

SHOUT TO THE LORD!
Music and change at Hillsong: 1996-2007

Submitted by

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A thesis submitted in total fulfilment of the requirements of the degree of
Master of Philosophy

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February 12th, 2010

ACKNOWLEDGEMENTS

A special thank you to Hillsong Church, particularly Pastor Brian and Bobbie Houston, George Aghajanian, and also those who assisted me in the formation of this thesis by participating in interviews, and providing their thoughts in order to help me better understand this community and its contribution to Australian music.

Thank you also to Mark Hutchinson, Mark Evans, Andrew Harrison, and Sarah Aitkin for your encouragement – and for each playing a different but significant role in pushing me towards the bright light at the end of the tunnel.

Thank you to Darlene Zschech.

Thank you to my parents, Vivienne Riches and Rodger Riches.

Thank you also to Tim Sheerman. Your heart for worship, and patience with the permanent stack of Hillsong music set up in the lounge room makes this achievement as much yours as it is mine.

And to those who participate in the leading of Christian worship all over the world, in whatever denomination, may you continually seek to “worship the Father in spirit and in truth” (John 4:23).

STATEMENT OF AUTHORSHIP AND SOURCES

This thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma.

No other person's work has been used without due acknowledgement in the main text of the thesis.

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All research procedures reported in the thesis received the approval of the Human Research Ethics Committee.

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ABSTRACT

The Christian pop-rock music of Hillsong is an iconic Australian phenomenon. According to Michael Hawn, "The music of Hillsong is undoubtedly the best-known church music export from Australia to the world".¹ This study focuses on the years between 1996 and 2007, a time when Hillsong bands received a staggering amount of industry accolades and awards, and the church expanded from Sydney's Hills District into the city, and internationally to London, Paris, Berlin, Kiev and Moscow. Encompassing Darlene Zschech's appointment as Worship Pastor, this period saw many developments in the Hillsong musical and textual style, production and marketing strategies, resulting in the creation of Australia's leading Christian music publishing house.

The study seeks to investigate Hillsong music within its local worship context of Hillsong Church, taking into account data collected from interviews with key leaders, and providing analysis of the content of Hillsong Music Australia's annually released albums in both CD and DVD form. It aims to identify and explore the many layers of change that emerge during this time particularly in the areas of repertoire, performance and production. In the song lyric for example, traditional Pentecostal theologies such as the Spirit's supernatural empowerment are shown to give way to themes reflective of prosperity gospel, ultimately embracing the foundations of a social gospel. Musically, the product of Hillsong can be traced from black-gospel piano ballads to complex, crafted rock songs that highlight multiple electric guitars and a talented rhythm section; with the United Youth band recordings instrumental in the experimentation and development of a Hillsong sound. The study also investigates the development of marketing strategies and the promotion of a competent, exciting and sophisticated Hillsong brand. This features celebrity artists notably the feminine Zschech and masculine United musicians Joel Houston and Marty Sampson as figureheads – however, by the end of the period, album artworks feature stylised photographs of the church congregation rather than HMA's earlier releases promoting glossy images of celebrity worship leaders. The thesis thus comprises a case study, which addresses important tensions inherent in contemporary Christian music.

¹ C Hawn, C. Michael. "Congregational Singing from Down Under: Experiencing Hillsong's "Shout to the Lord." *The Hymn* 57.2 (Spring 2006): 15.

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LIST OF ABBREVIATIONS

ACC	Australian Christian Churches
AGA	Australian Assemblies of God
AOG	Assemblies of God
CCC	Christian City Church
CCLI	Christian Copyright Licensing Information
CCM	Contemporary Christian Music
CD	Compact Disc
DVD	Digital Versatile Disc
HB	Hillsong (Band)
HMA	Hillsong Music Australia
UB	Hillsong United (Band)
VHS	Video Home System

1. CHAPTER ONE: INTRODUCTION

1.1. Problem Statement

American hymnologist Michael Hawn states, "The music of Hillsong is undoubtedly the best-known church music export from Australia to the world,"² and yet "... for classically trained church musicians and traditional hymn lovers, Hillsong is like the proverbial elephant in the room apparent to all, but totally ignored or dismissed."³ Hillsong Church is currently estimated at beyond 21,000 members internationally, its operational base is located in Sydney's Hills District,⁴ which in 2000 moved to the Norwest Business Park and took on form of a purpose-built interim auditorium known as the 'The Hub'. This was subsequently extended to become a 3,500-seat auditorium opened by the Australian Prime Minister John Howard in 2002.⁵ Between 1996 and 2007 expansion occurred both locally (with campuses planted in Sydney's Central and Southwest) as well as internationally through London, Paris, Berlin and Kiev; this could therefore be considered the greatest growth period in Hillsong Church's history.⁶ The eleven-year period 1996–2007 is also particularly significant for the music ministry of the church. The largest department of Hills Christian Life Centre, this local church music department transformed from a small, gospel-inspired outfit distributing the songs of Geoff Bullock into an influential and international publishing house, Hillsong Music Australia (HMA).

The renown of this music team and product ultimately resulted in the organisational name change to Hillsong Church in 2000; this name is associated with at least two generations of rock bands. Twelve visual recordings (four VHS, eight DVD) and twenty CDs have been added to their anthology in the eleven-year period. While the Hillsong Church band (HB) primarily produced easy listening rock/pop subsequent to Bullock's departure, the younger members of HB channelled their teenage fervour from 1998 into the United Youth band's (UB) more alternative rock, accessing youth-friendly marketing strategies and leading to an underground influence in the church. The Hills Campus in this time expanded to a 3,500-seat auditorium fully equipped to host a rock-concert style event at each service, complete with moving lighting, LED screens for the projection of multimedia presentations, and world-class audio equipment. Changes to the

² Hawn "Congregational Singing Down Under" 15

³ Hawn "Congregational Singing Down Under" 15

⁴ "Senior Pastors and Eldership". 2009. My Hillsong.com. May 9 2009. <<http://www.myhillsong.com/senior-pastors-eldership>>.

⁵ "Senior Pastors and Eldership"

⁶ "Our History." 2008. Hillsong Music Australia. 29th Sept 2008. <www.hillsong.com>.

venue also reflect the musical development, which moved from a capable, gospel-inspired church band to a staggering rock production – and those who moved with these developments became household names in the Christian world. The marketing of Worship Pastor Darlene Zschech resulted in celebrity status and influence around the world. As Evans states, “Walk into most evangelical churches in Australia that utilize contemporary music and it is not hard to find a female worship leader using techniques and nuances common to Zschech”.⁷

Industry sales figures between 1996 and 2007 indicate HMA popularity, with seventeen CDs and seven DVDs accredited ARIA Gold status (over 100,000 units sold), and increasing sales figures over the decade. Seven albums charted in the secular ARIA top #10 Chart, with HB's 2004 album *For All You've Done* hitting #1 as most popular Australian release, remaining in the Top 100 for eleven weeks.⁸ ⁹ UB received a Dove Award for international impact, presented at the Gospel Music Awards, Nashville in 2007.¹⁰ Hillsong songs published in this period are regularly sung in churches of many denominations. Measured through Christian Copyright Licensing Information (CCLI), HMA regularly holds over ten of the top twenty-five Australian congregational songs.¹¹ Despite Hillsong's prominence established during the decade under consideration, little understanding exists regarding the Church's musical development, theological emphases, or performance practice and marketing, and HMA's influential music has to date received very little academic attention.¹² In particular, little is written by Pentecostals about Pentecostal worship forms or music, and the hope is to bring greater understanding to the local meanings of the text, and so to set the groundwork for a ecumenical dialogue in the area of liturgical music. The significance of the Hillsong story as an area of study is clear, as the church is a huge and influential Australian religious expression, and its musical contribution extensive not only to the church but to the Australian music industry as a whole.

1.2 Research Aim

This study, which is contextualised in the worship life of the Hills congregation of Hillsong Church, seeks to

⁷ Evans, Mark. *Open up the Doors: Music in the Modern Church*. London: Equinox, 2006:108

⁸ *For All You've Done*. Perf. Hillsong Church. DVD. Sydney: Hillsong Music Australia, 2004.

⁹ “Our History”

¹⁰ “Our Purpose”

¹¹ “Top 25 Ccli Songs”. 2007. www.ccli.com.au. August 15 2007. <<http://www.ccli.com.au/owners/top25.cfm>>..

¹² Morris, Linda. “He's on a Musical Mission for God”. 19 May, 2007 [Sydney Morning Herald.com.au](http://www.smh.com.au) 30 June 2008. <<http://www.smh.com.au>>.

ascertain the extent, characteristics and causes of development and change in music composition, theological emphasis, performance and marketing in Hillsong music between 1996 and 2007. The strength of the study lies in a multilayered investigation using interview material, visual, audio and merchandising product as primary sources.

1.3. Research Questions

It is the hypothesis of the study that, following the departure of principal songwriter and worship leader Geoff Bullock in 1994, Hillsong made timely changes in order to maintain and develop its early achievements - and continued to develop and change throughout the following decade - resulting in the exponential growth of the church and its international music profile. The fundamental questions are:

1. What was the extent of development in HMA product (1996-2007)?
2. How was this development made possible?
3. How did musical developments interact with broader developments within Hillsong Church?

Questions that will be explored in order to ascertain answers to the above are:

4. How did the leadership of Darlene Zschech impact on Hillsong's music (1996–2007)?
5. What changes in theological emphasis, musical style and performance practice occurred in the music sung at and marketed by Hillsong Church?
6. What aspects of Hillsong music did not change?
7. How did production and marketing policies change?

1.4. Scope

1996 – 2007 was chosen as the most influential period of HMA, with production of no less than 20 CDs containing worship music, widely disseminated in Australia and overseas, making it a hugely successful business enterprise. This period also extends Evan's thesis *Secularising the Sacred: The Impact of Geoff*

Bullock on Contemporary congregational song in Sydney 1990-1999,¹³ into the employment term of worship pastor Darlene Zschech. Analysis of music product is limited to the annual worship recordings of Hillsong Church Band (HB) and United Youth Band (UB); these releases contain predominantly original music, are the most popular releases from the label, and represent worship from the two largest communities within the church. A variety of other products, including compilation albums, albums for children, international albums (such as London Hillsong) and various other types of music releases released by HMA were excluded. At the end of 2006, Zschech stood down as Worship Pastor, marking the end of an era. 2007 releases of both bands were included in the study, as this was a position of transitional leadership for the team under the leadership of former Youth Pastor Phil Dooley, before a new appointment in 2008, with Reuben Morgan instated as HB's Worship Pastor and Joel Houston as Hillsong's Creative Director.

The study does not focus directly on the Hillsong congregation; instead, it seeks to identify musical product development and change at Nattiez's immanent and poietic levels. The immanent level is described as "...infra-textual elements of the music which can be adjudged to be "objectively" there when analysed by musicological methods"¹⁴. However, the poietic, explained by Nattiez as "... the perception of the musical work, its effects and relation to other works and sounds from the point of view of the personnel involved in its production" is also of interest to this study, particularly in evaluating contributing factors leading to development and change in HMA product during the study period¹⁵. In contrast, the esthetic, described as "... the experience and perception of music by the listener/audience" is beyond the scope of this study.¹⁶ In order to decipher the poietic level of the music within such a large organisation, the opinions of ten key leaders considered influential in Hillsong Church leadership, its music production and industrial mechanisms were sought, to obtain their understandings and perceptions of HMA products and the change and development that occurred within them. In order to examine the immanent level, musicological, theological and visual analysis was also conducted on the music and music product of the church. While it is acknowledged that during this time Hillsong acquired international campuses in locations above,¹⁷ this study is not directly concerned with international campuses, only in so far as particular pieces of music performed in Hillsong's repertoire may have been composed at these locations. It relies on information given by key personnel in leadership of the church as outlined in Chapter 3, and assumes accepted understandings of Pentecostal theology and practice.

¹³ Evans, Mark. "Secularising the Sacred: The Impact of Geoff Bullock on Contemporary Congregational Song in Sydney, 1990-1999". Diss. Macquarie U., 2002.

¹⁴ Nattiez, *Music and Discourse: Towards a Semiology of Music*. ix

¹⁵ Nattiez, *Music and Discourse: Towards a Semiology of Music*. ix, 30

¹⁶ Nattiez, *Music and Discourse: Towards a Semiology of Music*. ix

¹⁷ See p.114

1.5. Overview of the Study

In order to fulfil the aim, an historical and liturgical overview is presented in the next chapter, followed by a chapter on methodology, prefaced by a general literature review. Chapter 4 seeks to analyse Hillsong text recorded between 1996 and 2007, identifying similarities and changes in literary style and theological emphases, and interpreting interview data to identify causal factors. Chapter 5 investigates musical developments of the output of the two Hillsong bands throughout the timeframe, based on the CD and DVD tracks, with changes and similarities presented, and causal factors identified. Chapter 6 seeks to chart features and developments of marketing strategies, including the development of HMA product branding within the timeframe. Analysis of merchandising and video footage is assisted by interviews, building upon the findings of the previous chapters to identify causes and sources of industrial changes, and outlining the intentions of the church leadership negotiating the business world of music. Chapter 7 presents a summary of these findings and presents conclusions and recommendations.

2. CHAPTER TWO: HISTORICAL AND LITURGICAL BACKGROUNDS

2.1. Introduction

At the time of writing, the Hills Campus of Hillsong Church is located in a state-of-the-art purpose-built entertainment venue in Norwest Business Park in Baulkham Hills, Sydney. Along with its Hills District campus, Hillsong boasts campuses in Sydney's City and Southwest regions, as well as the cities of Brisbane, Capetown, London, Paris, Kiev, and Stockholm. The fame of the church can be largely attributed to the success of its music in Australia and internationally, particularly the contribution of Hillsong Church (HB) and United Youth (UB) bands. The church boasts a large stable of world-class performers and songwriters, its own record label, marketing, sales and publishing departments and its own warehouse on site. The Australian Prime Minister John Howard opened the current 3,500-seat auditorium in 2002. Hillsong also hosts an annual conference in Australia that has grown to staggering proportions with over 28,000 full-time delegates in 2005, "... making it the biggest annual conference held in the nation of Australia".¹⁸ Hillsong Church leaders are nonchalant about their success, attributing it to anointing (the presence of God blessing their products, combined with pragmatism, "Bobbie and I have been working now 35 years or so. We've worked hard. And there's no doubt that our lives have become blessed".¹⁹

Hillsong Church is the largest independent member of the Australian Christian Churches (ACC), the Australian arm of international denomination Assemblies of God. The ACC is representative of Australian Pentecostalism, a movement incubated in Wesleyan revivalism, with historical and mythical connection to the 1901 Azusa St Revival in Los Angeles California.²⁰ Shane Clifton's Ecclesiology of the ACC outlines the Spirit baptism of innocuous fifty-year-old Sarah Jane Lancaster in 1908 through to the contemporary Pentecostal movement seen today,²¹ and his definition of Pentecostalism will be used for this study:

Pentecostalism is a movement of churches, which share a common identity based on the experience and doctrine of baptism in the Holy Spirit, evidenced by, or associated with, the gift of

¹⁸ Zschech, Darlene. "Biography" 2005. Darlene Zschech.com. 1 October 2008. <<http://www.darlenezschech.com/pages/default.asp?pid=21>>.

¹⁹ "Life of Brian" 2007. *Australian Story*. Australian Broadcasting Company. Dir. Jones, Caroline. Transcript. Monday, 1 August, 2005. <<http://www.abc.net.au/programsales/s1482723.htm>>.

²⁰ Creech, Joe. "Visions of Glory: The Place of the Asuza Street Revival in Pentecostal History." *Church History* 65.3 (Sept 1996): 405.

²¹ Clifton, Shane Jack. *An Analysis of the Developing Ecclesiology of the Assemblies of God in Australia*, Diss. Australian Catholic U. 2005: 13

tongues. The movement is made up of various fellowships as well as independent congregations.²²

According to its website, the ACC "... currently consists of more than 1,100 churches with over 215,000 constituents, making it the largest Pentecostal movement in Australia".²³ As a member of this denomination Hillsong Church holds to the doctrine of infilling of the Holy Spirit, with initial evidence of speaking in tongues (also called glossolalia) "normative" to this experience.²⁴ Tongues are listed as biblical charismata in 1 Corinthians 12, also found within the narrative of Acts 2, God's dispensation of the Spirit to His church. The Acts 2: 1-4 passage continues to hold significance for Pentecostals as the origin of this name and a reminding symbol of spiritual empowerment:

When the day of Pentecost came, they were all together in one place. Suddenly a sound like the blowing of a violent wind came from heaven and filled the whole house where they were sitting. They saw what seemed to be tongues of fire that separated and came to rest on each of them. All of them were filled with the Holy Spirit and began to speak in other tongues as the Spirit enabled them.²⁵

Hillsong's leadership seeks to maximise efficiency in all church endeavours as discussed above, appropriating secular models in order to attain results. The Board (termed Eldership), chaired by Brian Houston, oversees the leadership of Hillsong Church. Members including Nabi Saleh, co-founder of Gloria Jeans Coffee Australia, named the Franchisor of the Year by Price Waterhouse Coopers and the Franchise Council of Australia, are long serving and appointed for proven competence.²⁶ The Hillsong website states:

The Elders are responsible for the management of all the affairs of the church. This is outworked through regular meetings of the board. The office-bearers of the organisation are the Senior Pastor as Chairman, the Treasurer and the Secretary. The balance of the Eldership, being seven (7) individuals, is made up of a combination of senior executive staff and business leaders from within

²² Clifton "An Analysis of the Developing Ecclesiology" 9

²³ "What We Believe." (2005). Australian Christian Churches.com. April 06, 2009
<<http://www.acc.org.au/AboutUs/WhatWeBelieve/tabid/109/language/en-US/Default.aspx>>.

²⁴ Anderson, Allan. An Introduction to Pentecostalism: Global Charismatic Christianity. Cambridge: Cambridge University Press, 2004.

²⁵ Acts 2:1-4 in The Holy Bible, New International Version. 2nd Ed. Colarado Springs: Biblica, 1984.

²⁶ Collis, David. "Kingdom Coffee: [Mega] Church Means Business". Journey Online. Queensland Uniting Church. 30 Sept 2006, Journey Online 20 July 2009.

Hillsong Church's congregation. Each appointed Elder serves for a twelve-month renewable term.²⁷

Of Hillsong's leadership structure, Brian Houston comments:

I think the idea of a church being big and successful and effective threatens some people. And there are certain people who point at motives and try to make them shallow or try to marginalize our motives.²⁸

Houston's reference is probably to journalists such as Connell and Bearup, who question this Eldership structure, and the role of the congregation. Connell states "... Hillsong is tightly controlled by a group of elders who are nominated by Houston and other elders... Pentecostal churches are widely seen as autocratic, non-democratic and hierarchical. There is little room for close scrutiny, opposition or radical change".²⁹ Bearup quotes Houston's response to questions regarding Hillsong's lack of congregational voting for eldership appointment, "We feel that people might stand who don't have a great understanding of the way the church works or have the same vision we have for the church".³⁰

Setting the direction of Hillsong Church is its vision statement, entitled "The Church [That] I See", which hangs in the foyer of every campus of the church.³¹ This statement is well known by every staff and volunteer, and is irregularly referred to during weekend services as "the vision". Written by Senior Pastor Brian Houston, it defines the scope and priorities of the mega-church, and ultimately every ministry and/or department is accountable to outwork these statements. Growth is seen to be of utmost priority, with worship music stated in the second paragraph of this statement, "I see a Church whose heartfelt praise and worship touches Heaven and changes earth; worship which influences the praises of people throughout the earth, exalting Christ with powerful songs of faith and hope".³² The role of evangelism in the church is also affirmed, as well as classically Pentecostal statements about the Holy Spirit and the role of the church in mission. This statement is seen in Appendix III. As seen in the vision statement, the numerical reach of events and

²⁷ "Financial Charter", 2009. Hillsong Church.com, 15 July 2009. <www.myhillsong.com>.

²⁸ Daly, Jess, and Helen Grasswill. "Behind the Hillsong Phenomenon." August 1, 2005. *ABC News Online* [Sydney]. 25th September 2008. <<http://www.abc.net.au/news/newsitems/200508/s1427232.htm>>.

²⁹ Connell, John. "Hillsong: A Megachurch in the Sydney Suburbs." *Australian Geographer* 36.3 (November 2005): 315-332

³⁰ Bearup, Greg. "Praise the Lord and Pass the Chequebook". *The Sydney Morning Herald* 25/1/03. Sec, The Good Weekend.

³¹ See Appendix III. It is not clear when *The Church That I See* was written, but as it refers to television ministry, it is possible it was written as early as 1994, but is more likely authored between 1996 and 1998.

³² See Appendix III.

products is of key importance to the leadership strategy, affecting growth. Hillsong's successful use of their musical product to achieve growth is seen in the decade under consideration. The stated desire "... that buildings struggle to contain the increase" has ensued. Initial meetings were held in 1983 in Baulkham Hills High School hall. However, the following year the church purchased a 1,000-seat warehouse in the Castle Hill district. In 1990, the Hills congregation moved again - into the nearby venue The Hills Entertainment Centre, allowing expansion to 1550 seats, then the congregation eventually moved again, following the purchase of an acreage site in Norwest Business Park in 2000. Initially, album recordings and multiple services a weekend were held in the newly built 1500-seat auditorium affectionately termed "The Hub". Ultimately, construction of a 3,500 seat, purpose-built convention centre occurred in 2002 on this Norwest site, with church meetings held in both auditoriums, and occasionally simultaneously. The Prime Minister John Howard opened the larger venue.³³ Fragar points to Houston's skill as Senior Pastor and Chairman of the Board as a key to Hillsong's success:

I remember when we moved into the Hills Centre ... we filled the bottom floor and I remember the first Sunday people began to appear in that gallery level ... you couldn't see it week by week, but month by month you could actually see the crowd going further and further, up into the next level ... and just I don't think it ever crossed anyone's mind that it was going to stop ... I mean there was no reason to. And Brian's genius is that he keeps taking the ceiling off. You'd be thinking one minute Brian, the real problem's over here what are you doing over there, and next thing, whatever he touched, it suddenly exploded and grew, so his great genius is always making sure things don't get stuck and y'know, making sure things grow.³⁴

The youth department is central to Hillsong church, its leadership resourced with a full-time paid role early in the church's history, second only to the worship ministry.³⁵ Holding weekly meetings for 11–25 year olds, the youth holds social programs, facilitates training in leadership, and cares for youth in crisis through affiliated HDYS (Hills District Youth Service) and various community youth programs. Established in 1989, Hillsong CityCare operates as a "not-for-profit" organisation, with programs such as "Street Teams" providing practical home assistance for the community; "SAFE: Sexual Abuse Freedom & Education"; adult and teenage personal development programs; and hospital and prison visitations. Not only does Hillsong operate its own initiatives, it also assists the NSW State and National ACC Executive with wider ministries accessed by member churches:

³³ "Facilities Hire". 2009. Hillsong Church [Sydney]. 27 January 2010. <www.myhillsong.com>.

³⁴ Fragar, Russell Personal Interview. 4 December 2008.

³⁵ Crouch, Donna. Personal Interview. 5 December 2008.

In NSW, Hillsong Church runs the national and state women's ministry, with its internal women's conference, "Colour," now officially endorsed as the focus of the national and state women's department. It also controls Youth Alive (the AGNSW youth ministry department), and Teen Challenge (the AGNSW drug and alcohol rehabilitation arm).³⁶

The Hillsong Conference is annual gatherings of the Christian community in Sydney (and now London), hosted by Hillsong Church. With streams including worship and creative arts, "social justice" (social welfare), leadership, youth and children, it provides training and inspiration for those in pastoral ministry as well as for Christians in vocations such as business.³⁷ Clifton comments on the size of this conference:

Not only is this annual conference more than ten times the size of the AGA biennial gathering, but also its purpose is deliberately ecclesiological; modelling and teaching small churches how to conduct church for the purpose of growth. The reach of this conference extends beyond the AGA, to Pentecostalism in Australia and globally.³⁸

2.2. Historical Overview

Music plays a large role in Pentecostal churches: from its inception the movement was steeped in expression and creativity as Eskridge points out:

Early Pentecostal patriarch Howard Goss recognized that Pentecostals were doing something very different with their music and that this fact was key to the movement's growth. Looking back in the 1950s, he noted that Pentecostals "were the first ... to introduce [an] accelerated tempo into gospel singing" and contended that without the new musical style "the Pentecostal Movement could never have made the rapid inroads into the hearts of men and women as it did."³⁹

Music remained of importance in the (colloquially-termed) "happy clappy" churches in the Pacific region, and in 1968 *Scripture in Song* tape recordings issued from Auckland's Queen Street Assemblies of God, New Zealand, with music led by David and Dale Garratt.⁴⁰ Bobbie Houston converted to Christianity as a

³⁶ Clifton 22

³⁷ Clifton 223

³⁸ Clifton 224

³⁹ Eskridge, Larry. "Slain by the Music." *The Christian Century* 123.5 (Mar 7, 2006): 18

⁴⁰ "Scripture in Song". 2007. [David and Dale Garratt.com](http://www.davidanddalegarratt.com) 29th Sept 2008. <www.davidanddalegarratt.com>.

teenager in 1972 at an evangelistic meeting hosted by this Auckland church, her experience igniting a deep love for the church and its sacred songs.⁴¹ In contrast, Brian Houston grew up in a Christian home in economically impoverished Lower Hutt near Wellington, New Zealand, his father Frank Houston serving initially with the Salvation Army, but moving to pastor within the Australian Assemblies of God in 1977.⁴²

After marrying in 1978, Brian and Bobbie Houston moved to Sydney to work under Frank Houston at Sydney Christian Life Centre. Five years later, they became Senior Pastors of a church planted in the growing but somewhat rural Hills district (an hour's drive from Sydney's CBD) as "... they saw the need to provide people in Sydney's North West with a fresh and contemporary church".⁴³ Initially called Hills Christian Life Centre, in 2001 it was renamed Hillsong Church due to the influence of its music. In addition, Brian Houston held the influential role of Superintendent of the National ACC movement (formerly the Assemblies of God in Australia) between 1997 and 2009.

Shane Clifton's thesis highlights historical events that shaped the ACC and Hillsong's liturgy - most notably the conflict between the Executive and pastor members at the 1975 Annual Conference in response to charismatic issues. From the 1970s charismatic leaders had promoted teaching on the spiritual influence of music and worship for proclamation and supernatural engagement, Eidiger explaining the context that surrounded this conference event:

The articulation of 'strategic level spiritual warfare' by C. Peter Wagner in the 1990s, with its discussion of territorial spirits and its direct human engagement of evil powers in spiritual conflict in aid of evangelism and social reform, was only the wider eruption of a dimension of spiritual warfare that was already being practiced among charismatics as early as the 1970s.⁴⁴

Worship leader Graham Kendrick (Hillsong Conference guest 2002) also highlighted the power of worship music, but particularly for in evangelism in the 1970s global "March for Jesus" movement:

I ... observed that when Christians got together and worshipped and entered into praise in the

⁴¹ Houston, Bobbie. *Heaven Is in This House*. Sydney: J S McMillan Printing, 2001: 199

⁴²

⁴³ "Bobbie Biography". 2008. *Maximised Leadership*, 29th Sept 2008. <www.bobbieandbrian.com>.

⁴⁴ Eidiger, Gerald, C. "The Proto-Genesis of the March for Jesus Movement." *Journal of Pentecostal Theology* 12.2 (2004): 268

Spirit—which is very strong, committed praise—there was a kind of spiritual breakthrough. That’s hard to define; you need to be in it to understand how it works, but church leaders would say, “We found that as we praised God the spiritual atmosphere changed.”⁴⁵

Clifton’s account of ACC pastor David Cartledge’s experience is particularly meaningful in the importance placed upon worship music, as, following charismatic-inspired prayer for deliverance, his wife Marie was supernaturally healed. Clifton comments, “Cartledge and his wife danced (literally) with joy ... at that time the effect of the deliverance was more important than theological precision”. This fostered within the couple a desire for spiritual renewal in ACC churches, echoed by other pastors seeking greater openness to the Spirit.⁴⁶ And, in a poignant display of passion and support of the Charismatic renewal, Cartledge situated himself in the front row of 1976’s ACC Conference and led joyful dancing - against the directive of the leadership. Clifton comments:

Those promoting renewal believed they were loyal to the movement (if not to the movement’s executive), especially to what they considered the charismatic heart of early Pentecostalism. Their opponents were considered to be bound by doctrine, and their unwillingness to dance symbolic of their need to be freed by the Spirit.⁴⁷

This Conference was a turning point, and was to shape fledgling pastor Brian Houston’s understanding of the “old guard” and highlight the importance of progress, as well as to place musical worship at the forefront of the movement’s understanding of the Spirit and His role in the church. Renewal of the Spirit’s involvement remained of utmost priority, and Clifton notes continuing importance of “revival” in ACC churches, including Hillsong.⁴⁸ Charismatic beliefs continued to influence traditional denominations worldwide – paving the way for the acceptance of Pentecostal music, and the adoption of this music into the wider church.

2.3. Hillsong 1983–1995: Music under Geoff Bullock’s Leadership

From its establishment in 1983 the small congregation of Hillsong met together for a number of years in the Baulkham Hills High School Hall, receiving both support and training from Houston’s father and the Sydney

⁴⁵ Eidiger “The Proto-Genesis of the March for Jesus Movement” 264

⁴⁶ Clifton “An Analysis of the Developing Ecclesiology” 20

⁴⁷ Clifton “An Analysis of the Developing Ecclesiology” 208

⁴⁸ Clifton “An Analysis of the Developing Ecclesiology” 201

Christian Life Centre.⁴⁹ The fledgling church assumed a charismatic emphasis on the spiritual aspects of worship through its association with Sydney CLC and worship pastor Trevor King,⁵⁰ as illustrated by guitarist David Moyes:

He looked at me from the piano one day and says, "Go for it Dave, go for it' you know, and I said, "what do you mean go for it?" and he said, "worship God, worship God", and he said, "prophesy!" and I thought, "what's prophesy?" He goes, "play your guitar, do a solo"... and I launched in to try and play something that I thought was appropriate.⁵¹

Sydney CLC assisted in training Geoff Bullock for his appointment as Worship Pastor at Hillsong in 1985, explained by Moyes:

[Bullock] was sort of in the team, but being sort of a protégé to Trevor. He actually couldn't play piano very well at the time. I don't know if Trevor taught him, or what. But Geoff to me –was very much like Trevor. Like he pretty much copied a lot of what Trevor was doing at the time.⁵²

While the church initially promoted the rejection of secular culture (particularly rock music), over time this relaxed and as the focus on evangelism increased, the church began hosting rock musicals, sourcing Christian music produced in Melbourne, by Rosanna and the Raiders.⁵³ This music verged on heavy metal and was not a complete fit for the congregation; accordingly Bullock began to write his own choruses for Hillsong's use, and in 1988 the church's first tape *Spirit and Truth* was released. A large number of albums followed suit. As Bullock continued to write for Hillsong's services and events, the publicity of the church increased and these songs seeped into Australian congregations, including Sydney's more traditional denominations such as Catholic, Anglican and Uniting (Methodist, Presbyterian and Congregational Union of Australia) congregations⁵⁴, with many of the songs used as vehicles for local churches to seek spiritual renewal. Promoting classical Pentecostal understandings of the Spirit in Christian living, popular song titles included "The Power of Your Love", "The Stone's Been Rolled Away" and "The Great Southland" - all written by Bullock, the lyrics becoming anthems for Australian Christians:

⁴⁹ Levin, Tanya. People in Glass Houses: An Insiders Story of Life in and out of Hillsong. Melbourne: Black Inc, 2007: 26

⁵⁰ Moyse, David. Personal Interview. 23 February 2009.

⁵¹ ---. Personal Interview. 23 February 2009.

⁵² ---. Personal Interview. 23 February 2009.

⁵³ Bullock, Geoff. Personal Interview. 19 November 2008.

⁵⁴The Uniting Church in Australia < <http://www.uca.org.au/>>

This is the Great Southland of the Holy Spirit
A land of red dust plains and summer rains
To this sunburnt land we will see a flood
And to this Great Southland His Spirit comes.⁵⁵

Other key musicians who joined the church over this time were young vocalist and guitarist Steve McPherson, originally from a Salvation Army Background (present Manager of Hillsong Publishing), and professional musician Russell Fragar and his family, visiting the day of the first album release:

We thought, “there’s got to be more to life than just doing what we’re doing” so we said, “well let’s try a few things” - and one of them was to visit Hills, which we’d never been to. All of our friends, including our pastor had been there, but we’d never gone. So we just went, one [Sunday] I guess it was in October, and we just loved it, from our first day.⁵⁶

Fragar subsequently became a staff member (1994–2000) and key songwriter, producing Hillsong recordings. He comments on Bullock and his style of music:

We were very aware that Geoff was a great songwriter. There were other songs floating around, but Geoff was a stand out songwriter ... The albums were kind of eighties pop albums with worship base. I mean, there have been some strange marriages in the entertainment business, but that would be the biggest.⁵⁷

Tanya Levin’s account of growing up in this community includes a picture of the Hills district congregation’s musical repertoire before its growth explosion:

Sunday mornings were traditionally the more formal services. We started with the fast songs, the clapping songs. I liked them. Their 4/4 beat made me who I am today. With the introduction of the simple chorus in church, everybody could sing along and feel comfortable since the PA system covered a multitude of bad singers. It was equality all around.⁵⁸

⁵⁵ Bullock, Geoff. “The Great Southland”. The Power of Your Love. Word Music LLC, 1993.

⁵⁶ Fragar. Personal Interview. 4 December 2008.

⁵⁷ ---. Personal Interview. 4 December 2008.

⁵⁸ Levin People in Glass Houses 26

In 1988 Darlene Zschech and her husband Mark came to Sydney from Brisbane, seeking to serve in their new local church:

We actually asked our pastor if we could be involved in the youth, as music ministry in those days was all a bit backward in sound, language, approach ... we came from quite a progressive church in Queensland, so youth seemed the only place for us to serve. But the church really needed people in the worship team, so hesitatingly we joined as volunteers.⁵⁹

Zschech was a competent vocalist and eventually succeeded Bullock as the Worship Pastor (1996–2006); but Fragar laughs about her training as a worship leader:

When Darlene started leading worship, this is God's honest truth; it's the funniest thing. It was usually Sunday night, 6pm service, which I was music director, so she would come out to lead worship, and she would walk out to the front of the stage, turn around and come back to the piano, and say, "What do I say?" and I'd say, "Hi everyone, it's great to see you, we're going to praise and worship God. Stand on your feet – let's go! Y'know, like that" ... so she'd go, "Ok", turn around, walk to the front and say exactly what I just said. But once she started to sing she was awesome, she was just brilliant, but ... that was how she started leading worship.⁶⁰

Leaders with industry experience such as tour guitarist for popular soft-rock band Air Supply, David Moyse, were promoted within the band. Fragar comments:

David Moyse, he was a guitar player – people will never know how much class he added to the Hillsong albums. But he really, he was a very classy player. He lifted the Hillsong albums out of normal into extraordinary. In the same way that Darlene's voice did, but without the profile.⁶¹

And, during 1995, teenager Reuben Morgan moved from Melbourne to Sydney, attending a small Hillsong extension service. In interview, Fragar suggests the culture of Hillsong is overly familiar with "insiders" but holds a fascination for "outsiders", particularly those involved in the music industry:

Darlene came from a music career as a teenager on television and from a church in Brisbane.
Geoff came from the city church. Y'know, I came from outside. Reuben came from Melbourne. I

⁵⁹ Zschech, Darlene. E-mail Interview. 28 November 2008.

⁶⁰ Fragar. Personal Interview. 4 December 2008.

⁶¹ ---. Personal Interview. 4 December 2008.

remember him coming into my office. He looked like Zoot from the Muppets with his long hair and, “hey man, I just want to play guitar”. Most of the key people came from outside ... This is part of Brian’s genius - most of the key people who succeeded at Hillsong failed somewhere else. They didn’t work out some other place.⁶²

Bullock comments on the distinction between the roles of volunteer and leader before 1996, with the leader’s job primarily to retain consistency between HMA music product and their church services, “It was usually Russell and myself, it was rarely that we had a third. – We kept a strong hand on it. In the end our job was to reproduce the album, every Sunday”.⁶³The leadership structure set up by Bullock was extremely hierarchical and allowed for precise delivery of Sunday’s service and events. This ensured excellence even when Bullock was touring to promote Hillsong’s Conference and music. He explains:

... All I created was a production model, the ABC’s model. A normal production model ... In a production there’s an executive producer, and a producer and technical producers, and if there’s a band, then that means lighting directors and floor managers ... we had a floor manager every Sunday, and a tech manager, and a lighting director. I was executive producer if I was on, and a band always had an MD. And then sections had leaders - the brass, and choir leaders. In the end, all we’re doing was setting up a structure that worked.⁶⁴⁶⁵

2.4. Crisis Leadership and Beyond

In 1995 the church hit crisis point when principal songwriter and Worship Pastor Geoff Bullock resigned. The church, which by then had a membership of approximately three thousand, was forced to undertake changes and Youth Pastor Donna Crouch was instated as interim Creative Pastor. She remembers the significance of this time for the church:

... It was I think ... it must have been around September 1995. That weekend was the first time in taking over that department. Well, look; I wasn’t called the creative arts pastor. I ... you know, we

⁶² ---. Personal Interview. 4 December 2008.

⁶³ Bullock. Personal Interview. 19 November 2008.

⁶⁴ ---. Personal Interview. 19 November 2008.

⁶⁵ ABC refers to the Australian Broadcasting Channel, one of two Government funded television stations in Australia.

had a problem; something happened ... I was the crisis pastor. I got moved in there, it was like, "quick, you need to go in there and lead the team and find out what the problems are, and you know, just keep it all going forward".⁶⁶

After a year under Crouch's direction, Darlene Zschech accepted leadership of the Worship and Creative Arts Department in 1996, citing Crouch as an inspiration and friend.⁶⁷ Rather than suffering the loss of Bullock, the music of Hillsong only increased in popularity, and between 1996 and Zschech's resignation at the end of 2006 the church also had experienced exponential growth, both in Australia and internationally. Zschech was the first female worship leader ever to be signed by prominent American publisher Integrity Music,⁶⁸ and is arguably the most famous artist promoted by HMA, termed their "star text" by Mark Evans.⁶⁹ Her chorus "Shout to the Lord" is one of the most popular church songs released by Hillsong to date, even screening to millions of viewers on American Idol in 2009.⁷⁰ However, Zschech's role extended far beyond songwriting and performance to include strategic planning, administration and management of resources. These aspects of her work are less known, especially to those outside Hillsong. In 2006, Zschech stepped down from this role, and former Youth Pastor Phil Dooley was instated for one interim year, echoing the strategic transition of 1995/1996. At the end of 2007 Joel Houston, son of Senior Pastor Brian Houston, and significant songwriter for Hillsong was appointed Creative Pastor, with Reuben Morgan appointed as Worship Pastor. This marked the handover from one generation to the next and a new phase in the Hillsong narrative. Thus the period 1996–2007 is a discrete and significant period in the history of the worship team and its achievements.

2.5. Hillsong Liturgy

Music is central to Hillsong's liturgy, the service comprised of a formulaic pattern with little spontaneity except within these musical times. The "Hillsong experience" begins in the car park with smiling volunteers in traffic vests, waving light sabres and directing cars. At multiple front doors, more volunteers hand out promotional material as the congregation gather in the foyers. Ushers direct the crowd to the appropriate

⁶⁶ Crouch. Personal Interview. 5 December 2008.

⁶⁷ Zschech. E-mail Interview. 28 November 2008.

