@unityofclearwater.org

Office phone, hours

[In preparation for this annual gathering, we prepare one to three tables with tablecloths at the altar area of the worship space. As many votives are placed evenly on the table(s) as there are names to be honored in the service. The resource for this information is: http://www.transgenderdor.org/
During September, organizations representing this issue are contacted for additional resources and individuals in our communities for whom this cause is especially close to the heart are invited to assist in presenting this service.
Participants are given a candle and a program upon entering the worship space
(or a slideshow may be used on media screens in place of a printed program).]

FOURTEENTH INTERNATIONAL TRANSGENDER DAY OF REMEMBRANCE

Candle Light Vigil

November 20, 2013



All are welcome to dessert and coffee buffet served between 6 and 7 pm, prior to the service.
Please gather with us for a listening circle where our stories may be shared from the heart, witnessed without judgment, and heard with compassion.

At 7 pm, we will join hands for a moment of centering before beginning our service.

Gathering Music:
"See Myself in You"
by Tom Kimmel and Tom Prasado-Rao

Welcome and Opening Prayer
Lighting of the chalice / central candle

Contemplation in the Silence during:

"Lead Me to the Light" by Bethani Ulman

2-3 minute reflection/prayer by a spiritual leader
Name, title, name of community, phone or website

Introduction and 5 minute sharing of vision/mission by a representative of Equality Florida - website

2-3 minute reflection/prayer by a spiritual leader
Name, title, name of community, phone or website

Introduction and 5 minute sharing of vision/mission by representative of As I Am - website.

Video from Transgender Day of Remembrance Organization, explanating the tradition that began over a decade ago to honor Rita Hester, a Transgender Woman who was slain in 1998 due to fear and ignorance about authentic gender expression by unknown person(s)

Reading of the Names

As the Names of those whom we honor this evening are slowly read by volunteers, in turn, participants also take turns lighting a votive in remembrance of each person being named tonight.

Offertory

Love offerings given in appreciation for this candle light vigil may be placed at the basket at the door. Checks may be made to the host Church, and these amounts will be combined and distributed equally to Equality Florida and As I Am.

Offering blessing: (Together)
"We bless our gifts tonight with unconditional love in faithful remembrance of those whom we honor tonight and we send it forth to help heal many hearts and open many minds."

Music during candle lighting,
"I'll Light a Candle" by Karen Drucker

Sending Prayer

Go in peace and safety, Beloved.
Let us depart without speaking, enfolded in silent prayer during the Sending Music:
"*In the Silence*" by Jack Fowler
and *"One Heart"* by J.D. Martin

Offertory Blessing

Special Music during Offertory (Suggestions:)
"Together (the Truth)" by Faith Rivera and Shawn Gallaway*
"May the Light of Love" David Roth***

Blessing of the Offering - 1 min. (noting recipient of tonight's offering)

Call and Response (optional) [see back page]

Announcement of Congregational Hymn:
Please remain seated, all sing:
"When Our Heart Is in a Holy Place"#1008 - ***Singing the Journey--A Supplement to Singing the Living Tradition*** UUA (joining of arms)
-- 2 minutes

Closing prayer – one minute

Sending Music:
"Blessed Always" by Rickie Byar Beckwith***
"Peace Be To You" by Michael Stillwater***

Unity Church
of Clearwater
A House Built on Love

*7th Annual emPower Posi Award Nominees CD
**Itol Ministries – Imagination to Inspiration 3rd Annual New Thought Song Writers' Tribute CD
***"2006 Posi Award Nominees - Positive Healing Music for All People" Itol Music CD
****"Songs of the Spirit – Vol. II" by Karen Drucker
*****Itol Ministries, 1st Annual New Thought Songwriters' Tribute CD

INTERFAITH THANKSGIVING SERVICE

November 21, 2012



"UNITY OF THE SPIRIT"
Design created by artists Lowell Turner and his great grand-daughter, Raina Randolph, in the Summer of 2011



"Just a there is less separation between the spokes of a wheel the nearer they get to the hub ... the nearer you ...come to the Perfect Center ... the less difference will there be between you"
-- H. Emilie Cady, in *"Unity of the Spirit"* in ***Lessons in Truth*** (1894)

Optional, Call and response based on traditional music:

Hymn I. ***"Come, Ye Thankful People, Come"*** (St. George's Windsor, by George J. Elvey and Henry Alford, adapted) – all rise as we are able:

Hymn II. ***"We Gather Together"*** (Kremser, Netherlands Folk Song).

Speaker: Come, let us join together in gratitude
and praise for all of our many blessings.

(First two lines of Hymn I are played on piano or organ, then . . .)
All Sing: "Come, ye thankful people, come, raise the song of harvest home. All is safely gathered in, ere the winter storms begin."

Speaker: Let us give thanks together for a bountiful
harvest to meet our every want. Praise be to God.

(Last two lines of the music Hymn I are played; then . . .)
All Sing: "God, our Maker, doth provide for our wants to be supplied; Come to God's own temple, come. Raise the song of harvest home."

Speaker: As we are gathered together this evening in worship,
let us be aware that as we give thanks, we are truly blessed.

(First two lines of Hymn II are played on piano or organ, then . . .)
All sing: "We gather together to ask the Lord's blessing, and know that in giving, our blessing shall be."

Speaker: Let us give thanks together for our oneness in spirit, and for the freedom to gather together in worship.

(Second two lines of Hymn II are played on piano or organ, then . . .)
All Sing: ***"Let this congregation proclaim the new creation. In Spirit, we are one! Praise God, we are free!"***

~ ~ ~

Names of clergy may be printed in the context of the program or at the end, with names of the faith communities they represent.

Gathering Music (suggestions – one or two of any of the following:)
"Little Bit Right" by Sloan Wainwright*
"One Heart" by J.D. Martin**
"One Voice" by Fred Bogert***
"One Heart" by Tom Kimmel and Michael Lille***
"Colors of Praise" by Faith Rivera & Colors of Praise Choir***
"I'll Light a Candle" by Karen Drucker*

Welcome (Host) - 1 minute
(A candle can be lit during the above music, which may also be used to light a chalice during the last line of the music.)

Opening Prayer/Statement - 1 minute

"We Come Together" by Jack Fowler*

Meditation

1 or 2 **Speakers**
1-3 minutes each

"Women Planting Trees" David Roth*
or ***"One Power"*** by Daniel Nahmod*****

1 or 2 **Speakers**
1 - 3 minutes each

All Sing: ***"I Am So Blessed"*** by Karen Drucker****

1 or 2 **Speakers**
1 - 3 minutes each

Together: I now acknowledge God, the Divine Spirit, as a living presence in everything and in everyone. I bless everyone I meet. I praise everything I do. I acknowledge God's abundance, the outpouring of the Spirit, the manifestation of life, everywhere. I bless my family, I praise my friends. I rejoice in the activities of my life.