⁶⁸ Hannah Teoh. "Worshipping the Worshipper: When Worship Leaders Become Famous". Papers from the Trans-Tasman Research Symposium "Emerging Research in Media, Religion and Culture". Melbourne: RMIT Publishing, 2005

⁶⁹ Evans "Open up the Doors": 130

⁷⁰ "'Shout to the Lord' On American Idol". 2009. Zschech Ministries. 12 May 2009. <www.darlenezschech.com>.

auditorium door, ready to be seated. “Flow” between spaces is of utmost priority as the church holds multiple services with short transitions between.⁷¹ Moveable barricades, electronic swipe cards and even smartly dressed bouncers prevent access to back entries and corridors used by the technical team, band and VIP guests. Donna Crouch “Services and Events” team focused on the mechanics underpinning the liturgy:

Gathering people embeds a whole lot of other things, which is where we need the same level of excellence. And that’s where I found myself, was everything surrounding that and undergirding that - everything that contributed to someone’s experience of coming to the house of God ... deserved complete excellence - from the car park to the way that ushers and people like that handled a service, to the way we treated people ... having church with a whole heap of touch points that helped people. Maybe church started in the car park. Maybe church started with trying to look for a sign to get to the church. And the more we focused on the liturgy, including all that if you want, the more excellent things became, the more people said “this is amazing, I feel so important here, so valued”.⁷²

Once inside the auditorium, the congregation reserves available seating while video screens highlight upcoming church events and Hillsong’s latest music products. One minute before the service, the house lights black out, and a multimedia introduction signals the congregation to their feet, as experienced by Hawn when visiting Hillsong:

The music on the pre-service video swelled with a crescendo and images continued in an increasingly rapid sequence ... the entire assembly clapped in unison, prompted by the lead singers, and the live band revved up.⁷³

Most services include a choir of between fifty and a hundred voices, who file onto stage in darkness while the pre-service video (“pre-roll”) runs, and use sounds such as clapping, and wolf whistling to ready the congregation for praise. Usually a shout and lighting cues signal the beginning of an up-tempo song. Zschech explains, “A shout is prophetic. It is faith building ... it is calling things that are not as though they

⁷¹ During the study period, Hills campus began a Saturday night service, with multiple Sunday services in the morning (8:45 and 10:45am), with up to three services also held on Sunday evening (4pm, 6pm, 8pm were the most usual times). Even though venues changed, the Hills congregation held between two to four evening services every week. The city campus, due to exponential growth, in later years held as many as seven services a weekend.

⁷² Crouch. Personal Interview. 5 December 2008.

⁷³ Hawn “Congregational Singing from Down Under” 17

were. It is atmosphere changing”.⁷⁴ Musical “praise and worship”, consisting of two fast and two slow songs, almost always lasts for twenty minutes. The worship leader is identifiable as the person in the centre of the six to ten backing vocalists extending across the stage with drums, bass guitar, a minimum of two electric and two acoustic guitars, two electric pianos, and varied numbers of brass, wind and percussion instruments behind the vocal line. Occasionally, string instruments or feature instruments such as a grand piano or vintage Rhodes keyboard appear for special events, usually such services also feature a larger choral section. Occasionally there is the inclusion of hymns such as “Holy, Holy, Holy”,⁷⁵ or classic choruses such as Keith Green’s “There is a Redeemer”,⁷⁶ but the Hillsong community writes the vast majority of songs sung in the services. Tempo and other musical features, examined in Chapter 4, are used to great effect in facilitating the worship of the people. Songs deliberately flow between keys, causing minimal distraction to the congregation, and sometimes the band seamlessly moves through short musical interludes while the congregation vocalizes their own prayers and praises to God, singing or speaking quietly in tongues (glossolalia). Tongues are rarely amplified through the microphone, and interpretation of these languages at Hillsong is also very rare if existent at all. A new participant is unlikely to be aware that the congregation are singing or speaking in this way. The music also sets the tone for “mode of sensibilities”, defined by Albrecht as:

... Embodied attitudes, sensibilities, affections with which ritualists perform and experience ritual. The modes of Pentecostal ritual sensibility act as both the “filters” through which worshipers experience and express their rites (i.e. the modes of sensibility orient the ritualists toward the rites) and as animators of the Pentecostal rites.⁷⁷

Various “modes of sensibility”, to be examined in Chapter 4, are promoted by the worship leader and experienced by the congregation in worship.⁷⁸

At the conclusion of the musical section an MC appears, holding a wireless microphone and green paper “prayer requests”. He (or she) encourages the church to stretch their hands towards the written needs, at which point the congregation members may pray in English or in tongues quietly with a hand pointed

⁷⁴ Zschech, Darlene. *Extravagant Worship*. Castle Hill: Check Music Ministries, 2001:44

⁷⁵ *Holy, Holy, Holy*. Traditional Hymn. Arr. Morgan, Reuben, and Peter King. *Best Friend* CD. Sydney: Hillsong Publishing, 2001.

⁷⁶ Green - Sievright, Melody. “There Is a Redeemer”. *Keith Green: The Ultimate Collection*. Birdwing Music, 1982.

⁷⁷ D Albrecht, D.E. *Rites in the Spirit: A Ritual Approach to Pentecostal/Charismatic Spirituality*. *Journal of Pentecostal Theology Studies*. 17. Sheffield: Sheffield Academic Press, 1999:179

⁷⁸ See p.33 for importance of Pentecostal framework

towards the stage. After prayer, the MC reads through the pink slips or “praise reports” received in the previous service’s offering bucket (the method of communication of most formal submissions to the church). The MC then invites another Hillsong pastor to give an offering message, as a “stage manager” carries the aluminum pulpit to the stage. Usually a scripture reading relating to generosity is selected for this purpose - for example Malachi 3. Ex-congregation member Tanya Levine complains, “Malachi, Malachi, Malachi. An international revolution based on five verses in Malachi.”⁷⁹ The offering buckets are handed down each row, collected in the aisles and taken to the “count room” by volunteers in Hillsong shirts. The MC directs the congregation’s attention to the TV screens for “Church News”, which promotes upcoming events of Hillsong Church in an ad-like format. At the conclusion of the announcements, the congregation is encouraged to stand to their feet to welcome the speaker to the platform.

The main speaker brings a (usually short) passage of scripture for meditation, and presents a direct application of this to the lives of those present. At the conclusion of the 40-minute message, a call for salvation is given. In some services, this is done through a show of hands, but normally at evening services respondents are asked to stand at the front, facing the stage. The congregation then repeat a “sinners prayer”, facilitated by the MC, and based upon Romans 10:9 “... if you confess with your mouth, “Jesus is Lord”, and believe in your heart that God raised him from the dead, you will be saved.”⁸⁰ There is a responsibility placed upon church members to respect this time by remaining seated and quietly praying for those who are not yet saved. Once drawn to God by the Spirit, and accepting the work of Jesus through a salvation prayer, new respondents are encouraged to call themselves “Christian” and to worship regularly at Hillsong or a local church in their area. The congregation rejoices together through claps and shouts, praising God for those who have responded, while new converts are led out of the service to be handed Bibles and information about the church. The MC closes the service while the band reprise of one of the songs. As the crowds flood out the doors, Gloria Jeans coffee (this company owned by Hillsong elder Nabi Saleh) is available at coffee carts while the congregation chat with friends in the foyer, or browse “The Resource Centre”, where they can reserve a copy of the day’s message and/or pick up the latest Hillsong music offerings.

Occasionally words placed strategically on stage highlight an attribute of Christian life; terms such as

⁷⁹ (Referring to Malachi 3:8-12) Levin People in Glass Houses 204

⁸⁰ The Holy Bible, New International Version

“strength”, “unity”, and “hope” encourage reflection upon this value during the service at hand.⁸¹ However, there are no consistent liturgical themes aside from calendar events of Christmas and Easter – instead the year is punctuated by various annual events and conferences of the church including “Colour Your World” Women’s Conference, “The Hillsong Conference” and Men’s Conference. Christmas also marks the “Christmas Spectacular”, an amateur dramatic show touring Hillsong worship campuses through multiple performances. This is not a traditional nativity play, but aims to tell the Christmas message in an entertaining way to the unsaved community, using time-travel and fantasy worlds of clowns, fairies and villains. Special services are dedicated to Water Baptism, where believers are immersed in water; in “anointing” services where a small amount of oil is placed on the churchgoer’s forehead; and occasionally prayer for Spirit Baptism is conducted within the services in order to receive tongues (glossolalia) as a marker of the infilling of the Spirit seen in the biblical account of Acts 2.

2.6. Increased Symbiosis Between Preaching & Text at Hillsong

Interim Worship Pastor (1995), and current staff member Donna Crouch believes a partnership emerged between the writers and leaders in the Hillsong community that unfolded in the years following the crisis of 1995.⁸² She attributes this change to an increasing awareness of the importance of song in the church:

I don’t know, if back then [in 1995], though whether every pastor – I mean, some pastors would have known that great worship, great music with great dynamic preaching – that powerful combination ... I don’t know if every pastor really got the importance of that or the excellence needed, or how [worship] was setting up people’s hearts to be really open to the Word of God. Maybe we did it, but we didn’t have the words to put around it, to explain it. Whereas I think now we do.⁸³

David Moyse, volunteer Music Director 1991–2003 considers this a historical return to that synergy in the relationship seen between Brian Houston’s father Frank, and his worship pastor Trevor King:

⁸¹ Hawn “Congregational Singing Down Under” 17

⁸² Regarding an earlier phase, Evans writes “... Pastoral control is an issue that constantly arose in my interviews with Bullock for this thesis. The influence and jurisdiction of Houston should not be overlooked in this context”. Evans “Secularising the Sacred” 114

⁸³ Crouch. Personal Interview. 5 December 2008.

One of the great strengths of the early days in CLC City, and it was a unique relationship that no one had actually seen in the world, let alone Australia - was the dynamic between Trevor and Frank. They were both very ... prophetic, very sensitive to the Holy Spirit. Both had power and authority in the Spirit, as preachers, and they would defer to one another at a moment's notice – at a moment throughout the service. During Frank's preaching, Trevor would often just sit there by the piano, but you know, he would interject sometimes, but it was always in sync, never, never across what Frank did, ever - he was there to serve Frank 100%, but in that serving he was free, and they both trusted each other and knew each other.⁸⁴

A relationship of trust obviously developed between Zschech (worship pastor 1996 – 2006) and Houston, and Zschech comments in interview, "As far as Hillsong conference goes, and anything that appeared on the platform, I was very influential, and always felt my opinion was valued."⁸⁵

In this brief overview, we have seen that the years between 1996 and 2007 are marked by enormous growth and development in the numerical size of Hillsong and in its range of services and activities. Throughout this period of unforeseen growth, the place of music (which has its own narrative of expansion, development and change) is of key significance. The remainder of this thesis investigates the extent and nature of musical development at Hillsong.

⁸⁴ Moyse. Personal Interview. 23 February 2009.

⁸⁵ Zschech. E-mail Interview. 28 November 2008.

3. CHAPTER THREE: Research Design

3.1. Introduction

The importance of Hillsong in the context of Australian Pentecostalism and its particular success in creation, performance and distribution of contemporary worship song has been established in the previous chapters, leading to an account of research design and findings. The research design has been informed by studies of Pentecostalism by Moore, Albrecht and Clifton and two important studies of Australian Pentecostal music by Mark Evans. The purpose of this chapter is to review these studies, highlighting their particular relevance to the present project. This will be followed by an overview of the research design, with clarification of key terms. Discussion of literature pertinent to specific areas, such as text, musical characteristics and marketing strategies, will be included in the relevant chapters.

3.2. General Literature Review

By way of introduction, it is noted that three paradigms outlined by Catholic liturgist Gerard Moore by which individual worshippers engage with worship – experience, teaching and ritual – provide an excellent starting point for a research design dealing with Pentecostal worship music. Moore explains each of these perspectives as necessary for worship to take place, as The Bible (i.e. the teaching and informing function of the Word) is crucial in order to attain truthful worship in a way that engages the Spirit and allows for an experience of the Holy. Yet inevitably, no matter how informal, every worship service is also “... governed by the rules of ritual performance”.⁸⁶ He explains:

What is important is that all three, as essential ingredients of every act of worship, are present and operative in each worshipper. Yet it seems that we do not and indeed cannot approach worship from the standpoint of all three. Rather, and this is the crux of the issue, we tend to reflect upon liturgy using one of the three as the primary lens or horizon through which we view the other two.⁸⁷

He also considers that, “... a balance between all three is probably unattainable and even unwanted. There can be only one primary lens, nevertheless an integrated approach is necessary”.⁸⁸ Evidence of the priority of paradigms by certain movements is seen in the lack of academic interest towards Pentecostal music, due

⁸⁶ Moore, Gerard. "Appreciating Worship in All Its Variety." *Australian Journal of Liturgy* 10.3 (2006): 80

⁸⁷ Moore. "Appreciating Worship in All Its Variety" 80

⁸⁸ ---. "Appreciating Worship in All Its Variety" 89

to the experiential liturgical paradigm as primary, contributing to the lack of understanding between denominational groups and preventing ecumenical dialogue:

Those whose first movement is through “teaching” and “ritual” may well hold music in the highest esteem, however there it is primarily as a service to something else. Followers of these two approaches are not comfortable with music whose strength is in the experiential and which may have little to offer by way of theological depth or ritual involvement.⁸⁹

Explaining the significance of music within an experiential paradigm, Moore notes that:

The music enabled them to achieve what was for them the key ingredient of good worship, an experience of the freedom of the Spirit. All other aspects of the service, then, were understood through the lens of this type of experience, and their success or otherwise ...⁹⁰

Moore’s suggestion for an integrated approach in research includes acknowledgment of our own liturgical paradigm as our perspective or primary lens. This idea is also promoted by Clifton, who considers that Pentecostalism’s highly attuned sensory patterns require “sympathy” on the part of the researcher⁹¹, and also Albrecht, who acknowledges that his methodology was formed through his own exposure to Pentecostalism.

Sympathy is constructed into methodology through the adoption of a Pentecostal perspective (which may be informed by church adherence),⁹² as explained by American Pentecostal ritologist Daniel Albrecht in his book *Rites of the Spirit: A Ritual Approach to Pentecostal/Charismatic Spirituality*.⁹³ Advocating the use of spiritual “discernment” in research, Albrecht rejects analysis that fails to acknowledge unique nuances of the Pentecostal context, and there is no doubt that his analysis is sympathetic to Pentecostal understandings.⁹⁴ He states:

My Pentecostal culture has affected (at times focused) my orientation; Pentecostal ethos early

⁸⁹ Moore. "Appreciating Worship in All Its Variety" 88

⁹⁰ Moore. "Appreciating Worship in All Its Variety" 81

⁹¹ Clifton, "An Analysis of the Developing Ecclesiology" 55

⁹² Clifton, "An Analysis of the Developing Ecclesiology" 56

⁹³ "...In all this there is the problem of balance, yet a balance between all three is most probably unattainable and even unwanted. There can only be one primary lens, nevertheless an integrated approach is necessary" in Moore. "Appreciating Worship in All Its Variety" 88

⁹⁴ See Moore. "Appreciating Worship in All Its Variety"

provided a nascent motivation to study and better understand the spirituality of a people, my people. I am a Pentecostal by birth and (I think) by choice.⁹⁵

He believes that personal experience in the church and research observation have the ability to "... function cooperatively, complementing (even while potentially critiquing, correcting and informing) each other".⁹⁶ While formal theological study was discouraged until very recently in many Pentecostal churches, including Hillsong and other ACC congregations, Albrecht considers certain Pentecostal spiritualities beneficial to study, as Pentecostalism "... seeks not only to test for authenticity but also to plumb the depths of an experience for significance and meaning".⁹⁷ Such discernment is of particular importance in studying Pentecostalism, an oral culture where personal experience is paramount. Although systematic theologies may not be articulated formally from the pulpit they are experienced in other ways. Janice McLean concurs regarding the need for investigation of Pentecostalism from a Pentecostal framework:

It is simply time to admit that the Pentecostal understanding of the mode of God's presence among His people in conjunction with our use of Scripture in the common life of the Church results in a Pentecostal hermeneutic and theology, that at major points is different from an orthodox non-Pentecostal hermeneutic and theology. The task before us now is to realize and explore the implications of that fact for our understanding of our self-identity and tasks given to us by the living, acting and speaking Creator of all things.⁹⁸

The present study builds on Albrecht's research in combining a Pentecostal perspective on the part of the author with objective data collection and analysis, and by using his modes as the basic framework for understanding and analysing Pentecostal worship and its aims.

Albrecht's research sheds much light into the experiential paradigm of worship highlighted by Moore, and the use of the music in creating a corporate testimony appropriated by the congregation. His methodology is self-described as "hermeneutical" and he also assesses his work through the anthropological construction of Victor Turner, as a "... "thick" descriptive mode, a critical analysis and a constructive interpretation."⁹⁹ Based

⁹⁵ Albrecht. Rites in the Spirit 9

⁹⁶ Albrecht. Rites in the Spirit 11

⁹⁷ Albrecht. Rites in the Spirit 11

⁹⁸ McLean, Janice. "Make a Joyful Noise Unto the Lord: Music and Songs within Pentecostal West Indian Immigrant Religious Communities in Diaspora," Studies in World Christianity 13.2 (2007)

⁹⁹Albrecht uses Turner's critique to assess his own writing style, used in Rites in the Spirit. Turner, Victor. Dramas, Fields and Metaphors: Symbolic Action in Human Society. NY: Cornell University Press, 1974.

in ethnographic fieldwork, involving participant-observation and interviews with members of three North-American Pentecostal churches throughout a period of more than two years, he contrasts these liturgies, seeking to uncover the underlying reasonings behind these rituals and rites.¹⁰⁰ From his analysis of corporate liturgy, he contributes seven “modes of sensibility”, thus extending Moore’s experiential paradigm, describing them as “... embodied attitudes, sensibilities, affections with which ritualists perform and experience ritual.”¹⁰¹ The “modes” generally flow in rough order within the worship service. They are not direct substitutions of the ‘themes’ of Pentecostal songs established by Evans,¹⁰² but rather methods by which Pentecostals engage in the liturgy.

The first mode, termed Celebration, “... takes root in the action and attitude of play”,¹⁰³ accompanied with “expressiveness” and “spontaneity”.¹⁰⁴ This is usually initiated in Pentecostal liturgy through fast songs and physical participation such as clapping, dancing, and joyful smiling - enacted to appropriate the joy found in Christ. The second mode Albrecht names Transcendental Efficacy, which “... refers to an attitude of “... pragmatic ritual work”, “... particularly in relationship to a trans-reality [i.e. God] to produce an effect”.¹⁰⁵ Albrecht states:

When Pentecostals pray in this mode they expect an answer. Unlike the sensibility of celebration that may freely play, enjoying and experiencing the meaning of symbols, the mode of efficacy employs the symbols, declaring how things work by working them. The mode of efficacy reveals an attitude that is more concerned with consequence than meaning.¹⁰⁶

The third mode, Contemplation is “... deep receptivity and openness to God”,¹⁰⁷ mostly seen during the slower songs. Of this mode Albrecht states:

While the mode of celebration actively plays and the mode of transcendental efficacy engages in ritual work toward its pragmatic goal, the contemplative mode attentively waits. The “tarry until” attitude of the Pentecostal mode of contemplation generally holds sway, that is ... the aware congregation participates in the understanding that ultimately it seeks the action and presence of

¹⁰⁰ Albrecht Rites in the Spirit 11-12

¹⁰¹ Albrecht. Rites in the Spirit 179

¹⁰² Evans, Mark. Open up the Doors 114

¹⁰³ Albrecht Rites in the Spirit 81

¹⁰⁴ Albrecht. Rites in the Spirit 181

¹⁰⁵ Albrecht. Rites in the Spirit 182

¹⁰⁶ Albrecht. Rites in the Spirit 182

¹⁰⁷ Albrecht. Rites in the Spirit 182

the other, the one that cannot be controlled.¹⁰⁸

The fourth Penitent mode entails "... contrition, repentance, remorse, sorrow, lamenting or grieving".¹⁰⁹ The idea of lament as a mode of worship is regaining attention in Australian Pentecostalism, however many question as to whether it is used in current practice. Narelle Melton writes:

Within the Australian context there has been little evaluation of the early Australian Pentecostal use of lament. As such it is unknown whether the practice of lament has been lost progressively, ... or if it was ever utilized within Australian Pentecostalism.¹¹⁰

The fifth mode, Transcendental Ecstasy occurs when "... ritualists believe they are having an experience, performing rites or manifesting behaviour that is directly influenced by their God."¹¹¹ These behaviours may or may not be obvious to the observer, and particular manifestations vary between congregations. However, ultimately the mode represents the Pentecostal desire to be open to the Spirit's influence in worship, and be "changed" as Albrecht explains:

They ... believe in the possibility of infusion with the Spirit's power and life. They believe in direct inner influence (e.g. "anointing") that affects their performance of the rites and changes their perception of and their actions in the world.¹¹²

The sixth mode Improvisational involves "... cultivating or inventing rites", allowing for spontaneous innovation (a feature of Pentecostal music also noted by Evans).¹¹³ Rather than governing content, the modes allow for movement and progression in the experience of worship, and serve to provide a basis for analysing the intention behind Pentecostal songs, and their contribution to the greater liturgical rite. The direction of the modes by the leader (usually the MC) is understood as the seventh mode. Albrecht explains that "... the empowered leader directs, even controls, the liturgical forms dominated by this sensibility".¹¹⁴ Whether this is actually a mode at all is questionable, but it does serve to explain the difference between the reality of participant and leader, as observed by Moore.¹¹⁵

¹⁰⁸ Albrecht. Rites in the Spirit 184

¹⁰⁹ Albrecht. Rites in the Spirit 184 – 185

¹¹⁰ Melton, Narelle. "A Pentecostal's Lament: Is There a Correspondance between the Form of the Biblical Lament Psalms and the Early Australian Pentecostal Practice of Prayer?," MTh Long Paper. Australian Catholic U. 2008:2

¹¹¹ Albrecht. Rites in the Spirit 185

¹¹² Albrecht. Rites in the Spirit 186

¹¹³ Evans, Mark. Open up the Doors 11; 125

¹¹⁴ Albrecht. Rites in the Spirit 187

¹¹⁵ Moore. "Appreciating Worship in All Its Variety" 86

In his doctoral thesis, Australian Pentecostal theologian Shane Clifton provides a structured account of Hillsong as part of an examination of the ecclesiology of the Australian Christian Churches (ACC) - the denomination to which Hillsong adheres. His thesis focuses on leadership change in local ACC churches from early congregationally-based units into the distinctly hierarchical structures that currently exist, also charting historical influences upon Hillsong's currently practised liturgy. Clifton believes narrative is of unique importance to the Pentecostal movement, garnering its strength in personal testimonies. He quotes Scott Ellington:

It has been widely argued in emerging Pentecostal theology that Pentecostalism is an orally based, narratively expressed tradition, and that testimonies of what God has done in the life of the individual believer and the local community of faith form an integral part of Pentecostal worship and faith.¹¹⁶

Clifton shows how Pentecostals prioritised the autonomy of the local church and rejected denominationalism on the whole. He outlines an historical overview of the ACC's Trinitarian position using the idea of the Social Trinity (an understanding that all three persons of the Trinity are equal rather than hierarchical in status) and noting the change from egalitarian structures in the movement's initial years towards "apostolic leadership", with the subsequent elevation of the Senior Pastor or primary leader in these churches. Rather than following denominational courses, Pentecostalism's pragmatism raises individual church growth, and Clifton attributes Hillsong's practices and liturgy as influential within the movement primarily due to their large size.¹¹⁷ Outlining Hillsong's contribution to the liturgy of the ACC (particularly worship music), he blames the increase in prosperity theology upon the rise of this mega-church. Clifton's historical overview of the movement contributes a context to the Hillsong narrative and the songs they choose to sing, his contextualisation of great value in understanding developments in Hillsong's musical practice, theological emphasis and marketing of music product. This study extends these elements into a chronological order, examining similarities and changes across the study period.

By far the most significant research to date regarding Australian Pentecostal music has been undertaken by Mark Evans, Head of Contemporary Music studies at Macquarie University, Sydney. His thesis "Secularizing

¹¹⁶ Scott Ellington, "The Costly Loss of Testimony," *Journal of Pentecostal Theology* 16 (2000): 48-59.

¹¹⁷ See Hillsong Conference p.10

the Sacred: The Impact of Geoff Bullock on Contemporary congregational song in Sydney, 1990-1999” comprises the only significant scholarly study to deal with Hillsong Music.¹¹⁸ The thesis places contemporary church music within a lengthy historical and musicological academic framework, and this was subsequently developed into his book as will be examined below. In this area, Evan’s work is ground breaking, and also provides the foundation for the present study. While there is crossover in timeframe between Evans’ study and the present one, his approach is different in that its focus is on Bullock’s contribution to and impact upon Hillsong music until 1995, including Bullock’s reflections after leaving the church. He states:

The remaining chapters of this thesis comprise a case study of congregational songwriter Geoff Bullock. Bullock was a pioneering figure of a new style of popularism in Australian congregational song during the 1980s and 1990s and this role has been pivotal to the style of music that flourishes in churches today.¹¹⁹

As such, he does not address changes associated with the leadership of Zschech or the establishment of the UB band; nor does he address the emerging changes in musical repertoire and its performance from 1995. Located in this previous era of musical leadership, his analysis places Hillsong’s music within its local and historical context, illustrating the changes before 1999, thus highlighting some unique features of Hillsong (for example, the fact that all songwriters are members of the Hillsong congregation) as compared to other Christian publishers.¹²⁰ His contribution is significant in constructing an understanding of Hillsong as a church, and in highlighting individual artists within Hillsong. The study focuses on Bullock’s Christian journey, including his relationship with the church and HMA, and also the pain of the subsequent break with the church and publisher, and subsequent, comparatively unknown songs.¹²¹ He uses a layered methodology including interviews, musical and textual analysis, in conjunction with available literature, orienting his study through his own experience within an evangelical or teaching paradigm revolutionized by contemporary church music. Providing a well-constructed description of the albums and songs, he illustrates tensions that occur in such churches seeking to integrate music authored from within an experiential paradigm, and the necessary dialogues that accompany the integration of such resource, stating:

For a traditional evangelical church (or any other for that matter), introducing repertoire drawn from

¹¹⁸ Evans, Mark. Secularising the Sacred: The Impact of Geoff Bullock on Contemporary Congregational Song in Sydney, 1990-1999. Diss. Macquarie U., 2002.

¹¹⁹ Evans. “Secularising the Sacred” 102

¹²⁰ Evans. “Secularising the Sacred” 15

¹²¹ Interestingly, Evans notes regarding Bullock “... his “spiritual journey of salvation” ... his actual moment of spiritual awakening, of receiving the grace of Christ, came only in 1996 – a long time after he had blossomed into Australia’s foremost worship leader and songwriter”. In Evans. “Secularising the Sacred” 131

modern collections such as these immediately raised questions and created a sense of apprehension ... Thus, as I took my place at the piano that first Sunday night, I found myself in the middle of a musical controversy ... I recall glancing to my right as I played, at the old Conn organ that I had heard so often before. It had been unplugged to make way for the guitars. Something was definitely happening to contemporary congregational music ... ¹²²

He quotes Carey who suggests a chasm between the three paradigms, concurring with Moore's assessment, locating this even in Sydney's earliest days:¹²³

In practical terms, there were three main Christian traditions carried to the early colony: the established churches whose values were represented by the governors and military authorities; evangelical Protestantism, represented by most of the early clergy and missionaries; and Catholicism, represented by between one-quarter and one-third of the convict and free settlers and the clergy they gathered to serve their community.¹²⁴

Evan's subsequent book *Open Up The Doors: Music in The Modern Church*, while not exclusively focused on Hillsong, contributes to the narrative of the church beyond Bullock, including Hillsong songs in his analytical discussion of contemporary worship repertoire.¹²⁵ Aiming to ascertain "... the state of contemporary congregational song in the Western evangelical church",¹²⁶ he draws songs from a variety of contemporary sources and establishes the important concept of oral music culture to which modern Pentecostal church music belongs. Such music is not generally published in hymnbooks and although it is produced as sheet music, most congregations learn the songs through live experience or from CD or DVD. Evans states the necessity of acknowledging context:

Congregational song is not produced in isolation; it is a consequence of numerous factors: denominational, national, economic and cultural – to name but a few. Theomusiological enquiry must necessarily deal with these external forces and secondary influences. Dealing only with the notes, or solely with lyrics, is a disservice to the discipline and the researcher alike.¹²⁷

¹²² Evans. "Secularising the Sacred" 4

¹²³ See p.24

¹²⁴ Evans. *Open up the Doors* 105

¹²⁵ Evans. *Open up the Doors* Chapter 5

¹²⁶ Evans. *Open up the Doors* 10

¹²⁷ Evans. *Open up the Doors* 110

Forging a combination of qualitative and quantitative methods for analyzing contemporary worship music, Evans builds a multilayered approach to an investigation of music as text. This study builds upon the strengths of his investigations, however, despite his acknowledgement of the unique context of worship music, Evans' framework (outlined in 3.2.2.) could be considered primarily reflective of a "teaching" perspective; and thus certain elements of his methodology are not applicable to this study as will be seen.¹²⁸ Despite his acknowledgement of context and desire to assess worship songs within their local meanings, much of this is sacrificed in order to understand the impact of the repertoire upon the church at a global level. His synopsis of Pentecostal theology and doctrinal beliefs is not always reflective of the ecclesiology of the ACC (outlined by Clifton) or North-American Pentecostal understandings presented by Albrecht. Thus the integration of a broad Pentecostal perspective into the analytical process is of crucial relevance to the present study.

3.3. Methodology

3.3.1 Pentecostal Framework

As noted above, Moore establishes the experiential paradigm with which Pentecostals approach worship, and encourages Pentecostal liturgy to be viewed as very different from "mainline" Evangelical teaching or a Catholic ritualistic paradigm.¹²⁹ Similarly, Albrecht believes understanding Pentecostal practice is key to forming a research model that will engage with the realities rather than outside perceptions of this oral culture, its beliefs and its practices.¹³⁰

By virtue of participation in the Hillsong worship team between 1985 and 2003 (two thirds of the study period) the present writer is well situated to bring a uniquely Pentecostal understanding to the study. The author has first-hand experience of Hillsong and is equipped to offer levels of insight that would be difficult for non-Pentecostals to achieve. The methodology of this study is underscored by adoption of a particular Pentecostal stance - but is moderated by rigorous and objective analysis of data gathered from audio and visual music materials, interviews with key personnel and to a lesser extent, written sources. This multi-faceted methodology allows not only for increased understandings of the music produced at Hillsong but

¹²⁸ Moore. "Appreciating Worship in All Its Variety" 90

¹²⁹ Moore. "Appreciating Worship in All Its Variety" 80

¹³⁰ See Albrecht's modes of sensibilities p.20

also of the experiential context, its performance and the people who create this music. Such understandings will be of relevance both to those within Pentecostal traditions, especially those involved in the creation of church music (such as worship pastors and songwriters), and also to those whose knowledge of Hillsong music is limited to what they read in the secular press.

The methods outlined below were used to construct a more complete picture of Hillsong Music than constructed in previous studies such as Evans, particularly in respect of musical change and development throughout the study period, and seeks to ascertain which of these changes, developments and continuity could be considered to have contributed to the success of the music.

3.3.2. Interviews

With an Ethics Clearance from Australian Catholic University, and in conjunction with permission from community leaders of Hillsong Church, eight interviews were conducted between August 2008 and May 2009 from a select group of key leaders as listed below:

Darlene Zschech (Former Worship Pastor, Hillsong Church)
Steve McPherson (Current Manager of Hillsong Publishing)
Donna Crouch (Current Executive Pastor, Hillsong Church)
Reuben Morgan (Current Worship Pastor, Hillsong Church)
Russell Fragar (Former Music Pastor, Hillsong Church)
David Moyse (Former volunteer Music Director, Hillsong Church)
Geoff Bullock (Former Worship Pastor, Hillsong Church)
Jeff Bartlett (Current HMA Manager, Hillsong Church)

As those closest to the production of the music and to the supporting industrial mechanisms, the interviewee's perspectives were especially relevant and insightful. Each interviewee selected their interview method, with two interviews conducted through Skype, two in email form and four in face-to-face meetings. Questions were open-ended and varied between interviews to focus on the experience of the individual within the organization, seeking to ascertain their observations of change pertaining to performance practice, theological emphasis, and marketing during the study period. Much of the final decision-making on marketing and advertising direction during the study period was and continues to be undertaken by Senior

Pastor Brian Houston and CEO George Aghajanian; however neither responded to requests for interview. Due to the small number of participants, interviews were transcribed in Word, and analysis conducted in order to identify information relevant to music, text and marketing.

3.3.3. Three Phases of Hillsong Songs 1996 – 2007

Three phases across the study period were determined in order to deal with the large amount of text and music data and more specifically to assess levels of change and consistency in this data.

- 1996-1998
- 1999-2003
- 2004-2007

The first phase (1996 – 1998) marks:

- Darlene Zschech's appointment as leader of HB (1996)
- HB's live music as the sole music product of the church

The second phase (1999 – 2003) features:

- The establishment of UB with Reuben Morgan employed as Youth Music Director
- An increase to two annual HMA live worship products of HB and UB releases (1999)
- The acquisition of the City Campus and appearance of City musicians in both recordings (2000)
- Fragar's resignation and departure from HB band
- The planting and growth of the London Campus resulting in the appearance of London musicians in HB (2002)

The third phase (2004- 2007) marks:

- Reuben Morgan's resignation from UB (2004) to focus on HB recordings and events
- Joel Houston's appointment as UB leader (2004)
- Darlene Zschech's resignation as Worship Pastor of HB (2006)
- Phil Dooley (former Youth Pastor) temporarily employed to stabilise the music department (2006 - 2007)

(In 2008, Reuben Morgan and Joel Houston were appointed as the new leadership of HB, and the UB subsequently was without formal leadership, but practically overseen by Jonathon Douglass).

3.3.4. Song/Album Analysis

General categories shown in Table 1 below were used to record and organise the data concerning songs. These are relevant to all chapters, as they identify the song title, its origin and year, and allow for chronological organisation in order to assess similarity and change annually across repertoire, particularly in regards to text, music and marketing. As mentioned in the discussion of literature (3.1), Evans has constructed a framework by which text and music of contemporary “congregational song” can be analysed. Evans uses Shelia Whitely’s considerations in his framework:

What is crucial to any musicological investigation are not simple or, for that matter, complex transcriptions of the musical content of a song, nor mere isolated semiotic analyses, but rather fresh analytical explorations of the ways in which musical discourses work in tandem with lyrics, performance styles, gendered identities and consumer positions.¹³¹

Evans seeks to integrate analysis of the textual, musical and performance practice of a catalogue of globally recognised congregational songs; however the breadth of his study prevents contextualisation. Thus Hillsong church was selected as the sole context for this study, and while Evans’ categories provided initial basis for analysis; modifications suitable for contextual evaluation were integrated.

Table 1: General Categories

1. Year
2. Band/Ensemble (United or Hillsong)
3. Song Title
4. Songwriter Name
5. Songwriter Origin (e.g. London/Hills/City campus)

Hillsong is particularly unique as the church is the artist, featured in the marketing of their highly successful

¹³¹ Whitely, Shelia (Ed). Sexing the Groove: Popular Music and Gender. London: Routledge, 1997.

product line, and structured into the legalities, as explained by Russell Fragar in interview.¹³² In order to effectively evaluate the change in Hillsong's text, music and marketing, Evan's qualitative construct was also used, as explained by him:

... [Using] traditional musicological terms of inquiry suitably adapted for contemporary music, and relevant to congregational song. These aspects include melody, rhythm, harmony, structure, dynamics, texture and timbre ¹³³.

A more descriptive analysis forms the basis of discussion regarding instrumentation and style and is based in audio and visual analysis. This study prioritises audio recordings over sheet music, and integrates description of audio as well as video footage into the discussion and findings. Discussion of text in Chapter 4 and music in Chapter 5 is concerned with such textual and musical analysis as undertaken by Evans, and the more qualitative element of his "Theomusicological" analysis was also engaged, as seen in Tables 2 and 3 below, (with adaptations shown in Tables 4 and 5) along with discussion seeking to integrate the experiential paradigm – but more specifically, to suit a longitudinal study of one publisher, namely Hillsong Music Australia (HMA).¹³⁴

Analysis was conducted on two hundred and eighty one Hillsong Church (HB) and United Youth (UB) songs, from twenty-one albums written and/or recorded during the study period. Data were recorded in an Excel document, and can be seen in Appendix II. Analysis revealed conclusions regarding changes and similarities in the albums and differences between the two Hillsong bands across the time period. The findings are recorded in relevant chapters.

A discussion of the themes presented by Evans in Table 2 (below) is necessary in light of Albrecht's modes of sensibility.¹³⁵ In practice, Pentecostals rarely categorize their songs by theme as the majority of their resource is disseminated via CD or DVD rather than via hymnbooks; thus there is little opportunity for categorization. Approaching Evan's methodology with an experiential context requires consideration of his themes presented in Category 3. Difficulties were encountered in appropriating these themes to the text. His theme "Anointing" is defined as "... a song-type most prevalent in Pentecostal denominations which calls for

¹³² Fragar. Personal Interview. 4 December 2008.

¹³³ Evans. Open up the Doors 112

¹³⁴ See p. 47

¹³⁵ See p.20

the Holy Spirit's anointing to come upon a group (or individuals)".¹³⁶ This category references the Old Testament anointing ceremony for kings and prophets – as oil poured upon their head acted as a mark of the Spirit.¹³⁷ This ritual is primarily located in the Old Testament, but is also appropriated in the New Testament (as in Mark 6:13) as a rite of healing. The goal of Pentecostalism as stated by Evans is to experience the manifestation of God's "glory". While Hillsong's theology does include anointing for leadership positions and/or specific tasks on earth, and ritual anointing of the sick is practiced, the word "anoint" or "anointing" occurs once only in Hillsong text during the study period.¹³⁸

Table 2: Evans' Categories pertaining to Text and Music

1. Song Title
2. Songwriter
3. Theme: (one of) <i>Anointing, Body Unity, Call to Worship, Children's, Communion, Confessional, Credal, Eschatological, Evangelistic, Holiness, Intimacy/Relational, Judgement, Salvation, Social Justice, Spirit, Testimony, Thanksgiving, Transformation/Dedication.</i>
4. Secondary Theme (optional, one of above)
5. Address - Point of View (1 st /2 nd /3 rd Person)
6. Number of Words
7. Inclusion of words: Lord, Jesus, Holy Spirit, God
8. Tempo
9. Time
10. Verse range
11. Chorus range

Themes "Evangelistic", "Confessional", "Thanksgiving" and "Salvation" were also difficult to discern in Hillsong's text, as most songs include testimonials of conversion, many including confession of humanity's

¹³⁶ Evans. *Open up the Doors* 114

¹³⁷ "... The theological concept of anointing has its origin in the OT where people or things were often anointed to signify holiness; that is, they were set apart for God and his work. In the book of 1 Samuel, Saul is anointed by God to become the first king of Israel. Even though he ultimately ends up pursuing his successor to the throne in order to kill him, Saul is deemed 'untouchable', despite his flagrant wickedness, because he is anointed of God (1 Samuel 26)". Evans. *Open up the Doors* 100

¹³⁸ The word "anoint" is only found in one instance in a UB recording.

sinful nature, as well as our need for salvation and subsequent gratitude or thankfulness. The theme “Spirit”, defined as “... praise songs about the Holy Spirit” proved too broad a category, with Spirit Baptism brought to the Hillsong’s congregation’s attention as a separate and meaningful event subsequent to conversion, distinct from the individual’s experience of God’s presence (or continual infilling) which proved an important role of worship in the text. Worship also encourages the congregation’s pleas for Spirit renewal, also termed “revival” for the church as an institution, mentioned numerous times in the Hillsong text, with the significance of this prayer also outlined by Clifton.¹³⁹ No instances of “Communion” songs were found in Hillsong’s repertoire, although music often accompanies this act in the liturgy. The “Call To Worship” in Hillsong liturgy is often musical rather than lyrical, with up-tempo songs serving to bring the congregation’s attention to the act of worship.

Many of Evans’ categories measure doctrinal content, and although beneficial within a teaching paradigm, were not evident in large enough quantities in the Hillsong text for analysis to be beneficial in this study. For example, while early Pentecostals commonly sang “Eschatological” songs, few songs in the Hillsong repertoire could fit into this category; “Credal” songs, described as, “...statements of truth and faith¹⁴⁰” were difficult to evaluate in an experiential paradigm where songs are not primarily used for this purpose, although statements of truth and faith are found in the preaching time. Also “Judgement” songs also are not often sung at Hillsong, as the ACC website states, “He [God] is totally loving”¹⁴¹, seeking to promote the New Testament message of Jesus’ sacrifice upon the cross as satiating God’s wrath and opening opportunity for salvation - with judgement considered God’s domain rather than a proclamatory role or message from the church. An experience of “Body Unity” is facilitated beyond the text, with every facet of the service orchestrated to give an experience physical togetherness, representing our one-ness in Christ. As Hawn observes at a Sunday service:

From my venue in the higher balcony, it was a stunning visual effect that complemented the throbbing rhythm, pulsating coloured lights, and strobe effects throughout the auditorium. The congregational [dancing] seemed to be a recognised ritual activity by the majority of those gathered, and a song was chosen that encouraged all to praise God with their bodies, even to the point of not worrying about being “silly” or “undignified”.¹⁴²

¹³⁹ Clifton, “An Analysis of the Developing Ecclesiology” 14

¹⁴⁰ Evans. *Open up the Doors* 114

¹⁴¹ Australian Christian Churches, “What We Believe.”

¹⁴² Hawn. “Congregational Singing Down Under” 17

The theme “Intimacy/Relational” described by Evans as “... personal reflections on the relationship between participant and Godhead” was over-represented in Hillsong’s text, and therefore also not particularly helpful as a category for analysis in this study¹⁴³. As noted above, childrens’ songs were excluded from this study.¹⁴⁴ Overall, Evans’ themes were of limited use in tracking theological emphases in Hillsong text throughout the period, and instead formed the foundation for more pertinent inquiry. As Evans comments, “Whether songs personally mention the Godhead is one way of scrutinizing if modern songs have drifted more towards ambiguous love poetry than focused acts of worship”.¹⁴⁵ Thus Category 7 recorded names used to address God in the text; Jesus, Holy Spirit, God/Father and other names.

Table 3: Textual Categories

1. Number of Words
2. Address - Point of View (<i>1st/2nd/3rd Person</i>)
3. Expected Transformations (<i>Personal Development, Supernatural Empowerment, Prosperity, Withstanding Trial/Suffering, Evangelism, Social Transformation, Revival</i>)
4. Personal Testimony (<i>Evidence of conversion, water or Spirit baptism</i>)
5. Trinitarian Perceptions: (names of God: <i>Jesus, Holy Spirit, God/Father</i>)
6. Other names addressing God
7. Use of word “Love”: (<i>context of use of word love, e.g. Love as attribute of God; Our love for God</i>)
8. Testimony: (<i>Conversion/Water Baptism/Spirit Baptism</i>)
9. Expected Transformation: (<i>Personal Development, Supernatural Empowerment, Prosperity, Withstanding Trial/Suffering, and Social Transformation</i>)
10. Other Thematic References

¹⁴³ Evans. Open up the Doors 117

¹⁴⁴ See p.56

¹⁴⁵ Evans. Open up the Doors 117

Categories used for the analysis of text in this study are listed above in Table 3. In regards to theological emphases, the “Expected Transformations” or outcomes evident in the text (seen in both Clifton and Albrecht’s studies) and that relate to Pentecostal worship are Personal Development, Supernatural Empowerment, Prosperity, Withstanding Trial/Suffering, and Social Transformation. In a Pentecostal context, all outcomes require the Holy Spirit’s involvement - these particular outcomes are included in Table 3 and explored more fully in Chapter 4.

Musical categories listed below were used in conjunction with Evans’ example of qualitative analysis in the form of descriptive examination of instrumentation, style and form. Discussion of this analysis is presented in Chapter 5.

Table 4: Musical Categories used in Analysis

1. Tempo (BPM)
2. Time
3. Verse range
4. Chorus range

Table 5: Marketing Categories

1. Product Type (DVD/VHS/CD/Tape)
2. Recording Date
3. Recording Venue
4. Event Attendance (if known)
5. Video/CD Front Cover Artwork (description)
6. Video/CD Back Cover Artwork (description)
7. Video/CD Insert Artwork (description)
8. Recording date Conference/Event (if applicable)
9. Release date Conference/Event (if applicable)
10. Highest ARIA chart position
11. Industry Awards (if known)

Above (Table 5) are categories used in the analysis of marketing of the Hillsong products during the study

period, and discussed in Chapter 6. These categories were included to assess marketing rollout for the recording event and release as well as ascertain information about the product. This information contributes towards an understanding of the synergic relationship between Hillsong Church and HMA, with church and album events leveraged at strategic points in Hillsong's history to achieve industry and sales success. Album artwork of Hillsong product is also significant as both a marketing (and differentiation) strategy, and as a visual representation of the church recording event. HB DVD/CDs are identical in album art and design; thus the HB DVD product was selected for analysis, along with UB CDs. Cover design (inside and outside artwork) of albums was documented, particularly regarding similarity and change; descriptions of images were listed within an Excel spreadsheet and analysed across the time frame in order to ascertain the direction of marketing strategies during this time.

3.3.5 Branding: Product and Merchandising Analysis

Branding in the advertising industry is used to develop a relationship between publishers and customers and to facilitate repeat sales. Dann and Jensen define marketing strategies, widely used in the music industry:

Brands are sets of differentiating promises that link a product to the consumer through a bundle of identifiable attributes, physical marks, emotional markers and triggers to memories of prior product experience or the assumed experience based on the reputation of the product, provider or service.¹⁴⁶

These attributes create a persona or personality for the marketed product, promoting a continuing relationship with consumers and encouraging sales. Dann and Jensen¹⁴⁷ use an amalgamation of two well-known marketing studies by Aaker¹⁴⁸ and Okazaki¹⁴⁹ to analyse marketing in the Australian roots industry. The present study incorporates the seven human characteristics presented, evaluating their presence and role in the creation of a Hillsong brand throughout the study period. These attributes contribute towards the

¹⁴⁶ Dann, S and Jensen, E.. "Brand Personalities with Real Personality: Strategies for Individual Brands and Branded Individuals in the Entertainment Industry," *Australian and New Zealand Marketing Academy Conference*. U. of Otago, 3-5 Dec 2007.

¹⁴⁷ The first study was conducted in America by Aaker, and the second by Okazaki, who sought to evaluate the consistency with global branding mechanisms and the influence of the Internet in branding. In Dann and Jensen. "Brand Personalities with Real Personality

¹⁴⁸ Aaker, Jennifer L. "Dimensions of Brand Personality " *Journal of Marketing Research* 34.3 (Aug 1997): 34.

¹⁴⁹ Shintaro Okazaki, "Excitement or Sophistication? A Preliminary Exploration of Online Brand Personality," *International Marketing Review* 23.3 (2006).

mapping of a Hillsong personality, which could account for high consumer loyalty. The specifics of this personality were sought in order to investigate the relationship Hillsong consumers have with the music, and evidence of the beliefs and ministry practices of the church seen in this aspect of the product.

3.3.6. Visual Analysis

Tracks from the most recent HB DVD are played before and after Hillsong's weekly church services; thus the visual identity of the worshipper and their expected behaviour in worship are reinforced. Rose Gillian says of the power of an image, "Images work by producing effects every time they are looked at. Taking an image seriously, then, also involves thinking about how it positions you, its viewer, in relation to it."¹⁵⁰ Video footage serves as the main product of the worship-recording event for HB. This visually captures the live meeting; however, the music is actually overdubbed in a studio to produce a more controlled sound. Sometimes an entire track (except the audio of the crowd at the event) is recreated to the accompanying visual. This synced soundtrack from the DVD product forms the associated HB CD. As the video could conceivably therefore be considered the primary or authentic data, the visual will be included for analysis in this study, in conjunction with the audio on the track and will be reviewed to discuss evidence of branding. UB, in contrast to HB, does not sell DVD product, although in many of the CDs, footage of the event is included as a bonus at no extra charge. "Overdubs" of UB live album recordings are not synced to the visual footage, and thus its main product could be considered the music.

3.3.7. Music Analysis

While the video is the main product of the HB albums, its audio content and the audio content of UB albums play an obvious role in the dissemination of the songs onto radio and into the liturgies of other churches. Evans uses musicological frameworks in order to analyse both qualitatively and quantitatively. In appropriating Jean - Jacques Nattiez's three levels of musicological analysis to church music (the immanent, poietic and esthetic), Evans speaks mainly to the immanent level - an objective or "neutral" analysis.¹⁵¹ Of this type of analysis, Evans states:

¹⁵⁰ Gillian, Rose. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials* Newbury Park: Sage Publications, 2001: 12

¹⁵¹ Nattiez, Jean – Jaques. *Music and Discourse: Towards a Semiology of Music*. New Jersey: Princeton University Press, 1990:

Consideration of the immanent will rest on traditional musicological terms of inquiry suitably adapted for contemporary music, and relevant to congregational song. These aspects include melody, rhythm, harmony, structure, dynamics, texture and timbre. Melodic inquiry will be primarily concerned with the “singability” of congregational song (according to standard western parameters), since that remains a major function of the music.¹⁵²

However, while a ‘neutral’ or ‘objective’ analysis regarding attributes of the songs was conducted on music, text and the physical product in line with Evan’s analytical framework, this level alone was not considered sufficient for a thorough analysis of the development of HMA product over the study period, particularly in assessing similarity and change in theological emphases, musical and marketing processes or the influence of particular staff members, key volunteers and production policies. While the esthetic level, defined as “... the experience and perception of music by the listener/audience”,¹⁵³ was deemed to be outside the scope of this study (requiring examination of a range of responses inside and outside of the congregations of Hillsong). However, Nattiez’s third level of analysis, termed the poietic and explained by Evans as “...the perception of the musical work, its effects and relation to other works and sounds from the point of view of the personnel involved in its production” was included in analysis¹⁵⁴. Views of key personnel involved in production were considered of primary importance in answering the research questions regarding development across HMA product selected, as information is not available through examination of this product alone. While Hillsong’s congregation contribute towards the song selection process (in the sense that the popularity of songs is measured by Hillsong’s leadership)¹⁵⁵, and participate in the creation of both the music and corresponding video footage, the staff and key volunteers responsible for production facilitate the congregation’s contribution - through advertising, preparation and execution of the rehearsals and live event, as well as the final concept and artwork of the physical product, edited from audio and video captured from this live event. While it is acknowledged that within such a large team there are varied opinions and experiences, interviews were conducted with those closest to the production process in the music, marketing and pastoral areas of Hillsong Church in order to ascertain elements of the poietic level and contribute towards the analysis of HB DVDs and UB CDs.

¹⁵² Evans. *Open up the Doors* 112

¹⁵³ Nattiez, *Music and Discourse: Towards a Semiology of Music*. 30

¹⁵⁴ Evans. *Open up the Doors*. 112.

¹⁵⁵ See p.50

3.3.8. Rationale for the Exclusion of Data

A variety of products released by Hillsong were excluded, including compilation albums, albums for children, international albums (such as those produced by London Hillsong and Kiev Hillsong) and various other types of music releases. Only English releases were included, and of those, only the annual recordings by HC and UB. These are the most popular of HMA products, and as such represent the songs sung in Hillsong's services, as well as songs with the widest international distribution. Specific methodology pertaining to text, musical and marketing analysis is found in the relevant chapters.

3.4. Terms and Definitions

The following definitions are given to assist the researcher and reader in clarification of the scope of terms, and to state intended meanings within this study.

3.4.1. Evangelical

This study embraces Roger Olsen's definition of Evangelical:

Evangelical theology ... is that form of mostly Protestant Christian reflection on God and salvation (etc) that is guided by the ultimate authority of scripture, acknowledges that God is supremely revealed in Jesus Christ, and includes a strong focus on personal salvation by repentance and faith.¹⁵⁶

Pentecostals are a subset of Evangelical Christianity with specific hermeneutics, worship practice,¹⁵⁷ and self-definition. Evangelical includes Pentecostals, this understanding based in a historical rather than a journalistic view (where Evangelicalism is defined versus Fundamentalism as response to modernity).

3.4.2. Pentecostal

¹⁵⁶ Olsen, Roger E. "Evangelical". *The Westminster Handbook to Evangelical Theology*, ed. The Westminster Handbooks to Christian Theology. Louisville: Westminster John Knox Press, 2004:9.

¹⁵⁷ See p.23

Clifton's definition of Pentecostalism is used in this study:

Pentecostalism is a movement of churches, which share a common identity based on the experience and doctrine of baptism in the Holy Spirit, evidenced by, or associated with, the gift of tongues. The movement is made up of various fellowships as well as independent congregations. In Australia, the largest of these is the [Australian Christian Churches], a fellowship that incorporates approximately seventy five percent of all Pentecostal churches.¹⁵⁸

Clifton charts the impact of the charismatic movement upon the ACC denomination in the 1970s, previous to Hillsong church. Charismatic influence arose mainly within more traditional denominations as well as Roman Catholic and Eastern Orthodox congregations, and this was to eventually also renew the spirituality of Pentecostal churches. Albrecht, Chant and Clifton use the conjunction "P/C", referring to Pentecostals and Charismatics throughout their work. However, in this study, the term "Pentecostal" will be used only, as distinction can be seen within worship paradigms, particularly between Charismatic churches with teaching rather than experiential framework, as explored by Moore in the literature review.¹⁵⁹

3.4.3. Australian Christian Churches

Hillsong is the largest member of the Pentecostal denomination Australian Christian Churches (ACC). Clifton claims, "In Australia, [the ACC is] a fellowship which incorporates approximately seventy five percent of all Pentecostal Churches¹⁶⁰. Formerly the Assemblies of God (often shortened to AOG), the movement changed its name to ACC in 2005, but still retains its original name in legal documents.

3.4.4. Worship

The word "worship" in Pentecostal usage can refer interchangeably to liturgy, the music of the church or an internal submission of the heart towards God. Zschech claims that, "Praise and Worship is prayer. It is intimate, it is intercessory, it is powerful".¹⁶¹ At Hillsong the term "Praise and Worship" refers to the music of

¹⁵⁸ Clifton, "An Analysis of the Developing Ecclesiology" 9

¹⁵⁹ See p.24.

¹⁶⁰ Clifton, "An Analysis of the Developing Ecclesiology" 9

¹⁶¹ Zschech, Darlene. Extravagant Worship. 40

the liturgy, distinct from announcements and preaching. This term distinguishes two sub-sections or tempo categories in the music. It often refers to the first main period of the church service, followed by the preaching. Albrecht explains:

Some contemporary Pentecostals still admit the function of the worship as preparatory to the sermon... "The worship prepares the heart of the people for the Word".¹⁶²

Tempo is analysed in Chapter 5 with four categories (Fast Praise, Mid-Tempo Praise, Anthemic Worship and Slow Worship) mirroring the tempos of the four songs within a Hillsong service twenty-minute musical set. In this paper, particularly in interviews, where the term "Praise and Worship", or shortened form "worship" is used, it refers to the musical set in a service. "Liturgy" refers to the service in its' entirety. However, it is acknowledged that the use of the term "worship" is not ideal for teaching on church music, confusing the purpose and presence of the music - even resulting in Chant's "musification of ministry".¹⁶³

3.4.5. Worship Song

The terms "worship song" and "worship music" are used in this thesis in preference to "congregational song". In a Pentecostal church worship song is not necessarily designed to teach. It is not linked to the liturgical ritual, or written for use in particular rites within the service (such as the processional or recessional).

3.4.7. Glossolalia

Glossolalia is also referred to as "speaking in tongues", and in its musical form is usually called "... singing in the Spirit". Anderson explains:

[Pentecostalism's] only distinctive doctrine is that of Baptism in the Spirit. Many ... denominations believe that the "initial evidence" of Spirit Baptism is always glossolalia. ... Speaking in tongues was originally believed to be miraculously speaking a language completely unknown to the speaker. Many Pentecostals continue to hold this view, even though linguistic analysis has refuted it. Some

¹⁶² Albrecht, *Rites in the Spirit* 155

¹⁶³ See p.106

acknowledge its nonlinguistic character but continue to assert its divine signification.¹⁶⁴

The ACC website states:

We believe that in order to live the holy and fruitful lives that God intends for us, we need to be baptised in water and be filled with the power of the Holy Spirit. The Holy Spirit enables us to use spiritual gifts, including speaking in tongues, which is the initial evidence of baptism in the Holy Spirit.¹⁶⁵

3.4.7. Song sections

The generally accepted meanings of musical sections and their features are outlined in Table 6 below, with more specific Hillsong music explanations seen in Chapter 5.

3.4.8. Theomusicological

The term “Theomusicological” is a term coined by Sydney musicologist Mark Evans to describe a necessary analysis of worship music that integrates the musical, lyrical, visual and theological elements, based from the discipline of popular music studies. He states,

Contemporary congregational music, as a musical form, has much to contribute to debates around lyrical analysis, performance contexts, production analysis, the role of audio-visuals and, of course, the notion of vernacular music.¹⁶⁶

3.4.9. Popular, Secular and Sacred Music

As David Allan suggests, the term popular music is directly related to its commercial value and representative of the broad scale audience for music that is “... mass distributed and commercially

¹⁶⁴ Anderson, *An Introduction to Pentecostalism*

¹⁶⁵ Australian Christian Churches, "What We Believe."

¹⁶⁶ Evans, *Open Up The Doors*, p8

successful”.¹⁶⁷ “Popular” indicates the accessibility of the music and relates to its production, rather than adherence to particular aesthetic values or styles.¹⁶⁸ Hillsong Music is popular music, made accessible to a mass audience through their CDs and DVDs. HMA’s global distribution mimics secular music, supported through industrial mechanisms, with most elements of performance practice the same; however this music is considered sacred in intent. Hillsong leaders draw distinction between secular music and their own music, referring to it as “resource” and citing its use in Hillsong liturgy to distinguish it from other forms of music. However, Hillsong Music will be analysed as a form of “popular Music”.

Table 6: Popular Song Sections¹⁶⁹

<i>Verse</i>	Introductory section of the song, often introduced with testimony. May be repeated multiple times with varied lyrics
<i>Prechorus</i>	Connects verse and chorus melodically
<i>Chorus</i>	Usually the musical “hook” or most catchy part of the song. Is the refrain to which the song returns after each section, is repeated multiple times, and variation in lyric is not usual.
<i>Bridge</i>	B-section or musical change
<i>Instrumental/B-section</i>	Section without melody – may feature an instrument solo
<i>Tag</i>	A repeated phrase or word to mark the end of the song
<i>Riff</i>	A musical motif, usually played by an electric guitar or piano.
<i>Outro</i>	The “Intro” (introduction) and “Outro” may be the same or a similar melodic “riff”

3.4.10. Altar Call

The Altar call is of great significance to Pentecostal liturgy. It is the portion of the rite where invitation is given to pray “The Sinners Prayer”, an impromptu call and response type prayer that allows a non-Christian to confess their belief in Jesus as their personal Lord and Saviour, as found in the scripture Romans 10:9 “...if you confess with your mouth, “Jesus is Lord”, and believe in your heart that God raised him from the dead, you will be saved”.¹⁷⁰ This type of evangelism is included in most services, and congregation members are encouraged to bring unsaved friends to facilitate the performance of this rite.

¹⁶⁷ Allan, David. "An Essay on Popular Music in Advertising: The Bankruptcy of Culture or the Marriage of Art and Commerce?" *Advertising & Society Review* 6.1. (2005).

¹⁶⁸ Allan. "An Essay on Popular Music in Advertising"

¹⁶⁹ "Chorus." *The New Grove Dictionary of Jazz*. 2009 Oxford Music Online. 27th January 2010. <<http://www.oxfordmusiconline.com>>.

¹⁷⁰ "The Holy Bible" *New International Version*.

3.4.11. Song Cover and Album Cover

According to Witmer and Marks, a cover recording is "... a term used in the popular music industry usually for a recording of a particular song by performers other than those responsible for the original recorded version".¹⁷¹ In this context, the term "cover" would refer to a rerecorded song, such as a UB song recorded by HB, or vice versa. However, the term "cover" is also used when referring to the front and back of the printed booklet that often accompanies albums. The reader should be aware of these two possible uses of the word "cover".

¹⁷¹ Witmer, Robert and Marks, Anthony. "Cover [Cover Version, Cover Record]," Grove Music Online 2007-2010, Oxford University Press, 24 January 2010:7

4. CHAPTER FOUR: The Evolving Theological Emphasis of Hillsong Music (1996 – 2007)

4.1. Introduction

The lyric or text is an important element of any Christian music. According to Pecklers, congregational music is the first vehicle of theology in a service as "... the Church expresses what it believes in worship even before these beliefs are studied or analyzed".¹⁷² This is true in the sense that the order of liturgy means music usually precedes any exposition of the Bible or preaching, and is therefore the first impression a visitor has of a church and its beliefs. For some, text is the primary feature of the worship song genre. According to Steve Turner "... it [contemporary Christian music] is the only musical category recognised in the record industry that is defined entirely by lyrical content".¹⁷³ Others, such as Evans argue that text must be considered within its musical and social context, in order to gain an understanding of its function in worship. Pentecostal worship music is not usually intended to represent the entire systematic theology of the church, but is written to encourage and challenge believers with Spirit-inspired meditations pertinent to their worship context. In examining changes in song text, it is important to acknowledge Pentecostal culture is generally oral rather than written; thus liturgy - rather than articles, books or denominational papers - serves to provide space for learning, discussion and revision of beliefs:

Experience as a form of encounter is recognized for its characteristics as constructed, intentional, derivative, and dialectical ... It enters as a moment of discontinuity into a larger, already established context. It is interruptive since, if it were simply continuous with what is already operative, it would not need to be adverted to precisely as "experience." ... Thus, the insertion invites consideration, discussion, revision, change.¹⁷⁴

At Hillsong, text assumes a number of roles in this manner, including encouraging the believers towards spiritual maturity, and is also reflective of their maturity, as Zschech comments of the HB albums, "... Every time we record a live album, it's a magnificent night. It's a snapshot of twelve months growth in the heart of a local church."¹⁷⁵ Unlike the lyric of secular albums or those by a Christian artist, HB text represents beliefs and values sung by Hillsong's entire community over the year preceding the recording. Songs represent and

¹⁷² Pecklers, F. Worship: New Century Theology. London: Continuum, 2003: 164

¹⁷³ Turner, Steve. Imagine: A Vision for Christians in The Arts. Downer's Grove: Inter-Varsity Press, 2001

¹⁷⁴ Althouse, Peter. "Toward a Theological Understanding of the Pentecostal Appeal to Experience," Journal of Ecumenical Studies 38 4 (Fall 2001).

¹⁷⁵ Zschech, Extravagant Worship 148

reinforce the theological views of the church.

The congregation as a whole assess each song as it is presented, with their responses gauged as indicative of their views. Joel Houston asserts, "... Ultimately, the song is decided on by the crowd. If people sing it, it's good. If it doesn't go over well with them, then it's not. It's the congregation who decides".¹⁷⁶ Songs deemed to be popular with the congregation are recorded, however others are excluded after trial, as noted by Morgan:

I write a lot of really average songs and I find that they're the killers because you can think they're going to be OK ... a bad song can be good in that it may have a well-formed melody and everything in the song may seem right but if it doesn't speak [to the congregation] then it is a bad song.¹⁷⁷

However, the reality is that many songs never reach the congregation in order to be assessed. Hillsong leadership considers published songs the best resource available within that year, and songs are sourced from all of their campuses, but proportionally, the Hills District is over-represented in the repertoire. By virtue of inclusion in their product, Hillsong's leadership commends the use of these songs to other churches, and the text can be considered as generally accepted understandings of both Hillsong's leadership and congregation at that time. For UB members, CDs are both promoted as youth music resources and also as training for Hillsong's young songwriters and artists. In the following discussion of Hillsong lyrics the principal focus will concern theological content and changes of emphasis over the study period.

4.2. Chapter Questions

In line with the general thesis research questions¹⁷⁸ three questions frame this chapter's inquiry:

1. What degree of consistency in textual content and style can be seen in the text of Hillsong music between 1996 and 2007?
2. What changes in theological emphasis and style are evident?

¹⁷⁶ Andree Farias, "The Hillsong Machine," 10 October 2005. *Christianity Today* 7 May 2005. <<http://www.christianitytoday.com/music/interviews/2005/hillsong-1005.html>>.

¹⁷⁷ Fergusson, Amanda. *The Songs of Heaven*. Castle Hill: Hillsong Church, 2006: 203

¹⁷⁸ See p.3 for research questions

3. What aspects of Hillsong music did not change?
4. What factors influenced these changes?

4.3. Literature Review

4.3.1. Contemporary Worship Text and Style

The flood of popularist 'how-to' worship books promoted by music publishers perhaps masks the general rejection of contemporary worship in academia, and the lack of texts within current literature. A small amount of books have been published by Hillsong in order to inform those seeking to replicate Hillsong's structures and styles. Robert and Amanda Fergusson were instated as pastors of Hillsong Church with the acquisition of the City campus (formerly Sydney Christian Life Centre) in 2000, and, among other functions provide editorial oversight for Hillsong's text. Most of their insights are given within an oral context, however Amanda Fergusson's book *The Songs of Heaven: Writing Songs for Contemporary Worship*,¹⁷⁹ written at the end of the period under review is addressed to an audience of songwriters. Including interviews with published HMA songwriters, it reveals insight about Hillsong's particular ethos and their artists' methodology. In contrast to hymns, Fergusson believes the distinctive of a worship chorus is the exposition of only one theme and in regards to text, she advocates using efficiency with words, "If one syllable will do then why use two?"¹⁸⁰ In regards to text, they reject particular nuances previously common in Pentecostal text, often "... concerned with the control and manipulation of supernatural forces"¹⁸¹ as well as outlandish statements of personal sacrifice and promise. She comments:

I want to be a person of my word so that if I say I will do something then I will do it. ... Therefore statements such as "I'll sell all my possessions and give them to the poor" may be true for you as a songwriter but it is a risky thing to ask your congregation to sing!"¹⁸²

Accepting a wide range of contemporary styles, she recommends those that appeal to the congregation.¹⁸³

¹⁷⁹ Fergusson. *The Songs of Heaven*

¹⁸⁰ Fergusson. *The Songs of Heaven* 82

¹⁸¹ Forrester, McDonald and Tellini. *Encounter with God: An Introduction to Christian Worship and Practice*. 2nd Ed. Edinburg: T & T Clark, 1996. 102

¹⁸² Fergusson. *The Songs of Heaven* 71

¹⁸³ Fergusson. *The Songs of Heaven* 40

However, authors such as Peterson critique theological inadequacy and often weak textual features of contemporary worship:

Traditional metric forms are not often followed. Sometimes the lyrics are confused and meandering, lacking theological depth and substance. Repetition is often used to create a mood ... biblical verses and phrases are used extensively, but sometimes obscurely ... there is a bright and vigorous note of celebration in much of this material, but little to compare with the doctrinal strength of older hymns. Insufficient attention is given to the great gospel events and their meaning ... important biblical themes such as suffering and judgement are largely neglected ...¹⁸⁴

While hymns place priority upon historicity (value as a classic), choruses place priority upon present meaning, evaluated most effectively through the response of the people, as will be discussed below.¹⁸⁵ However, worship songs do borrow or adapt text from the past, for example Chris Tomlin's rearrangement of "Amazing Grace", released for the film titled by the same name to honour John' Newton's historical verses, and relating to the abolition of the slave trade. Tomlin adds a chorus to the standard strophic form:

My chains are gone; I've been set free
My God my Saviour has ransomed me
And like a flood His mercy reigns
Unending love, amazing grace¹⁸⁶

From the relevant literature, four recurring themes - Trinitarian Address, Testimony, Love and Expected Transformations in Worship - were found to be particularly pertinent to the study of Pentecostal worship text, informing the methodology and analysis of this chapter. Following an account of these themes, a discussion of the textual style of contemporary Pentecostal worship within the literature will be offered.

4.3.2. Trinitarian Address

In his thesis, in analysis of song text, Evans attaches great importance to the specific address of God (or lack thereof), tracking the words Jesus/God/Spirit and Lord in Hillsong text published between 1992 and 1999. He

¹⁸⁴ Evans. Open up the Doors 39

¹⁸⁵ See p.170

¹⁸⁶ Tomlin, Chris. "Amazing Grace (My Chains Are Gone)". By Newton, John. See The Morning. EMI CMC, 2006.

demonstrates high counts of the address “Lord” at Hillsong during Bullock’s employment (prior to the present study period) and occasions in the repertoire (citing Fragar’s songs) where the Godhead is not addressed at all but implied.¹⁸⁷ Evans uses the category of address to gauge Trinitarian understandings in the text, and locate these understandings in the liturgical practice –and although the word “Trinity” does not appear in the Bible, its place in orthodox Christian belief, and connection to the act of worship is clear in the literature for both Evangelical and Pentecostal writers. Evangelical James Torrance considers Christian worship, “ ...our participation through the Spirit in the Son’s communion with the Father, in his vicarious life of worship and intercession”.¹⁸⁸ While Spirit’s role may not feature frequently in the hymnody of more traditional denominations, all three persons of the Trinity are considered distinct but equal in the ACC’s theology.¹⁸⁹ The Spirit directs glory to Jesus as God as seen in John 16,¹⁹⁰ is mentioned present in Jesus’ water baptism in John 1, and is given as necessary reason for His ascension.¹⁹¹ The Spirit now actively leads the church, as Pentecostal Gordon Fee explains:

The Spirit, who was present at creation and became present to bring us to life in redemption, now leads us in the worship and praise of our Redeemer and Creator. In Paul, therefore, our worship is as Trinitarian as our experience of God and our theology. Obviously, it is the presence of the Spirit among us as we gather in Christ’s name that makes it so.¹⁹²

Paul attributes the Spirit as the bestower of the charismata (spiritual gifts) in 1 Corinthians 12, important in Charismatic/Pentecostal liturgy, acknowledged by Lim¹⁹³, McClung¹⁹⁴ and Chant¹⁹⁵. The importance of Trinitarian address in the literature is clear.

¹⁸⁷ Evans. “Secularising the Sacred” 117

¹⁸⁸ J Torrance, B. “Worship, Community and the Triune God of Grace,” The Didsbury Lectures. Exeter:Paternoster Press, 1996: 3

¹⁸⁹ “*But I tell you the truth: It is for your good that I am going away. Unless I go away, the Counsellor will not come to you; but if I go, I will send him to you.*” John 16: 7 “The Holy Bible.” New International Version.

¹⁹⁰ “*...I have much more to say to you, more than you can now bear. But when he, the Spirit of truth, comes, he will guide you into all truth. He will not speak on his own; he will speak only what he hears, and he will tell you what is yet to come. He will bring glory to me by taking from what is mine and making it known to you*”. John 16: 12 “The Holy Bible”, New International Version.

¹⁹¹ “*But when he, the Spirit of truth, comes, he will guide you into all truth.*” John 16:13 “The Holy Bible.” New International Version.

¹⁹² Fee, Gordon. “The Holy Spirit and Worship in the Pauline Churches ” Listening to the Spirits Is the Test. Grand Rapids: Eerdmans Pub. Co, 2000.

¹⁹³ Lim, D. “Spiritual Gifts.” Systematic Theology: A Pentecostal Perspective. Ed. Horton, S.. Springfield: Logion, 1994.

¹⁹⁴ McClung, Grant. “Pentecostals: The Sequel ” Christianity Today 50.4 (April 2006).

¹⁹⁵ Chant, Barry. “Retuning the Church.” The Messenger 39.1 (March 2001):1.

4.3.3. Emotionalism, Love and Feminisation

Discussion regarding the nature of relationship between the Trinity and worshipper features throughout the available literature. Authors such as Evans are particularly critical of so-called “Intimacy/Relational” songs, which he finds prevalent in Pentecostal worship:

These songs have the power to call upon sentimentality and emotionalism without directing the participant's gaze toward God. They also have the power to manipulate the emotions of participants within the gathering, making them feel as though they are experiencing something they are not.¹⁹⁶

Former Hillsong member Tanya Levin believes confusion exists regarding the role of love and romance in Hillsong's text:

Having a love affair with Jesus is an established expectation. As Darlene said, you may not have a “he” that brings out the best in you, but you have the Ultimate He in Jesus. I don't want to date Jesus. I don't think that was the idea. All that “Jesus is my boyfriend” music makes me nauseous. I've asked people about this continued urging to “C'mon, fall in love with Jesus”, and they refer me to the Song of Solomon, a book in the bible depicting the dialogue of two lovers but mentioning nothing about romancing God. I continue to find this whole thing strange.¹⁹⁷

Such questions regarding the nature of the relationship of love between God and worshipper stem from earlier discussions of the place of emotion in worship. William James¹⁹⁸ and Rudolf Otto¹⁹⁹ famously explore the non-rational, experiential and emotional elements of worship. And despite his adherence to Sydney Anglicanism's teaching paradigm Phillip Percival, director of EMU music, also considers emotion crucial in worship:

When we suppress emotion in church we train ourselves to lack excitement in the rest of our Christian lives ... Singing is the obvious place to show authentic and appropriate emotion in response to the gospel of grace – and it is this same response of gratitude that should mark the

¹⁹⁶ Evans. *Open up the Doors* 138

¹⁹⁷ Levin. *People in Glass Houses* 173

¹⁹⁸ James, William. *The Varieties of Religious Experience*. Austin:Touchstone, 1902.

¹⁹⁹ Otto, R. *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and Its Relation to the Rational*. London: Oxford Press, 1923.

whole of our lives as his servants.²⁰⁰

The relationship of love and place of emotion can be seen to be of key importance within worship literature, and therefore features in the methodology below. However, Evans warns against sentimentality often found in worship text, terming it “Feminisation”:

Many males confirmed a sense of isolation or inadequacy being created in their worship due to this “gendering” of the music. Colloquially within the Church, songs of this ilk are known as “Jesus is my girlfriend” songs.²⁰¹

Given the majority of perceivably sentimental songs are written and performed by males at Hillsong, it is difficult to comprehend Evans’ description of male isolation in worship text, although it is acknowledged that men, including Chant do feel this way.^{202 203} Adopting descriptors such as “Feminisation” degrades women’s contribution to worship; reinscribing a gender type that is unhelpful.²⁰⁴ In contrast to Evans, however, Shepherd believes all musicology to be imbalanced by the inherent gendering in society, which is brought to our discussion of music:

... the relational and emotional is downgraded to a second-class status - something vaguely undesirable and intimately associated with women - to be controlled by superior, “rational” men²⁰⁵.

While most church environments are identified by a degree of patriarchal leadership and parochial liturgical styles, Clifton shows how, in contrast to other Sydney denominations, the historical (and current) belief upheld by the ACC, is that earthly inequalities are and will be redressed, women assuming equal status to men - through the outpouring of the Spirit. This can be also attributed to movement pioneer Sarah-Jane Lancaster’s contribution.²⁰⁶ Verses such as Acts 2:17 forms the basis of an understanding of God’s desire

²⁰⁰ Percival, Phillip. “The Big 3 Issues in Church Music: Lack of Understanding of the Place of Music in Church”, 26 February 2007. Sydney Anglicans.net. 12 January 2010.

<http://your.sydneyanglicans.net/insight/the_big_3_issues_in_church_music>.

²⁰¹ Evans. *Open up the Doors* 139

²⁰² Bennett, Andy. "Subcultures of Neotribes: Rethinking the Relationship between Youth, Style and Musical Taste." *The Popular Music Studies Reader*. Eds. Bennett, A., Shank.B. and Toynebee,J. Abingdon: Routledge, 2006.

²⁰³ Chant, Barry. *Retuning The Church*. The Messenger. 39.1. p

²⁰⁴ Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.

²⁰⁵ "... "soft" rock... is based traditionally on the sentimentality of the ballad form, which is infused, to a greater or lesser extent, with elements drawn from mainstream rock music. 'Soft' rock speaks, in various ways, ... to the young girl or housewife... to the young and vulnerable male" in Shepherd, John. "Music and Male Hegemony," *Music and Society: The Politics of Composition, Performance and Reception* Eds. Leppert, Richard and McClary, Susan Cambridge: Cambridge University Press, 1987.

²⁰⁶ Clifton, “An Analysis of the Developing Ecclesiology” 13

for women to hold an equal place in His kingdom following Pentecost, "In the last days, God says, I will pour out my Spirit on all people. Your sons and daughters will prophesy, your young men will see visions, Your old men will dream dreams".²⁰⁷ Thus Pentecostalism, which holds to values of human equality, does not seek to denigrate or lower the feminine under the masculine.

4.3.4. Testimony

The casual vernacular language of contemporary worship song, and its emphasis on the "I" pronoun, is criticised heavily by theologians such as Brian McLaren²⁰⁸ and musicians such as Matthew Ward,²⁰⁹ who consider the latter to be evidence of Western individualism pervading the text. Evans' found over 60% of contemporary worship songs are written in first person address, and only 5% use the plural pronoun "we".²¹⁰ Personal testimony holds a fundamental place in Pentecostal worship, as noted by Clifton²¹¹, Althouse²¹², Lawless,²¹³ Jennings,²¹⁴ and Anderson.²¹⁵ By their nature, testimonial songs feature first-person pronouns. In fact, Daniel Albrecht considers narrative central to Pentecostal liturgy:

The symbol of word extends to testimonies and narratives that place daily life as well as "spiritual experiences" within a biblical/faith framework. The priority of personal experience becomes a framework from which leaders draw ... these "sharings" may occur in speech or song; they may take on a formal aim or be informally related.²¹⁶

Evans also speaks in defence of using the "I" pronoun in worship text, citing its use by the psalmists, and hymn writers such as Isaac Watts:

²⁰⁷ Acts 2:17 "The Holy Bible", New International Version.

²⁰⁸ McLaren, Brian. "An Open Letter to Songwriters." 2003. Brian McLaren.com 22 June 2008. <<http://www.brianmclaren.net/archives>>.

²⁰⁹ Ward, Matthew. "Worship Music: 'I' Tunes?" 25th September 2007. Christianity Today. 7 May 2005. <<http://www.christianitytoday.com>>.