Marla: . . . *"The attitudes of praise and thanksgiving . . . . lighten the consciousness, lifting it out of sadness and depression* . [elevating us] *to a point of acceptance. Praise and thanksgiving are really attitudes of recognition. They are affirmations of the Divine Presence, the Divine abundance, and the Divine givingness . . . ."*

Together: "Today, through praise and thanksgiving, I recognize the Divine Presence in everything.. In the midst of darkness I will sing a song to the dawn, for I know that the Eternal Light dissipates all darkness. Today I will recognize the beautiful and the perfect in everything. I will call it forth with praise and thanksgiving, blessing the spiritual Reality back of all things."

All Sing: ***"We Gather Together"***

Food and funds so lovingly given this evening are gratefully received and will be shared with the Religious Community Services Food Pantry and the Salvation Army, for storm relief.

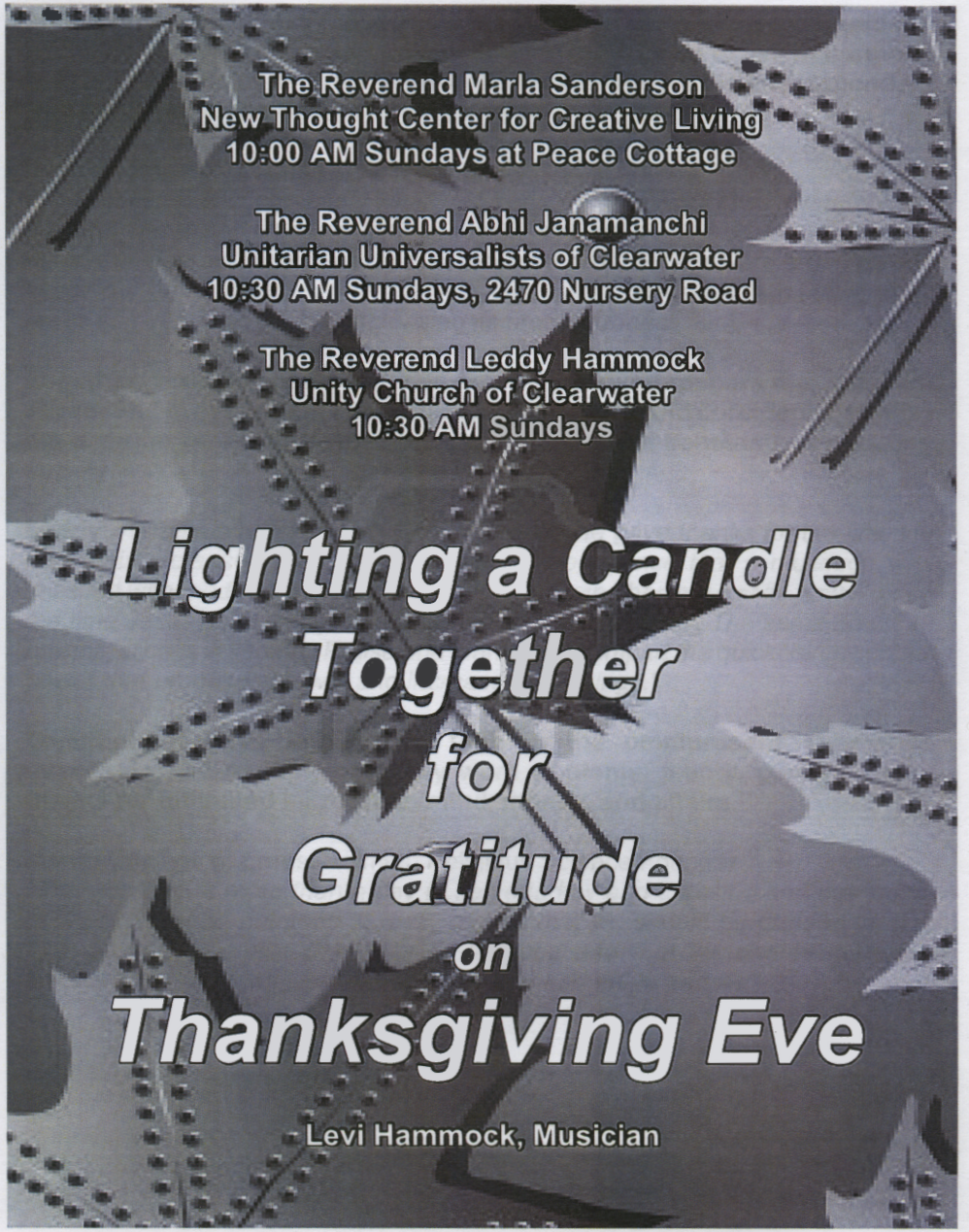
Offering Statement (Leddy):
"I give generously and joyously and I am bountifully blessed. Thank You, Spirit of Life and Truth!"

Video during offertory ~ ***Let us contemplate gratitude!***

Consecration of Offering – Marla

Benediction - Abhi

Sending Music – Levi



Welcome and opening statement – Leddy
"We are thankful for the infinite provision of Divine Mind, the abundance of the earth, and the sacred friendship we share."

Meditation - Marla

Please enjoy this video and contemplate gratitude . . . .

All Sing: *"Come, Ye Thankful People, Come"*

Reflections on the transformative attitude of gratitude in Unity, New Thought, and Unitarian Universalism

Lighting Candles in Gratitude – Leddy, with music by Levi

Affirmations of Thanksgiving – Responsive Readings:

Abhi: *"For each new morning with its light,*
For rest and shelter of the night,
For health and food,
For love and friends,
For everything Thy goodness sends."
(Ralph Waldo Emerson, who was a Unitarian Minister)

Together: I give thanks for direct experience of that transcending mystery and wonder affirmed in all cultures which moves us to a renewal of the spirit. We celebrate acceptance of one another and encouragement to spiritual growth in our congregations.

Abhi: *"For what my eyes have seen these many years*
and what my heart has loved
and often I have tried to start my lines:
'Dear Earth,' I say,
and then I pause
to look once more.
Soon I am bemused
and far away in wonder.
So I never get beyond 'Dear Earth.'"
(Max Kapp, Unitarian Universalist Minister)

Together: I give thanks for spiritual teachings of earth-centered traditions which celebrate the sacred circle of life and instruct us to live in harmony with the rhythms of nature. I feel awe and reverence for the interdependent web of all existence of which we are a part.

Leddy: Writings of Charles Fillmore, Unity Cofounder
"You should expect prosperity when you keep the prosperity law. Therefore, be thankful for every blessing that you gain and as deeply grateful for every demonstration as for an unexpected treasure dropped into your lap. This will keep your heart fresh; for true thanksgiving may be likened to rain falling upon ready soil, refreshing it and increasing its productiveness."

Together: "Infinite wisdom guides me, divine love prospers me, and I am successful in everything I undertake. In quietness and confidence, I affirm the drawing power of divine love as my magnet of constantly increasing supply."

Leddy: *"When Jesus had only a small supply, He gave thanks for the little He had. This increased that little into such an abundance that a multitude was satisfied with food and much was left over. Blessing has not lost its power since the time Jesus used it. Try it and you will prove its efficacy. The same power of multiplication is in it today. Praise and thanksgiving impart the quickening spiritual power that produces growth and increase in all things."*

Together: "I have unbounded faith in the omnipresent substance increasing and multiplying at my word of plenty, plenty, plenty. I give thanks for unlimited increase in mind, money, and affairs."

Marla: Writings of Ernest Holmes, Religious Science Founder
"Thanksgiving is more than a day to serve turkey and dressing and eat brown gravy on mashed potatoes. It really means that we should be grateful for life; that we should praise the Giver of all good and that we should gratefully acknowledge the priceless heritage of a free and noble people."

Reflections on the Precious Life of a Child

Special Music ~ *"Precious Child,"* by Karen Taylor-Good
Let us contemplate these words in **meditation:**

"In my dreams, you are alive and well, Precious Child ....
In my mind, I see you clear as a bell, Precious Child ....
In my soul, there is a hole that can never be filled.
But in my heart, there is hope, 'cause you are with me still.
In my heart, you live on, always there, never gone.
Precious Child, you left too soon, and though it may be true
that we're apart, you will live forever in my heart....Precious Child."

Lighting of Candles in Memory
During the special music,
"I'll Light a Candle" (by Karen Drucker and John Hoy),
all are welcome to come forward, as able, row by row,
beginning with those seated in the rear of the Peace Chapel,
to whisper the name and light a candle of remembrance for each
child being honored before returning to be seated.

Benediction for All the Children of the World

As you feel ready, go forth in the power of the Silence.
Peace be with you, Beloved.

Sending Music ~*"You're Here with Me Still"* by Lisa Firestone
and ***"Beloved One"*** by Sue Kroupa Riley

Music for this service is found on the CD,
"Forever in My Heart – songs to move through grief"
produced by Richard Mekdeci for emPower Music & Arts, and
"Beloved One" by Sue Kroupa (Riley) on her *"Generations of Love"* CD

Precious Child

Interfaith Candlelight Vigil with the Compassionate Friends



Second Sunday in December

Gathering Music: ***"Empty Hands"*** by Daniel Nahmod

"The Compassionate Friends is about transforming the pain of grief into the elixir of hope. It takes people out of the isolation society imposes on the bereaved and lets them express their grief naturally. With the shedding of tears, healing comes. And the newly bereaved get to see people who have survived and are learning to live and love again."
~ Simon Stephens, founder of The Compassionate Friends, with whom we are united in thought this evening.
More than 625 chapters all over the world are lighting candles tonight to honor their loved ones.
Our offertory tonight is passive, to be lovingly shared to further their mission of grief support after the passing of a child.

Welcome and Words of Comfort

"There's no tragedy in life like the death of a child. Things never get back to the way they were." - Dwight David Eisenhower.
But together we can move toward a place of healing and peace.

"Your children are not your children. They are the sons and daughters of life's longing for itself. They come through you but not from you, And though they are with you, yet they belong not to you. You may give them your love but not your thoughts. For they have their own thoughts.... their souls dwell in the house of tomorrow ..."
~ Kahlil Gibran, ***The Prophet,*** *"On Children."*

"Each who passes is consider'd...not a single one can...fail.... Nor the little child that peep'd in at the door, and then drew back and who was never seen again.... Faithful and friendly the arms that have help'd [them]. Cycles ferried their cradles...."
"What do you think have become of the young...men and ... women and children? They are alive and well somewhere. The smallest sprout shows there is really no death ..."
~ Walt Whitman, ***Song of Myself***

Responsive Reading:

Speaker: *"Comfort, give comfort to my people, says your God. Speak tenderly . . . . Like a shepherd he feeds his flock, in his arms he gathers the lambs; Carrying them in his bosom"* (Isaiah 40:1-11, ***New American Bible***).

Response: **Spirit of Life, give comfort to Your people.**

Speaker: *"And people were bringing children to him that he might touch them.... Jesus...said to them, 'Let the children come to me; do not prevent them, for the kingdom of God belongs to such as these. Amen, I say to you, whoever does not accept the kingdom of God like a child will not enter it' then he embraced them and blessed them, laying his hands upon them"* (Mk. 10:13-16).

Response: **Spirit of Life, comfort our hearts.**
In childlike innocence, we are open and receptive to healing that is freeing and deep.

Speaker: *An honorable mother, distraught over the death of her child, came to the great Buddha, pleading for him to revive her child. The teacher agreed, if she could simply bring mustard seeds – but the seeds must come from any family that had never known the sorrow of death. After many days she returned from her wandering with empty hands, realizing that this sorrow comes to every household. With this realization, she was able to dry her tears as she began a new journey on the path of wisdom.*
~ The Parable of the Buddha and the Mustard Seed.

Response: **Spirit of Life, we now rest in wisdom and peace.**
As we learn to love and let go, our hearts are comforted in the stillness here and we enter into deeper peace of mind.
Ever so gently now, we release ourselves and our dear ones into the healing flow of the Infinite.

Participating Clergy:

The Reverend Glad McCurtain, St. John's Episcopal Church

The Reverend Abhi Janamanchi,
Unitarian Universalists of Clearwater

Sister Kathleen Beatty, St. Catherine of Siena Catholic Church

The Reverend Laura Kelsey, Hope Presbyterian Church

Rabbi David Weizman, Temple Beth Shalom

The Reverend Leddy Hammock, Sr. Minister
Unity Church of Clearwater

Associate Ministers from Unity Church of Clearwater:
The Reverends: Gwen Cohenour, Rob Hammock,
Robin Hankins, Dieter Randolph, and Judy Tafelski

Unity Prayer Chaplains: Phyllis DeBella, Norrean Goal,
Peggy LaRosa, and Teena Sparcino

Solace for the Solstice

("Blue Christmas")

Interfaith Service

Prayer and Contemplation on the Longest Night of the Year



7 pm – December 21, 2012

St. John's Episcopal Church

Welcome to Cookies, Coffee, and Cocoa outside between 6 and 7 pm. Meet new friends!