²¹⁰ Evans Open up the Doors 136

²¹¹ Clifton, "An Analysis of the Developing Ecclesiology" 54

²¹² Althouse, Peter. "Toward a Theological Understanding of the Pentecostal Appeal to Experience,"

²¹³ Lawless, Elaine J. "The Night I Got the Holy Ghost: Holy Ghost Narratives and the Pentecostal Conversion Process". Western Folklore 47.1 (Jan 1988): 1

²¹⁴ Jennings, Mark. "'Won't You Break Free?' an Ethnography of Music and the Divine-Human Encounter at an Australian Pentecostal Church " Culture and Religion 9.2 (1 July 2008)

²¹⁵ Anderson. "An Introduction to Pentecostalism"

²¹⁶ Albrecht. Rites in the Spirit 229

More often than not critics point to the dominance of personal intimacy present in the lyrics of modern songs; the focus on the individual, on the participant singing rather than the subject of the worship – God. Much of the classic hymn canon deals with personal, experiential stories and testimonies.²¹⁷

However, Philip Percival criticises the priority upon personal testimony over the biblical narrative, exhorting contemporary songwriters to “... be more vigilant in seeking out and writing material that is both true to the Scriptures ... reflecting the idea that song is God’s gift to his church to soak up the Word of Christ, and to respond authentically and emotionally to that Word.”²¹⁸

However, Clifton disagrees with assertions that the biblical text is absent in Pentecostal liturgy, arguing for consideration of its particular hermeneutic:

Pentecostals posit a hermeneutical spiral, which moves from the experience of the Spirit in the community of faith, to the text of scripture, and back again, to the experience of the Spirit in the community of faith.²¹⁹

In Pentecostal songs, symbolic narratives of conversion, water baptism, healing and other experiences simultaneously cultivate a backward-looking thankfulness and a forward-looking desire.²²⁰ Testimonial is also thus conducive to both revival and revivalism:

While revival is understood to be an intensification of the Triune God’s normal activity, revitalizing the church, converting unbelievers, and curbing the practice of sin in the general community, revivalism is supposedly constituted by “human techniques and programmes designed to foster revival.”²²¹

²¹⁷ Evans, *Open up the Doors* 137

²¹⁸ Percival, *The Big 3 Issues in Church Music*

²¹⁹ Clifton, “An Analysis of the Developing Ecclesiology” 19

²²⁰ Albrecht, *Rites in the Spirit* 231

²²¹ Clifton, “An Analysis of the Developing Ecclesiology” 94

4.3.5. Expected Transformations

Albrecht's Pentecostal "modes of sensibility" are described as "... embodied attitudes, sensibilities, affections with which ritualists perform and experience ritual".²²² Of these, Transcendental Efficacy or "pragmatic ritual work" holds greatest relevance to the study of text. Text plays a role in reinforcing the expectations placed upon worship by the congregation, as noted by Albrecht,²²³ Evans²²⁴ and Dawn.²²⁵ The congregation presents the expected transformations to God in song form, both in faith/belief they will occur (such transformation could be considered passive), but also as a commitment towards their occurrence where possible (active transformation). Various scriptures emphasise humans as participants in the divine story, such as James 5: 16b – 17, "The prayer of a righteous man is powerful and effective. Elijah was a man just like us. He prayed earnestly that it would not rain, and it did not rain on the land for three and a half years".²²⁶ Such verses form a precedent for the involvement of the congregation in God's work within the world.

Eight Pentecostal Expected Transformations can be seen throughout the literature: Anointing, Revival, Personal Development, Supernatural Empowerment, Evangelism, Prosperity, Presence in Suffering/Trials, and Social Transformation and these will now be explored. In his analysis of contemporary worship song text, Evans constructs the theme "Anointing", considering it relevant to songs from Hillsong and Sydney's second largest Pentecostal congregation, Christian City Church (CCC) Oxford Falls. While anointing does play a role in retrospective understandings (for example why a person is selected as worship leader, and why a particular song is popular), Anointing as a theological precept is absent from Clifton's ecclesiology, and the term rarely appears in Hillsong's text. However, Revival, as explained by Clifton above²²⁷, is found in the text and considered important to Hillsong's worship.²²⁸ An expectation of Revival is seen in the worship text, fostered by testimonies and stories, is key in maintaining it as a desire and a focus of the congregation.²²⁹ While Revival is a corporate expectation, Personal Development is an individual outcome, based in such scriptures as Galatians 5, listing traits a Spirit-filled believer seeks to display; love, joy, peace, patience, kindness, goodness, gentleness, faithfulness and self-control. This reveals Pentecostalism's

²²² Albrecht. *Rites in the Spirit* 177- 179

²²³ Albrecht. *Rites in the Spirit* 179

²²⁴ Evans. *Open up the Doors* 73

²²⁵ Dawn, Marva J. *Reaching out without Dumbing Down: A Theology of Worship for This Urgent Time*. Grand Rapids: Eerdmans, 1995:188

²²⁶ *The Holy Bible, New International Version*.

²²⁷ See p.13

²²⁸ Clifton, "An Analysis of the Developing Ecclesiology" 86

²²⁹ Clifton, "An Analysis of the Developing Ecclesiology" 94

Holiness origins, noted by authors including Matzerath,²³⁰ Anderson,²³¹ and Clifton.²³² Personal Development also results in Christian maturity evidenced in such attributes as a moral lifestyle, particularly in regards to sexuality. Hillsong leadership also suggest other qualities, including a positive attitude, as noted by Clifton.²³³ Worship, especially through song text, provides space for the individual to actively and passively transform towards God's immutable character, following repentance.²³⁴ Bielo explains:

The heart is placed at the center of moral identity ... the notion of change is also the foundation for ... constructing moral identity. This change marks the transition from being in the world of Satan to being in the kingdom of Christ.²³⁵

During the 1970s the ACC emphasised Supernatural Empowerment, considering dancing as indicative of expectancy for the supernatural workings of the Holy Spirit, with miracles including healing sought during the liturgy.²³⁶ Towns comments upon the Spirit's role in Sarah Jane Lancaster's ministry at Good News Hall in 1908:

Describing their activity as the "Pentecostal Mission", meetings regularly included tongues-speaking, prophecy, "tarrying" for the gift of the Holy Spirit, laying on hands and anointing the sick, and "dancing in the Spirit." Many miracles were claimed to have occurred. Members also made attempts at casting out demons and claimed to having seen visions.²³⁷

With "power from on high" (Acts 1:8) given to the disciples through baptism in the Spirit, Pentecostal expectation of the miraculous is foundational and ongoing. Another Pentecostal Expected Transformation is Evangelism, appropriated from the declaration found in Acts 1, "You will be my witnesses in Jerusalem, and in all Judea and Samaria, and to the ends of the earth."²³⁸ Silvia Giagnoni notes Evangelism as a goal of many Christian musicians today; however, Barry Chant laments the replacement of evangelist preachers

²³⁰ R. Matzerath, "Pentecostal Churches," New Catholic Encyclopedia, 2nd ed. (Detroit: Gale, 14 Sept. 2008), vol. 11.

²³¹ Anderson, An Introduction to Pentecostalism

²³² Clifton, "An Analysis of the Developing Ecclesiology" 94

²³³ Clifton, "An Analysis of the Developing Ecclesiology" 11

²³⁴ While repentance is the wider term for such change, Hillsong members consider sung worship as a type of confession. The word repentance is rarely used, and is usually associated with conversion.

²³⁵ Bielo, James S "Walking in the Spirit of Blood: Moral Identity among Born-Again Christians," Ethnology 43.3 (Summer 2004). 271

²³⁶ Clifton, "An Analysis of the Developing Ecclesiology" 201

²³⁷ Towns, Joe. "Where Australian Pentecostalism Came From" 29 March 2003, Talking Pentecostalism Blogspot. September 15 2008 <<http://talkingpentecostalism.blogspot.com/2007/03/where-did-australian-pentecostalism.html>>.

²³⁸ Acts 1:8 "The Holy Bible", New International Version.

such as Billy Graham with musicians.²³⁹ Journalists including Power,²⁴⁰ Zinchini²⁴¹ and Zwartz²⁴² acknowledge the role of music as contributor to Hillsong's evangelistic expansion. Despite this, Clifton believes Hillsong's overwhelming theological contribution to the ACC is the Expected Transformation of prosperity, influenced by Korean Pastor Yongi Cho.²⁴³

[Cho] emphasised what he called the "fivefold gospel," which added "the gospel of blessing" to the traditional Pentecostal fourfold gospel (Jesus saves, Jesus heals, Jesus baptises in the Spirit, and Jesus is coming again), and which assumed that material blessing, including financial prosperity, was part of the liberation from the curse.²⁴⁴

Criticising a "wealth gospel", he also recognises development in Hillsong's understanding of prosperity over the study period:

... Money becomes only one element of human flourishing, which incorporates blessing in spirituality, health, family, church and community.²⁴⁵

Social Transformation (colloquially termed "Social Justice" by Hillsong members) is a relatively new Expected Transformation within Hillsong's worship, a progression of the belief in material prosperity into a role played by the church in redressing economic inequality internationally.²⁴⁶ Interestingly, Anderson's criticism of Assemblies of God congregations in North America shows their rejection of Social Transformation, contrasting the ACC's current position.²⁴⁷ While a North American emphasis upon the Second Coming is not emphasised in modern Australian Pentecostalism, preeminent Catholic Theologian Marva Dawn promotes another development beyond prosperity theology - an inspired understanding of God's presence in our pain, trial or suffering, and ultimate redressing of these temporary conditions in

²³⁹ Chant. "Retuning the Church."

²⁴⁰ Power. "The Rise and Rise of the Pentecostals"

²⁴¹ Zinchini, Cassandra. "Taking Revival to the World: Australia's Largest and Most Influential Church Extends Its Reach to London, Paris and Kiev," Christianity Today 51.10 (October 2007): 1

²⁴² Zwartz, Barney. "The Spirit in Australia." Rev. of Bouma, Gary. 'Australian Soul: Religion and Spirituality in the 21st Century'. The Age [Melbourne] February 24, 2007, sec. Religion: 76-77

²⁴³ Paul proclaims to young church leader, Timothy, "...But if we have food and clothing, we will be content with that. People who want to get rich fall into temptation and a trap and into many foolish and harmful desires that plunge men into ruin and destruction. For the love of money is a root of all kinds of evil. Some people, eager for money, have wandered from the faith and pierced themselves with many grief". In Timothy 6:8-10 "The Holy Bible," New International Version.

²⁴⁴ Clifton, "An Analysis of the Developing Ecclesiology" 214

²⁴⁵ Clifton, "An Analysis of the Developing Ecclesiology" 216

²⁴⁶ Clifton, "An Analysis of the Developing Ecclesiology" 215

²⁴⁷ Anderson. An Introduction to Pentecostalism

Eschatology. Wheelchair-bound, Dawn asks:

How does our worship deal with the intensity and scope of suffering? Do we proclaim true hope, universally accessible? Are we equipped by our worship to work to ease suffering and to build peace and justice in the world? Or do we merely provide a private happiness, a cosy comfortable-ness in our own safe sanctuaries?²⁴⁸

Dawn advocates worship text that prioritises the spiritual above the material, with an expectation that worship is a reminder of God's presence in our suffering rather than a vehicle for the abolition of it.

4.4. Methodology

4.4.1. Quantitative Measurements

Hillsong albums released between 1996 and 2007 provide a total of two hundred and eighty one songs. The text of these songs was entered chronologically into a Microsoft Word for Mac 2008 document (Appendix I), with qualitative and quantitative analysis conducted and recorded in Microsoft Excel for Mac 2008 (Appendix II), emulating a methodology outlined by Mark Evans.²⁴⁹ However, some changes to Evans categories were necessary, as explained above.²⁵⁰ Text categories were analyzed specifically for evidence of similarity and change throughout the three phases of the study period. Although included, information recorded in "Number of Words" (category 1) was limited in application as it was not necessarily helpful in determining the length of the song (time it takes to sing it) or in assessing its musical ease/difficulty, with "verbal space" or text rhythmic patterns considered by Dai Griffiths a better indicator, but beyond the scope of this study.²⁵¹ Due to the nature of spontaneous performance practice in Hillsong,²⁵² the chorus is usually repeated multiple times and serves to connect sections. The place of Trinitarian theology in Hillsong text was analysed through recorded names used for God, specifically God/Father, Jesus/Christ, Spirit and Lord with other names recorded separately. Presence of and context of the word "love" was listed. To ascertain whether Testimony was a feature of Hillsong text, references to conversion, water baptism, and Spirit baptism were recorded.

²⁴⁸ Dawn. *Reaching out without Dumbing Down* 39

²⁴⁹ See Evans. Methodology p.114

²⁵⁰ See p.39

²⁵¹ Allan. "An Essay on Popular Music in Advertising"

²⁵² See p.48 for explanation of song sections

Expected Transformation sought to evaluate the prevalence and accuracy of seven Pentecostal expected transformations explained above: “Personal Development”, “Supernatural Empowerment”, “Evangelism” “Prosperity”, “Presence in Suffering”, “Revival” and “Social Transformation” (see Table 7)²⁵³. Evans’ theme “Anointing”, although considered a Pentecostal theme, was discarded from the methodology after only one reference was found within Hillsong text. The current project’s appropriation follows:

Table 7: Categories for Text Analysis

1. Number of Words
2. Address - Point of View (1 st /2 nd /3 rd Person)
3. Trinitarian Perceptions: Jesus/Christ, Spirit, God/Father, Lord
4. Other names addressing God
5. Use of word “Love”: (context of use of word love, e.g. Love as attribute of God)
6. Personal Testimony (Evidence of conversion, water or Spirit baptism testimonials)
7. Expected Transformation: (Personal Development, Supernatural Empowerment, Evangelism, Prosperity, Presence in Suffering, Revival and Social Transformation)

4.4.2. Qualitative Measurements

Qualitative aspects of text highlighted by Fergusson and examined below include rhyme scheme (perfect rhyme, assonance and consonance, parallel constructions), rhyming patterns and word imagery. These findings will now be explored.²⁵⁴

4.5. General Features of Text

²⁵³ See p.61 for explanation of these terms

²⁵⁴ Fergusson Songs of Heaven 69 – 137

Table 8: Summary of Hillsong Releases

	PHASE ONE (1996 – 1998)	PHASE TWO (1999 – 2003)	PHASE THREE (2004 – 2007)
Number of Songs	44	99	138
Number of Albums	3	8	9
Number of Bands	1	2	2
Number of Writers	12	29	38
Average Word Count	99	89	98.6

As can be seen, a large increase of published songs occurred through the inclusion of UB products from 1999, with another increase of number of songs in both UB and HB releases during Phase Three. Phase One's average word count dropped ten words in the second phase but returned to a relative average. Phase Three's highest word counts were contained in UB's *All Of The Above* (2007) release, where four songs exceed 190 words, maintaining the high average despite an otherwise reduction in words per song. No songs reach this tally in preceding years. The change in focus of the music, shifting in purpose from church resource to radio singles, and the appropriation of UB's more secular song forms with small variations through alternative choruses and bridges serves to add to the word count, as only unique rather than repeated sections were counted. The influence of UB upon the music of HB will be addressed in Chapter 5.²⁵⁵

During Phase One, text displays many instances of loose and perfect rhyme, often referencing biblical texts in relatively large portions, and is sophisticated in its construction. "I Believe The Promise" (1996) draws directly from Acts 2 with an immediacy for the congregation, formed into a rhythmic, up-tempo chorus similar to songs from Bullock's era:

I believe the promise about the visions and the dreams
That the Holy Spirit will be poured out, and His power will be seen
Well the time is now, and the place is here
And His people have come in faith
There's a mighty sound and a touch of fire
When we're gathered in one place.²⁵⁶

²⁵⁵ See p.104

²⁵⁶ Fragar, Christine. "I Believe the Promise". *Friends in High Places*. VHS. Sydney: Hillsong Publishing, 1995.

While the above song gathers speed from its non-rhyming lyric combined with musical changes, the song “Joy in the Holy Ghost” (1996) is an example of long meter and a perfect rhyme scheme:

The Holy Spirit fills me up	A
And I need him every day	B
For fire faith and confidence	C
And knowing what to say	B
I gave my heart and all I am	D
To the one who loves me most	E
We've got love grace peace and power	F
And joy in the Holy Ghost. ²⁵⁷	E

Similarly, the song “Can’t Stop Talking” (1997) evidences a perfect rhyme scheme:

Can't stop talking bout everything He's done	A
It's the best thing that's happened since the world begun	A
It didn't come cheap but I got it for free	B
It's the hope of glory, Christ in me. ²⁵⁸	B

The song “Stepping Out” (1996) shows HB’s characteristically wordy verses, as well as shortened terms, characteristic of black gospel:

We're a generation saved by grace and set apart to change this land
We're standing strong, pressing on, we know in Jesus Christ we can
The church of God is growing every day
We're taking ground, and we are steppin' out.²⁵⁹

The song “I Know It” (1997) also displays colloquialisms and informal language:

I've been delivered, forgiven
Fear has got no hold on me

²⁵⁷ Fragar, Russell. “Joy in the Holy Ghost.” God Is In The House. VHS. Sydney: Hillsong Publishing, 1996.

²⁵⁸ ---. “Can't Stop Talking”. God Is In The House. VHS. Sydney: Hillsong Publishing, 1996..

²⁵⁹ Steve McPherson. “Steppin' Out”. God Is In The House. VHS. Sydney: Hillsong Publishing, 1996.

I'm set apart not livin' life my own way
No holding back 'til I see Him face to face
Because I know it.²⁶⁰

References to "the Holy Ghost" rather than "Holy Spirit" shows the influence of American congregations (and black gospel) upon this Australian church. Two strophic verses can be seen during this phase, "Jesus What a Beautiful Name" (1996) and "So You Would Come" (1997), however no strophic verses occur after this phase.

In Phase Two, it can be seen that a large increase in the amount of published songs occurs, with UB albums contributing to the development in text. More cognisant of the musical limitations of their congregation, writers often mediated wordy verses through two or four-line chorus, with four or eight bar musical riffs (adding verbal space). The song "Everyday" (1999) is characteristic of UB's writing style, with wordy verses, but a simple chorus:

Everyday, it's You I live for
Everyday, I'll follow after You
Everyday, I'll walk with You my Lord.²⁶¹

This chorus acts as the repetitive "glue" between sections, thus the congregation picks up the text and melody and, by way of frequent further performances and recordings, the verses of a song. The UB writers' musical contribution to song form in this regard can be noted from the text, as well as the use of rhetorical language. Fergusson advocates the use of word images through literary features such as metaphors and simile, which becomes very popular for UB writers in Phase Two, e.g. "Heaven" (1999):

I need Your love
Like the desert needs the rain
I need Your touch
Like the fire needs the flame.²⁶²

Also "Stronger Than" (2000):

²⁶⁰ Zschech, Darlene. "I Know It." *All Things Are Possible*. CD. Sydney: Hillsong Publishing, 1997.

²⁶¹ Houston, Joel. "Everyday". *Everyday*. Sydney: Hillsong Publishing, 1999.

²⁶² Morgan, Reuben. "Heaven". *Everyday*. Sydney: Hillsong Publishing, 1999.

I'm found safe within Your harbour
 Anchored deep in You
 You washed away my tears
 Gave me joy and freedom.²⁶³

HB covers appear on UB albums in 2001, including "All Day"²⁶⁴ written by Sampson for interdenominational ministry Youth Alive²⁶⁵ and a rearrangement of the traditional hymn "Holy, Holy, Holy" (2001).²⁶⁶ This shows a wider approach in comparison to HB, which retained focus upon contemporary song. Although the HB style retains coherent, logical progressions of thought, stylistic changes were seen (reflecting musical changes), particularly in rhyme. In releases after 1999, rhyme is more casual, or is used only on odd lines of the song rather than in couplets:

Standing tall in this wide space	A
Getting lost in Your embrace	A
I see a fire burning brighter	C
It's calling me to catch the flame. ²⁶⁷	D

In this case, assonance with vowel "a" creates enough resolution for the verse to complete, although the rhyme scheme itself does not match.

In Phase Three, repetition is often used instead of rhyme in HB songs, for example, Morgan's "You are My Strength" (2007):

You are my strength	A
Strength like no other	B
Strength like no other	B
Reaches to me. ²⁶⁸	C

²⁶³ Ewing, Paul. "Stronger Than". Best Friend. Sydney: Hillsong Publishing, 2000.

²⁶⁴ Sampson, Marty. "All Day". More Than Life. Sydney: Hillsong Publishing, 1999.

²⁶⁵ See p.10

²⁶⁶ Holy, Holy, Holy. Traditional Hymn. Arr. Morgan, Reuben, and Peter King. Best Friend CD. Sydney: Hillsong Publishing, 2001

²⁶⁷ Badham, Raymond. "I Feel Like I'm Falling". By Your Side. Sydney: Hillsong Publishing, 1999.

²⁶⁸ Morgan, Reuben. "You Are My Strength". Saviour King. DVD. Sydney: Hillsong Music Australia, 2007.

This is also seen in “Angels” (2003), with non-rhyming verses, with repetition featuring in the chorus:

The holiest place there could ever be
All you can do is bow
Before the One who made heaven and earth
Before the Almighty God ...

Sing with the angels
Sing with the angels
Singing the Name of the Lord
Singing the Name of the Lord.²⁶⁹

In contrast, throughout Phase Three, UB text evolves towards an arguably post-modern “linguistic fragmentation”, termed by Jameson “Pastiche”.²⁷⁰ Here, seemingly separate statements are hung together in a musical framework, the meaning often understood only within the originating community.²⁷¹ The song “All I Need is You” (2005) shows this:

Left my fear by the side of the road
Hear You speak
Won't let go
Fall to my knees as I lift my hands to pray
Got every reason to be here again
Father's love that draws me in
And all my eyes wanna see is a glimpse of You.²⁷²

As does punky up-tempo song “World Will Never Take” (2006):

You say You want all of me

²⁶⁹ Sampson, Marty. “Angels”. *Hope*. DVD. Sydney: Hillsong Publishing, 2003.

²⁷⁰ “... Pastiche is, like parody, the imitation of a peculiar mask, speech in a dead language; but it is a neutral practice of such mimicry, without any of parody’s ulterior motives, amputated of the satiric impulse, devoid of laughter and of any conviction that alongside the abnormal tongue you have momentarily borrowed, some healthy linguistic normality still exists”. Jameson, Fredric, “Postmodernism, or the Cultural Logic of Late Capitalism,” *The Politics of Theory, New German Critique* 32 (Spring/Summer 1984):12

²⁷¹ Jameson. “Postmodernism” 65

²⁷² Sampson, Marty. “All I Need Is You”. *United We Stand*. Sydney: Hillsong Publishing, 2005.

I wouldn't have it any other way
I've got a Saviour and He's living in me, Who-ah!
I wanna know
I wanna know You today.²⁷³

Experience and emotion is prioritised above rational logic in the text, seen in "Solution" (2007):

In Your Name
There is truth where logic fails
Understanding that makes sense of our days
You are worthy.²⁷⁴

Musical innovation including distinctive introductions, and rhythmic drumbeats assist the congregation with text recall. Much of the repertoire shows writers reproducing earlier works, or reinventing popular songs from earlier periods, such as title track "Saviour King" (2007) which sings:

Let now the weak say I have strength
By the Spirit of power
That raised Christ from the dead
Let now the poor stand and confess
That my portion is Him and I'm more than blessed.²⁷⁵

This quotes the text of popular song "What the Lord Has Done in Me" (1999):

Let the weak say "I am strong"
Let the poor say "I am rich"
Let the blind say "I can see"
It's what the Lord has done in me.²⁷⁶

While Phase One titles show the themes of the text e.g. "Joy in the Holy Ghost",²⁷⁷ "My Heart Sings

²⁷³ Sampson, Marty, Matt Crocker, and Scott Ligertwood. "What the World Will Never Take". More Than Life. Sydney: Hillsong Publishing, 2004.

²⁷⁴ Houston, Joel. "In the Mystery". Saviour King. DVD. Sydney: Hillsong Publishing, 2007.

²⁷⁵ Saviour King. Perf. Hillsong Church. DVD. Sydney: Hillsong Music Australia, 2007.

²⁷⁶ Morgan, Reuben. "What the Lord Has Done in Me". By Your Side. DVD. Sydney: Hillsong Publishing, 1999.

Praises”,²⁷⁸ “All Things are Possible”,²⁷⁹ but by Phase Three titles are enigmatic and use minimal words, e.g. “Solution”,²⁸⁰ “Break Free”,²⁸¹ and “You”.²⁸² There are five instances in Phase Three of choruses sung without verses including “Hallelujah” (2005), “Shout unto God” (2005) and a cover of Rich Mullin’s “Awesome God” (2004). Theological emphases as covered in the literature review will now be considered in the text.

4.6. Trinitarian Address in HMA Text

Table 9: Trinitarian Address in HMA Text

	PHASE ONE	PHASE TWO	PHASE THREE
Total Spirit	11	9	7
Total Lord	20	42	56
Total Jesus	19	28	44
Total God/Father	13	24	45

In published HMA songs during the study period, an increase in the words Jesus/Christ and God/Father was noted in the text, consistent with the increase in songs.²⁸³ In contrast, however, references to the Spirit decreased (see Table 9). Many songs interchange multiple addresses, showing evidence of Trinitarian belief. Not all songs address the Godhead.

While desire for the work of the Spirit is consistent in the Hillsong repertoire as will be seen,²⁸⁴ His role in the church and world changed during the years under review, as will be show in examples below. Throughout Phase One, 25% of songs mention the Holy Spirit, with songs such as “Let The Peace of God Reign” using direct address:

²⁷⁷ Fragar, Russell. “Joy in the Holy Ghost.”

²⁷⁸ ---. “My Heart Sings Praises.” *God Is In The House*. VHS. Sydney: Hillsong Publishing, 1996.=

²⁷⁹ Zschech, Darlene. “All Things Are Possible.” *All Things Are Possible*. VHS. Sydney: Hillsong Publishing, 1997.

²⁸⁰ Houston, Joel. “Solution”. *All Of The Above*. Sydney: Hillsong Publishing, 2007..

²⁸¹ ---. “Break Free”. *Saviour King*. DVD. Sydney: Hillsong Publishing, 2007.

²⁸² ---. “You.” *All of The Above*. Hillsong Music Australia, Sydney 2007.

²⁸³ Songs addressed to God as King of Majesty, or King of Kings may fall into multiple categories depending on the perceived intention of the author and the context.

²⁸⁴ As seen in “Supernatural Empowerment” and “Revival” categories, see p98

Oh Holy Spirit
Saturate my soul
Fill me now
Let Your healing power
Breathe life and make me whole.²⁸⁵

And the song “Holy Spirit Rain Down” (1998), made famous by American gospel singer Alvin Slaughter, which sings:

Holy Spirit rain down, rain down
Oh comforter and friend
We need Your touch again.²⁸⁶

Biblical reference to the Spirit is incorporated into the text e.g. “Joy in the Holy Ghost” (1998) from Luke 12:11-12 “... do not worry about how you will defend yourselves ... for the Holy Spirit will teach you at that time what you should say”:²⁸⁷

The Holy Spirit fills me up
And I need him every day
For fire faith and confidence
And knowing what to say.²⁸⁸

However, during Phase Two, a shift in theological emphasis occurs, and address to the Spirit becomes less important within the text, occurring with less frequency. The Spirit is sometimes seen as an attribute of Christ as in “You” (2000):

Now I, I belong to You
Lord I need
Your Spirit, Your word, Your truth

²⁸⁵ Zschech, Darlene. “Let the Peace of God Reign.” God Is In The House. DVD. Sydney: Hillsong Publishing, 1996.

²⁸⁶ Russell Fragar, “Holy Spirit Rain Down”, Touching Heaven Changing Earth. VHS. Sydney: Hillsong Publishing, 1997

²⁸⁷ “The Holy Bible”, New International Version.

²⁸⁸ Fragar, “Joy in the Holy Ghost”.

Hear my cry
My deep desire
To know You more.²⁸⁹

In Phase Three, the Spirit's role is even further reduced. No song addresses or makes mention of the Spirit in HMA albums between 2002 and 2004, or in 2006. One reference to the Spirit is found in HB's recordings in 2005, and two in 2007. The Spirit is found in UB song "Fire Fall Down" (2006) – a characteristic example of song style in this third period. Initially addressing Jesus, it notes his work on the cross "... You bought my life".²⁹⁰ Following this acknowledgement of the crucifixion, it refers to Jesus' resurrection and subsequently, a testimonial of conversion "... now alive in me". The second verse proclaims prosperity for the believer with, "...When I spoke and confessed, In You I'm blessed". These concepts build upon salvation, with the musical climax and chorus proclaiming Spirit baptism. However, there is no development of the Spirit's person in this song beyond the metaphor of a fire (a reference to Acts 2), and no understanding of the Spirit's ongoing role in Christian life. Other songs in this phase such as Saviour King (2007) refer to "the Spirit of Christ",²⁹¹ empty of biblical references to the Spirit's unique role in the gospel narratives or Acts. The reduction in classically Pentecostal and biblical references to the role of the Spirit could be considered a change in theological emphasis, or a loss of Trinitarian understanding in Hillsong's text in the years after 2002.

In interview the impact of Hillsong's relationship with Bill Hybels (well-known author and senior pastor of Willow Creek Community Church in Illinois, USA) was cited as one contributor to this change.²⁹² Influential in focusing international church culture back onto evangelism during the 1990s with "seeker-sensitive" models of church, and also known for strong cessation theology,²⁹³ Hybels likewise supports Hillsong's musical resource, providing comment in the forward for Zschech's book *Extravagant Worship* (2001) saying, "... when church historians reflect on the worship revolution that happened around the turn of the 21st century Darlene Zschech will be credited for playing a major role".²⁹⁴ Hybels is also listed as a speaker at 2007's Hillsong Conference website.²⁹⁵ David Moyses theorises regarding Hybel's influence in Hillsong's adoption of a strategic conservative theology:

²⁸⁹ Zschech, Darlene. "You". *You Are My World*. DVD. Sydney: Hillsong Publishing, 2000.

²⁹⁰ Fielding, Ben and Crocker, Matt. "Fire Fall Down". *United We Stand*. Sydney: Hillsong Publishing, 2007.

²⁹¹ Sampson, Marty. "Saviour King". *All Of The Above*. Sydney: Hillsong Publishing, 2007.

²⁹² "Teaching Pastors". 2008. *Willow Creek Church.com*. January 21st 2010. <www.willowcreek.org>.

²⁹³ Branaugh, Matt. Willow Creek's 'Huge Shift': Influential Megachurch Moves Away from Seeker-Sensitive Services." 15th May 2008. *Christianity Today* 21 January 2010. <<http://www.christianitytoday.com/ct/2008/june/5.13.html>>.

²⁹⁴ Zschech, *Extravagant Worship* foreword

²⁹⁵ ---. Interview with Bill Hybels. *Hillsong Conference*: www.hillsong.com, 2008.

... I know in the early days in 1990, we did actually have some pretty full on [spiritual] times there at Hills ... But the larger it grew, my feeling is that [Brian] wanted it to be more ... seeker sensitive ... he wanted to appeal to a much broader group, therefore the things that would, in his perception ... be a little bit difficult for people to understand, he needed to tone down a bit ...²⁹⁶

As the realisation that conservative congregations such as Willow Creek did not accept Pentecostalism's emphasis upon the Spirit became evident, Hillsong's emphasis decreased. This move towards Christology and away from Pneumatology also reflects Sydney Anglican Church's conservative evangelical Christianity, increasing the acceptability of Hillsong products to non-Pentecostal Christians within the city.²⁹⁷ Given the complete absence of mention of the Spirit in most years following 2000, it is probable these songs were either deliberately omitted, or their text edited.

4.7. Use of the Word "Love" in Hillsong Text

Zschech defines worship:

We often hear the phrase "worship is a lifestyle". What does this really mean? It simply means to live a life of love. To love extravagantly. The first commandment, to love the Lord your God with all your heart with all your soul, and with all your mind means exactly that.²⁹⁸

Performing love towards God unites Hillsong's congregation. During Phase One (1996–1998), reference to love occurs in approximately half the tracks, primarily as an immutable characteristic of God as Spirit. Despite humanity's sin, supernatural love is granted to the Christian through Spirit baptism. The Phase One song "Love of God Can Do" (1996) shows love as a divine impartation enabling the Christian to act in love when human strength is considered inadequate:

²⁹⁶ Moyses. Personal Interview. 23 February 2009

²⁹⁷ Leader of the Sydney Anglican movement, Phillip Jensen publicly criticises Pentecostalism and particularly tongues, "To build a church and its reputation on the Pentecostal/Charismatic experience is an infantile failure to understand the work of the Spirit or the work of Christ in building his church through our loving service of each other." In Jensen, Phillip. "Time to Grow Up." 2009. [Sydney Anglicans.Net](http://www.sydneyanglicans.net), 10 January 2010. <http://www.sydneyanglicans.net/ministry/theology/time_to_grow_up>.

²⁹⁸ Matt 22:37 New International Version, as quoted in Zschech, *Extravagant Worship* 14

He can make a way where there isn't a way
That's what the love of God can do".²⁹⁹

A paraphrase of 1 Corinthians 15 occurs in the bridge of this song:

Love is patient, love is kind
If someone else wins, love doesn't mind
Love believes and love forgives
And God is the start of all of this.³⁰⁰

The perfection of God's love (as distinct from human love) is explored in "Jesus Your Loving Kindness" (1997):

Jesus Your loving-kindness
I'm so blessed by all that You've done
This life that You give
Your love is better than life I know it well.³⁰¹

Throughout this time there are many references that connect love, directly or indirectly, to the infilling of the Spirit, echoing Wesley's description of Spirit baptism as a "heart warmed with love"³⁰² in the lyrics of Phase One songs, e.g. "You Gave Me Love" which sings "... You gave me a love that caused my heart to overflow".³⁰³ This reinforces the need for the congregation to experience Spirit baptism. Texts of this phase that refer to human-divine love, distinguish it from love between humans with words such as "adore" as in "All that I adore is in You".³⁰⁴ Russell Fragar is the writer with most references to love in this time, titles including "My Greatest Love is You"³⁰⁵ and "Love You so Much",³⁰⁶ these songs drawing connections between singing, praise and love. Predominance of the word "praise" over "love" in this first period suggests music in Hillsong liturgy is primarily for declaration of God's attributes and power, rather than developing intimacy with

²⁹⁹ Fragar, Russell, and Christine Fragar. "That's What the Love of God Can Do". All Things are Possible. VHS. Sydney: Hills Christian Life Centre, 1997.

³⁰⁰ ---. "That's What the Love of God Can Do"

³⁰¹ Morgan, Reuben. "Your Love", All Things Are Possible. Sydney: Hillsong Publishing, 1997.

³⁰² Barber, F. Louis. "Wesley's Philosophy." The Biblical World 54.2 (Mar 1920): 142.

³⁰³ Fragar, Russell. "You Gave Me Love", Touching Heaven Changing Earth. VHS. Hills Christian Life Centre, Sydney, 1997.

³⁰⁴ Morgan, Reuben "This Is My Desire". God Is In The House. VHS. Sydney: Hillsong Publishing, 1996.

³⁰⁵ Fragar, "My Heart Sings Praises".

³⁰⁶ Fragar, Russell. "Love You So Much", All Things Are Possible. VHS. Sydney: Hillsong Publishing, 1997.

Him. Love as the Spirit's supernatural empowerment is not continued in the text after 1999; a distinct change of emphasis will be found.

The second phase (1999 – 2002) sees an increase in occurrences of the word love, promoted as an emotion. Reuben Morgan's song "You are Holy" (1997) shows singing as expression of love:

I'll sing Your praises forever
Deeper in love with You
Here in Your courts where I'm close to Your throne
I've found where I belong.³⁰⁷

The word "worship" almost always refers to music and/or singing in this phase, as in "Forever" (2000), "... I'll worship at Your throne / Whisper my own love song".³⁰⁸ David Moyse laments this change as well as a perceived overemphasis on supernatural empowerment and prosperity (examined below), highlighting the role of the writers in theological construction:³⁰⁹

You know that song "Magnificent", you know how it came about, I think? [Raymond Badham] came over to my place ... we sat there and chatted, and I expressed my personal desire and frustration ... at that time that all the songs were "Oh Lord you give me this, O Lord, I give you this, you are this to me" - it was all ego-centric, really. I said why can't we have a song that talks about how wonderful, how magnificent he is. A week later, he had that song ... he was more attuned, more committed to writing than I was at the time.³¹⁰

As noted above, an increase in the number of songs published during this phase is due to the amount of UB releases. Teenage writers Marty Sampson and Joel Houston are first visible in *By Your Side* (1999), with UB's title track "Best Friend" (2000) one of the first songs to cross-over to a HB album, representing Hillsong's youth culture in HMA releases, but also establishing what could be considered an immature or simplistic view of the human-divine relationship:

Jesus You are my best friend

³⁰⁷ Morgan, Reuben. "You Are Holy". *All Things Are Possible*. VHS. Sydney: Hills Christian Life Centre, 1997

³⁰⁸ Marty Sampson, "Forever", *Best Friend*. Sydney: Hillsong Publishing, 2000.

³⁰⁹ In *Expected Transformations* p.61

³¹⁰ Moyse. Personal Interview. 23 February 2009

And You will always be
And nothing will ever change that.³¹¹

The UB influence sees faith expressed as a life-long commitment, as the lyric of “Jesus Lover of My Soul” (rerecorded in 2001) declares:

I love You, I need You
Though my world will fall, I’ll never let you go
My Saviour, My closest Friend
I will worship You until the very end.³¹²

This song is a testimonial confession toward a life of dedication, sung by Pentecostal worshippers as an act of commitment. The song “Heaven” (1999) however, in an attempt to portray unending intimacy between humanity and God, achieves an unfortunate resulting sense of temporality and romanticism:

One moment without You near
Is heartache I cannot bear
A lifetime with You O Lord
Is heaven I long to know
Heaven.³¹³

HB songs also promote intimacy in singing:

From my heart a song will rise
I love you, I love you, I love you
I love you, I love you, I love you
I love you, I love you, I love you
And my heart will follow wholly after You.³¹⁴

The introduction of the words “want” and “need” used as prayer to God, are introduced in this phase as seen

³¹¹ Houston, Joel. “My Best Friend”. *Best Friend*. Sydney: Hillsong Publishing, 2000.

³¹² Sampson, Marty. “By Your Side”. *By Your Side* DVD Sydney: Hillsong Publishing, 1999.

³¹³ Morgan, “Heaven”.

³¹⁴ Webster, Miriam. “Dwelling Places”. *By Your Side*. DVD. Sydney: Hillsong Publishing, 1999.

in the title track “For This Cause” (2000) “All I want is, All I want is You, Jesus”.³¹⁵ Emotionalism overwhelms the albums, despite protestations otherwise in “Feel Like I’m Falling” (1999), “I feel like I’m falling into the arms of a mighty God / It’s not just a feeling, but I know that He is real”.³¹⁶

During the third phase (2003–2007) love is mainly an invoked emotional response to God’s actions (i.e. reciprocation of love), compelling the Christian to act towards Social Transformation, particularly in reversing poverty. The third phase is marked by more Christological songwriting and the location of emotion as response to the cross, such as in “At the Cross” (2006) which references John 4:19³¹⁷ contrasting God’s love with human failure:

Oh Lord You’ve searched me
You know my way
Even when I fail You
I know You love me
I know You love me

At the cross, I bow my knee
Where Your blood was shed for me
There’s no greater love than this.³¹⁸

Text continues to express devotion but emphasizes God rather than the worshipper as seen in UB’s “Saviour King” (2007):

You gave Your son
To carry this
The heavy cross
My weight of sin

I love You Lord,
I worship You

³¹⁵ Houston, Joel. “For This Cause”. *For This Cause*. DVD. Sydney: Hillsong Publishing, 2000.

³¹⁶ Badham, Raymond. “I Feel Like I’m Falling”. *By Your Side*. Sydney: Hillsong Publishing, 1999.

³¹⁷ “... We love because he first loved us” in “The Holy Bible”, *New International Version*.

³¹⁸ Zschech, Darlene. “At the Cross.” *Mighty To Save*. DVD. Sydney: Hillsong Publishing, 2006.

Hope, which was lost
Now stands renewed

I give my life
To honour this
The love of Christ
The Saviour King.³¹⁹

Development in the concept of love is coupled with the promotion of Christian mission, with the HB album Hope (2003) illustrating the beginning of change:

You are righteous
You love justice
And those who honor You will see Your face.³²⁰

Connection between the believer's love for God and their responsibility for the welfare of the world appears in the text during this phase, and reflects also the ministries of the church during this time. Zschech's involvement in Australian and overseas aid increased the profile of Christian responsibility to the poor – with public campaigns for Christian child welfare ambassador group Compassion Australia³²¹ and the initiative "Hope Rwanda", a 100-day campaign of aid and intervention in the war-torn African nation. Hope Rwanda's website explains:

In April 2004 while Mark and Darlene Zschech and their family were on a missions trip to Africa, they learned the horrific recent history and current situation of the beautiful country of Rwanda and its people ... In response [they], launched Hope Rwanda: 100 Days of Hope, a global effort designed to bring hope to a nation seemingly forgotten by the world since the horrific genocide of 1994.³²²

UB's song "Solution" (2007) calls for action in redressing poverty to accompany Christian confession, as an act of love:

³¹⁹ Sampson, "Saviour King".