Please enter our Sanctuary in Silence and Meditation by 7 pm.

Gathering Music: ***"The Longest Night"*** by Peter Mayer
"Solstice Song" by Jan Garrett and J.D. Martin

Welcome and Opening Statement:
Now, in the longest night of the year, I let my eyes close and I let my hands rest open, as I place myself and my dear ones lovingly in the hands of the Infinite. I am open and receptive. I let go and let God.

Hymn: ***"O Lord, Hear my Prayer"*** (Taizé)
O Lord, hear my pray'r, O Lord, hear my pray'r. When I call, answer me. O Lord, hear my pray'r, O Lord, hear my pray'r. Come and listen to me.

"Empty Hands" Responsive Reading based on Psalms

Reader: ***"LORD, hear my prayer; let my cry come to you . . . . Now that I am in distress, turn your ear to me; when I call, answer me quickly"*** (Ps. 102:2-3).

All: **"When my hands were emptied, when my hope was gone, I couldn' t help but wonder, 'What had I done wrong?'"**

Reader: ***"LORD my God, in you I take refuge; rescue me . . . . LORD my God, if I am at fault in this, if there is guilt on my hands . . . . judge as you have decreed. . . . O God of justice, who tries hearts and minds"*** (Ps. 7:1-10).

All: **"Even though my heart was broken, there was no need to despair, because a vessel must be open to put something better there."**

Reader: ***"How long, LORD? . . . How long must I carry sorrow in my soul, grief in my heart day after day? . . . Look upon me, answer me, LORD, my God! Give light to my eyes . . . . Grant my heart joy in your help"*** (Ps.13:2-6).

All: "**Into my empty hands, gently You pour new life for me. Yours is a perfect plan. The ups and the downs were meant to be. Now I understand: You needed my empty hands."**

Reader: ***"The LORD is close to the brokenhearted, saves those whose spirit is crushed"*** (Ps. 34:19).

All: **"So forgive me when I doubt it (I admit sometimes I do) or con-sider giving up (because I cannot see the truth). I know I'll never go without it (if I only look to You) – Your deep and abiding love."**

Reader: ***"I call upon you; answer me, O God. Turn your ear to me; hear my prayer. Show your wonderful love"*** (Ps. 17:6-8).

All: **"I cannot help but cry to think of the gifts You've given me. Now I understand: You needed my empty hands. Thank You for my empty hands."**

Reader: ***"To you, LORD, I call; . . . . I cry to you, lifting my hands toward your holy place . . . . Blessed be the LORD, who has heard the sound of my pleading. The LORD is my strength and my shield, in whom my heart trusted and found help. So my heart rejoices; with my song I praise my God"*** (Psalm 28:1-7).

Music for contemplation: ***"Empty Hands"*** by Daniel Nahmod (Responses above are taken from these beautiful lyrics.)

Reading of these words scrawled on a wall in a concentration camp near Cologne, Germany, during World War II:

"I believe in the sun, even when it isn't shining.
I believe I love, even when I am alone.
I believe in God, even when He is silent."

"Lead Me to the Light" by Bethani

Responsive Reading Based on this Song and on Scripture:

Reader: ***"Even when I walk through a dark valley, I fear no harm for you are at my side; your rod and staff give me courage"*** (Ps. 23:4).

All: **"Help me to make it through . . . . Lead me into the Light."**

Reader: ***"What came to be through him was life, and this life was the light of the human race; the light shines in the dark-ness, and the darkness has not overcome it"*** (Jn. 1:3-5).

All: **"Make my eyes to see all that I could be.
Help me to see it through . . . . . Lead me into the Light."**

Reader: ***" . . . the daybreak from on high will visit us to shine on those who sit in darkness and death's shadow, to guide our feet into the path of peace"*** (Lk. 1:78-9).

All: " **Turn my night to day. Take the hurt away.
Help me to be with You . . . . Lead me into the Light."**

Reader: ***" . . . We are always courageous . . . for we walk by faith, not by sight. . . . The old things have passed away; behold, new things have come"*** (II Cor. 5:7-17).

All: **Give me courage to come through this dark night.
Lead me into the dawn of a new day.**

Music for Contemplation: ***"Silver Lining"*** by Tom Kimmel

**Sharing personal stories of this season's soul journeys, letting go of all hope of a better past
and allowing healing to happen
in this season of light.**

Responsive Reading based on Scripture
and lyrics from the song, ***"Allowing"*** by Susie Hulcher

Reader: ***"Be still before the LORD; wait for God . . . . Give up your anger, abandon your wrath; . . . it brings only harm. . . . . Wait a little, . . . Those whose steps are guided by the LORD; who way God approves, may stumble, but they will never fall, for the LORD holds their hand"*** (Ps. 37:7-24).

All: **I now allow peace to overcome fear and hurt.
In absolute surrender, serenity begins.**

Reader: ***" . . . as evening drew on . . . a violent squall came up and waves were breaking over the boat, so that it was already filling up. Jesus was in the stern, asleep on a cushion. They woke him and said to him, 'Teacher, do you not care that we are perishing?' He woke up, rebuked the wind, and said to the sea, 'Quiet! Be still!' The wind ceased and there was great calm"*** (Mk. 4:35-9).

All: **For when the storms subsided and calm
becomes the way, it's all about allowing it to stay.**

Reader: ***"Come to me, all you who labor and are burdened, and I will give you rest. Take my yoke upon you and learn from me, for I am meek and humble of heart; and you will find rest for your selves. For my yoke is easy, and my burden light"*** (Mt.11:28-30).

All: **It's all about allowing love to flow.
It's setting down my burden and just simply letting go.**

Reader: ***"My soul, be at rest in God alone,
from whom comes my hope"*** (Ps. 62:6).

All: **For as I cease the struggle and love pours
through my heart, it's all about allowing it to start.
Now I let in the healing, warm and shining,
new with promise, strong, undying.**

Reader: ***"Those who go forth weeping, carrying sacks of seed,
will return with cries of joy, carrying their bundled sheaves"***
(Ps. 126:6).

All: **And now the seed is sown. It's all about allowing change
to show, then living in the moment like it's all I'll ever know.
And though it hasn't been easy, I can truly say I tried,
for it's all about allowing it inside.**

Reader: "***At dawn let me hear of your kindness, for in you I trust. Show me the path I should walk, for to you I entrust my life"*** (Ps. 143:8).

Each is welcome to light a candle at the front of the Sanctuary as we each go forth in Silence. Offerings left in the basket at the door will be gratefully received by Suncoast Hospice.

Light of Candles during Sending Music:
"Illuminate" by Sloan Wainwright
"I'll Light a Candle" by Karen Drucker
"Solstice Song" by Jan Garrett and J.D. Martin

Peace be with you.

"Letting Go" - author unknown
As children bring their broken toys, with tears, for us to mend,
I brought my broken dreams to God, my everlasting Friend.
But then, instead of leaving God in peace to work alone,
I hung around and tried to help, with ways that were my own.
At last, I snatched them back and cried, "How can you be so slow?"
"My child," God said, 'What could I do? You never did let go."

"Auld Lang Syne" (last verse adapted by Leddy Hammock)

Should auld acquaintance be forgot, and never brought to mind?
Should auld acquaintance be forgot, and the days of auld lang syne?
For auld lang syne, my dears, for auld lang syne,
We'll take a cup o'kindness yet, for the days of old lang syne!

And here's a hand, my trusted friend, and lend a hand o' thine.
We'll take a cup o' kindness yet for the days of auld lang syne.
For auld lang syne, my dears, for auld lang syne,
We'll take a cup o' kindness yet, for the days of auld lang syne!

Shall all the heartaches be forgot and never brought to mind?
Let all the sorrows fade away, only keep the good in mind.
For auld lang syne, my dears, for auld lang syne,
Bring on the best year we have seen - two thousand and thirteen!"

"Salutation to the Dawn" by Kalidasa, Indian Poet

Look to this day! For it is life, the very life of life.
In its brief course lie all the verities and realities
of your existence:
the bliss of growth, the glory of action, the splendor of beauty. For yesterday is but a dream and tomorrow only a vision,
but today well lived
makes every yesterday a dream of happiness
and every tomorrow a vision of hope.
Look well, therefore to this day!
Such is the salutation to the dawn.

RELEASING THE OLD YEAR,

MAKING READY FOR THE NEW



Burning Bowl Ceremony

Please take two slips of paper, a pen,
and an envelope from the table in the lobby
before you are seated.

During the service this evening,
we will each write on one paper the outworn beliefs and feelings
that we are ready to release into the
"urn of nothingness" outside after the service.
But first, on the other piece of paper, we will write our intentions
and affirmations for the new year,
place them in the envelope, and keep them with us
for encouragement on the journey.

Prelude: ***"Letting Go"*** by Harold Payne, 2008

(A candle is lit during the music to represent the old year.)

Welcome and Opening Statement:
"Create in me a clean heart, O God;
And renew a right spirit within me"
(Psalm 51:10 ***American Standard Version***).

"Letting Go, Letting God"
by Sue K. Riley and Fred Bogert, 2001
(All rise to join in the chorus:)

"Letting go, letting God!
Incredible courage, unbreakable love,
Just trusting in Spirit, when self can't go on.
If you want to find complete peace of mind,
Let go and let God."

Reflections on Letting Go .

"Give Me Strength" by Rabindranath Tagore
"This is my prayer to thee, my Lord . . . .
Give me the strength lightly to bear my joys and sorrows.
Give me the strength to make my love fruitful in service.
Give me the strength never to disown the poor or bend my knees before insolent might. Give me the strength to raise my mind high above daily trifles.
And give me the strength to surrender my strength
to Thy will with love."

Let us listen as we write of the shadows to be released:
Special Music: ***"The Strength to Surrender"***
by Linda Webb-Khakaba, CD by t he same title, 1997

Reading: ***"Letting Go"*** (back cover)

Reflections on Beginning Again

"I Release and I Let Go" by Rickie Byers Beckwith, 2012
All sing the Chorus (three times):

"I release and I let go. I let the Spirit run my life.
And my heart is open wide; yes, I'm only here for God.
No more struggle, no more strife.
With my faith, I see the light.
I am free in the Spirit; yes, I'm only here for God."

(During this special music, the candle representing the old year is extinguished and a new candle is lit for the new year.)
"Illuminate" by Sloan Wainwright
"On a Night before Christmas" CD, (2004)

Reading: ***"Salutation to the Dawn"*** (back cover)

Let us listen to this special music as we write our intentions and affirmations for the new year:
"Everything New" ("Bring It On")
by Daniel Nahmod, *"Water"* CD, 2006

As we place our paper in the envelope, we envision everything new and wonderful in the bright new year!

All Sing: ***"Auld Lang Syne"*** *(back cover)*

Sending: ***"The Toast"*** by Richard Mekdeci
"Shortcut to Paradise" CD, 2004

Outside, "Auld Lang Syne" is softly strummed on guitar to lead us forth this beautiful night. We go without speaking, honoring the Silence together, and keeping prayerful focus as we commit the shadows of the past to the "Burning Bowl" vessel outside the Sanctuary doors, sealing our covenant of faith for the new year.

The remaining three sections of this project are placed after this page:

VI. Twelve complete interfaith services with introduction

VII. Resources

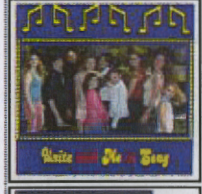
A. An array of music resources found through Unitarian Universalists, New Thought, and Unity artists/organizations

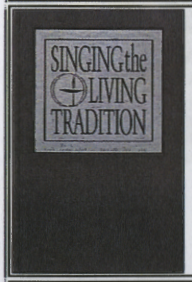
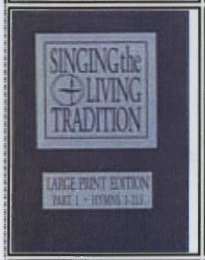
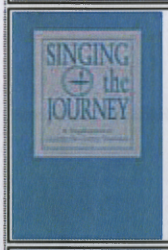
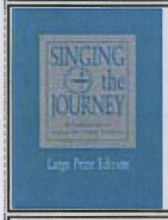
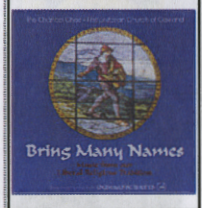
B. Annotated Bibliography

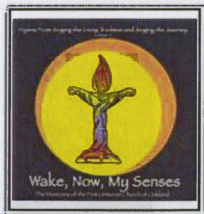
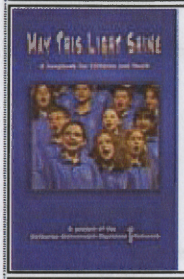
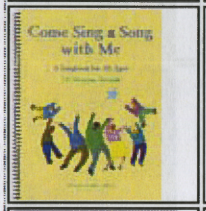
C. General Bibliography