³²⁰ Zschech, Darlene. "My Hope", *Hope*. DVD. Sydney: Hillsong Publishing, 2003

³²¹ "...She (Zschech) is an ambassador for the work of Compassion International, and is committed wholeheartedly to relieving human suffering in any possible way" www.hoperwanda.org, "100 Days of Hope" 2009, Hope Rwanda.org. 29 April 2009. <www.hoperwanda.org>.

³²² "100 Days of Hope" 2009

It is not a human right
 To stare not fight
 While broken nations dream
 ... Higher than a circumstance
 Your promise stands
 Your love for all to see
 Higher than protest line and dollar signs
 Your love is all we need.³²³

4.8. Testimony in Hillsong Text

Presenting the narrative of salvation in song encourages non-Christians to seek a conversion experience for themselves,³²⁴ and other testimonials encourage Christians (particularly from other denominations) to seek fullness in Christian life - through water and Spirit baptism.³²⁵ A summary of references to testimony in the HMA song texts throughout the study period can be seen below:

Table 10: Testimony in Hillsong Text

	PHASE ONE	PHASE TWO	PHASE THREE
Conversion	23	58	72
Water Baptism	0	1	0
Spirit Baptism	15	16	10

Hillsong choruses are almost always sung in first person (either singular or plural), and testimonies of conversion are not only consistent across the entire period but appear in almost all songs, suggesting that

³²³ Houston, "Solution".

³²⁴ Two popular scriptures for Pentecostals are Revelation 12:11 '*...They overcame him by the blood of the Lamb and by the word of their testimony; they did not love their lives so much as to shrink from death*', "The Holy Bible", New International Version and Galatians 3:28 '*...There is neither Jew nor Greek, slave nor free, male nor female, for you are all one in Christ Jesus*'. "The Holy Bible", New International Version.

³²⁵ See p.39.

one of the main purposes of Hillsong music is evangelistic.³²⁶ As previously noted, most meetings or services conclude with a public prayer or “altar call”,³²⁷ staged as an appropriation of the act recorded in Romans 10:9 “... if you confess with your mouth, “Jesus is Lord,” and believe in your heart that God raised him from the dead, you will be saved”.³²⁸ “So You Would Come” (1997) was written for such a moment:

Before the world began
You were on His mind
And every tear You cry
Is precious in His sight
Because of His great love
He gave His only son
Everything was done
So You would come.³²⁹

Sung testimony of salvation is seen in “God is In the House” (1995):

As for me, God came and found me
As for me, He took me home
As for me He gave me a family
And I’ll never walk alone.³³⁰

Also “Sing of Your Great Love” (1999), considers singing an act of gratitude towards God:

You brought me out of darkness
And into Your glorious light
Forever I will sing of Your great love.³³¹

And “Exceeding Joy” (2003) explores joy as an emotional response to the salvation experience:

³²⁶ See p.84

³²⁷ Albrecht. *Rites in the Spirit* 169

³²⁸ “The Holy Bible”, *New International Version*.

³²⁹ Fragar, Russell “So You Would Come”. *All Things Are Possible*. VHS. Sydney: Hillsong Publishing, Sydney, 1997

³³⁰ Zschech, Darlene and Fragar, Russell. “God Is in the House”. *God Is In The House*. Sydney: Hillsong Publishing, 1996.

³³¹ Zschech, Darlene. “Sing of Your Great Love”. *By Your Side*. DVD. Sydney: Hillsong Publishing, 1998.

I have found exceeding joy
Jesus answered when I called
This Name that has saved me
Pure love that embraced me.³³²

Gratitude is modeled in "Here In My Life" (2007):

I remember how You found me
In that very same place
All my failing surely would've drowned me
But You made a way.³³³

Interestingly, In contrast to overwhelming testimonies of conversion, there is only one account of water baptism throughout the period; this occurs in Morgan's song "What The Lord Has Done In Me" (1999):

I will rise from waters deep
Into the saving hands of God
And I will sing salvation songs
Jesus Christ has set me free.³³⁴

Testimony of Spirit baptism is seen to decrease across the phases, consistent with findings in regard to Trinitarian Address.³³⁵ While in Phase One, text directly teaches on Spirit Baptism, "The Holy Spirit fills me up and I need Him everyday / For fire, faith and confidence, in knowing what to say",³³⁶ detail concerning this testimony diminishes in the lyrics of the second phase and beyond. However, the desire for corporate renewal of the Holy Spirit through revival remains a feature text after 1998. (This will be explored as an Expected Transformation below).³³⁷ It is clear that Hillsong considers their albums and music to be evangelistic, using testimony to explain conversion and its benefits – however, the role of this music in the teaching and discipling of the congregation is of lesser importance, as seen in the text.

³³² Webster, Miriam. "Exceeding Joy" Hope. DVD. Sydney: Hillsong Publishing, 2003.

³³³ Fieldes, Mia. "Here in My Life". Saviour King. DVD. Sydney: Hillsong Publishing, 2007.

³³⁴ Morgan, Reuben. "What the Lord Has Done in Me". By Your Side. DVD. Sydney: Hillsong Publishing, 1999.

³³⁵ See p.55

³³⁶ Fragar, "Joy in the Holy Ghost".

³³⁷ See p.88

4.9. Expected Transformation

Albrecht’s “Transcendental Efficacy” mode describes preemptive, pragmatic prayer found in Pentecostal worship text, sung in expectation of change. It is clear from the text that Hillsong writers believe transformation does occur in worship, seen in all phases E.g. “I Live To Know You” (1997), “... standing in Your presence / Lord, my heart and life are changed”³³⁸; “You Are Near” (2000), “... we’re changed from glory to glory / We set our hearts on You our God”³³⁹ and “You” (2006), “... as I look upon You I am changed / Though I fail Your faithful love remains”.³⁴⁰ However, there are varied references to the nature of this expected transformation within Pentecostal worship. Seven themes or Expected Transformations were thus analyzed within Hillsong’s text – Personal Development, Supernatural Empowerment, Evangelism, Prosperity, Presence in Suffering, Revival and Social Transformation, their frequency in the text now explored along with conclusions drawn from the data seen below.

Table 11: Expected Transformations in Hillsong Text

	PHASE ONE	PHASE TWO	PHASE THREE
Personal Development	18	16	9
Supernatural Empowerment	18	5	12
Evangelism	5	7	6
Prosperity	6	4	2
Presence in Suffering/Trials	4	6	24
Social Transformation	0	0	4
Revival	6	8	2

4.9.1. Personal Development

Personal Development is emphasized in Phase One, and references are continued in subsequent phases with lessened frequency as seen above. Such a decrease is particularly of interest given the numerical increase in songs. Words such as “heart”, “mind”, “inner man”, “self” represent humanity’s sinfulness, and the dichotomy between soul (representative of humanity) and Spirit (representative of Christian redeemed

³³⁸ Zschech, Darlene. “I Live to Know You” *God He Reigns*. DVD. Sydney: Hillsong Publishing, Sydney, 2005.

³³⁹ Morgan, Reuben. “You Are Near”. *For This Cause*. DVD. Sydney: Hillsong Music Australia, 2000.

³⁴⁰ Houston, Joel. “You.” *All of The Above*. Hillsong Music Australia, Sydney 2007.

nature) are used consistently in Hillsong text, and evidence of our dependence upon God to transform our minds and hearts. The role of worship and sung confession in transforming the heart and mind is consistent across all phases, as is the exchange of our selfish desires in return for God's perfect will, as seen in "I Give You My Heart" (1996):

Lord I give You my heart
I give You my soul
I live for You alone
Every breath that I take
Every moment I'm awake
Lord have Your way in me.³⁴¹

In the early years however, personal development was primarily considered a supernatural act as seen in "People Get Free" (1997):

You lose Your fears
When You stand in faith
You lose Your tears
When You trust His grace
You lose Your pain
When You know His touch
Only Christ can turn
Your bitter into sweet
And people get free.³⁴²

However, this notion of supernatural transformation of character³⁴³ is largely omitted in the text after the first phase, with more active forms of personal development encouraged. Certain exceptions are seen however, e.g. "Never Let Me Go" (2005) which sings, "... Create in me a heart that's pure / Replace in me what's not of You". Drawn from scriptures such as James 1:6, "the double minded man is unstable in all he does",³⁴⁴ Hillsong's emphasis upon replacing doubts and negative thoughts with faith is discussed by Clifton,³⁴⁵ and

³⁴¹ Morgan, "This Is My Desire".

³⁴² Russell Fragar, "People Get Free". All Things Are Possible. VHS. Sydney: Hillsong Publishing, 1997.

³⁴³ See p.91

³⁴⁴ James 1:6 "The Holy Bible", New International Version.

³⁴⁵ In order to example Houston's emphasis upon overcoming negativity Clifton lists the chapters of Houston, Brian.

Fragar terms this “positivism”, found consistently in the lyrics across phases:

The confidence, and the brightness, the positive approach ... I think that was what was attractive more than any particular style of music. And a lot of that, to be honest the more I talk about it, the more that I keep saying it all comes back to Brian ... Brian talks a lot about being positive - and the reason that Brian talks so much about ... taking a positive approach is that Brian struggled to be positive. And so the reason he’s an expert in overcoming negativity is that he overcame negativity, lacking confidence and all that.³⁴⁶

Positive confession is seen in Morgan’s song “Faith” (2000):

Faith! I can move the mountains
I can do all things through Christ
Who strengthens me.³⁴⁷

And “You Alone Are God” (2006) shows the use of both positivism and use of confession to reorient the self, submitted under God’s authority is present in Phase Three:

I confess my hope
In the light of Your salvation
Where I lose myself
I will find You’re all I need

Sing my soul
Of the Saviour’s love
Sing my soul
Unto God alone.³⁴⁸

Get a Life. Sydney: Maximised Leadership, 1999. In Clifton, “An Analysis of the Developing Ecclesiology” 11

³⁴⁶ Fragar. Personal Interview. 4 December 2008.

³⁴⁷ Morgan, Reuben. “Faith”. For This Cause. DVD. Sydney: Hillsong Publishing, 2000.

³⁴⁸ Fielding, Ben. and Morgan, Reuben. “You Alone Are God”, Mighty To Save. DVD. Sydney: Hillsong Publishing, 2005

4.9.2. Supernatural Empowerment

In Luke 24, the disciples were encouraged to wait for “power from on high”, culminating in the Pentecost event, central to Pentecostalism’s understanding of Christianity, and the Christian’s role on earth.³⁴⁹

Supernatural Empowerment is a theme seen mainly in Phase One, with both church and individuals understood to be recipients of supernatural power. The miraculous is seen in “Let The Peace of God Reign” (1997) with lyrics such as “... let Your healing power / Breathe life and make me whole”.³⁵⁰ Desire for Supernatural Empowerment is fostered by the text in “Lord of All” (1997) “... all my heartfelt dreams I put aside / To see Your Spirit move with power in my life”.³⁵¹

In Phase Two, the frequency of the word “power” lessens as does text fostering desire for and references to miraculous acts. Instances such as “Fall” (2001) are seen in UB recordings:

I love to worship You, my Lord
And see Your Spirit fall in power
Your love unfolding
Gifts from heaven.³⁵²

By Phase Three, preeminent signs of the power of the Spirit are growth and unity - as uniting Hillsong’s large congregation is considered impossible in human strength alone, due to the sheer size and momentum of the church. Accordingly, appropriation of Supernatural Empowerment in regards to Social Transformation is seen occasionally throughout the text, as in “Kingdom Come” (2007):

The power of Your Name
In faith we will rise to be
Your hands and feet.³⁵³

³⁴⁹ “I am going to send you what my Father has promised; but stay in the city until you have been clothed with power from on high.” Luke 24:49 “The Holy Bible”, New International Version.

³⁵⁰ McPherson, Steve. “Lord of All” God Is In The House. VHS. Sydney: Hillsong Publishing, 1996.

³⁵¹ Mesiti, Rebecca. “Fall”. King of Majesty. Sydney: Hillsong Publishing, 2001.

³⁵³ Fielding, Ben. “Kingdom Come”. United We Stand. Sydney: Hillsong Publishing, 2003.

4.9.3. Evangelism

As mentioned above, conversion testimonies are consistent in all phases of Hillsong text. However, for the mature Christian, expression in song of the testimony of salvation is used as a discipline both of appropriate emotional response to God's act upon the cross, and also to retain hunger for Evangelism within the local community. References to Evangelism as an Expected Transformation of worship is seen in the text, both in active and passive forms. Passive expectancy for God to move in Evangelism as His people gather is seen predominantly during Phase One, as in "Love Can Do" (1997), "... hearts to save and a world to win / That's what the love of God can do",³⁵⁴ and "Church on Fire" (1998) which shows Evangelism set within a cosmic war, "... let fire burn in every heart / To light the way defeat the dark".³⁵⁵

More active forms are however seen consistently in the text as in 1996's "Steppin' Out" (a gospel song, featuring call and response):

We're a generation saved by grace and set apart to change this land
(Change our generation)
We are stepping' out
(Reaching every nation).³⁵⁶

The metaphor of waiting fields of grain (from John 4)³⁵⁷ is promoted in "Touching Heaven Changing Earth" (1998) with an active response, "... we will take the harvest given to us / Though we sow in tears we'll reap in joy".³⁵⁸ This metaphor is also seen in "You Take Me Higher" (2000):

He takes me through open doors
They open onto fields of white
He tells me to see and perceive
And to hear their cry.³⁵⁹

³⁵⁴ Fragar, Russell, and Christine Fragar. "That's What the Love of God Can Do".

³⁵⁵ ---, Touching Heaven Changing Earth. VHS. Sydney: Hillsong Publishing, 1998.

³⁵⁶ McPherson, "Steppin' Out"

³⁵⁷ "...Do you not say, 'Four months more and then the harvest'? I tell you, open your eyes and look at the fields! They are ripe for harvest." John 4:35 in "The Holy Bible", New International Version.

³⁵⁸ Morgan, Reuben. "Touching Heaven Changing Earth" Touching Heaven Changing Earth. VHS. Sydney: Hillsong Publishing, 1998.

³⁵⁹ Badham, Raymond. "You Take Me Higher". Everyday. Sydney: Hillsong Publishing, 1999.

Reference to Evangelism is seen in “Jesus The Same” (2004):

There's a fire that burns in our hearts
To see the lost return
To the Father
And it's a passion that's not of our own
We have seen it in The Son
In the face of The Son.³⁶⁰

As well as in “Take It All” (2006):

Searching the world
The lost will be found
In freedom we live
As one we cry out.³⁶¹

The expected transformation of Evangelism is consistently seen in HMA text in the study period.

5.9.4. Prosperity

The belief that God's transformation includes material circumstances, resulting in a higher quality of living is known as prosperity theology, and strongly represented in the text until 2002 with lines such as:

God says yes and I know that I'm blessed
Yes, got a heart that's at rest
Yes, and a future that's sealed.³⁶²

Hillsong's progression towards prosperity doctrine (as noted by Clifton and many of the media)³⁶³ can be

³⁶⁰ Raymond Badham, . “Jesus the Same”. *For All You've Done*. Sydney: Hillsong Publishing, 2004.

³⁶¹ Sampson, Marty, Matt Crocker, and Scott Ligertwood. “What the World Will Never Take”. *More Than Life*. Sydney: Hillsong Publishing, 2004.

³⁶² Fragar, Russell. “Yes and Amen.” *Touching Heaven Changing Earth*. VHS. Sydney: Hillsong Publishing, 1998.

³⁶³ Clifton, “An Analysis of the Developing Ecclesiology” p214

attributable to influential church relationships. Fragar cites in particular Brian Houston's relationship with North American Pastor Casey Treat:

Casey [Treat] was the biggest influence on Brian at a critical time - when Brian was thinking, ... I don't know what I need to do to take the church forwards, that's when he met Casey. Casey was into prosperity big time, and you've got to understand - Casey was an over-weight, drugged out hippie. You look at Casey now, and you find it hard to believe he could be 220 pounds - a longhaired kid, but he absolutely was ... to leave that behind and move forward is everything Casey is. He had to think discipline, he had to think being the head and not the tail - He pretty much perfected the art.³⁶⁴

The expectation of prosperity culminates in the text with album *Blessed* (2002):

Blessed are those whose strength is in You
Whose hearts are set on our God
They will go from strength to strength
Until we see You face to face.³⁶⁵

Throughout this album, the text both promotes and rejects the idea of material prosperity as an expected transformation of the gospel. The song "Better Than" states:

Better than getting what I say I need
Better than living the life that I want to
Better than the love anyone could give
Your love is.³⁶⁶

Interestingly, confessions of prosperity, (and the word "blessed") are absent in songs published between 2003 and 2006, but re-emerge twice in 2007 – once noted above in the UB song "Fire Fall Down".³⁶⁷ After 2002, a shift in theological emphasis occurs, and the notion of prosperity combines with an understanding of God's presence in suffering, as explored below.

³⁶⁴ Russell Fragar attended the church from 1988 – 2001. Fragar. Personal Interview. 4 December 2008.

³⁶⁵ Zschech, Darlene, and Reuben Morgan. "Blessed". *Blessed*. DVD. Sydney: Hillsong Publishing, 2002.

³⁶⁶ Marty Sampson. "Better Than." *Blessed*. DVD. Sydney: Hillsong Publishing, 2002.

³⁶⁷ Fields and Crocker, "Fire Fall Down".

5.9.5. Presence in Suffering/Trial

Prior to 2002 only four mentions of God's presence in suffering occur in the text, however in all cases weakness is triumphed upon by the power of the Spirit, for example "And That My Soul Knows Very Well" (1996):

When mountains fall, I'll stand
By the power of Your hand
And in Your heart of hearts I'll dwell
That my soul knows very well.³⁶⁸

Also "My Heart Sings Praises" (1996), shows suffering as a brief season, "... in my heart You are the power / In my night never-failing light".³⁶⁹

Phase Two of Hillsong's text introduces the idea of God's presence sustaining the Christian in suffering and trial. References to personal failure emerge - whether individual choices or global events, sin is presented as part of fallen humanity and experienced by all through phenomenon such as war and poverty. The lyrics after 2002 present a more balanced view, with "Through It All" citing both joys and hardships in the Christian life:

You are forever in my life
You see me through the seasons
... I'm carried in everlasting arms
You'll never let me go
Through it all.³⁷⁰

Two influences can be contributed with this theological shift in understanding suffering as inevitable for Christians - personal tragedy in Zschech's life, and international terrorism. In late 2000 Zschech suffered the miscarriage of her third child. Of this she says:

We'd just announced my pregnancy to the church. Everyone was so excited with us. And then they

³⁶⁸ Zschech, Darlene, and Russell Fragar. "And That My Soul Knows Very Well". God Is In The House. DVD. Sydney: Hillsong Publishing, 1996.

³⁶⁹ Fragar, "My Heart Sings Praises".

³⁷⁰ Reuben Morgan, "Through It All". Blessed. DVD. Sydney: Hillsong Publishing, 2002.

grieved right along with us when we lost the baby. The timing was difficult. It was right before I was leaving for a worship tour. I was grieving the loss of someone I knew and loved even though I'd never seen or held ... As every expectant mum would know, we had hopes and dreams for this child, and those died, too.³⁷¹

Donna Crouch remarks on Zschech's response through this time, and the effect of this tragedy upon the church:

It's never about the department, the performance, the song, the royalty, the opportunity. She's always been a girl who would just go to God and sing, lift her hands anyway, anyway. And I'm her friend, I've seen her do that not just in song, but I've seen her take that stance in life, like when she lost ... that baby – I watched her cry, and then get on a plane and go on a Hillsong tour for three weeks and just worship her way through that ...³⁷²

Again, following the September 11th 2001 terrorist attacks in the United States, Hillsong was rocked by evidence even the world's superpower could fall victim to tragedy at the hands of evil. The media at this time was saturated with images of the burning Twin Towers in New York, Tobin stating, "... September 11 is the most watched event in history and one of the most important events of our lifetime".³⁷³ Of this event Zschech says:

When I wrote the song, "My Hope", it was just after the horror of September 11th became reality. I really felt strongly to write a song that would help the Church in restoring certain ways of thinking, based on the truth of the word, not on feelings or circumstances.³⁷⁴

The song is sung by the congregation of a reminder of God's presence in unjust circumstances:

You are righteous
You love justice

³⁷¹ Courtney, Camerin. "Power of Praising God," *Today's Christian Woman* 23.2 (March/April 2001). 36

³⁷² Crouch. Personal Interview. 5 December 2008.

³⁷³ Tobin, Hugh. "9-11 Theories in Overdrive". 29th March 2007. *The Geelong Advertiser*, Institute of Public Affairs. 28 April 2009. <<http://www.ipa.org.au/news/1340/9-11-theories-in-overdrive>>.

³⁷⁴ Fergusson "Songs of Heaven" 76

And those who honour You will see Your face.³⁷⁵

Metaphors and references to war, reflecting world events at that time, are seen in the *Blessed* album (2002):

You are my light and salvation, whom shall I fear?
You are the strength of all my days
And whom shall I be afraid
Though war may rise against me, of this will I be sure.³⁷⁶

“Made Me Glad” (2002) also uses a metaphor of war:

You are my shield, my strength
My portion, deliverer
My shelter, strong tower
My very present help in time of need.³⁷⁷

Changes in text towards the acknowledgement of suffering could be considered the maturing of Hillsong’s theological emphasis in response to the challenge upon political and cultural assumptions in the years following 2000. Theological emphasis moves towards an understanding of God’s presence sustaining the Christian even in suffering, rather than protecting them from suffering. This balances prosperity doctrine and while Hillsong text continues to promote God’s transformation of the material world of the believer, a more realistic transformation is expressed within the worship text with the expectation of God’s presence through all seasons and conditions of life.

4.9.6. Revival

Pentecostal song includes an expectation for God’s normal activity to increase as the congregation worship and pray for manifestations of God’s Spirit. Desire for Spirit renewal (termed “revival” in Hillsong lyrics) is consistent in the text, for example, “Touching Heaven Changing Earth” (1998), “Send revival to us”.³⁷⁸ While

³⁷⁵ Zschech, “My Hope”.

³⁷⁶ Zschech, “You Are”

³⁷⁷ Webster, Miriam. “Made Me Glad”. *Blessed*. DVD. Sydney: Hillsong Publishing, 2002.

³⁷⁸ Morgan, “Touching Heaven Changing Earth”

decreasing in occurrence, the word “revival” is still used in the song “Hosanna” (2006)”

I see a near revival
Stirring as we pray and seek
We're on our knees
We're on our knees.³⁷⁹

However, in interview Reuben Morgan displays unease regarding North-American connotations and the word revival. Particularly of his song “Touching Heaven Changing Earth” (1998) he states, “... I think at the time, I probably would have thought, yeah man, I want revival. I was definitely influenced by the Brownsville CD. I hide a lot of those videos actually”.³⁸⁰ When asked as whether the youth camp of 1997 was a revival, Morgan is oblique:

I think what happened, and maybe there are degrees of [revival], but what happened to us, is just that God visited us, and out of that, a lot of things happened ... At the time, we knew it was a pretty incredible season ... but it was ... God just moving in people's lives ... it was just church. People getting saved, people getting right with God, people discovering their gift, and really going full on with ministry ... a lot of people making a decision to serve God, there was a lot of that happening.³⁸¹

Despite Clifton's understanding of revival, an increase in the Spirit's normal activity consistent with Morgan's attempt at a definition, even so this term decreases in the text across the study period.

4.9.7. Social Transformation

Zschech maintains Hillsong's developing emphasis on “social justice” was the highlight of her role:

The most rewarding project always is one where social justice is the outcome of the worship experience that started in music.³⁸²

Occurring only in the third phase, Social Transformation becomes an expected outcome of the worship

³⁷⁹ Fraser, Brooke. “Hosanna”. *Saviour King*. DVD. Hillsong Publishing, Sydney 2007.

³⁸⁰ Morgan, Reuben. Personal Interview. 4 December 2008.

³⁸¹ Morgan. Personal Interview. 4 December 2008.

³⁸² Zschech. E-mail Interview. 28 November 2008.

experience. The emergence of the word “justice” in title track “My Hope” (2003) is the first instance of this Expected Transformation, ultimately to become of primary importance in Hillsong Church’s worship as seen with the development of the love concept.³⁸³ Words such as “mercy” indicate a welfare gospel, with “Tell The World” (2005) asking, “... how could this world be a better place? / But by thy mercy, by thy grace”.³⁸⁴ And UB song “Solution” presents the idea that the Church could redress global inequality, as seen above.³⁸⁵ This theological development, led by HMA musicians, can perhaps also be seen as response to secular music endeavors such as Live Aid by Bono and Bob Geldoff.³⁸⁶ The new leadership of HMA continues this direction, particularly through the *I Heart Revolution*³⁸⁷ products released by Joel Houston and the Hillsong Foundation.³⁸⁸

4.10. Conclusion

In answering the research questions, it must be noted while certain values and doctrines are constant across Hillsong recordings (such as testimony, and Christological songs), other aspects of Hillsong’s theological emphases have changed significantly over time. Key findings include the inclusion and development of concepts such as love. Theological changes in the purpose of worship, particularly from the notion of prayer for and confession of prosperity into an expected social transformation concerned with the abolition of poverty were also found. Such developments were accompanied with active participation in the needs of the world through live events – this is in direct contrast to the beliefs of Phase One as expressed in the text, which shows an insular faith, and expression of the church’s domination over the world. Particular corrections of over-emphases are found in the text, most notable the acceptance of suffering from 2002 in the release subsequent to the 9/11 tragedy in the US, and the personal life of Zschech with the miscarriage of her third child. An increase of references of the purpose of worship being to draw the believer close to the presence of God is found in the text following this date.

Other Influences upon HB theological emphasis as expressed in music are varied, and range from

³⁸³ See p.78

³⁸⁴ Douglass, Jonathon. “Tell the World”. *Look To You*. Sydney: Hillsong Publishing, 2005.

³⁸⁵ See p.84

³⁸⁶ Tyrangiel, Josh “Bono's Mission.” 4th March 2002. [Time.com](http://www.time.com/time/magazine/article/0,9171,212721,00.html).
<<http://www.time.com/time/magazine/article/0,9171,212721,00.html>>.

³⁸⁷ “I-Heart”, 2009. [Hillsong.com](http://www.hillsong.com). 21 January 2010. <www.hillsong.com>.

³⁸⁸ “...Hillsong Aid and Development is a growing focus of Hillsong Foundation”. In “One for Another”. 2009. [Hillsong.com](http://www.hillsong.com). 21 January 2010. <www.hillsong.com>.

Houston's personal relationships with pastors of North American congregations, such as Casey Treat and Bill Hybels, through to exposure of the musicians in the worship team to the widely available secular music celebrities such as Bono and Bob Geldoff. The team themselves play a large role in the development of theological concepts, and Russell Fragar's involvement as a key writer and staff member particularly influenced the text in Phase One (1996–1998). Although a writer from 1996, Reuben Morgan made a unique contribution to text from 1998, and this increased throughout the remainder of the study period. Morgan's role is generally in reinforcing the theological concepts that have existed and continue to exist in the text rather than new emphases. The most significant influence occurred in 1999, however, with the decision to promote youth songs, and subsequent inclusion of writers Marty Sampson and Joel Houston in the team. Probably in order to promote the UB product, their songs were sung in church meetings, and eventually due to the increasing age and popularity of the UB writers, their songs contributed significantly to the HB repertoire. The personal life of Darlene Zschech throughout Phase Two was of especially great influence in the direction of the team in these years, particularly in the inclusion of suffering in the text from 2002 and the desire to address issues of poverty and brokenness seen from 2003.

The Hillsong writers are more aware than the average congregation member of theological and musical inadequacies of their songs, and often write to compensate for the perceived needs of the congregation, rather than just the wants or needs of the leadership. However, the leadership determine theological emphases in the songs, with Robert and Amanda Fergusson taking a role in shaping the text. In terms of theological emphasis, since 1998, whether as a marketing strategy, in order to be received positively by other denominations, or as a rejection of traditional Pentecostal understandings of the Spirit's role in the individual's life and within corporate church, Hillsong songs lost their emphasis upon the Holy Spirit, His person and place in the believer's life. This loss is seen throughout the second phase, but is clear in Phase Three. This leaves future room for songs to promote the role and person of the Holy Spirit, and place for more rounded Trinitarian theology in future releases.

5. **CHAPTER FIVE: The Developing Musical Sound of Hillsong**

5.1. Introduction

Most, if not all Pentecostal churches use music extensively to assist expression in worship, with Hillsong no exception. The biblical basis for music in church is found in passages such as Colossians 3:16:

Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God.³⁸⁹

The place of music in the Hillsong liturgy was discussed in general terms in Chapter 2. The present discussion recognises the fact that Hillsong music, with a globally recognizable identity, exerts a profound influence on the worship of other churches, both local and international by way of its published CD and DVD resources. It is the music as presented in these resources that forms the basis of the following examination of musical style. It has been noted that the period under consideration was one of great expansion at Hillsong, and it is generally accepted that developments in music were an important enabling factor in this growth.

5.2. Chapter Research Questions

In examining musical repertoire produced by Hillsong music between 1996 and 2007, the questions below structure this chapter's inquiry, in line with the broader thesis questions:³⁹⁰

1. What musical consistencies and/or differences can be seen in HMA's musical product, repertoire, style and instrumentation between 1996 and 2007?
2. How and why did musical change occur?

Supporting questions to be explored are:

³⁸⁹ "The Holy Bible", New International Version.

³⁹⁰ See p. 3

3. How did the leadership of Darlene Zschech (1996-2006) influence change in HMA's musical product?
4. What influence did UB have on musical developments?
5. What other factors contributed to musical development in HMA albums?

5.3. Literature Review

5.3.1. "Praise and Worship" Music and its usefulness in Liturgy

Daniel Albrecht admits many Pentecostal churchgoers semantically identify music with worship:

What an outsider may disdain as sonic dissonance is to these Pentecostals a symphony of holy sounds. These symphonic sounds surround, support and give a sense of security to Pentecostal worshippers. They symbolize an entrance into the felt presence of God. Among the Pentecostal ritual sounds, music especially functions as an auditory icon. It embraces the Pentecostal worshippers in an analogous fashion to the manner in which icons visually surround the Eastern Orthodox faithful. Our congregations use their sounds, particularly music, to facilitate the creation of their ritual field. Consequently, the manipulation of Pentecostal musical symbols advances the entire ritual process.³⁹¹

Liturgist Gerard Moore also identifies a deep connection between music and the experiential worship paradigm characteristic of Pentecostalism:

Music is paramount in the "experience" approach since it is the key to experience, and consequently there is little patience with musical forms, which do not immediately rouse the worshipper to an experience of freedom in the Spirit.³⁹²

"Praise and Worship music" has by default become its own genre, yet, according to Mark Evans, "... This term is even less useful than the all-encompassing "world music" genre developed in the 1980s to classify

³⁹¹ Albrecht. *Rites in the Spirit* 143

³⁹² Moore. "Appreciating Worship in All Its Variety" 89

music inflected with any form of non-Western sound”, as it covers such a wide range of styles.³⁹³ Instead, he locates congregational music within the “vernacular”, that is, “... largely generated at the local level and [that] expresses the sense of immediate, lived experience of individual and collective regional identity”, and highlights this music’s simultaneous production and consumption as significant in identifying such music.³⁹⁴

As well as emotional responses available in an experiential paradigm,³⁹⁵ Albrecht considers physical responses crucial to the construction of the music, stating, “God is expected to move, but so are God’s worshippers. Human physical movement is closely tied to the movement of the Spirit. So, one does not praise God with the mind (or spirit) alone.”³⁹⁶ And in fact, he asserts congregational participation as central to Pentecostal liturgy:

[The congregation] occupies the majority of the space in the sanctuary ... the congregation make even the aisles and the front truly congregational spaces. They seemingly fill the spaces with worship rather than leave them empty and hollow.³⁹⁷

Evans also conjectures the importance of physical movement in Pentecostal singing.³⁹⁸ Both authors identify another musical feature – “free worship”, which Albrecht describes as “spontaneous”, “unprogrammed”, or “non-liturgical”,³⁹⁹ to which Evans includes “singing in the Spirit” (a time of spontaneity and sung glossolalia).⁴⁰⁰ During times of “free worship” or “singing in the Spirit” ... the congregation are free to sing whatever they like - melodically, rhythmically and lyrically - while the band generally hovers between chords I and IV, I and V or ii - V - I, for example). These times tend to occur more frequently during slow, responsive songs, but this is not prescriptive. The worship leader or lead singer(s) facilitate the process, giving those unable to create their own tune the option of duplicating theirs.⁴⁰¹

It has been noted that within the study period, the Hills congregation established new campuses in Sydney City but also Kiev, Paris and London. This globalization of the church is reflected in its musical resource:

³⁹³ Evans. Open up the Doors 45

³⁹⁴ Evans. Open up the Doors 11

³⁹⁵ See p. 27

³⁹⁶ Albrecht. Rites in the Spirit 148

³⁹⁷ Albrecht. Rites in the Spirit 130

³⁹⁸ Evans. Open up the Doors 92

³⁹⁹ Albrecht. Rites in the Spirit 98

⁴⁰⁰ Evans. Open up the Doors 91

⁴⁰¹ Evans. Open up the Doors 87

however Evans believes this to be negative for worship music generally as, “music being made locally is being produced solely for global transmission and reception, thus becoming stripped of any local identifiers or nuances”.⁴⁰² Levin charts how musical growth at Hillsong changed local worship:

Originally, preaching was the focus of the Pentecostal church. When a musical item was performed, pastors sat alongside the stage to watch. Piece by piece, the preaching proportion of the stage was reduced, and the musical elements expanded. The pulpit is now the visitor to a platform arranged around instruments and sheet music stands. Hillsong's [new] building was acoustically designed for album recordings ... Hillsong has done for Christian music what the Dixie Chicks did for country and western: made it blond, sexy and mainstream. This is no accident.⁴⁰³

Although present even in the early days of the movement, Clifton condemns the ACC denomination's more recent preoccupation with music overall, describing the influence of Cartledge in the 1970s:⁴⁰⁴

In a symbolic gesture intended to highlight the transition away from classical Pentecostalism, Cartledge locked away the old hymnbooks previously used by the Townsville assembly, and appropriated the chorus music of the charismatic renewal.⁴⁰⁵ Contemporary music became a prominent feature of the AGA, and this freedom in worship was accompanied by a move away from the legalistic holiness that had long been a defining characteristic of Pentecostal communities.

Describing this overemphasis upon music as the “musification of ministry”, Chant says:

Is there a subtle new body of thought that has crept into evangelical and charismatic thinking that sees worship and music as one and the same thing? That through worship we “enter the presence of God” (a statement commonly enough heard in charismatic meetings). That without music, we cannot draw near to God? That unless someone is singing something, we cannot have an “altar call”? That we can't pray for people unless there is a musician around? Have we, unknowingly, actually arrived at a position where music has replaced faith as the means by which we appropriate God's blessings and where the “worship leader” rather than the evangelist is responsible for bringing people to God?⁴⁰⁶

⁴⁰² Evans. *Open up the Doors* 11

⁴⁰³ Levin. *People in Glass Houses* 137

⁴⁰⁴ Chant, “Retuning The Church” 5

⁴⁰⁵ Cartledge, “The Transitions Resulting from the 1977 Conference”.

⁴⁰⁶ Chant “Retuning the Church” 1

Academic opinion regarding aesthetic style in congregational music will now be examined.

5.3.2. Contemporary versus Traditional Music “Worship Wars”

Writers such as Marva Dawn⁴⁰⁷, Evans⁴⁰⁸ and Eskridge⁴⁰⁹ outline the recent “worship wars”, a global reaction against contemporary worship music:

The success of the new music has created an opposite--and, if not quite equal, certainly vocal--reaction among adherents of other styles of church music. Proponents of classic hymns and choral music, scions of alternative new hymnody, and "world music," and lovers of the good of "Sankey Doodle" gospel songs have all registered their dismay, as evidenced by the infamous "worship wars" which have plagued churches in recent years.⁴¹⁰

Evans calls for reform in Christian music, complaining:

Christian music used to occupy a central place in the music culture of society. Now it has become a bottom feeder in the near endless escalation of sub-genres and popular music forms. It is time to expose congregational song to outside forces ... Our music has a spiritual purpose, to be sure, but that does not excuse mediocrity.⁴¹¹

By contrast, the hymns of the Wesley brothers were, he considers, "... profound enough to have lasting spiritual value".⁴¹² Dawn also warns against contemporary music as the product of a fast food generation, advocating strict assessment before including choruses into the liturgy,⁴¹³ and she describes contemporary worship song as disposable - in contrast to a hymn.⁴¹⁴ Norris laments:

Christians seem to be unable to discern what in our culture might hold possibilities for such

⁴⁰⁷ Dawn, Marva. A Royal Waste of Time: The Splendor of Worshipping God and Being Church for the World. Grand Rapids: Eerdmans Publishing, 1999:191

⁴⁰⁸ Evans. Open up the Doors 45

⁴⁰⁹ Eskridge, Larry. "Slain by the Music." The Christian Century 123.5 (Mar 7, 2006): 18-20

⁴¹⁰ Eskridge. "Slain by the Music."

⁴¹¹ Evans. Open up the Doors 11

⁴¹² ---. Open up the Doors 34.

⁴¹³ Dawn Reaching out without Dumbing Down 189 also in Dawn A Royal Waste of Time 150

⁴¹⁴ Dawn Reaching out without Dumbing Down 186

scandalous transformation and what is simply trendy, far too flimsy to stand the weight of time. The problem seems to be very deep to me, and far-reaching: I suspect that it originates in the difficulty most of us have in telling good art from bad.⁴¹⁵

Yet another opponent of “praise and worship”, music is Chuck Colson who decries the “unredeemable” musical features in contemporary music:

The sheer energy of rock - the pounding beat, the screams, the spectacle - is intended to bypass the mind and appeal directly to the sensations and feelings ... rock music by its very form encourages a mentality that is subjective, emotional, and sensual - no matter what the lyrics may say.⁴¹⁶

Albrecht notes rock’s influence for better or worse upon most Pentecostal worship spaces, now defined by a “... contemporary rock concert stage with its maze of electrical cords, monitors, guitars, synthesizers, microphones, and other musical and technical devices”.⁴¹⁷ As noted above, Hillsong initially rejected rock, however Levin’s biography charts the transformation of these detractors into rock’s most vocal adherents:

Pat Mesiti was at that time travelling around the country and going on television making bonfires of [rock] albums. It was a spiritual battle he was fighting. He played records backwards and we heard proof that playing Queen's “Bohemian Rhapsody” this way revealed the words “It’s fun to smoke marijuana” ... Pat has since renounced his behaviour. He thinks he was being silly.⁴¹⁸

Moore considers the style of music to be the main draw for Pentecostal churchgoers, as attendees “... sought quality music with high production values and a distinctly contemporary “pop” feel”.⁴¹⁹

5.4. Methodology

In this chapter, the methodology adopted by Evans in his studies of contemporary worship song was applied

⁴¹⁵ Burch Brown, F. "Enjoyment and Discernment in the Music of Worship." *Theology Today* 58.3 (Oct 2001): 342.

⁴¹⁶ Joseph, Mark. *Faith, God and Rock + Roll: From Bono to Jars of Clay - How People of Faith Are Transforming American Popular Music*. Grand Rapids, MI: Baker Books, 2003: 237

⁴¹⁷ Albrecht. *Rites in the Spirit* 147

⁴¹⁸ Levin. *People in Glass Houses* 71

⁴¹⁹ Moore. "Appreciating Worship in All Its Variety" 81

to one publisher, HMA, across the study period 1996–2007, in order to assess consistency and change in this music, as well as to identify factors influencing this change. In total, 281 songs were selected from HB DVDs and UB CDs⁴²⁰ with analysis conducted across all three phases.⁴²¹

5.4.1. General Album Analysis

Data pertaining to the categories listed below provide material for quantitative analysis of album from the three phases of the study period.