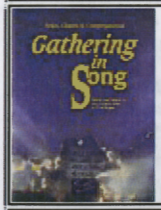
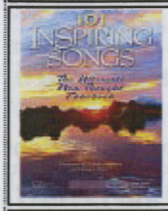
Music Ministry Resources

Unity Worldwide Ministries – Unity.org		
	Can I Get an Amen songbook	Lots of upbeat Gospel, interfaith, thematic, chants and songs--including our first Rap song! Many of our favorite songwriters like Karen Taylor Good (Color Blind), Eddie...
	Come Share My Joy songbook	Lyrics and music for children. Spiral bound songbook.
	Holy Now songbook	This collection of 25 songs comes from some of the best New Thought artists. Piano vocal sampler CD included. Beautiful World - Penny Nichols Earth - David Roth...
	Music in Ministry: A Handbook for Ministers & Music Directors	Music in Ministry includes essential information for ministers and music directors. Directed toward New Thought churches, and specifically to Unity churches, it contains...
	One Voice songbook	An awesome mix of solo, congregational, chants and choral selections from New Thought music's best songwriters. Includes a CD of 2 minute song clips and lead sheets of most of...
	Seeds of Light songbook	Seeds of Light is the fifth book in a series of New Thought Music offerings for our music ministries. This book features music for soloists, congregational and ensemble singing...
	Shine On! songbook	New Thought music songbook contains 25 great 'posi' songs with piano/vocal, lead sheets, and 2 minute audio clips. All Over Me - Albert Miller Body Mind and Spirit -...
	Something Wonderful - Positive Music for Spiritual Gatherings songbook	All 26 songs in this book were screened to answer your need for more usable, singable and congregational songs. There is a great mix of upbeat chants, solos with congregational...

	Songs from a World Awakening Book, CD & CDRom	This songbook is a collection of 30 songs in an easy-to-read lead sheet format. Also included is a 'tracks' CD with piano accompaniment for all 30 songs, and a CD-Rom (for...
	Songs from a World Awakening CD	Piano accompaniment 'tracks' CD for all 30 songs in the Songs for a World Awakening songbook.
	Special Services & Chants I	A book for those 'hard to find' songs for special services like Burning Bowl, White Stone, Christenings, Easter, plus a selection of congregational chants. All The Good -...
	Special Services & Chants II	The second installment of this series which gives music directors and ministers songs and chants for specific occasions and holidays. With songs from our best loved song...
	Spirit Is Joy Accompaniment CD	This CD of instrumental karaoke tracks is a companion CD for the very popular Spirit Is Joy Songbook (#2255). The CD is produced by master musician Fred Bogert.
	Spirit Is Joy Songbook	This offering from our Music Ministry Team is a 24-song book filled with a variety of worship and praise music appropriate for any number of occasions. Featuring some of New...
	Unite With Me in Song CD	Sing along with these 21 lively songs that celebrate universal principles of Truth. Includes old favorites likePeace Like a River, Every Little Cell, Growing Love, Magic Penny...
	Unite With Me in Song songbook	This songbook contains melody line, words and chords for each of the 21 songs on the CD of the same name and is great for children and teens. Also included are performance...
	What a Wonderful World Songs for Children CD	This item is the CD of songs only. This CD contains 31 songs used in the What a Wonderful World! preschool curriculum. Make music fun and easy for teachers and children...

Unitarian Universalist Association – UUA.org		
	Singing the Living Tradition Hymnal: Pew Edition	Unitarian Universalism's hymnbook - hymns, songs and readings from around the world. "Pew Edition" 415 hymns and songs and 317 readings. Hardcover.
	Singing the Living Tradition Large Print Hymnal: Large Print Edition	Large type and spiral binding make this easy to use and read. Suitable for pianists, organists and readers who prefer larger print. Readings not included. Two volumes.
	Singing the Journey: Supplement to *Singing the Living Tradition*	This 75-song supplement presents an exceptional variety of music for congregational singing.
	Singing the Journey Large Print (Keyboard) Edition: A Supplement to *Singing the Living Tradition*	Large type and spiral binding make this easy to use and read. Suitable for pianists, organists and readers who prefer larger print.
	Bring Many Names: Music From Our Liberal Religious Tradition	20 hymns from Singing the Living Tradition. Includes "Bring Many Names," "Singing for Our Lives," "Spirit of Life," "Gather the Spirit," "What Wondrous Love," "Find a Stillness," "I Know This Rose Will Open," "For All That Is Our Life" and more. 38 mins.
	Music in the Air: Music From Our Liberal Religious Tradition Volume 2	25 hymns from Singing the Living Tradition. Includes "My Life Flows on in Endless Song," "We'll Build a Land," "We Would Be One," "Bells in the High Tower" and more. (First Unitarian Church of Oakland) 2000. 72 mins. CD.
	May This Light Shine Tutorial CD for Children and Youth	A teaching track for each voice part. Individual tracks may be reproduced for teaching purposes.
	Songs for Singing Meditation: Let Joy Fill Your Heart	A sampler of a cappella singing meditation songs. Listen and sing along with chants and songs drawn from Jewish, Sufi, earth-centered traditions, plus contemporary, non-traditional and other sources of spiritual inspiration.

	Wake, Now, My Senses: Hymns from Singing the Living Tradition and Singing the Journey	Third CD from the Musicians of the First Unitarian Church of Oakland. 23 songs from two hymnals, *Singing the Living Tradition* (SLT) and *Singing the Journey* (STJ), plus *Songs for the Celebration of Life* performed by large and small choirs and different instrumentalists.
	May This Light Shine Songbook: A Songbook for Children and Youth	Collection of 30 songs by UU composers features wide range from chants and unison songs to 2- and 3-part choral anthems.
	Bible Songs on Timless Themes Songbook	Thirty-eight Bible songs, spirituals, rounds, hymns and chants from different cultures and musical styles. Includes guidelines for guitar or piano accompaniment and a thorough introduction. For home and church settings.
	Choral Responses	Tunes and lyrics for openings, chalice lightings, prayers and closings. 45 in all.
	Come Sing a Song with Me: A Songbook for All Ages	Twenty-five of the most popular and accessible songs from *Singing the Living Tradition* and *Singing the Journey*, in simple arrangements and larger 9 x 12 format. For families, summer camps, RE and multigenerational worship.
	Earth and Spirit Songbook: An Anthology of Songs Celebrating Earth and Peace	Introduces songs that are set in contemporary styles, from the harmonic and rhythmic complexity of jazz and gospel to repetitive chants and rounds from a variety of cultures. Sponsored by the Unitarian Universalist Seventh Principle Project.
	Now Let Us Sing!	Sixty-one hymns and songs for children's services and intergenerational worship. Simple arrangements for keyboard and voice, with chords for guitar or autoharp. Arranged in sections based on our Unitarian Universalist Principles and Sources.
	Singing Meditation: Together in Sound and Silence	Recover the voice of your soul and reclaim your birthright to sing. This book introduces the spiritual practice of singing meditation, which combines repetitive singing of short, simple, interfaith songs with periods of undirected silence.

Empower Music & Arts – emPowerMA.com		
	Gathering in Song CD and Songbook: By Sue K Riley and Fred Bogert	Gathering in Song contains Music for Solos, Chants and Congregational Singing. The songs are in both piano vocal and lead sheet form, and the book contains a full production CD. Click on the links below to see the lyrics from all the songs.
	"101 Inspiring Songs" New Thought Fakebook	An entire New Thought Music Library in One Book! Enjoy uplifting and transformational songs and chants by many of today's best known New Thought Artists and Songwriters.
	Spirit Calls Songbook	This exciting songbook contains Piano Vocal arrangements to 16 Inspiring songs by artists such as Harold Payne, Faith Rivera, Karen Drucker, Eddie Watkins, Daniel Nahmod and more. Includes a full production CD.
	1st Annual emPower Posi Music Awards CD (2005)	Featuring the Posi Award Nominees from the 1st Annual emPower Posi Music Awards.
	2nd Annual emPower Music and Arts Posi Awards CD (2006)	Featuring the Posi Award Nominees from the 2nd Annual emPower Posi Music Awards.
	3rd Annual emPower Music and Arts Posi Awards CD	Featuring the Posi Award Nominees from the 3rd Annual New Thought Music Awards.
	5th Annual emPower Music and Arts Posi Award CD (2009)	Featuring the Posi Award Nominees from the 5th Annual New Thought Music Awards.
	7th Annual emPower Music and Arts Posi Awards CD	18 Great songs from the finalists of the 7th Annual emPower Posi Awards. Many of these songs are not available on any other recording.
	8th Annual emPower Music and Arts Posi Awards CD	18 Great songs from the finalists of the 8th Annual emPower Posi Awards. Many of these songs are not available on any other recording.
	Forever in my Heart-songs to help you move through grief	A compilation CD put together by Ben Speaks, an organization devoted to helping people move through grief.

Unitarian Universalist Musicians Network - UUA.org/UUMN
UUMN is a professional organization of the Unitarian Universalist Association. We were founded in 1983 to develop and enrich music ministry in the denomination and to support the musicians who carry out this vital work.

UUMN Conference Info - uua.org/uumn/conf/2013/dallas_info.htm

Music Resources from *InterConnections* - uua.org/worship/music/158273.shtml
The Unitarian Universalist Association's newsletter for congregational leaders

Music Resources from Church of the Larger Fellowship - clf.uua.org/music
The Church of the Larger Fellowship has numerous links to resources that can help smaller congregations and fellowships.

UnitarianMusic.com - unitarianmusic.com/allMusicAlpha.html
Unitarian Choir Sheet Music

Positive Music Association - PositiveMusicAssociation.com
The Positive Music Association (PMA) is a professional trade organization dedicated to expanding and promoting all styles of music expressing universal, life-affirming messages.

Heartwind Music – HeartWindMusic.com
Audio Recordings and Sheet Music for New Thought

NT Music Directors Listing - UnityWorldwideMinistries.org/music-directors-listing
Comprehensive listing of New Thought Music Directors.

Music Resources from Unity Worldwide Ministries -
unityworldwideministries.org/music-ministry-resources

Unity's "Sound Connections" Music Conference -
unityworldwideministries.org/music-conference

Sound Connections eNews - UnityWorldwideMinistries.org/e-news-sound-connections

VII. Resources

B. Annotated Bibliography

Bacchiocchi, Samuele (Editor). ***The Christian and Rock Music: A Study on Biblical Principles of Music.*** Berrian Springs, Michigan: Biblical Perspectives, 2000. Discussion of the perceived differences between "God-centered" and "self-centered" i.e, "sacred" and "secular" music.

Bynam, Matt. ***Music and the Word.*** Source contains a review of the *Church Music at a Crossroads* conference held in Orlando, 2000; conference focus was the state of contemporary church music. Internet article updated by the author in 2006.

Darlington, Stephen, and Kreider, Alan (Editors). ***Composing Music for Worship***, (Norwich, UK: Canterbury Press, 2003. This source includes a discussion of the history and development of contemporary music in the context of worship; pros and cons, but emphasis on the positives, including the flexibility and euphoria associated with contemporary music.

deChant, Dell. ***Religion & Culture in the West – A Primer*** (Revised Printing). Dubuque, IA: Kendall/Hunt Publishing Company, 2008. This helpful source traces understandings of religion in a cultural context through the Axial Age, including discussion of Transcendent Religions, the secularization debate, and religious resurgence in the contemporary West.

Driver, Bob. *"Today's not-so-wonderful world"* ***Clearwater Beacon***, Viewpoints, September 28, 2012, 9A.

Hodge, Ian. ***Understanding the Rules of Music***. "Popular music and modern church music are examples of a shift away from the older, more complex, more sophisticated, and therefore, more intellectually rigorous forms of music." The author reflects on aesthetic, cultural, and philosophical shifts, with opposing views well represented; updated by Matt Bynum, 4/12/2008.

Jackson, Jerma A. ***Singing in My Soul: Black Gospel Music in a Secular Age.*** Chapel Hill, North Caroline: University of North Carolina Press, 2004. The author illustrates how the tradition of Black gospel music carries forth a powerful heart-touching and community-bonding element in today's worship.

Jones, Paul S. ***For Whom Are You Clapping***? Reformation Today; Online article denouncing the practice of applause in contemporary worship (2003). This source is included to show the continuing polarity between acceptance and rejection of contemporary music and enthusiasm in congregational response.

LaMott, Anne. ***Help, Thanks, Wow – The Three Essential Prayers.*** New York: Riverhead Books, 2012. The author offers intimate insights as to prayer and mystical experience in general that is appealing to postmodern readers and challenging to postmodern ministry.

MacArthur, John. ***With Hearts and Minds and Voices.*** Online article, 2004. "In general, the rise of the gospel song in congregational singing signaled a diminishing emphasis on objective doctrinal truth and a magnification of subjective personal experience."