Table 12: Album Analysis Categories

1. Album Year
2. Product Title
3. Ensemble (UB or HB)
4. No of Tracks
5. No of Writers
6. Venue (DVDs only)
7. Main Worship leader*
8. Average Tempo
9. # In Choir (approximate, DVDs only)

*The worship leader is always a vocalist and features prominently in HB recordings, whereas in UB albums have a more collaborative approach between leaders and vocalists, and lack of footage results in questionable published information.

5.4.2 Quantitative Measurements

Quantitative aspects are seen below, with results recorded in Appendix II. While melody was assessed for range, this study does not focus on melodic or harmonic analysis. Tempo and rhythmic analysis is sought as indicative of the purpose of the music in an experiential performance framework.

⁴²⁰ Criteria examined on p.3

⁴²¹ See Appendix II

Table 13: Evans' Musical categories

1. Time Signature
2. Tempo
3. Verse range
4. Chorus range

5.4.3. Time and Tempo

Time signature and Tempo (measured in beats per minute or BPM) was identified manually by listening with a metronome, and recorded in Appendix II. Hillsong leaders value consistent tempo, and in interview Bullock asserted that even in the early days drummers were chosen and retained due to accuracy.⁴²² However, in practice, tempo variance occurs in many songs, (particularly between sections e.g. verse to chorus) usually due to inexperience or error by the drummer. In these cases, the most representative (or accurate) number possible was recorded. While tempo may be helpful as concrete data, it does not convey the feel of the song, with certain rhythmic patterns more conducive to congregational participation, and often, the timing of lyric (termed “verbal space” by Dai Griffiths) more indicative of its singability.⁴²³

5.4.4. Range Analysis

Pitch range was assessed through sheet music data provided in CCLI's online database “Song Select”, in conjunction with audio tracks.⁴²⁴ Two range intervals, verse/prechorus (verse) and chorus/bridge (chorus), were recorded in Appendix II.

5.4.5. Qualitative Analysis

Evans sought to apply qualitative analysis that was musicological, “ ... suitably adapted for contemporary

⁴²² Bullock. Personal Interview. 19 November 2008.

⁴²³ Griffiths, John. "Popular Culture and Modernity: Dancing in New Zealand Society 1920 - 1945." *Journal of Social History*. 41.3. (Spring 2008): 43

⁴²⁴ SongSelect is a popular online database of Christian Music. Subscription is required. “SongSelect” 2009. CCLI. 10 January 2010. <www.ccli.com/songselect>.

music, and relevant to congregational song. ... [With] particular attention ... given to rhythmic complexity produced through syncopation and accepting, as well as consideration of how the total rhythmic bed combines to produce the groove of the song."⁴²⁵ The same emphases are made in the following analysis. Structured listening was conducted on one song per album below (usually the title track).⁴²⁶ Vocal arrangements and overall instrumentation are considered to be important in assessing change. The structure of the song is reflective of both musical leadership, and expected response from the congregation. Also of importance in analysis is the producer's "mix", with elements of the live recordings highlighted, hidden, rerecorded and/or omitted to create the final audio product. Identifying these decisions, often made during post-production (most music is rerecorded subsequent to the event in a studio) indicates the collaborative vision of producer and musicians, helping identify the difference between music experienced by the local congregation (local meanings), and that experienced by the wider church through the dissemination of the CD/DVD product (global meanings).

5.4.6. Interviews

Interview evidence provided by eight key personnel with open-ended questions explain the musical goals and describes performance practice, and is thus integrated into the analysis.⁴²⁷

5.5. General Features of Hillsong Songs/Albums

5.5.1. Tempo

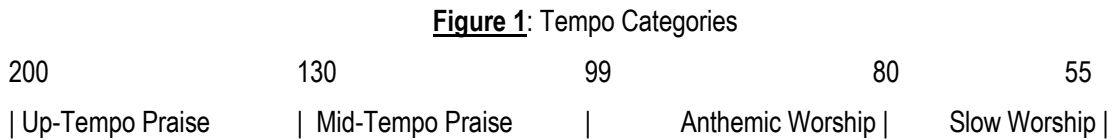
The majority of Hillsong songs are in 4/4 time signature, with a small number of 3/4 and 6/8 time signatures found in all three phases. Four categories of tempo, matching the organisation of the praise component of all services are shown below. "Up-tempo praise" songs, used to lift the faith level and expectation of the congregation through singing statements about God and His church open the liturgy. "Mid-tempo praise" songs often facilitate dancing, the congregation moshing and/or swaying to the groove. "Anthemic Worship" assists the congregation in declaring attributes of God's character and will. Finally, "Slow worship" is used to facilitate direct communication with the Spirit, encouraging reflection, and creating space for the Spirit to

⁴²⁵ Evans. Open up the Doors 112

⁴²⁶ See p.113

⁴²⁷ See p 32

speak - especially in instrumental sections.



5.5.2. Track order

HMA product demonstrates consistency in track order arrangement in respect of tempo. Fast and slow songs are organised as above into two or three “sets”, with optional reprises (repeated songs). These artificial “sets” correlate with Hillsong Church’s services, which move from praise into worship. All albums thus begin and some end in praise - the only exception to this is HB’s *Saviour King* DVD (2007), beginning with its worshipful title track.⁴²⁸ Formulaic tempo order is probably attributable to collaboration between marketing and music departments of the church.⁴²⁹

5.5.3. Title Tracks

All HMA albums within the study period are titled after a song, the only two exceptions UB’s *United We Stand*, an adaptation of song title “The Stand”⁴³⁰ and *All of The Above* - a humorously obscure reference to a line in the song “My Future Decided”.⁴³¹ Title choice can also be considered a marketing strategy – the product promotes the song, and likewise, if known through the liturgy, the title song promotes the product, encouraging the congregation (and wider audience) to purchase its recording.

⁴²⁸ Sampson “Saviour King”

⁴²⁹ Marketing is examined in Chapter 6

⁴³⁰ Houston, Joel. “The Stand”. *United We Stand*. Hillsong Music Australia, Sydney, 2006.

⁴³¹ Douglass, Jonathon, and Joel Houston. “My Future Decided”. *All Of The Above*. Sydney: Hillsong Publishing, 2007.

5.5.4. Structure and Performance Practice

The most common Hillsong song sections and their features are outlined below:

Table 14: Song Sections

<i>Verse</i>	Introductory section of the song, often introduced with testimony. May be repeated multiple times with varied lyrics
<i>PreChorus</i>	Connects verse and chorus melodically
<i>Chorus</i>	Usually the musical “hook” or most catchy part of the song. Is the refrain to which the song returns after each section, is repeated multiple times, and variation in lyric is not usual.
<i>Bridge</i>	B-section or musical change
<i>Instrumental</i>	Section without melody – may facilitate “free-worship”, or feature an instrument solo
<i>Tag</i>	A repeated phrase or word to mark the end of the song

These are combined into a basic structure, which it must be noted, is more complex than that of the traditional strophic or responsorial hymn. It is drawn from contemporary popular song. There are multiple ways songs can be performed, with interpretation a large part of the live experience. The worship leader uses hand symbols and vocal cues to direct the band from section to section, allowing for spontaneity. Actions and/or vocal parts are sometimes “written” for the congregation, but usually these emerge organically, appearing in and reinforced by Hillsong’s visual product. Congregation involvement can be either facilitated by the stage, or led from the floor.

5.6. Phase One (1996–1998) Album Analysis

CD/DVD Albums released by HB between 1996 and 1998 are summarised below. All 44 recorded songs in this phase originate from the Hills Campus, with the only exception of “Thank You”⁴³² by Dennis Jernigan, a song learned by HB in the USA and brought back to Hillsong Church after hearing his testimony of release

⁴³² Jernigan, Dennis. “Thank You”. God Is In The House. VHS. Shepherd's Heart Music Inc., 1991.

from homosexuality.⁴³³

Table 15: Album Analysis Phase One

Year	Product Title	Ensemble	No of Tracks	No of Writers	Venue	Main Worship Leader	Average Tempo	Choir # approx
1996	<i>God Is In The House</i>	HB	14 (+reprise)	6 (1 cover)	Hills Entertainment Centre	Darlene Zschech	109.5	100
1997	<i>All Things Are Possible</i>	HB	14	5	Hills Entertainment Centre	Darlene Zschech	101	150
1998	<i>Touching Heaven, Changing Earth</i>	HB	14 (+reprise)	5	"The Hub" Hillsong Church Campus	Darlene Zschech	122.5	200

During Phase One, many UB members participated and performed in the HB, and encouraged to contribute in church by both Senior Pastor Brian Houston and Youth Pastor Donna Crouch. Crouch states:

Youth were always involved, if they had the musicianship ... if kids could keep up with the rehearsal schedule and the demands of the creative team on weekends. ... It was never like the adults versus the youth.⁴³⁴

Morgan joined the team as a twenty-one year old, his song "I Give You My Heart" integrated into Sunday's song-list after a successful trial at the smaller Powerhouse youth meeting. This marked his introduction into the HB in 1996.⁴³⁵ Influences throughout the period are mainly American, with a continuation of HB's earlier black gospel feel. However, in interview Reuben Morgan revealed his songs recorded on the album *Touching Heaven Changing Earth* (1998) were influenced by Brownsville Revival CDs, contributing towards a move towards Nashville rock.⁴³⁶ Nevertheless, Phase One continues the spontaneity, simple song forms and up-tempo dynamics of gospel.

In contrast to songs recorded in Bullock's era, a balance in instrumentation between guitar (electric and acoustic) and piano as lead instruments was facilitated by Zschech in this phase, encouraged by the ease by

⁴³³ "DJ's Testimony". Dennis Jernigan.com, Shepherd's Heart Music. November 1 2009. < www.dennisjernigan.com>.

⁴³⁴ Crouch. Personal Interview. 5 December 2008.

⁴³⁵ Morgan. Personal Interview. 4 December 2008.

⁴³⁶ ---. Personal Interview. 4 December 2008.

which churches integrated guitar songs into their repertoire. Although trained in piano, Zschech did not play in the band, and HB's sound reflects the music directors of this phase – particularly staff pianist Russell Fragar, and volunteer guitarist Moyse,⁴³⁷ are both visually prominent in these albums.⁴³⁸ Volunteers were encouraged to improve both their musical proficiency and spirituality, and in Moyse's perception, the role of music director included leadership but also spiritual insight:

Effectively, at that time, I was a band leader, in ... a pragmatic sense, but in a spiritual sense, people were looking to me to follow what the Holy Spirit was doing and where He was going. They knew themselves anyway, but I had the guts to go there, and take it. I knew how to take it. But then of course, people learn and they grow, and they can do it themselves. ... It [spiritual direction] was probably the primary role over and above any technical role.⁴³⁹

5.7. Phase One (1996 – 1998) Song Analysis

5.7.1. HB: “God Is In The House”, *God Is In The House* (1996) and “All Things Are Possible”, *All Things Are Possible* (1997)

Title tracks “God Is In The House”⁴⁴⁰ and “All Things Are Possible”⁴⁴¹ are classic examples of HB's up-tempo Gospel style, a predominant characteristic of the first study phase. Punchy at 155 BPM, the opening footage of “God is in the House” features pianist Russell Fragar laying the groove for electric guitar, drums and bass – the bright, syncopated brass stabs create a distinctive intro riff. Audio of the congregation's claps can be heard on the 2 and the 4 right throughout the track. Crouch explains the clapping as an early directive of Brian Houston:

I remember in the Hills Centre he said, “church, we're going to clap like this” -cause we used to clap like this ... (sings) “(clap) God has (clap) not given us a (clap) spirit of (clap) fear but of love (clap), power” And he went (sings) “... God (clap) has not given us (clap) ...” Now, that is mainstream! You don't clap like in the old days, on the on beat. We became like the percussion.

⁴³⁷ Moyse. Personal Interview. 23 February 2009

⁴³⁸ Zschech, “All Things Are Possible”

⁴³⁹ Moyse. Personal Interview. 23 February 2009.

⁴⁴⁰ Fragar and Zschech, “God Is in the House”

⁴⁴¹ Zschech, “All Things Are Possible”

But I remember the day, and it was like, “what?” And that’s now normal, but I remember the day.⁴⁴²

Similarly, “All Things are Possible”, although slightly less animated at 122 BPM, features from the outset a strong percussive rhythm from a similar instrumental ensemble and features congregational clapping. Footage shows Moyses on electric guitar setting the groove, before cutting to the band. Brass harmonies punctuate the vocal lines, adding colour and brightness. Fragar considers that “... the energy that came in the music was much more the success factor than any style of music.”⁴⁴³ Bullock also agrees that the HB’s early up-tempo songs paved its way:

There was hardly any writing going on prior to 1987. Prior to 1987 we just had a lot of – we played different things – much more upbeat. So when we started writing songs, we had always had that. Big anthems going on and the high-tempo praise stuff were always very much on the front.⁴⁴⁴

The selection of praise songs as title tracks was undoubtedly an astute choice in promoting the contemporary distinctive of this dynamic Sydney-based church. Of his attraction to up-tempo songs Fragar says:

The six pm service was like a lose; it was like the smallest attended service. No one wanted to come to it, and no one wanted to do it, so they gave it to me. And I’m thinking, “I wonder if I could turn this into something”. And I thought, “OK we’re just going to go crazy” ... I knew Alan [Chard] from my music days, in the past, so we just kind of got together and concocted this high-energy thing, which became the six pm service, and within six months this was where people were getting saved, y’know, so Brian loved it.⁴⁴⁵

Structurally these two songs are relatively simple – evidence of the black gospel influence within the team at the time. Accented snare hits on the crochet beat of “God Is In The House”, provides a change in groove for the prechorus section, joining verses and choruses together as follows:

Verse – Verse – PreChorus – Chorus – Verse – PreChorus – Chorus – PreChorus – Chorus – Chorus

With no prechorus, structurally “All Things are Possible” follows the same pattern, but the momentum of the

⁴⁴² Crouch. Personal Interview. 5 December 2008.

⁴⁴³ Fragar. Personal Interview. 4 December 2008.

⁴⁴⁴ Bullock. Personal Interview. 19 November 2008.

⁴⁴⁵ Fragar and Zschech, “God Is in the House”.

song ensures a climax upon the final line of the bridge, with brass stabs punctuating the melody lines:

Figure 2: “All Things are Possible” Bridge



Zschech’s sweet, strong pop vocal is prominent in the mix of both tracks, and brass harmonies feature in both songs. Vocalists move from unison in verses to three-part harmonies (SAT), with lead vocalists contributing intricate backing lines. In both tracks, choir movement is choreographed.⁴⁴⁷ Visual aspects are dealt with in Chapter 6. The verse of “God Is In The House” is vocally challenging due to its speed and reasonably high range (an octave),⁴⁴⁸ and call and response (common in black gospel) features in the prechorus:

Figure 3: “God Is In The House” Prechorus



“All Things Are Possible” begins with Zschech singing gospel-inspired melismas, evidence of her strong vocal technique.⁴⁵⁰ Compared to the previous song, smaller vocal range is displayed, however as lyrics are fast, the technique required is still high. Footage shows three vocalists (Lucy Fisher, Steve McPherson and Rob Eastwood) standing either side of Zschech at the front of the platform, and six vocalists sharing the back

⁴⁴⁶ Zschech, Darlene. "All Things Are Possible." 1998. [SongSelect CCLI.com #2245140](http://www.ccli.com.au) vols. 10 January 2010. <www.ccli.com.au>.

⁴⁴⁷ See p.166

⁴⁴⁸ Zschech and Fragar “God Is in the House”.

⁴⁴⁹ ---. God Is in the House.

⁴⁵⁰ Zschech “All Things Are Possible”

of the stage with the choir. Zschech interjects spoken encouragements to the congregation, “C’mon, you sing!” illustrating the importance of congregational involvement. Occasionally sung phrases seem to be glossolalia rather than lyrics. With each chorus refrain, the congregation jump up and down in a “mosh”, Zschech jumping with them.⁴⁵¹

5.7.2. HB: “Holy Spirit Reign Down”, *Touching Heaven Changing Earth* (1998)

Russell Fragar says, “... Every Christian in America knows “Holy Spirit Reign Down”.⁴⁵² In 4/4 time, at 72 BPM it is representative of slow worship songs in this period. The accapella vocal beginning, and piano as lead instrument is reminiscent of secular vocal/piano hits such as Mariah Carey’s “Hero”⁴⁵³ and Whitney Houston’s “I will Always Love You”.⁴⁵⁴ Bullock confirms this gospel influence, particularly evident in the female vocalists of the team saying, “We just put it together, and the way it sounded - there were gospel influences – I think the main or one reason was that we had a gospel feel with especially Lucy [Fisher] and Donia [Makedonez]”.⁴⁵⁵ Fisher and Makedonez, although key contributors during these early years, hold small vocal roles in the Hillsong team after this phase. McPherson also claims that, “... we were influenced by the American church back then, I think we were influenced by everything around us, including mainstream music, or secular music”.⁴⁵⁶ He also comments upon the influence of the gospel-style music of Christian City Church (CCC) on Sydney’s Northern Beaches especially albums such as *War*⁴⁵⁷ and *Stand*⁴⁵⁸, “... How influenced by CCC, specifically? Seam of Gold ... Back then it was Chris Falson, who you know, was a great songwriter ... very influenced by them, I would say, yeah.”⁴⁵⁹

Zschech begins this song “... Holy Spirit”, the backing vocalists joining her, “... rain down, rain down”. The melody of this verse ranges an octave. Despite a visibly larger choral section, the audio showcases only 20–30 singers obviously overdubbed. The structure is simple:

Verse – Verse – Chorus – Verse – Chorus – Chorus – Verse – B-section

⁴⁵¹ See Ch 6.

⁴⁵² Fragar. Personal Interview. 4 December 2008.

⁴⁵³ Carey, Mariah. *Hero*. *Music Box*. Columbia Records, 1993.

⁴⁵⁴ Parton, Dolly. “I Will Always Love You” Perf. Whitney Houston. *The Bodyguard*, Rec 1973. Arista, 1992.

⁴⁵⁵ Bullock. Personal Interview. 19 November 2008.

⁴⁵⁶ Steve McPherson, *Interview*.

⁴⁵⁷ *War*. Perf. Christian City Church. Cassette. Sydney: Seam of God [C3 Worships], 1991.

⁴⁵⁸ *Stand*. Perf. Christian City Church. Cassette. Sydney: Seam of Gold [C3 Worships], 1990.

⁴⁵⁹ McPherson, Steve. Personal Interview. 20 November 2008.

A flute introduces counter-melodies throughout the reprise verse, as the congregation lift one or both arms in characteristically Pentecostal poses, and choir sways to the beat. In the final verse, instrumentation drops to warm three-part harmonies, then diminishing to Miriam Webster's alto and Zschech's melody. The band ends with a cacophony of sounds, and Zschech sings, "... here it comes, here it comes, like a flood, rain down, rain down Lord", leading in "free worship", explained above by Evans.⁴⁶⁰ Occasionally sung phrases seem to be glossolalia rather than lyrics, although this may also be explained as out of sync footage.⁴⁶¹ If glossolalia is present in Hillsong's music during this phase, it is a subtle inclusion. A saxophone solo features over the B-section chord progression. Zschech completes the song with a spoken "... Jesus, Jesus, Jesus, we love you Lord".⁴⁶²

In summary, it can be seen that albums in the first phase carry the legacy of previous worship pastor Geoff Bullock. In style, the brass section and gospel piano sounds are distinctive features carried over from this era, and Zschech maintains his leadership structures. However, where the sound was previously reliant upon Bullock as pianist, Fragar's influence during this phase is evident, and guitarists such as Moyse take an increasing role in the sound and band leadership. Songwriter and guitarist Morgan, introduced to the team as a writer in 1996 and achieving a title track *Touching Heaven Changing Earth* in 1998, contributed to the change of style towards Southern gospel rock, and away from more traditional black American gospel. Fragar's influence as a writer is undeniable throughout this period, with his up-tempo rock gospel ballads a significant proportion of the recorded music released from Hillsong. Zschech's voice features prominently in the mix of most songs, and complex vocal arrangements including vocal harmonies and call and response, play a large role in these recordings.

5.8. Phase Two (1999-2003) Album Analysis

DVDs released by HB and CDs released by UB in this phase are summarised in the table below. In this phase, a staggering ninety-nine original songs were written, authored by twenty-nine Hillsong songwriters. Of these, twenty-three were from Hills Campus, two from City Campus, and four from London Hillsong. The inclusion of new writers was deliberate and consistent in this phase, and 1999 marks the beginning of the UB

⁴⁶⁰ See p.106

⁴⁶¹ See p.49

⁴⁶² Fragar "Holy Spirit Rain Down"

recordings. UB records seven “covers” of non-HMA artists,⁴⁶³ and HB also covers nine UB tracks (not shown above). Collaborative works between UB writers and US guitarist Lincoln Brewster and Tim Hughes (UK) are recorded, with the UB influenced heavily by Delirious, UK rock sounds and Seattle’s grunge movement. Of note is the NSW Youth Alive song “Jesus, Lover of My Soul” covered by UB, showing the influence of this collaboration between Bullock, Zschech, Fragar and CCC’s Chris Falson.⁴⁶⁴ HB moves away from brass and towards a more rock/pop feel throughout these albums.

Structurally, greater variance between verses and choruses emerges during this time. Wordiness (particularly in songs written by UB authors) is offset by simple two or four-line choruses, e.g. popular song “Everyday”, analysed below.⁴⁶⁵ Average range of the verse for both bands was a 6th, and average chorus range a 5th. Average tempo for HB was 94 BPM, a significant drop on the last phase: however UB averaged 100 BPM, showing a divergence in tempo and HB’s move away from up-tempo tracks towards more mid-tempo songs.

Table 16: HMA DVD Analysis 1999 - 2003

Year	Product Title	Band	# of Tracks	# Writers	Worship Leader	Av. Tempo	Venue	# In Choir Section ⁴⁶⁶
1999	<i>By Your Side</i>	HB	14	8	Zschech, Morgan	99	“The Hub” Hillsong Church Campus	200 adult, 100 youth, 80 children
1999	<i>Everyday</i>	UB	10	5	Morgan	102	N/A	N/A
2000	<i>For This Cause</i>	HB	14	7 (1 cover)	Zschech, Morgan	102	State Sports Centre, Sydney	500 (youth in “Believe”)
2000	<i>My Best Friend</i>	UB	10	9 (1 cover)	Morgan, Sampson	97	N/A	N/A
2001	<i>You Are My World</i>	HB	16	7	Zschech, Sampson, Morgan	97	Sydney Entertainment Centre	700
2001	<i>King of Majesty</i>	UB	11	6 (2 covers)	Morgan, Sampson	109	N/A	N/A
2002	<i>Blessed</i>	HB	14	9 (1 cover)	Zschech, Sampson, Morgan	99.5	Sydney Entertainment Centre	900
2002	<i>To The Ends of The Earth</i>	UB	11	6 (2 covers)	Morgan, Sampson	94	N/A	N/A
2003	<i>Hope</i>	HB	17	10	Zschech, Sampson, Morgan	82.5	Hillsong Convention Centre	1,000

Between 1999 and 2003 musical proficiency was marked by improvisation, interpretation and creativity.

Moyse describes a “normal” rehearsal time:

⁴⁶³ See Terms p.49 for a definition of “cover”

⁴⁶⁴ Ezzy, John, Daniel Grul, and Steve McPherson. “Jesus Lover of My Soul”. Sydney: Hillsong Publishing, 1992.

⁴⁶⁵ Houston, “Everyday”

⁴⁶⁶ All numbers are approximate.

Typically I would start off playing something, whatever God leads, you know, and things would grow – and it would grow into this wonderful worship time where people one by one would dare to just step in and add whatever they had whether it's a vocal thing or a drum thing or bass guitar, whatever it is but just listen, just being still – and not feeling like they had to – if they didn't hear anything, don't play anything, just worship God. And that's, I tell you, that's powerful, that's huge – and everybody within earshot knows what's going on, they sense the presence of God.⁴⁶⁷

Creativity was prioritised above proficiency with Moyses contributing as Music Director for the entire phase:

So proficiency, you know I think it's got more to do with the way you think than the way you play technically. It's got all to do with what's in your mind, what's in your heart, that very much affects what comes out.⁴⁶⁸

Of the need for change, innovation, and the value of youth culture, Crouch presents the views of Hillsong's leadership:

When the gap between the society you're in and the way that church does church, when that gap becomes big, you actually become irrelevant. You have to be relating to the culture that is. Young people are in that culture, and they can redeem it. And they have to.⁴⁶⁹

Zschech's passion for young people is also clear:

I have a personal conviction about raising up the next generation of worship musicians in the things of God ... to provide a rich spiritual platform for them to be launched from, seeing them do exploits we never dared to dream about.⁴⁷⁰

The openness of UB towards secular methods in albums from 1999 to 2003 also heavily influenced HB, as Morgan explains:

... It was more the younger crew, the youth having more of a say over what was happening over

⁴⁶⁷ Moyses. Personal Interview. 23 February 2009

⁴⁶⁸ ---. Personal Interview. 23 February 2009

⁴⁶⁹ Crouch. Personal Interview. 5 December 2008.

⁴⁷⁰ Darlene Zschech Extravagant Worship 159

the music. Church was singing youth songs, and that hadn't happened before, and so it changed – it took a bit of a shift.⁴⁷¹

The sound and performance practice of the church changed, accompanied and directed by spiritual reinvigoration in youth meetings. Of this Morgan comments:

... God definitely did something [in 1999] ... Pretty amazing season. I don't know whether you'd call that revival or not ... I think that what happened, and maybe there are degrees of it, but what happened to us, is just that God visited us, and out of that, a lot of things happened. It was a pretty great time.⁴⁷²

5.9. Phase Two Song Analysis

5.9.1. HB: “By Your Side”, *By Your Side*, (1999)

Author Marty Sampson leads Mid-tempo title track “By Your Side” at 130 BPM.⁴⁷³ Guitar-led in feel, this song is indicative of the new direction taken by the HB. Three guitars are obvious in the intro – an electric picks lead lines, and another crunches chords as Morgan’s acoustic strums. The congregation joins with a double-clap on the 2 and 4. Another acoustic, drums, bass, piano and keyboards (mostly using string pads) plus brass are seen on stage. After the soft, prayerful verse, drums enter; kick and snare exhibiting more rounded rock sounds than in previous albums. Zschech’s alto line occasionally overwhelms Sampson’s lead. Verse range is a 7th, and the staccato style of the verse melody adds to the percussiveness of this section - whereas a reduced range in the chorus facilitates dancing. The structure is:

Verse 1 – Chorus – Verse 2 – Chorus – Chorus – Verse 3 – Chorus – Chorus

Although the basic sections are repetitive and simple, band dynamics sustain interest in the song. Verse 3 reduces in dynamic, the band and vocalists rejoining in force for the last lines of the verse and into the chorus, as if demonstrating God’s authority emphasised in the lyric. Footage of percussionist Aran Puddle in the ending bars underlines the bongos’ contribution to the percussiveness of this song.

⁴⁷¹ Morgan. Personal Interview. 4 December 2008.

⁴⁷² ---. Personal Interview. 4 December 2008.

⁴⁷³ Sampson, “By Your Side”

5.9.2. UB: "Everyday", *Everyday*, (1999) and HB: "Everyday", *For This Cause* (2000)

The first UB CD recording was released late 1999, with writer Reuben Morgan credited as Producer and Worship Leader. Of his appointment he says:

Darls came to me and said, "You should do a project, a youth project". It was an overflow thing. There were songs, and she said we should do something with them. So that first album, *Everyday* ... I reckon it was pretty organic – it seemed that way to me anyway. Songs were good, songs were working, and so Brian wanted them in church.⁴⁷⁴

"Everyday" is Joel Houston's first published song, recorded by both UB and HB. A complex verse with melody ranging a 7th is however mediated by a simple chorus with a range of only a 2nd. UB's version begins with audience cheers, Morgan's acoustic guitar setting the groove at 108 BPM with drums tapping time on the high hats and audience clapping on the 2 and 4, similar to *By Your Side* earlier that year. Sampson's voice enters, relaxed in articulation, slurring over the intensely rhythmic lyric. The melody of the verse runs together in quick succession, as shown:

Figure 4: "Everyday" Verse

♩ = 110

E B G#m7 F#7

1. What to say, Lord? It's You who gave me life and I

3 E B G#m7 F#7

can't explain just how much You mean to me now

5 E B G#m7 F#7

that You have saved me Lord. I give all that I am to You,

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⁴⁷⁴ Moyse. Personal Interview. 23 February 2009

⁴⁷⁵ "Everyday." 2008. By Houston, Joel. [SongSelect](http://www.ccli.com.au). CCLI.com. Chart #2798154 vols. 10 January, 2010. <www.ccli.com.au>.

Bass and drums build upon this distinctive rhythmic metric pattern in verse 2. Backing Vocals in the chorus are ethereal, layered with obvious auto-tune (pitch correction), mixed to hide individual vocal characteristics, with Sampson's voice kept high in the mix. The song structure is more complex than the last phase:

Intro riff (Verse chords) – Verse 1- Verse 2 – Chorus –Riff - Verse 2 – Chorus – Chorus – Bridge – Bridge – Bridge – Bridge - Chorus

A synthesizer (hereafter synth) holds a chord at the bridge, mixed so loudly it is distracting. Ambient congregation noise appears in the track here, allowing singing and clapping to be heard, with backing vocalists joining the second bridge. UB deliberately creates dynamic through instrumentation, with musical signifiers acting as cues for congregational participation. The repeats build with a kick drum entry, the band re-entering together until finally Sampson's voice lifts an octave to scream the chorus, marking the climax of the song. The final line drops back to a whisper "... it's You I live for everyday".⁴⁷⁶ At this point audience noise is again faded in, the screams and clapping presumably praise for God rather than applause for the band.

HB's cover of "Everyday" released in 2000 begins with Moyses's strong electric riff, and accompanying loud single claps which continue throughout the entire song. Led by actor/singer Mark Stevens, his vocal precision contrasts Sampson's recording in the previous year –footage shows him wearing a tie and grey corporate business shirt. Shots from the back of the auditorium show casually dressed youth on stage, invited to bounce along to the chorus melody. Zschech's voice propels the song in points, particularly where Stevens lowers his microphone to dance - his vocal is overdubbed in these sections. Zschech and Stevens' voices are mixed well above the choir's three- part (SAT) chorus harmonies, yet visually their presence plays only a part in the DVD montage. Zschech yells, "... Just the church! C'mon!" and a roar erupts, with young congregation members jumping in time to the bridge and leading the congregation in dancing. Steven's vocal lifts an octave, and the choir continue swaying back and forth. The format until this point is identical to the UB version. Ending these choruses, Zschech calls for the band to begin again, and they do so, dropping the tempo into a slower, more prayerful version of the bridge. Zschech sings *solo voce* with lifted arms. The band repeats this section three times until the congregation erupt in cheers, claps and shouts.

⁴⁷⁶ Houston, "Everyday". 1999

5.9.3. UB: "My Best Friend", *Best Friend* (2000)

The album *Best Friend* marks a more orchestrated and technologically challenging style of production, integrating studio techniques used in secular rock releases. As such, it could be considered as an attempt to deconstruct the live sound of HB's earlier albums. At 106 BPM, this track begins with the congregation clapping, singing a previous song's bridge in discordant entry, "Jesus You are the reason I live - whoa / Jesus You are the reason I live – yeah"⁴⁷⁷ As this refrain repeats, the drums click in and Chislett's grungy guitar intro riff to "My Best Friend" sets the new song.⁴⁷⁸ It is likely that this medley was created in the studio. Sampson leads the verse of the song, his vocal relaxed and messy, reminiscent of Seattle grunge icon Kurt Cobain. A reverb sound effect on his voice evokes a guitar-like delay, and contributes to this song's stadium rock feel, in contrast to "Everyday".⁴⁷⁹ Vocal harmonies are similarly tracked to the previous year, with individual voices indistinguishable under the noise of the band. The chorus is child-like in repetition, and Sampson's voice is distinguishable doubled as tenor. A drop in the dynamic occurs in the first bridge, with the band reducing to high hats only. Building through this section, the keys, guitars, bass, and drums are re-introduced, with a rhythmic pattern appearing on the toms for the final repeat, as Sampson's voice lifts an octave (with strain on the top notes) to sing the simple chorus:

Figure 5: "Best Friend" Chorus

The figure shows two staves of musical notation for the chorus of "Best Friend". The first staff starts at measure 21 with a common time signature (C) and a treble clef. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics "Je - sus, You are my ___ best friend, ___" are written below the notes. The second staff starts at measure 23 with a treble clef and a key signature change to one flat (Am7). The melody continues with quarter notes D5, E5, and F5. The lyrics "You ___ will al - ways be, ___" are written below. The second staff continues with quarter notes G5, A5, and B5. The lyrics "and noth - ing will ev - er change ___ that ___" are written below. Chord symbols G, Am7, and F are placed above the staves at their respective measures.

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Various other sound-scapes appear in the bridge, however congregation noise is noticeably absent. In the final moments of the track, a loud chant of mostly male voices shout, "Jesus! Jesus! Jesus!" to the

⁴⁷⁷ Sampson, Marty. "The Reason I Live" *Best Friend*. Sydney: Hillsong Publishing, 2000.

⁴⁷⁸ Houston, "My Best Friend".

⁴⁷⁹ Houston "Everyday" 1999

⁴⁸⁰ "My Best Friend." 2000. *SongSelect*. CCLI.com. Sydney: Hillsong Publishing,. #3207596 vols. 10 January, 2010. <www.ccli.com.au>.

keyboardist's electronic string pads, and the band crashes out to a cacophony of sounds.

5.9.4. HB: "You Are My World", *You Are My World* (2001)

In contrast to UB's dynamic and technological experimentation, the HB Anthemic Worship song "You Are My World" shows commitment to the musical proficiency and collaborative efforts between the musicians in HB. A musical introduction is built from Fragar's hooky, melodic piano riff, to which this song returns following each chorus, electric guitar and piano alternating these parts. This was Fragar's last album with the Hillsong team, and he explains the level of difficulty of this album for Zschech who performs evidently pregnant.⁴⁸¹ While camera angles attempt to hide the baby bump, it is still visible:

[It felt] she was, like, 140 weeks pregnant, and we finished the album on the Friday ... she had Zoe on the Saturday, we did the album release on the Sunday, I visited Darlene and Zoe in hospital on the Monday, and left on the Tuesday.⁴⁸²

Moyses's electric lead and Morgan's rhythmic guitar parts feature equally in the mix, with writer Raymond Badham featured as a third guitarist.⁴⁸³ Author and Worship Leader Sampson sings the song accompanied by Zschech, both mixed above the choir (in DVD footage visually positioned on risers above the band). Seven other vocalists stand on stage, but most are excluded from the footage, and their voices are not obvious to the listener. Synth or keyboard parts are reminiscent of UB's "My Best Friend".⁴⁸⁴ The visuals show increased lighting demarcation between congregation and performers, the congregation covered in darkness in DVD montage. Shots show the choir's hands raised, swaying from side to side but no choreography is evident in this album. Moyses's guitar solo fills the instrumental while lead vocalists enter free worship. A return prechorus features the congregation and choir's voices, percussion keeping the tempo and the band rejoining for the end of the track. This song is also featured as a reprise as a final track of the DVD, with Fragar on piano and Nigel Hendroff playing acoustic but all other album musicians joining Zschech and Sampson to sing the song on stage without instruments.

⁴⁸¹ *You Are My World*. Perf. Hillsong Church. DVD. Sydney: Hillsong Music Australia, 2001.

⁴⁸² Fragar. Personal Interview. 4 December 2008.

⁴⁸³ Sampson, Marty. "You Are My World". *You Are My World*. DVD. Sydney: Hillsong Publishing, 2002.

⁴⁸⁴ Houston, "My Best Friend"

5.9.5. UB: “I Adore”, *King of Majesty* (2001) and HB: “I Adore”, *Blessed* (2002)

Both bands also recorded the song “I Adore”, from *King of Majesty*. In the key of E at 82 BPM, Peter King acts as music director for the band, with an ambient entry on acoustic guitar beginning this UB track. Teenage vocalists Michelle Fragar and Holly Dawson lead the song, throughout the track each girl’s voice is evident on both melody and alto – this creates an ethereal, pretty vocal blend over the masculine, grungy guitar sound. Congregational singing drops in the mix during the first verse. At times, the girls have a weak, hesitating tone, and occasionally drop off mid-line rather than sustaining notes, as in “I ado...re you”. This perhaps shows their nervousness and inexperience; yet it only encourages participation from the crowd at the event. Older HB vocalist Mark Stevens and fellow teenager Katrina Peoples join for the choruses. During the second verse the girl’s vocal tone strengthens, and percussion rises in the mix. In the final chords of the double chorus, the band drops in volume, back to only piano, percussion and drums. The piano’s well-placed notes emphasises space, with a synth joining low in the mix as the band lifts in volume into the bridges, eventually swelling majestically.⁴⁸⁵ This song structure allows the bridge’s sixteen unique lyrical lines to be learnt by the congregation:

Verse – PreChorus - Chorus – Verse – PreChorus - Chorus – Bridge 1 – Bridge 2 – Bridge 3 – Bridge 4 – Tag – Tag

A key change between bridges 2 and 3 heightens the dynamic even further, and electric guitar adds distortion, crunching out chords as bridge sections build. The girls hit their final notes of the bridge unconfidently, evidently at the top of their range (chorus/bridge range is a 9th). Vocal Director Stephens sings out the last downbeat loudly, slowing the end of the song. Morgan joins him while the band crash out, and congregation applaud their praise. This seeming mistake is kept in the final mix - of interest, as it signifies that the girls are evidently not leading the band or the song arrangement, but are only feature vocalists for this track.

HB’s subsequent arrangement of “I Adore” is recorded in the same key, a touch slower at 78 BPM.⁴⁸⁶ Zschech leads the song with Morgan, her voice most prominent in the mix, and she sings even the highest notes effortlessly. While the synth is more prominent, drums are mixed further back into the HB track - the kick with comparatively rounder, deeper resonance and the snare more strongly compressed. A live string

⁴⁸⁵ Morgan, Reuben. “I Adore” *King of Majesty*. Sydney: Hillsong Publishing, 2001.

⁴⁸⁶ Morgan, Reuben “I Adore” *Blessed*. Perf. Hillsong Church 2002. Sydney: Hillsong Publishing, 2001.

section appears in the video although footage appears out of sync with the song, suggesting that the audio is not live but recorded as overdubs. The introductory string motif is continued by Hendroff's electric guitar between after verse 2 into the chorus, and re-emerges in the double chorus, played by King on piano. Otherwise similar instrumentation is seen to the previous recording. A false ending similar to "Everyday"⁴⁸⁷ occurs, the cymbals crashing out of the bridge set only to start again on the first lines of bridge 1, tinkling chimes adding sweetness to this moment while Zschech sings:

Figure 6: "I Adore" Bridge

29 **E** **B/E** **C#m7** **B/C#** **A** **E/G#**
 We will crown You King for - ev - er, Liv - ing Sav - iour,
 Lord of heav - en, robed in maj - es - ty. Crowned in glo - ry, cre -

32 **F#m7** **Bsus** **B** **F#m7** **Bsus** **B**
 Je - sus, Re - deem - er. a - tion a - does You.

34 *alt. bass on rpt.* **A** **E/A** **F#m7** **D** **A/C#**
 Ho - ly, ho - ly God Al - might - y and for - ev - er the
 Hear the an - gels shout His an - them, Ev - er - liv - ing,

37 **Bm7** **Esus** **E** **Bm7** **Esus** **E**
 Lord is ex - alt - ed. God, we a - dore You.
 God we a - dore You.

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Here Zschech encourages the congregation, "... Sing it again", as drums re-enter. Moving through the bridges, the band resumes in full volume at the key change, Zschech slowing the final notes, as instruments drop out. Encouraging the congregation to praise she yells, "Hallelujah! C'mon! Let the earth cry out! Worship! To the King!" The crowd screams but quickly drops in volume. Zschech continues vocalisations, pacing on stage. With a smile and stern tone she returns to the front of the stage and calls, "You ready church? You gotta lift Him high in praise", the crowd screams as she encourages them, "That's the way! That's the way! That's the way!" – here the footage fades to black. Both versions suggest instrumentation

⁴⁸⁷ "I Adore." 2001. By Reuben Morgan. SongSelect CCLI.com. #28050 vols. 10 January 2010. <www.ccli.com.au>.

and dynamics were designed for a spontaneous response from the congregation.

5.9.6. UB: “To The Ends Of The Earth”, *To The Ends of The Earth* (2002) and HB: “To The Ends Of The Earth”, *Hope* (2003)

As we have seen, covers of UB such as title track “To The Ends of the Earth” were regularly rerecorded on HB albums. Synth introduces UB’s track in 2003, the acoustic setting the groove at 74 BPM. Drums play high-hats until the repeat verse, (dynamically building the song).⁴⁸⁸ Morgan’s soft vocal tone matches a muted snare sound, the congregation mixed well behind him in volume. Sampson’s tenor and People’s melody (her voice reminiscent of Zschech) join at the chorus but the alto fades quickly out – contrasting with HB’s strong three-part SAT harmonies. As the band slowly builds, Chislett’s clean-toned electric guitar riff features in the intro and instrumental, accompanied by King’s Rhodes-like keyboard part. Static (or white noise) gels the mix together, the band dropping to a single chord as Morgan introduces the chorus from acoustic, singing in what sounds like a British rather than Australian accent. The British influence upon UB through such worship bands as “Delirious” is evident in UB’s repertoire. The riff reappears as an outro, with Islander Tulele Faletolu (not previously heard in the track) screaming a hollow cry, spine tingling in comparison to Morgan’s steady melody and People’s low melodic melismas. Chislett’s electric guitar sustains its last note, marking the end of the track.

HB’s recording of “To The Ends of The Earth” is performed in the same key and tempo as the previous version.⁴⁸⁹ Hendroff’s electric guitar and King’s piano play the introductory riff together. In comparison, lead Sampson’s emotion is evident, his voice shaking on notes – otherwise in tone remarkably similar to Morgan. Zschech joins before the three-part harmonies emerge in the chorus. From this point choir and congregation are difficult to discern. After Hendroff’s loud electric guitar solo during the instrumental, the band reduces to a spacious bed, electric playing single sustained notes, and the acoustic on rhythm. Keyboard strings swell into the chorus; however, what seems to be the end of the track proves a false ending, characteristic of HB arrangements, and the choir reprises the chorus, with strings and drums building to a crescendo. Repetitions of the chorus edge towards the monotonous, suggesting HB’s main purpose is to showcase the song rather than the talents of the artists performing it.

⁴⁸⁸ Houston, Joel. “To the Ends of the Earth”. *To The Ends of The Earth*. Hillsong Music Australia, Sydney, 2002.

⁴⁸⁹ Zschech, “My Hope”

In summary it can be noted of Phase Two that the formation of UB band, influenced by British rock and UB's rejection of HB's American influences, paved the way for HMA's second product (by youth for youth). This comprised not only an extra album but also avenue for experimentation to improve HB's product. The UB's exuberance, as well as their availability to volunteer led to increasing creative influence in both HMA bands. Performance in this phase exhibits much spontaneity, with HB DVD tracks often featuring unexpected reprises. A focus on the dynamic is seen with layered instrumentation used to build sections, and encourage congregational participation.⁴⁹⁰ Electronically layered vocal arrangements produce a more studio sound in UB's recordings than the albums of previous phases. Congregational singing is emphasised less in UB, and while tracks commence with crowd noise, this is quickly faded out in the opening bars. For HB, however, congregational singing features in most choruses, in conjunction with three-part harmony sung by the choir. Zschech's visual role is important in all DVDs and she sings most tracks as seen by the above analyses. Band contributors appear as the main writers, with credits and co-credits in many tracks. Fragar's departure in 2000 led to a significant change in sound, with HB's gospel feel songs replaced by rock, and Peter King assuming his position as Music Director and main pianist. Lighting, stage layout and presentation took a more obvious role in HB recording events than in the previous phase.

5.10. Phase Three (2004–2007) Album Analysis

During the four years of this phase, One hundred and twenty songs were recorded (an increase of 23%), with twenty-nine writers, including three from London and three from City Hillsong, credited. Due to Morgan's transition from UB, and Joel Houston's promotion to UB leader, the 2003 release was postponed, buying more time to creatively envision a new musical direction into indie rock in their *More Than Life* (2004) release.⁴⁹¹ Morgan's decision to focus on HB marked a transition in the bands, and many initial key leaders such as King moved elsewhere, as did Moyses. UB reduces to a handful of its original contributors with increasing celebrity status. Fragar states, "... So there was Michelle, there was Joel, there was Marty, there was Mikey Chislett, there was Luke Munns".⁴⁹² Many writers appear in both recording projects and the proportion of younger aged (12-16 years) contributors reduced greatly. Sampson's Youth Alive anthem "All Day" was covered by UB, presumably again seeking spirituality from their roots. New worship leaders

⁴⁹⁰ Sampson, "By Your Side".

⁴⁹¹ Morgan, Reuben. "More Than Life". *More Than Life*. Sydney: Hillsong Publishing, 2002.

⁴⁹² Fragar. Personal Interview. 4 December 2008.

Jonathon Douglass and Brooke Fraser take a greater role in UB, with Fraser's songs immensely popular. Fragar claims, " ... Whatever she writes, we do that, because she's a truly great songwriter. When people look back on this current stretch, they'll say, "Brooke Fraser was the songwriter"".⁴⁹³

Table 17: HMA Album Analysis 2004-2007

Year	DVD Album Title	Ensemble	# of Tracks	# of Writers	Worship Leader	Av. Tempo	Venue	# In Choir Section
2004	<i>For All You've Done</i>	HB	15	9	Zschech, Morgan, Sampson	89	Sydney Entertainment Centre	1200
2004	<i>More Than Life</i>	UB	17	5 (2 covers)	Marty Sampson, Joel Houston	93	N/A	N/A
2005	<i>God He Reigns</i>	HB	15	8	Houston, Morgan, Paul Nevison (London), Vera Kasevich (Ukraine)	96	Sydney Entertainment Centre	1500
2005	<i>Look To You</i>	UB	13	8 (1 cover)	Joel Houston, Marty Sampson	93	N/A	N/A
2006	<i>Mighty To Save</i>	HB	18	12 (1 cover)	Zschech, Houston, Douglass, Morgan	96	Sydney Entertainment Centre	1500
2006	<i>United We Stand</i>	UB	13	7 (1 cover)	Joel Houston, Brooke Fraser, Marty Sampson	97	N/A	N/A
2007	<i>Saviour King</i>	HB	15	12	Zschech, Houston, Morgan, Sampson	97	Acer Arena	1700
2007	<i>All Of The Above</i>	UB	14	10	Joel Houston, Marty Sampson, Jonathon Douglass, Brooke Fraser	97	N/A	N/A

From 2005 onwards, however, the UB converged with HB to recreate one team, with 2006's album *All of The Above* marking the last recording before Houston and Morgan assume HB leadership. UB's influence is so strong that by 2004, tempo difference between the two bands reduced, with HB's average 95 BPM versus UB's 96 BPM, partially due to the practice of rerecording UB songs on the HB release. However, other aspects show difference in writing style between the bands; UB's word count averages 116, verse range a 7th, and chorus a 6th. This contrasts with HB, their focus on singability evident with average word count 99,⁴⁹⁴ verse range a 6th, and chorus range a 5th. Song structure is changed, mostly due to UB's attempts to cross over into the secular market as an alternative rock band. Fragar comments:

⁴⁹³ Fragar. Personal Interview. 4 December 2008.

⁴⁹⁴ See p.66

I think it was more about the songs than it was about the instrumentation. It was a different style of song.⁴⁹⁵

UB's creative underground culture gained momentum, pulling the music far away from the pop tunes and structure of Phase Two HB music. Obscure title *All of the Above* is indication that UB band seek separation from certain expectations of the marketing department and the genre of contemporary worship. Musical interludes titled "Selah" imply vinyls and one musical movement rather than a compilation of Singles and the pieces move through tempos in contrast to the formulaic HB set structure. The UB team make a concerted effort not to reuse church songs in this period,⁴⁹⁶ deliberately crafting their own sound and flavour. In contrast, HB often simply replicates UB songs.

Technical proficiency increases in both bands during this period, with Norwegian college student Rolf Wamfjell's drums taking their place as the feature instrument. Notable new musicians include Ben Fields, Matt Crocker, and Scott Ligertwood, and UB's sound turns increasingly Indie rock as described by Fragar, "... it's garage indie band now, it's very much set at that independent, indie band thing they do".⁴⁹⁷ Fragar believes that in Phase Three the culture of the team changed with the UB influence gaining strength in HB, "... Our philosophy was to keep the music fairly broad – kind of a range of things, and so forth, whereas now, it's much more narrow, singular. It used to be very plural."⁴⁹⁸ Crouch also comments on a heavily UB influenced HB sound,

I think some of the shifts, some of the big shifts that have been made over the last number of years ... we were a keyboard, piano-led style, and it's shifted to guitar grungy. And the youth guys shifted it ... it's very raw, it's very acoustic, it's very vocal, it's very ... even the way that the girls sing with their voices, it's like a modern day yodel ... you know, they go into this head voice and then this chest voice, and I don't know what they call that now, and I love it, but whatever it is, it's shifted to that - probably 'cause that was contemporary.⁴⁹⁹

American CCM connections are maintained, with HB covering Chris Tomlin's well-known "How Great is Our

⁴⁹⁵ Fragar. Personal Interview. 4 December 2008.

⁴⁹⁶ Sampson, "Saviour King".

⁴⁹⁷ Fragar. Personal Interview. 4 December 2008.

⁴⁹⁸ Fragar. Personal Interview. 4 December 2008.

⁴⁹⁹ Crouch. Personal Interview. 5 December 2008.

God” and UB rerecording songs of Michael W. Smith and Rich Mullins during this period. However, UB’s preference for UK writers and musicians also leads the bands to work with Tim Hughes and Matt Redman.

HB became truly global in Phase Three, with Gio Galanti and his Euro-centric keyboard style replacing King’s ambient keyboard/piano style. The spread of the organisation forced a re-prioritisation of standards, with performance practice more structured, until ultimately, according to Moyse, musical proficiency alone became the most desirable aspect of a music director. This resulted in his departure from the organisation in 2003. He comments:

We’ve gone from that situation where music was fairly unstructured - we did have a structure but we would drop that structure at a moment’s notice - and we knew how to flow. Ok, we’d have a new song, they’d just call out a new song, and we knew our songs well enough. We’d just go there. To now, where we know these are the songs, this is the amount of time we have another service coming in, we’ve got to punch it through. It’s a different type of service and it serves a different purpose.⁵⁰⁰

While musical spontaneity and Pentecostal spirituality is seen in earlier recordings, instances of “free worship” reduce dramatically over this phase, in conjunction with a reduction of theological emphasis on the Spirit.⁵⁰¹ Most music during this phase is highly structured, with the congregation occasionally spontaneously contributing outbreaks into a well-rehearsed form.

5.11. Phase Three Song Analysis

5.11.1 UB - “One Way”, *More Than Life*, (2004)

A synth holds the starting chord of “One Way” in characteristic UB atmospheric entry - live audience noise is absent initially but fades into the mix as this note sustains. The drums click in at 128 BPM, punky guitars rocking out and Matt Tennikoff’s fast bass lines creating momentum for the rhythmic track. The technicality of the drumming is far advanced on UB’s 2002 album, with fast fills and double kick rolls featuring. This

⁵⁰⁰ Moyse. Personal Interview. 23 February 2009.

⁵⁰¹ Moyse. Personal Interview. 23 February 2009

emphasis upon the rhythm section is evident from the entry bars:

Figure 7: "One Way" Intro

The melody is fast and percussive, however both verse and chorus/bridge range only a 3rd. A vocal compilation of Jonathon Douglass, Marty Sampson and Joel Houston are melded to create a generic male lead with various individualities emerging and reconverging again. Occasionally Houston calls “Here we go!” to the crowd, and Sampson sings tenor on the odd note. Shouting the chorus, the (mainly male) choir is reminiscent of a sporting crowd. The electric guitar is high in the mix while the leads sing:

Figure 8: "One Way" Chorus

Guitars drop back in the bridge to a simple riff, where finally the male voices separate, and female voices briefly appear until, electric guitars drown out the crowd again. The bridge in this song creates anticipation, with the return chorus marking the climax and end, as seen below:

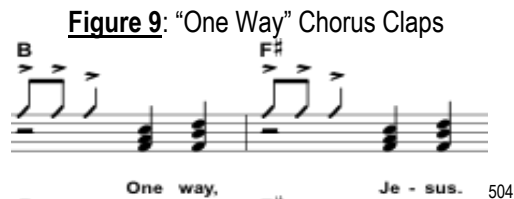
502 Shipp, David. "One Way." By Douglass, Jonathon. Music Chart. Praise Charts. Integrity Incorporated, 2004.

503 Shipp "One Way"

Verse – Chorus – Verse 2 – Chorus – Chorus – Bridge – Bridge – Bridge – Bridge – Chorus – Chorus

The track ends with congregation screams and a sustained electric guitar note.

HB's cover of "One Way", recorded on *For All You've Done* is much faster than UB's recording at 135 BPM. Guitars are less punk and more pop/rock in tone and application, the piano part situated lower in pitch. Douglass and Zschech's voices are both clearly identifiable throughout the whole track. The spectacular choir audio melds into the congregation noise. The structure of the song is exactly as UB, with a visual addition of the congregation pointing in the air in the choruses, and a feature triple clap following the bridge, showing how Hillsong develops participation in their services. Douglass swings his arms in time with the percussion and congregation's claps:



This shows the development of the song in the time between recordings.

5.11.2. UB: "Salvation is Here" *Look To You*, (2005) / HB: "Salvation Is Here" *God He Reigns*, (2005)

Inspiration for title "Salvation Is Here"⁵⁰⁵ most likely comes from the song "Dare You To Move"⁵⁰⁶, recorded on *The Beautiful Letdown* by Christian crossover band Switchfoot. Touring Sydney in 2004 for The Frontier Touring Company, their song was popular on Australian radio⁵⁰⁷. Jon Foreman's lyrics sing:

Maybe redemption has stories to tell
Maybe forgiveness is right where you fell
Where can you run to escape from yourself?

⁵⁰⁴ Shipp's "One Way"

⁵⁰⁵ Houston, Joel. "Salvation Is Here". *God He Reigns*. DVD. Sydney: Hillsong Publishing, 2005.

⁵⁰⁶ Foreman, Jon. "Dare You to Move". *The Beautiful Letdown* Columbia/Sony BMG, 2004.

⁵⁰⁷ "Switchfoot". 2009. [Frontier Touring.com](http://www.frontiertouring.com). November 1 2009

<http://www.frontiertouring.com.au/index.php?action=retail&form_name=view_retail&merchant_id=914§ionID>.

Where you gonna go? Where you gonna go?

Salvation is here.⁵⁰⁸

This reference to pop culture is not advertised by writer Joel Houston, who leads UB's version of the song. Keyboards create a characteristic UB entry, the electric guitar and bass playing the intro riff. Predominantly male vocals add harmonies to the chorus block, with Sampson's voice emphasised. Electronica keyboard sounds play in the bridge as Houston sings:

Figure 10: "Salvation Is Here" Bridge

The musical score for the bridge of "Salvation Is Here" is presented in five systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Sal-va - tion is here. Sal-va - tion is here and He lives in me. Sal-va - tion is here. Sal-va - tion that died just to set me free. Sal-va - tion is 'Cause You are a-live and You live in me. Sal-va - tion is here. Sal-va - tion is here and He lives in me. Sal-va - tion is here. 'Cause You are a-live and You live in me." The score includes various musical notations such as triplets (labeled '3'), first and second endings (labeled '1 - to Bridge' and '2'), and a section labeled '3a'. The page number 509 is located at the bottom right of the score.

As seen, the form is more complex than previous UB songs, with emphasis on musical riffs, and space created for them:

Intro (Verse) – Verse – Intro - Verse 2 – Chorus – Verse 1 – Chorus – Chorus – Riff – Bridge 1 – Bridge 2 -

⁵⁰⁸ Foreman. "Dare You to Move".

⁵⁰⁹ Galbraith, Dan. "Salvation Is Here." By Houston, Joel. [Praise Charts](#). Integrity Incorporated, 2005.

Bridge 2 – Chorus – Chorus – Bridge 2

The male melody jumps an octave for the alternative bridge lyric, building dynamic. This is also seen in other UB songs, even “Everyday” (1999).⁵¹⁰ The congregation sing and clap during the reprise chorus drumbeat. Faletolu and Douglass join as strong voices in both octaves of the refrain. A return to the riff and crowd screams signals the end of the track. In contrast to previous crowd noise (appropriated as praise), here the noise simply punctuates the end of the song.

HB’s cover of this song uses the same structure, but tones (particularly guitars) are cleaner. The DVD shows the congregation’s clearly orchestrated involvement in the song, jumping in the four bars between the verses, and again at the chorus. Houston’s voice is the most prominent throughout this entire track, even as the bridge increases in volume. Shots of the bass feature in the intro riff during the Bridge, with Tennikoff’s hands high on the neck of the instrument, and the guitar delay adding depth.

5.11.3. UB: “Take It All”, *United We Stand*, (2006)

“Take it All” is fast at 150 BPM, its punk garage band sound completely distinct from the songs of earlier phases.⁵¹¹ Drums, guitar and congregation claps accent the crotchet beat, accompanied by screams. Both male and female singers enter together. A dirty electric riff occurs to introduce the second verse. Sampson leads the song, however this is clear only when his voice lifts, with an echo delay distinguishing him from the other vocalists. Song form is standard:

Intro (Verse) - Verse – Intro – Verse - Chorus – Verse – Chorus – Chorus – Bridge – Bridge – Chorus – Chorus – Chorus

Tight band stabs accentuate the melody even further, and a repeat of the line “...Take, take, take it all” creates the final tag.⁵¹² This song is punky in style and tempo, indicative of the emerging musical distance between HB and UB. A seemingly all-male choir shouts the second half of the chorus refrain as follows:

⁵¹⁰ See p.126

¹²⁴ Sampson, Crocker and Ligertwood, “Take It All”

⁵¹² ---. “Take It All”

Figure 11: "Take It All" Chorus

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5.11.4. HB - "Mighty To Save", *Mighty To Save*, (2006)

HB ballad "Mighty to Save" begins with electric guitar riff, and congregation claps on all four beats.⁵¹⁴ At 73 BPM this beat is almost militaristic, accenting the sixteenth. Morgan introduces this song, while two electrics complement the acoustic rhythm, "... Everyone needs compassion / Love that's never failing". Zschech joins in full-voice on the chorus, but drops from melody to alto at the ends of her lines. Other backing harmonies are almost inaudible, in contrast to the sound of previous years. Instrumentation is similar to that of HB recordings of this phase: Morgan on acoustic, Galanti on piano, and Hendroff on lead guitar with a number of supporting guitarists, Tennikoff on bass and Fjell on drums. The eight vocalists include Joel Houston (with acoustic), and Miriam Webster. The structure is also characteristic of this third phase:

Verse 1 – Chorus – Verse 2 – Chorus – Chorus – Instrumental - Bridge – Bridge – Chorus – Chorus – Bridge – Bridge – Bridge – Bridge

⁵¹³ "Take It All," By Marty Sampson, Matt Crocker and Scott Ligertwood, *Praise Charts* ed. Integrity Inc, 2005.

⁵¹⁴ Fielding, Ben and Reuben Morgan. *Mighty to Save*. *Mighty to Save*. Sydney: Hillsong Publishing, 2007.

A driving electric pushes the melody of the instrumental, Hendroff's guitar lead in the bridge building intensity, with Zschech's vocal compromised by the high melody line:

Figure 12: Mighty To Save Bridge

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Moving into a reprise chorus, the vocal depth becomes overwhelming (Zschech is mixed into the background), representative of visual images of the choral mass. The bridge section reduces to drums but rebuilds until the band ultimately crashes out. Towards the final moments of the track, the congregation initiate a chant, “Jesus!” (Clap clap clap) “Jesus!” (Clap clap clap), and Zschech encourages those participating by joining herself as the music fades.

5.11.5. HB: “Saviour King”, *Saviour King*, (2007) / UB: “Saviour King”, *All of The Above*, (2007)

HB recording of “Saviour King”, written and sung by Sampson, sits at 72 BPM. The drumbeat shows Wam-Fjell’s innovation in drumming, a loose snare sound softening a militaristic beat and syncopated accents, moving to a characteristic rock beat on the 2 and 4 in the chorus. In contrast, UB’s version is sparsely arranged, an electric sustaining single notes and piano chords using delay to create a unique sound.⁵¹⁶ New singers Jad Gilies and Brooke Fraser lead the UB recording, the choir singing behind Sampson until Zschech’s vocal enters. While a challenging verse and prechorus section range an octave, the chorus is simple, repetitive and ranges a 4th. The piano plays a syncopated rhythm in the repeat verse. The structure is:

⁵¹⁵ "Mighty to Save." 2005. SongSelect. CCLI.com Sydney: Hillsong Publishing, 2006. #4591782 vols. 10 January, 2010. <www.ccli.com.au>.

⁵¹⁶ Sampson, “Saviour King”.

Verse – Prechorus – Chorus 1 - Verse 2 – Prechorus – Chorus 1 – Chorus 2 – Chorus 3 – Chorus 4 – Instrumental – Prechorus – Chorus 1 – Chorus 2 – Chorus 3 – Chorus 4

HB's recording is similar, however the visuals include shots of lit candles, particularly meaningful when merged in time to the lines, "... Let now our hearts burn with a flame / A fire consuming all for Your Son's holy name".⁵¹⁷ The four-line chorus block is repeated four times with unique lyrics, similar in construction to "I Adore".⁵¹⁸ While HB's track uses choir and vocal layers to build dynamic, UB also introduces a choir which crescendos through the bridges until the climax line, "... the Saviour King!"⁵¹⁹

In HB's footage, the congregation shout praises into the air above them during the Instrumental, hands raised. Zschech's image is included, while Ben Fields' electric guitar soars above the mix - a tasteful rise in dynamic. His face is not shown in the video, his guitar and hands filling these shots. UB's structure adds a triple prechorus before entering the final chorus sets – however, in classic HB recording structure, Sampson's vocal restarts the prechorus at the conclusion of the song, adding an extra rhyming line " / to You we sing". The UB studio project utilises effects to build the first chorus, reverb creating a spacious room sound. While the militaristic drumbeat is still present, it does not enter until verse 2, sits low in the mix, and is not the main distinctive of the recording.

In summary of phase three, by deconstructing HB's live format, particularly vocal recording techniques, and experimenting with instrumentation in their albums, UB's music became less global pop, with music producers taking a greater role in highlighting and omitting sounds from the live event. This is also seen in the selective inclusion of images in the visual product. However, HB sought to retain commercial appeal and continued to globalise. Retaining its US CCM influences, it reduced its genres and styles, both bands becoming more singular. Many of the key musicians and leaders left and others took their place, contributing to the fresh sound and appeal. However, a handful of UB contributors stayed, gaining status as "original" UB members. These include Joel Houston, who subsequently took a greater role in HB. While HB is influenced by UB, the opposite is not true – in fact, UB's counterculture moved well away from Morgan, and the generic pop/rock direction of Zschech.

⁵¹⁷ Sampson, "Saviour King".

⁵¹⁸ See p.130

⁵¹⁹ Sampson, "Saviour King".

5.12. Conclusion

During the study period, it can be seen that a number of consistencies occur across phases of HMA's musical releases. High youth involvement in the first phase resulted in the marketing decision to record UB albums for youth from 1999, with UB band members continuing their involvement in HB.⁵²⁰ Thus the involvement and influence of youth throughout the entire study period is an important consistency. Another is the policy of annual releases, initially of HB albums, and from 1999 both bands annual products. The only exception to this formula was in 2003. We have seen that this has resulted in an enormous repertoire of songs that have a short life span, as worship at Hillsong draws almost exclusively from the latest album. All products except UB's 2007 *All of The Above* album show consistency in track-order sets, organised by tempo to begin with Up-Tempo songs, moving through Mid-Tempo and Anthemic Worship through to Slow Worship, thus replicating the format of the sung worship component of a service. However, it was seen that *All of The Above* (phase three) also includes musical interludes, indicative of a rejection of commercial pop/rock formulas. Titles of albums indicate the most popular songs in each recording (undoubtedly an astute marketing ploy), with UB title tracks often included in HB releases as covers. It was seen that throughout the study period HB's focus remained upon participation and the live experience, developing performance practice in conjunction with the congregation, prioritising congregational singing, and integrating rhythmic clapping and dancing in the DVD recordings. An especially important consistency in HB albums is the pervasive presence of Darlene Zschech, a performer who undoubtedly epitomises the Hillsong "sound" with her strong but sweet voice and ability to energise a congregation. Even when she is not the only lead singer, it is seen that her voice is prominent in the audio mix. The combination of live recordings with studio-produced audio is another consistency, especially with HB albums, allowing consumers to engage with the "live" experience while hearing a sophisticated studio-controlled sound.

An important innovation seen in the second phase was the introduction of UB albums. With its more secular influences, UB sought to develop creativity and innovation, incorporating secular recording technology to improve production standards of their recordings. At the same time the band manipulated the existing HB formulaic sound through experimentation with band arrangement and track mixing. Stylistically, it was found that UB relied upon guitar, heavy percussion and new contemporary UK influences such as Delirious and Seattle's grunge, and from 2004 the band moved towards an indie, punk rock garage sound with a male choir and fast-tempo songs, less structured around choir participation and with a smaller number of performers.

⁵²⁰ See Chapter 6.

In terms of structure and style, it was seen that HB developed from Phase One's gospel-inspired spontaneous sections into a more crafted pop-rock form, utilising the chorus as a catchy refrain, and bridge as B-section. During Phase Three however the song structures (as with UB songs) display increasing complexities, with alternative choruses and tags, primarily attributed to UB's desire for secular appeal and development towards radio singles. Changes in instrumentation were also found. HB's phase one recordings utilised black gospel instrumentation including brass, and the lead instrument was primarily piano. The introduction of the UB band in 1999 coincided with HB's change toward rock/pop and reliance upon the guitar sharing with piano as lead instrument, with US CCM influences seen in this phase. Across HB recordings, a temporary decrease in tempo was seen in the second phase; however as has been shown, the return to this original average was facilitated through recording UB covers. With increased professionalism in performance practice, as well as growing band and choir size, a decrease in spontaneity and "free worship" segments was found to be apparent. The strong vocal and visual presence of Zschech in all HB recordings throughout this period, as well as high involvement of Morgan, Sampson and Hendroff is conducive to an overall impression of consistency in sound. However, as shown above, other HB members such as Russell Fragar, Peter King and David Moyse transitioned out of the band, resulting in various developments in arrangement and instrumentation, due to the introduction of new members such as Gio Galanti, Matt Tennikoff, Rolf Wam-Fjell, Scott Ligertwood and Ben Fields, as well as Brooke Fraser, all contributing fresh musical ideas to the bands. Thus changes in sound has resulted largely from the movement of volunteer personnel, and the influences of their individual styles can be seen to fade in and out of the music. At the end of the study period, much of the innovation came from a small group of celebrated musicians in both UB and HB, with UB projects portraying more of an alternative, experimental and produced sound, while HB retained its commercial focus and much of the live techniques from the early period, albeit with improved technology.

It can be argued that the changes found in the musical sound of Hillsong from 1996-2007 were due in large part to the vision and expertise in performance and song writing of certain individuals, notably Darlene Zschech, whose commitment to youth involvement was unflinching. Nevertheless, the impact of others such as Morgan, Fragar, King and Moyse cannot be underestimated, nor can the support of the church and its leadership. And the influence of UB, both through its own releases and those of HB is of great importance. It is postulated that the developmental changes outlined in this chapter were carefully controlled and were mitigated by a high degree of consistency, elements of which will form the discussion of the following chapter.

6. CHAPTER SIX: Changing industrial mechanisms of Hillsong Music 1996 – 2007.

6.1. Introduction: Music Marketing

While the text and music of Hillsong may hold the prayers of the people, the mechanisms around these songs carry them to the world. Great effort has been invested into the underlying industrial systems of globally recognised label HMA, allowing it to retain and grow its market share internationally. During the study period HMA formed a niche-industry, retaining creative control over music production, with church members serving as staff and volunteers at all levels of the process. Analysis of Hillsong music during this time frame would not be whole without acknowledging the church's event management, advertising/marketing, sales, touring, publicity and publishing departments. In this chapter, industrial mechanisms, particularly product merchandising, will be assessed to shed light on their importance to the development of the HMA label.

6.2. Chapter Research Questions

In determining the contribution of various industrial mechanisms towards the expansion of the music in the period under review, the following questions will be explored:

1. How have advertising strategies been used to affect growth in Hillsong Music?
2. What evidence of a Hillsong brand is seen in HMA product?
3. What factors have contributed to the direction and development of marketing strategies?

Analysis of product merchandising (as well as interview material and visual performance assessable through the DVDs) will be key in charting specifics of Hillsong branding. These questions stem back to the broader thesis questions found on p.3.

6.3. Literature Review

Information regarding marketing of the HMA music label and its connection with Hillsong Church is sparse within the scholarly literature. Pertaining to Hillsong music, the focus is generally restricted to aesthetic and

theological issues. Contemporary music business studies and values provide the basis for understanding industrial mechanisms as appropriated by Christian contemporary publishers. Golden states that “The music business reasons ... if a song does not sell many copies, then it must not be a good song. Large sales represent good art. Poor sales represent poor art.”⁵²¹ David Allan refines this view, claiming:

To its proponents, [contemporary music] is a cultural product that entertains and inspires large segments of society by providing meaningful and chronological reference points. To its opponents, it is part of a vast economic system that hypnotizes and massifies segments of consumers through manipulation and commodification.⁵²²

Yet another dimension is offered by Golden:

The music industry is a joining of two very different passions — art and commerce. The creators of art seek expression of their experience and the images of life in an external medium. That medium need not have an audience for the creator’s satisfaction for the expression of “the message” is deemed enough for a true artist. Commerce, on the other hand, needs an “audience” for growth. The act of buying and selling a product to others stimulates more revenue and represents prosperity. The reality of prosperity drives commerce to continue to find products to sell to the public. These two ideals, art and commerce, merge in their own articulation of reality ...⁵²³

In a global world, the artist is made known to this global audience through advertising – defined by Richard and Curran as “ ... paid non personal communication from an identified sponsor, using mass media to persuade or influence an audience”.⁵²⁴ This exposure results in an audience unachievable for most musicians. However, advertising’s end goal is not aesthetic integrity or musical authenticity but sales; thus Allan disregards the “respect” music-advertising executives claim to hold for music as often exploitative, for example using music to spruik items as far reaching as domestic cleaners to cars.

Considerable discussion of Hillsong’s business and management structures in the Australian press is

⁵²¹ Golden, Alan. "Ethics in the Music Business and Its Impact on Popular Music, Society and Culture." Working Paper. Victoria U. 2001.

⁵²² Allan, David. "An Essay on Popular Music in Advertising: The Bankruptcy of Culture or the Marriage of Art and Commerce?," *Advertising & Society Review*. 6.1. (2005).

⁵²³ Golden. "Ethics in the Music Business and Its Impact on Popular Music" 3

⁵²⁴ Richards, Jef. I. and Curran, Catharine M., "Oracles on "Advertising": Searching for a Definition". *Journal of Advertising*. XXXI. 2. (2002).

indicative of the size and influence of the church. The appropriateness of advertising worship product, and its commercial compatibility with the Christian gospel is criticised by journalists Biddle⁵²⁵, Bryson⁵²⁶, Daly,⁵²⁷ Power⁵²⁸, Connell⁵²⁹, Bearup⁵³⁰ and Bagnall⁵³¹. In agreement with scholars Dawn⁵³² and Evans⁵³³, Power accuses Hillsong of elevating the commercial above the spiritual:

But, in its style, Pentecostalism is more brand than denomination; its leaders more entrepreneurs than preachers. Dazzling the “seeker” (as new recruits are called) with rock concerts and mass multimedia spectacles run by teams of salaried artistic directors brought in to stage the entertainment, services function as motivational sessions, focusing on building financial success into your life as the basis for leading an effective existence.⁵³⁴

Others are dismissive of the “... charisma, seductive packaging, the power of positive thinking, professional standards, and possibly most importantly, the effective harnessing of youthful idealism and passion”.⁵³⁵ Reporter Greg Bearup lists the music of Hillsong as one of many “enterprises” run by the church.⁵³⁶

Hillsong’s wealth is perceived in the press as flamboyant excess, a crime of particular meaning in Australia where a tall-poppy syndrome (public criticism of leading brands and innovators) dominates⁵³⁷. Jonathan Biggins concludes:

If Hillsong, with its symbiosis of self-centred free-market capitalism and promise of individual spiritual empowerment, becomes the way forward for Christianity, I think we've got a real problem.

⁵²⁵ Biddle, Ian. "Hillsong: Selling the Message." *Business Date* 15.2 (May 2007): 1-8.

⁵²⁶ Bryson, Gary. "It's a God Thing: The Rise of the Megachurch." 24 April 2005. Transcript. *Encounter*. Radio National Australia. 2 July 2009. < <http://www.abc.net.au/rn/relig/enc/stories/s1348900.htm> >

⁵²⁷ Daly and Grasswill. "Behind the Hillsong Phenomenon."

⁵²⁸ Power. "The Rise and Rise of the Pentecostals"

⁵²⁹ Connell, John. "Hillsong: A Megachurch in the Sydney Suburbs." *Australian Geographer* 36.3 (November 2005): 315 -332.

⁵³⁰ Bearup, Greg. "Praise the Lord and Pass the Chequebook." *Sydney Morning Herald* 25 January 2003, sec The Good Weekend. N.pag.

⁵³¹ Diana Bagnall, "The New Believers," *The Bulletin* 118.6219 (2000).

⁵³² Dawn, *Reaching out without Dumbing Down*,

⁵³³ Evans, *Open up the Doors*.

⁵³⁴ Power, "The Rise and Rise of the Pentecostals",

⁵³⁵ Bagnall, "The New Believers."

⁵³⁶ Bearup, Greg. "Praise the Lord and Pass the Chequebook."

⁵³⁷ "... Generally, in the Australian culture, if you don't understand something, you criticise it. I never enjoy seeing people criticise Brian and I get a bit protective because I know he's just a normal guy, he had great things and he has flaws like the rest of us. But he truly is living his life trying to make a difference." Zschech in Daly and Grasswill. "Behind the Hillsong Phenomenon."

Its strident appeal to self-interest seems to me the antithesis of Christ's ethical and moral teachings.⁵³⁸

And for Tanya Levin, who was interviewed in Andrew Denton's program *Enough Rope*, Hillsong uses the commercial aims to define their success, " ... [Hillsong is] a corporate organization being run by corporately trained people to achieve economic outcomes. Economic outcomes are the new measure of spiritual success and sign of blessing".⁵³⁹

Today Hillsong's songs reach their market instantly through the church song list, Christian media such as radio and television, and in CD/DVD form - played in cars, workplaces and homes. In contrast to the agelessness of hymns, over-saturation shortens these songs' lifespan, contributing towards the need for continual reinvention, thus termed "disposable" by Marva Dawn.⁵⁴⁰ The benefit to the music consumer is in immediacy, and relevance to their situation. However, Evans notes a trend arising from the global commercialisation of worship music when compared to previous hymnody:

The danger for the large transglobally focused church is that, in their effort to appeal to every cultural and theological sensibility, their music is reduced to the lowest common denominator, stripped of its local vitality. The result is blandness and predictability, and a commercial imperative to keep producing more of the same⁵⁴¹.

Outside the worship context, Jameson considers the commercialisation of art to be widespread:

Aesthetic production today has become integrated into commodity production generally: the frantic economic urgency of producing fresh waves of ever more novel-seeming goods (from clothing to airplanes), at ever greater rates of turnover, now assigns an increasingly essential structural function and position to aesthetic innovation and experimentation.⁵⁴²

Marva Dawn encourages consideration of the aesthetic and theological strengths of music, asking "shouldn't

⁵³⁸ Biggins, Jonathon. "Mr Biggins Goes to Church " Sydney Morning Herald February 18, 2006. N.pag.

⁵³⁹ Levin in Zinchini, Cassandra. "Taking Revival to the World"

⁵⁴⁰ Dawn, Reaching out without Dumbing Down, 167

⁵⁴¹ Evans, Open up the Doors 158

⁵⁴² Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism", 56

we look more closely at something that is “popular” to ask if it is being faithful?”⁵⁴³ The formation of a theological and aesthetic critique that acknowledges industrial mechanisms and is sympathetic to both artists and consumers is yet to be written.

Music plays a positive role in identity-creation for youth, defining them by style into “tribes”,⁵⁴⁴ as explored by authors such as Bennett⁵⁴⁵ and Miklitsch.⁵⁴⁶ Silvia Giagnoni notes the importance of venues and cultures that accept teenagers, and Delany comments:

... [Churches like Hillsong] are specifically targeted to meet the needs of the young; younger people, unattached to more established religions, are more mobile and attracted to mega churches that better meet their needs through options such as youth groups, lively music, smaller prayer groups and interactive services.⁵⁴⁷

And there is no doubt that Hillsong music meets the needs of the teenagers that fill the venue on a weekly basis in its youth meetings, or of the impact that youth culture has likewise had upon the church.

Hannah Teoh acknowledges that Hillsong members “... use [commercial] items to reflect their values and beliefs, and validate their identity”, maintaining “Evangelicals are using the market to fashion and refashion themselves, and to project the resulting identity to others, in just the way that all consumers do.”⁵⁴⁸ She acknowledges that “fans of the praise and worship music genre express gratitude for the songs these musicians produce which help to reinforce their faith”.⁵⁴⁹ However, she laments the impact of celebrity culture imported from the secular music industry, and its effect upon church culture, particularly with the elevation of worship leaders and songwriters. Attributing this to the marketing of music (as opposed to teaching) she asserts “... the Christian artist is more likely to be pushed into the limelight by the marketing practices of the artist and repertoire department of a record company”.⁵⁵⁰

⁵⁴³ Dawn, *Reaching out without Dumbing Down* 148

⁵⁴⁴ Bennett, "Subcultures of Neotribes: Rethinking the Relationship between Youth, Style and Musical Taste."

⁵⁴⁵ Bennett, "Subcultures of Neotribes: Rethinking the Relationship between Youth, Style and Musical Taste"

⁵⁴⁶ Robert Miklitsch, "Rock 'N' Theory"

⁵⁴⁷ Delany, Brigid. "With Song in Their Hearts." *The Sydney Morning Herald* 21 January 2005.

⁵⁴⁸ Hannah Teoh, "Worshipping the Worshipper: When Worship Leaders Become Famous"

⁵⁴⁹ Teoh, "Worshipping the Worshipper: When Worship Leaders Become Famous".

⁵²⁹ Teoh, "Worshipping the Worshipper: When Worship Leaders Become Famous".