Mekdeci, Richard and Sue Riley. ***Music in Ministry – A Handbook for Ministers and Music Directors.*** EmPower Music and Arts, 2012. An exploration of the role of music and the music director in church services by experienced church musicians, with attention to the service order and flow, choir, band, and incorporating other performing arts into the service for an optimum meditative and aesthetic encounter.

Otto, Rudolf. ***The Idea of the Holy – An Inquiry into the Non-Rational Factor in the Idea of the Divine and its Relation to the Rational.*** Translated by John W. Harvey. London: Oxford University Press, 1923, reprinted 1936. This is a classic text by a prominent German theologian and philosophy, providing an analysis of mystical experience.

Parrett, Gary, A. ***Theses on Worship: A Disputation on the Role of Music.*** Online article, 2007. The author expresses concern that rock music can tend to drown out participation by the congregation and makes for a performance rather than a sacred experience.

Randall, David and Richard Osley, *"Vatican forgives Lennon for remark about Jesus Christ,"* ***The Independent***, London, UK, Sunday, November 2008. http://www.independent.co.uk/news/world/europe/vatican-forgives-lennon-for-remark-about-jesus-christ-1031232.html Accessed November 30, 2011. Discussion of forgiveness by the Vatican of John Lennon and appreciation expressed for Elvis Presley nearly half a century after popular music was viewed as clashing with Christian tradition.

Riley, Sue K. ***Music Resources for New Thought Churches***, 2010 Fourth Edition. Riley is Music Director for Unity and Roman Catholic congregations; along with Mekdeci, serves as Ministry Team Leader for Unity Worldwide Ministries; both served on the Board of Directors of I to I Ministries, and now serve on the Executive Board of emPower Music and Arts.

Saliers, Don. E. ***Music and Theology.*** Nashville, TN: Horizons in Theology, Abingdon Press, 2007. In a thoughtful and readable form, the author has conveyed the richness of the interaction of music and theology to co-create a transformative spiritual experience. The implications for designing the worship experience are compelling and helpful.

Underhill, Evelyn. ***Practical Mysticism***. Grand Rapids, MI: Christian Classics Ethereal Library, 1915. In Chapter 1, Underhill gives a classic definition of mysticism: "The art of union with reality." She gives simple examples of mysticism relevant to normal people.

Ward, Pete. ***Selling Worship: How What We Sing Has Changed the Church***– (Milton Keynes, Bletchley, UK: Paternoster Press, 2005. This source includes a discussion of the ways worship songs are marketed, theology in lyrics, ways popular music is integrated in worship, and the changing participation of worshipers, and the inevitability of both positive and negative impact of contemporary music in worship.

Wren, Brian. ***Praying Twice: The Words and Music of Congregational Song.*** Online article, 2000. The author explains how congregational singing is essential to contemporary worship, and yet also outlines the challenges to effective congregational singing in our culture.

Wuthnow, Robert. ***All in Sync: How Music and Art Are Revitalising American Religion.*** Online article, 2003. The author discusses how seeking the sacred in an era of uncertainty demands exciting new forms of worship, including contemporary music.

VII. Resources

C. General Bibliography

Bacchiocchi, Samuele, Editor. ***The Christian and Rock Music: A Study on Biblical Principles of Music***. Berrian Springs, Michigan: Biblical Perspectives, 2000.

Bynam, Matt. ***Music and the Word.*** Orlando, Florida: 2000, updated by the author in 2006. http://www.artsreformation.com/a001/music-the-word.html

Harvey Cox. ***Fire From Heaven – the Rise of Pentecostal Spirituality and the Reshaping of Religion in the Twenty-First Century.*** Cambridge, Massachusetts: DaCapo Press, 2001.

Darlington, Stephen, and Kreider, Alan. Editors. ***Composing Music for Worship***, Norwich, Norfolk: Canterbury Press, 2003.

deChant, Dell. ***Religion & Culture in the West – A Primer*** (Revised Printing) Dubuque, IA: Kendall/Hunt Publishing Company, 2008.

]

Driver, Bob. *"Today's not-so-wonderful world"* ***Clearwater Beacon***, Viewpoints, September 28, 2012, 9A.

Hodge, Ian. ***Understanding the Rules of Music.*** Updated by Matt Bynam, 2008. http://www.artsreformation.com/a001/ih-music-rules.html

Jackson, Jerma A. ***Singing in My Soul: Black Gospel Music in a Secular Age*** Chapel Hill, North Carolina: University of North Carolina Press, 2004.

Jones, Paul S. *"For Whom Are You Clapping?"* ***Reformation Today, Church Music in a Post-Modern World***, Issue 190, November - December, 2002.

LaMott, Anne. ***Help, Thanks, Wow – The Three Essential Prayers***. New York: Riverhead Books, 2012.

MacArthur, John. *"With Hearts and Minds and Voices,"* ***Christian Research Journal***, 23/2, 2004. http://www.bible-researcher.com/macarthur1.html

Mekdeci, Richard and Sue Riley. ***Music in Ministry – A Handbook for Ministers and Music Directors***. EmPower Music and Arts, 2012.

Otto, Rudolf. ***The Idea of the Holy – An Inquiry into the Non-Rational Factor in the Idea of the Divine and its Relation to the Rational.*** Translated by John W. Harvey. London: Oxford University Press, 1923, reprinted 1936.

Parrett, Gary, A. *"9.5 Theses on Worship: A Disputation on the Role of Music,"* ***Christianity Today***. David Neff, Editor in Chief. Posted 1/28/2005. http://www.christianitytoday.com/ct/2005/januaryweb-only/24.38.html

Randall, David and Richard Osley, *"Vatican forgives Lennon for remark about Jesus Christ,"* ***The Independent***, London, UK, Sunday, November 2008. http://www.independent.co.uk/news/world/europe/vatican-forgives-lennon-for-remark-about-jesus-christ-1031232.html Accessed November 30, 2011.

Riley, Sue K. ***Music Resources for New Thought Churches***, 2010, Fourth Edition, self-published. http://www.sueriley.com/resources.htm

Saliers, Don. E. ***Music and Theology.*** Nashville, TN: Abingdon Press, 2007.

Underhill, Evelyn. ***Practical Mysticism***. Grand Rapids, MI: Christian Classics Ethereal Library, 1915.

Ward, Pete. ***Selling Worship: How What We Sing Has Changed the Church.*** Waynesboro, Georgia: Paternoster Press, 2005.

Wren, Brian. ***Praying Twice: The Words and Music of Congregational Song.*** Louisville, KY: Westminster John Knox Press, 2000.

Wuthnow, Robert. ***All in Sync: How Music and Art Are Revitalising American Religion.*** Berkely, CA: University of California Press, 2003.