Dann and Jensen's study of the small but sustainable Australian roots industry⁵⁵¹ is of particular relevance to this study, in that it shows the prevalence and importance of branding in a similar contemporary music genre.⁵⁵² They define brands as:

... sets of differentiating promises that link a product to the consumer through a bundle of identifiable attributes, physical marks, emotional markers and triggers to memories of prior product experience or the assumed experience based on the reputation of the product, provider or service.⁵⁵³

They also cite two important articles by Jennifer Aaker and Shintaro Okazaki to classify seven characteristics of branding (to be discussed below) for Australian roots artists.⁵⁵⁴ Similarities between Hillsong music and the cottage-style roots industry are many. Based mainly in Queensland's hinterland and dominated by a few key musicians, roots artists retain creative control over their music through production in independently owned studios and without recourse to big international labels. However, HMA differs from the Australian roots scene in its responsibility towards Hillsong Church's congregation, its corporate leadership structures, and in the overarching desire of its leaders for the music to contribute towards the other ministries and welfare projects of the church.

6.4 Methodology

In order to assess the role of business strategies (especially marketing) on the development of Hillsong music during the study period, two complementary methods are adopted. Firstly, an overview of HMA structures and their relationship to the worship arm of the organisation will be presented, along with a discussion of major strategies employed in the release and distribution of Hillsong albums. Of special importance is the adoption of secular business principles and marketing strategies such as branding. Secondly, the branding paradigm outlined by Dann and Jensen will form the basis of an analysis of the

⁵⁵¹ The term roots originates from "blues and roots", however is considered an evolution or subset of folk by most in the Australian music industry. Often relating to a particular group of artists touring country areas and living in regional town Byron Bay, the main artists are described by McKew "...The old image of a "folk scene" could imply a limited ghetto whereas the reality tells another story. New generation folk roots artists such as The Waifs, John Butler Trio, Xavier Rudd, Tiddas, Dirty Lucy have captured a much wider audience... The big folk and roots rock festivals regularly attract upwards of over 100,000 people and some are selling out in days." In McKew, Jamie. "Folk Music in Australia - Scene or New Deal?" *Music Forum* 12.1 (November 2005 - January 2006): n.pag.

⁵⁵² Dann and Jensen, "Brand Personalities with Real Personality", 1

⁵⁵³ ---. "Brand Personalities with Real Personality", 1

⁵⁵⁴ ---. "Brand Personalities with Real Personality", 2

development of the Hillsong music “brand” over the designated period. The division of the period into three phases, as in Chapters 4 and 5, was found to be not useful for the present discussion and is thus not employed. Both strategies draw heavily on information gained from interviews conducted, particularly those in more industrial areas of Hillsong including Steve McPherson and Jeff Bartlett. Images were found on Hillsong music product websites.⁵⁵⁵

Characteristics of branding seen in HMA product are of great interest in understanding the success of this organisation and its music. HMA could not have achieved high sales annually within the small market of Australia (population seventeen million) without high consumer loyalty. Jennifer Aaker asserts that branding simulates relationships between humans and products by highlighting a product’s “human characteristics”.⁵⁵⁶ Also, as Dann and Jensen point out:

... Music relies on brands that are formed by human delivery, and human interaction – the persona of the band or musician is part of the total branding performance in a more integrated manner than that of services marketing branding.⁵⁵⁷

The seven attributes considered to heighten loyalty to any given product, as presented by Dann and Jensen are as follows:⁵⁵⁸

Table 18: Components of Brand Personalities⁵⁵⁹

Branding components		Descriptors
1.	Competence	Secure#; competitive#; beneficial#; reliable*; intelligence*; successful*
2.	Excitement	Sensual#; assertive#; humorous#; daring*; spirited*; imaginative*; up to date*
3	Sophistication	Rational#; trustworthy#; upper class; charming*; prestigious#
4	Popularity#	Popular; unique
5	Affection#	Likeable, glamorous
6	Sincerity*	Down to earth, honest, wholesome, cheerful
7	Ruggedness*	Outdoorsy, tough

Elements with * originate from the Aaker study but were omitted from the Okazaki study. Those with # are new developments from the Okazaki study. Those without either symbol occur in both studies.

⁵⁵⁵ See p.32

⁵⁵⁶ Aaker, "Dimensions of Brand Personality ", 34

⁵⁵⁷ Dann and Jensen, "Brand Personalities with Real Personality", 2

⁵⁵⁸ Shintaro Okazaki, "Excitement or Sophistication? A Preliminary Exploration of Online Brand Personality,"

⁵⁵⁹ Dann and Jensen, "Brand Personalities with Real Personality", 2

The merchandise and performance practices of HB and UB are assessed, in order to ascertain evidence of the marketing of these attributes in Hillsong's product. Results from the analysis are used to ascertain the presence and nature of a Hillsong brand and any changes therein throughout the study period. In particular the merchandise artwork - cover, inside and insert artwork of DVD and CD product issued during the time frame is analysed.⁵⁶⁰ The visual footage of HB DVDs was also examined for evidence of the seven attributes listed above.

6.5. Service and Event Advertising

While spirituality remains the aim of a Hillsong worship service, a wash of advertising communication surrounds the event. Entering the venue, posters in the foyer encourage church members to visit the "resource centre", piled high with music and teaching merchandise. Album footage rolls on large LED screens before the services, with songs sung in each service representative of the latest product on offer. Vocal support from the MC and pastors throughout the service encourages the congregation to engage with newer songs, and during the announcements the MC reinforces the value of purchasing the CD, DVD or both. Hillsong songs are sung also at every Hillsong meeting, regardless of size. For church members, selling music is not considered a commercial activity but a sacred facilitation of God's work within the church:

The goal is to have our church worship. So we keep injecting songs into that – into our services, into our liturgy. And it seems to have struck a nerve with other churches as well, and I think that's a God thing. It seems to be the grace of God.⁵⁶¹

6.6 The Annual Hillsong Marketing Rollout

Hillsong's annual calendar⁵⁶² revolves around the events and conferences of the church, their preparation and advertising. Each HB album is recorded in February or March, with album release dovetailed into the first night of the spectacular Hillsong conference in July. In order to maximise this opportunity of exposure to

⁵⁶⁰ See Appendix II for data

⁵⁶¹ Morgan. Personal Interview. 4 December 2008.

⁵⁶² See p.159

conference delegates, the church must record, mix, master and produce the albums by the second week of July. However, the conference advertising does not feature the forthcoming album; instead well-known international Christian speakers and musicians are vigorously promoted. Held in Sydney during February or March, recording night is advertised as a free worship event. The live crowd, staging, and visual performance of the artists on the night appear in the DVD product. However, the music is overdubbed to this video footage and also reproduced as a CD. From 2004 these recording events coincided with the Colour Your World Women's conference (also held in London and Kiev). Host Bobbie Houston states:

The COLOUR conference for the past decade and more has brought a strong message of hope to women, knowing that when women are believed in, celebrated and inspired, they can arise in their potential and make the world a better, stronger and more beautiful place.⁵⁶³

Conference delegates are guaranteed a seat at the album recording (advertised in the registration); thus an audience on the DVD footage is guaranteed. There are other benefits to the church combining these events, with the large venue hire fee offset with paid conference registrations.

It has been argued that Hillsong manipulates sales figures through pre-orders, and that the conference, with its thousands of delegates, is orchestrated to achieve an appearance on the ARIA Billboard (Top 40) chart.⁵⁶⁴ However, Jeff Bartlett, Manager of HMA explains "Pre-orders are collected in order for customers to receive their album as soon as it is released. These sales are reported to ARIA in whichever week they are processed."⁵⁶⁵ A common practice in the industry, pre-orders are utilised by almost all artists. And, while the synergy between album release and Hillsong conference is undeniable, Clifton maintains that the conference is more about seeking unity among similarly minded churches (particularly those within the ACC movement) than about album launch and sales.⁵⁶⁶

⁵⁶³ Houston, Bobbie. "The Whisper Has Become a Shout". 2009. [Hillsong Conference.com](http://www4.hillsong.com/colour/conference). 13 July 2009. <<http://www4.hillsong.com/colour/conference>>.

⁵⁶⁴ Montgomery, Garth. "Australian Idol and Assemblies of God". Sydney, Oct 9, 2007. [Daily Telegraph.com \[Sydney\]](http://www.dailytelegraph.com.au). Sec. Monty's Pop Fizz Served Stirred Daily. 18 July 2009.

⁵⁶⁵ Bartlett, Jeff. E-mail Interview. 5 March 2009.

⁵⁶⁶ The Australian Christian Churches "...currently claims to have more than 100 affiliated churches in Australia with over 160 000 constituents 'making it the largest Pentecostal movement in Australia'" in Connell, "Hillsong: A Mega church in the Sydney Suburbs."

Table 19: HB and UB Annual Calendar and Marketing Rollout

Month	Hillsong band Calendar	UB Calendar
January		Hillsong Youth camps
February	Vision Sunday (Hillsong annual church report)	
March	Colour Your World Women's conference <i>HB live recording</i>	<i>UB option 2 release*</i>
April	Easter	
May		<i>UB Tour</i>
June		
July	Hillsong Conference <i>HB album release</i>	Hillsong JAM Conference <i>UB album option 1 recording*</i>
August		
September	<i>HB Tour</i>	
October		Encounterfest Youth Conference <i>UB album option 2 recording*</i> <i>UB option 1 release*</i>
November	Men's Conference	
December	Christmas Production Christmas services	

The Youth Department is Hillsong's largest ministry, its annual calendar following that of the church. January youth camps are traditionally a week long, and held at a beach venue. The Youth conference Hillsong JAM is held in the same week of July as the Hillsong Conference. This separate day program for 12–16 year olds includes worship led by the UB, with the two conferences combining at night. While all church members participate in church albums and events, only members aged 12–25 are involved in UB albums. Two of the CDs under review were recorded during the Hillsong JAM conference week (1998 and 1999). More recently, UB albums were recorded live at the Encounterfest Youth Conference in Sydney during October.⁵⁶⁷ Two UB live options for recording/release are shown in Table 19, the first recorded at the Hillsong Conference and released in October, the second recorded at Encounterfest and released in March. In 2007 the UB album was not recorded live but in a studio, and this shows the flexibility of this product compared to HB. UB's marketing is more internet-savvy than HB, with *All of The Above* reaching #2 most downloaded album in

⁵⁶⁷ "Encounterfest". 2009. [Hillsong United.com](http://HillsongUnited.com). December 30 2009. <www.encounterfest.com>.

iTunes, assisted by Joel Houston's blog at www.youth.hillsong.com.⁵⁶⁸ Its marketing calendar is also more flexible, with two recurring recording and release cycles varying across the years. No UB album was recorded in 2003, the only exception in the annual releases from the bands. *All Of The Above* (2007) was recorded as a studio rather than live album, again showing UB's flexibility. UB DVDs are not sold, unlike HB recordings: instead, footage is often included as a bonus to the CD.

6.7 Hillsong Publishing and HMA Structure: The Church the Artist

In the early days of the Hills District congregation song-writing occurred organically:

Why we started publishing songs was definitely out of a demand - people hear these songs and go "I want, we want copies of them" ... I remember the early days we were photocopying things, and doing tape to tape copies of things that we had done on Sunday just to get stuff out to churches who were asking, so we started publishing and creating recordings out of the demand ... not out of we can make a buck or this would be a good idea, [or] they do it we should do it, it was more getting out.⁵⁶⁹

McPherson comments on HMA's original publishing contracts, signed in 1994, with record company Integrity Music USA to deliver two main worship albums a year plus complementary tours. The pastors themselves wrote the agreement documents, arranging a structure to best benefit the church.⁵⁷⁰ Fragar's observations of the American worship music industry shows a paradigm Hillsong tried to avoid:

As soon as a worship leader puts its head up and starts to stand out they get snatched by one of the record company - as soon as they do that [the artist] begins to be increasingly irrelevant because they take them out of their church and put them on the road leading worship at the Passion Conference or something like that. Now, I love all that stuff, all that stuff is great. But it certainly doesn't grow the church. It makes for great conferences. But that's why something like Hillsong doesn't happen very easily here in America ... all worship leaders are wanting to get

⁵⁶⁸ Jackson, Kevin. "Youth Movement Boosts Hillsong United Album to No.1". June 3 2007. [The Christian Post](http://www.christianpost.com). December 30 2009. <www.christianpost.com>.

⁵⁶⁹ McPherson. Personal Interview. 20 November 2008.

⁵⁷⁰ Fragar. Personal Interview. 4 December 2008.

noticed by a record company and get a contract.⁵⁷¹

By contrast, Hillsong's employees sought something different:

[Asher Gregory, first employee of Hillsong Music] actually did a really great job in the early days ... I had run a couple of publishing companies as well, so we sat down and said OK, what we need to do is we need to start this how we plan to finish. Let's just imagine that one day we sell a million CDs; let's start with a system that will let us all be friends when we finish. And so we said OK let's structure this. So we made the church the artist, not Darlene or Geoff or me or anybody like that. The church was the artist. And everybody else provided services to the church ... And that's how all the contracts were originally written. And fundamentally, nothing has changed – you know, the size of the rooms and everything have changed and the contracts have all been renegotiated, but fundamentally ... the church is still the artist.⁵⁷²

With impeccable business sense, the church retained distribution in Australia, signing a distribution and touring deal with Integrity USA, and retaining marketing, events management and publishing departments to administrate all Hillsong's events, songs and products within Australia. Jeff Bartlett, HMA Manager comments:

I manage the physical and digital distribution of Hillsong Music resources in the Asia/Pacific territories (a peer based in UK manages other territories). In Aus/NZ we distribute directly to stores, in other territories (11 territories) we have distribution agreements in place. The role also entails oversight of Hillsong resource centres, HMA website and session recordings (audio and video recordings of church messages), and the administration, customer service and warehouse teams to support the above.⁵⁷³

Despite Bullock's resignation in 1995, this structure maintained the music's longevity: the church was not reliant upon the individual artists it promoted. Worship leaders and/or songwriters do not fund albums; nor do they receive financial reward directly from performance. Tanya Levin complains:

In order to produce a successful CD in Australia, a musician has to sign a contract with a record

⁵⁷¹ ---. Interview.

⁵⁷² Fragar. Personal Interview. 4 December 2008.

⁵⁷³ Bartlett. E-mail Interview. 5 March 2009.

company that produces, publishes and markets the album. The performer also has to pay distributors and retailers before any returns are made. Even independent entertainers who produce their own material must pay for distribution and give a commission for retail ... They don't even have to pay the performers, or hire a studio. Hillsong is the production house. The majority of the musicians and production technicians are volunteers ... Hillsong is the artist, the record company, the publisher, the distributor and the retailer. The workers don't get paid and no tax is paid on any of these stages of production, the way any other guitarist or band would have to ... Songwriter royalties, the only copyright that needs paying, and some production expenses are subtracted. Apart from that, Hillsong gets all the profit.⁵⁷⁴

There are evident benefits for the performers in this arrangement, although in interviews, several members expressed dissatisfaction with current royalty models, which favour songwriters above arrangers and producers of the music.⁵⁷⁵

6.8. Openness to Secular Models

From interviews conducted with current and former staff of Hillsong, tensions were identified between openness towards secular methodologies and industry models, and the desire to retain the form and function of a church. Jeff Bartlett declares, "... Hillsong Music is not a recording company. We are a church whose praise and worship is distributed for use by other churches and believers worldwide".⁵⁷⁶ Staff interviewed in more industrial departments such as HMA and Publishing elevated the sacred above the commercial aspects of their work, Bartlett stating:

HMA is a department of Hillsong Church, which is a ministry – this is what the church is about. My role is to serve the vision of the church by facilitating the distribution of the resource (the music and teaching) of Hillsong Church.⁵⁷⁷

Yet, those working in pastoral areas of the church, such as Worship Pastor Morgan, spoke about

⁵⁷⁴ Tanya Levin, *People in Glass Houses*, 200

⁵⁷⁵ Supporting income is however available from performance for the more popular Hillsong artists (such as Zschech and Morgan), who, like high profile international ministries such as Joyce Meyer and Billy Graham receive appearance fees. Hillsong's leadership indirectly (if not directly) encourages independent projects for their volunteers and staff.

⁵⁷⁶ Bartlett. E-mail Interview. 5 March 2009.

⁵⁷⁷ ---. E-mail Interview. 5 May 2009.

“efficiency”, highlighting corporate lines of communication, strategies and models used in their roles:

I report to Brian every week, and he comments every week. So that’s instead of a meeting ... I have an Executive Team Report every week ... that my team write. And he’ll comment, ask questions – that is definitely in place instead of a meeting.⁵⁷⁸

Crouch speaks of the intention of church staff, particularly Zschech, to seek “excellence” in their work:

[Zschech] understood that she was here to serve what was in our pastors’ heart. Brian or any pastor ... And then use the gift and use the excellence of that gift to do it.⁵⁷⁹

Integration of the pastoral and commercial is thus evidently in play with each of the departments (whether consciously or not) aiming to redress any perceived imbalance.

Hillsong’s General Manager plays a key role in strategic marketing decisions regarding albums, recordings and the fine-tuning of this formula. This occasionally created tension within the team, as evidenced in Fragar’s comments regarding HMA’s first collaboration album *Shout To The Lord 2*, recorded live at Hillsong Conference 1998 with guest American gospel artists Ron Kenoly and Alvin Slaughter:

Shout to the Lord 2 which is an album which probably never should have [been] made ... I remember Darlene and I on the afternoon – we recorded that at night – we were going over songs, and at one point we just looked up at each other and I could see the look in her, and she was thinking exactly what I was thinking “we shouldn’t be doing this, this is impossible”. And if you listen to the album, it’s um... we didn’t really bring that album off. That’s the kind of decision a business manager makes ... “We can make more money by making a new album”.⁵⁸⁰

In the eleven years of the study period other collaborative projects were produced, such as the *UP: United Praise* album featuring HB, UB and the UK band Delirious. UK Worship leader Tim Hughes’ song “Consuming Fire” appears on UB’s *More Than Life* release in 2003. As seen in Fragar’s comments, such collaborative projects are likely commercial rather than creative in source, although creative outcomes can also be observed, such as UB’s stylistic changes towards a rock band (similar to Delirious). The ability to

⁵⁷⁸ Morgan. Personal Interview. 4 December 2008.

⁵⁷⁹ Crouch. Personal Interview. 5 December 2008.

⁵⁸⁰ Fragar. Personal Interview. 4 December 2008.

collaborate with high profile artists in both the UK and US demonstrates the long-standing effectiveness of Hillsong's publishing, marketing and distribution strategies as well as the appeal of the product.

However, any tensions between business, marketing, and music departments of the church appear to have lessened throughout the study period, with most musicians accepting the artistic process as part of the bigger picture of Hillsong Church. The team is defined by self-sacrifice, with many staff members and volunteers initiating demotions and/or training others into their own positions to benefit the church. For example Crouch initiated Zschech's promotion to her own position, choosing instead to manage church logistics with a lower profile. This was based on her assessment of the need for artists to focus on artistic production rather than industrial mechanisms.⁵⁸¹ Likewise, Steve McPherson recounts relinquishing his position in the Worship Department to provide support to Hillsong's songwriters.⁵⁸² As staff numbers grew exponentially, these departments facilitated a split between commercial, artistic and pastoral functions. McPherson was forthright in drawing comparisons between all departments of the church, connected under Brian Houston's leadership:

[Houston] doesn't have a specific title, but he definitely has a responsibility, and a role and an oversight. And when necessary, definitely directs me in things he wants me to focus on, or to spend less time on, and I report to him and the elders on what's happening in the publishing department ... on a monthly basis financially ... and then on a quarterly basis on reports of royalties that are coming in and going out, and then sporadically throughout the year if anything comes up that I think he'd like to know about.⁵⁸³

Interestingly, Zschech denied she held any role in the commercial side of production:

Q: How much input did the business arm of the church, and George Aghajanian have into the processes and structures of Hillsong Music during your time there?

Zschech: I intentionally stayed away from this area of church life ... I cannot give an educated answer on this.

Q: How much involvement did you have with the publishing arm? Marketing? Distribution?

Zschech: None.⁵⁸⁴

⁵⁸¹ Crouch. Personal Interview. 5 December 2008.

⁵⁸² McPherson. Personal Interview. 20 November 2008.

⁵⁸³ McPherson. Personal Interview. 20 November 2008.

⁵⁸⁴ Zschech. E-mail Interview. 28 November 2008.

Due to the desire to emphasise pastoral and artistic aims as primary above business ones, most current staff and members were generally reluctant to speak of the marketing practices of Hillsong in interview. Yet, in contrast, former members spoke openly about tensions between these areas and their own observations of marketing at work in the organisation, making it clear that secular strategies are employed. Former Volunteer Music Director David Moyes asserts such strategies are not only present, but also have been instrumental in Hillsong's success, separating it from the multitude of churches producing worship music:

... Really, I think they have gone and been really specific about their branding, their imaging, the way it is portrayed to the world ... it's quite clever what they've done. But not everybody can do that.⁵⁸⁵

It is fair to contend that Hillsong's marketing team is not only conscious of elements of branding, but has successfully used branding characteristics, whether intentionally or not, to build a relationship between Hillsong music and its consumers. Seven characteristics of branding will now be used to discuss the "personality" conveyed in the merchandising and visual product of Hillsong.

6.9. Components of Branding

6.9.1 Competence

In the context of branding, Competence is described "reliable, responsible, dependable, efficient".⁵⁸⁶ Dann and Jensen include the words "... secure, competitive ... successful".⁵⁸⁷ As seen above, Hillsong's staff upholds competitive work habits, with evidence of Competence in the branding of the events, music and product, particularly in merchandising, where images of the Senior Pastors are included in HB DVD inserts 2001, 2002, 2005, and 2006, along with signed notes "love Bobbie and Brian". The Houstons' presence is also visible in UB's CD inserts, with eight of ten album releases including notes and/or pictures. The insert of *More Than Life* (2004) states:

MORE THAN LIFE... THE JESUS GENERATION IN THE YOUTH OF TODAY ARE PASSIONATE ABOUT THEIR KING, AND WORSHIPPING HIM IN SPIRIT AND IN TRUTH. THE SONGS

⁵⁸⁵ Morgan. Personal Interview. 4 December 2008.

⁵⁸⁶ Aaker, "Dimensions of Brand Personality", 351

⁵⁸⁷ Dann and Jensen, "Brand Personalities with Real Personality", 2

CAPTURED ON THIS RECORDING COME FROM THE HEART OF THE YOUTH OF HILLSONG CHURCH. WE ARE SO EXCITED ABOUT THIS PROJECT, AND PRAY IT IS A GREAT BLESSING TO YOU.

BRIAN AND BOBBIE HOUSTON

SENIOR PASTORS, HILLSONG CHURCH.⁵⁸⁸

Images of Hillsong's Senior Pastors have become synonymous with effectiveness, reflecting their influence over the church and its products. This clearly distinguishes HMA product from that of most bands, increasing the portrayal of Competence. From 2002, the newly created Hillsong logo appears on the top left hand corner of each album, replacing the name Hills Christian Life Centre.⁵⁸⁹ Consistency with this logo and its positioning is seen from 2002 to 2007, with earlier albums redesigned to this format. The name Hillsong and logo is also of importance to the presentation of Competence and professionalism in the Hillsong product.

6.9.2. Excitement

Excitement has always been a distinctive of Hillsong music. Fragar asserts, "I think it's the energy that mattered. The confidence, and the brightness, the positive approach. Y'know, I think that was what was attractive more than any particular style of music."⁵⁹⁰ Dance and movement are incorporated into most album recording events, and Hillsong emphasises physical participation - a mass of people gathered together expressing themselves in unified movement. Freedom to dance in Pentecostal churches appeals to youth, and those seeking Excitement in church.

The title track of *All Things are Possible* (1997) begins with a midshot of Darlene Zschech. As the song starts, she sways from side to side energetically, clicking her fingers in time to the music, and calling lyrics to encourage congregation participation. The second verse shows a group of youth dancing at her feet in a movement termed "skanking", originally performed to reggae music, where "the body bends forward at the

⁵⁸⁸ *More Than Life* Perf. Hillsong United. Sydney: Hillsong Music Australia, 2004.

⁵⁸⁹ *Blessed*. Perf. Hillsong Church. DVD. Sydney: Hillsong Music Australia, 2002.

⁵⁹⁰ Fragar. Personal Interview. 4 December 2008.

waist, and the knees are raised”.⁵⁹¹ This dance was reinvented in the 1990s in Australia with punk music. With the brass stabs of the bridge, “...All things are possible”, Zschech points one finger into the air. The choir behind her bounce into this classic disco pose, raising their arms on each final brass stab. A camera pan of the room on the bridge shows congregation members appropriating the disco point.⁵⁹² At the repeat bridge, those at the front begin to “mosh” to the music, (a dance consisting of jumping up and down, borrowed from alternative rock).⁵⁹³ In the final moments of the song, all vocalists on stage raise their fingers in the disco point. This image was captured as the cover image of the *All Things Are Possible* album:

Figure 13: All Things Are Possible Album Cover

--- Image Removed – Copyrights Law ----

In the 1998 track “This is How We Overcome”, recorded towards the end of the night, both HB and UB members can be seen to dance on stage together in a unifying act. As the electric guitar starts, an introductory headshot of Zschech introduces her smile and bounce, with a montage showing shots of her and Morgan jumping. After a short verse, as chorus lyrics proclaim, “... You have turned my mourning into dancing / You have turned my sorrow into joy.”⁵⁹⁴ The cameras pan to the congregation and capture each worshipper swinging around on the spot in a circle. Visuals show all performers (except those limited by microphones on stands) joining this movement. Youth placed in the choir risers participate in these actions.

⁵⁹¹ “Skank.” 1989. *Oxford English Dictionary*. 2nd Ed. Oxford: Oxford University Press, 7 January 2010. <www.jstor.org/search>

⁵⁹² Darlene Zschech, “All Things Are Possible”

⁵⁹³ “Mosh ” 2009. *Oxford English Dictionary online* Draft Edition (2002) 7 January 2010. <www.jstor.org/search>.

⁵⁹⁴ Morgan, Reuben. “This Is How We Overcome”. *By Your Side*. DVD. Sydney: Hillsong Publishing, Sydney 1999.

This creates a rowdy and joyful expression of movement and noise, the crowd laughing and singing. At the bridge, with lyrical cue “This is how we overcome”.⁵⁹⁵ The congregation and choir stand still, shooting their palms into the air and bouncing them in time to the music. The song returns into the Chorus refrain, where again the congregation swings around. An image of a little girl swinging her wheelchair is included. In the track’s last moments, the music reduces to an electric guitar, while Zschech yells, “... Lift Him higher, lift Him higher” to the church who erupt, clapping their praises in expression of joy and triumph.⁵⁹⁶ Zschech then vocalises a reprise of the bridge and chorus sections, the congregation again participating, shooting their hands in the air and swinging around to the chorus.

In *Saviour King* (2007), a punky sounding guitar riff begins “Break Free”, with vocalists including Zschech clapping towards the congregation as invitation to join, the camera providing close-ups of Joel Houston standing next to Zschech and leading the song vocally and with guitar. Images of his tattooed arm strumming are incorporated - in contrast to earlier clips; quick edits cycle through the singers, crowd and instrumentalists. An increased number of cameras provide images and angles merged together with strobe-like effect. The auditorium is dark, while blue lights shine across the crowd. An enormous LCD screen behind Houston projects the lyrics, accompanied with live video footage. The crowd screams and moves from clapping to pointing and back to clapping, the camera cutting to Joel as he shouts, “... Here we go!” raising one hand in the air in classic rock pose to sing “So won’t you break free, won’t you break free / Get up and dance in His love”⁵⁹⁷ At the chorus, the congregation begins to jump, hands raised in the air. The breakdown introduces a new electric guitar motif, and with this cue, each of the vocalists and musicians dance wildly in their stage space. A casually dressed dance group runs on stage: however, much of the impact of their choreography is lost to the home audience as camera cuts cycle frenetically.⁵⁹⁸ In the last moments of the track, Houston holds his guitar in the air towards the congregation, before swinging it around behind him and clapping in the air to signify God as the recipient of the song.

The use of rock symbols in the images, including instruments and styling becomes more prevalent in merchandising towards the end of the period at hand, consistent with reporter Zinchini’s review:

Step into a Hillsong London service and you walk into the Dominion Theater, which seats 2,000

⁵⁹⁵ ---. “This Is How We Overcome”.

⁵⁹⁶ ---. “This Is How We Overcome”.

⁵⁹⁷ Houston, Joel. *Break Free*. *Saviour King*. DVD. Sydney: Hillsong Publishing, 2007.

⁵⁹⁸ Houston, “Break Free”.

people. Choose a seat on the balcony or on the ground floor, and when the strobe lights and sophisticated video images begin flashing in the dim theater, you might wonder if you're waiting for "We Will Rock You: The Queen Musical!" the show currently running at the Dominion.⁵⁹⁹

It is clear that the promotion of the very act of dancing, considered irreverent in more traditional churches, invokes Excitement. Dance is consistent across Hillsong album footage, with the addition of a formal dance group from 2001. Hillsong also promotes Excitement through filled auditoriums, rock instrumentation, lighting displays and the latest in audiovisual equipment, which, together with the music, create a multimedia "experience" for all attendees and, by extension, the purchasing public.

6.9.3. Sophistication

Appardurai considers globalization both "... inextricably linked to the current workings of capital on a global basis; in this regard it extends the earlier logics of empire, trade, and political dominion in many parts of the world"⁶⁰⁰, and also "... the faculty through which collective patterns of dissent and new designs for collective life emerge".⁶⁰¹ Global growth of Hillsong Church contributes to its image of Sophistication, with exotic locations (Paris, London, Kiev and Capetown) accessible for the original, middle-class Hills District congregation. Growth is a measure of Hillsong's branding power, ignoring international borders, unlike the denomination ACC. In fact, this was a reason for Brian Houston's resignation from the role of Superintendent in 2009.⁶⁰²

Hillsong aims to achieve a consistent experience for members attending all campuses and services. Evidence of location is not obvious in its product except in *For This Cause* (2000). The song "Here to Eternity"⁶⁰³ echoes Sydney's Millennial New Years Eve theme, and an image of the Harbour Bridge spans the DVD cover, the DVD menu illustrated with a picture of Australia with the words "Great Southland of the Holy Spirit".⁶⁰⁴ That year, with the acquisition of Hillsong's City campus, musicians hailed from two Sydney

⁵⁹⁹ Zinchini, "Taking Revival to the World"

⁶⁰⁰ Appardurai, Arjun. "Grassroots Globalisation and the Research Imagination." *Public Culture* 12.1 (2000)

⁶⁰¹ Appardurai, "Grassroots Globalisation and the Research Imagination."

⁶⁰² "Leadership Elections on the Agenda". 2009. [Australian Christian Churches.com](http://www.accent.acc.org.au). <www.accent.acc.org.au>. December 30 2009.

⁶⁰³ Zschech, Darlene, and David Moyse. "Here to Eternity". *For This Cause* DVD Sydney: Hillsong Publishing, 2000.

⁶⁰⁴ *For This Cause*. Perf. Hillsong Church. DVD. Sydney: Hillsong Music Australia, 2000.

locations, but by 2002 Hillsong albums represent Hills, City and London worship teams.⁶⁰⁵ Despite this, most key staff attend the Hills Campus. To mitigate priority upon Australia, HMA released three London projects, *Shout God's Fame* (2004)⁶⁰⁶, *Jesus Is* (2005)⁶⁰⁷ with English worship leader Matt Redman, and *Hail To The King* (2008).⁶⁰⁸ As UB's countercultural impact decreased along with Joel Houston's promotion to HB Creative Director in 2008, London Hillsong offers a future-forward second product for HMA. The inclusion of musicians from Hillsong's global campuses and increased influence of these campuses from 2002 increases Sophistication in the product advertising.

6.9.4. Popularity

The Popularity of Hillsong's music resulted in the renaming of the church in 2001, this decision explained by Brian Houston:

Hillsong was originally the name of our music and the church was called Hills Christian Life Centre, but people used to talk about "that Hillsong Church" and the name Hillsong actually became famous, if you like, around the world. So in the end, we thought, that's what we're known as, so we became Hillsong Church.⁶⁰⁹

Popularity is consistently projected throughout Hillsong's branding, with images of increasing crowds and venues used on DVDs covers to reinforce this message. Hillsong staff considers the church's popularity as evidence of blessing, and even signs of God at work:

I don't think you can manufacture how songs travel and the kind of influence that it has in the world ... You can do stuff, and people try, and there are definitely formulas people do, and all of that. But for some reason, God's chosen this church at this time to do a certain thing in worship in general - and for whatever reason it's this group of people - but only God knows why. Because it's a random group of people, y'know it's not like we're that good.⁶¹⁰

⁶⁰⁵ *Blessed*

⁶⁰⁶ *Shout God's Fame* Perf. Hillsong London. London: Hillsong Music Australia, 2004.

⁶⁰⁷ *Jesus Is*. Perf. Hillsong London. London: Hillsong Music Australia, 2005.

⁶⁰⁸ *Hail to the King*. Perf. Hillsong London. London: Hillsong Music Australia, 2008.

⁶⁰⁹ "Life of Brian" 2007. *Australian Story*. Australian Broadcasting Company. Dir. Jones, Caroline. Transcript. Monday, 1 August, 2005. <<http://www.abc.net.au/programsales/s1482723.htm>>

⁶¹⁰ Morgan. Personal Interview. 4 December 2008.

Popularity is highlighted in early HB covers of this period through images of a growing choir and band. In 1996, the video *God Is In The House* features a cropped shot of the approximately sixty-voice choir on its album cover for the first time (see Figure 14 below):⁶¹¹

Figure 14: God Is In The House Cover Image

--- Image removed – Copyrights Law ---

In the cover of the 1998 album, an increase in choir numbers is clear (see Figure 15 below), and numerical growth is seen in all subsequent albums.⁶¹²

Figure 15: Touching Heaven Changing Earth Cover Image

--- Image removed – Copyrights Law ---

The congregation first features visually on *You Are My World* (2002), with a shot of Zschech's arms

⁶¹¹God Is in the House. Perf. Hills Christian Life Centre. VHS. Hillsong Music Australia, 1996.

⁶¹²Touching Heaven Changing Earth. Perf. Hills Christian Life Centre. VHS. Sydney: Hillsong Music Australia, 1998.

extended over the crowded Sydney Entertainment Centre venue.⁶¹³ Both the congregation's image and Hillsong logo are incorporated into all subsequent album artworks. In 2007, HB's usual picture montage is replaced with a black and white image of the Acer Arena, filled with congregation members. The logo is positioned on the left hand side and the word "LIVE" fill the rest of the space, with album title *Saviour King* positioned on its side.

Figure 16: Saviour King Cover Image

--- Image removed – Copyrights Law ---

Prior to the study period, album covers featured Ken Duncan's landscape photography rather than images of performers.⁶¹⁴ Throughout the study period, all but two albums feature their lead performers. Although Teoh asserts Zschech's celebrity is dependent on these marketing strategies,⁶¹⁵ Brian Houston emphasises the importance of her contribution and Popularity:

Darlene Zschech is a great lady. She's an absolute ambassador for the church. She oversees our worship and creative arts department. I think a lot of Australians would get a shock if they realized just how widely sung internationally Darlene's songs and the Hillsong songs have become. The song "Shout to the Lord" that Darlene wrote is sung by 35 million Christians every week.⁶¹⁶

Mark Evans acknowledges the popularity of Hillsong songs but holds reservations:

Like a giant, global sausage machine, modern congregational song producers are running their material through the funnel of global acceptance. Obviously there are huge economic benefits to

⁶¹³ *You Are My World*. DVD.

⁶¹⁴ Evans, "Secularising the Sacred"

⁶¹⁵ Teoh, *Worshipping the Worshipper: When Worship Leaders Become Famous*,

⁶¹⁶ "Life of Brian" 2007. *Australian Story*.

producing a music that is acceptable and popular the world over. But there are opportunity costs to this “transglobal” mentality. The “McDonaldisation” of congregational song is not going to be the best thing for local congregations battling with specific issues, or celebrating a particular, Spirit-inspired revival.⁶¹⁷

In return, HMA declares online:

Every week letters and emails are received telling of the impact Hillsong Music resource is having in people's lives. From every corner of the earth the music coming out of this “local church from Down Under” is impacting people in ways that only God can be glorified for.⁶¹⁸

Hillsong deliberately brands itself as Popular, and this attribute features consistently in the advertising, particularly after 2002.

6.9.5 Affection

Although Hillsong has always been the artist, the introduction and promotion of individuals within the team creates a more personable branding to the church's music. While Zschech is undoubtedly Hillsong's best-known personality, numerous others have made significant contributions. Since 2000 the term “Hillsong team” was used in much of the advertising.⁶¹⁹ Fragar's account shows mixed intentions within the leadership as HMA grew, with legalities structured to promote the church rather than charismatic personalities; yet personalities nevertheless have been promoted from the stage. He considers Houston deliberate in seeking talent yet also believes him responsible for the promotion of Zschech's persona and image, which appears upon the cover of all HB albums 1996 - 2007:

I think there was a concerted effort to make Darlene a star ... And the funny thing is, that anyone who knew Hillsong kind of regarded it as a team, but in America, it was just Darlene. And it probably is still like that, to some extent.⁶²⁰

⁶¹⁷ Evans, *Open up the Doors*, 161

⁶¹⁸ "Our History". 2008. [Hillsong Music Australia.com](http://HillsongMusicAustralia.com). 29th Sept 2008. <www.hillsong.com>.

⁶¹⁹ "Hillsong Team". 2010. [Hillsong Conference.com](http://HillsongConference.com). January 2 2010. <www.hillsongconference.com>.

⁶²⁰ Fragar. Personal Interview. 4 December 2008.

God is in the House (1996) is the first cover featuring faces – both Darlene Zschech and Russell Fragar, presumably advertising the new Hillsong leadership following Bullock’s resignation (see Figure 14 above).⁶²¹ The 1997 and 1998 album covers feature Zschech along with themed images representing these events – in the first, stained glass window patterns, and in the second, a large Earth (see Figure 15). Repeated images of Zschech contribute Affection to the Hillsong brand.⁶²² While Hillsong appears a stable entity, many key players, including Fragar have moved or been phased through the team during the study period. Perception of Hillsong’s stability is due to the deliberate profiling of its key members, and their images in the marketing. Following Zschech’s promotion to Worship Pastor Donna Crouch maintains, “... It’s almost like Darlene became the face and the leader”.⁶²³

Most HB albums from 1999 onwards include images of UB members, with *By Your Side* juxtaposing equally sized images of songwriter Reuben Morgan and Zschech against a photomontage of the UB band (led by Morgan) set into film negative.⁶²⁴ The following year however, Zschech’s picture appears in duplicate, on the top left-hand corner and centre, overwhelming Morgan’s image. All other singers’ faces are obscured, giving them a sense of movement. The *You Are My World* (2002) cover promotes Zschech’s image twice, both from the front and behind - advertising also the size of the audience. Visuals of the event’s staging are again blended into the artwork, and no other team member is visible on this cover.⁶²⁵ *Blessed* (2002) includes songwriters Morgan and Marty Sampson with acoustic guitars.⁶²⁶ However, Zschech is again the main image on the cover of *Hope*, with smaller images of Morgan and Sampson present in a strip of photos including the worshipping congregation. This formula appears again in 2004, Zschech’s image appearing next to a chandelier (event staging), with smaller Sampson and Morgan’s images, and a worshipping congregation. In 2005, Zschech is paired with Joel Houston, Miriam Webster, Reuben Morgan and Paul Andrew (Worship Leaders). This introduces Joel Houston to HB covers, reflecting his newfound influence in the team. *Mighty to Save* (2006) returns to an angular photomontage, Houston directly underneath the Hillsong logo, with shots of Zschech, Morgan, Annie Garratt (singer), Rolf Fjell (drummer) and Jonathon Douglass (worship leader). This cover includes the word “LIVE”. In *Saviour King* (2007) more change can be

⁶²¹ *God Is in the House*. VHS.

⁶²² Teoh, *Worshipping the Worshipper: When Worship Leaders Become Famous*.

⁶²³ Crouch. Personal Interview. 5 December 2008.

⁶²⁴ *By Your Side*. Perf. Hills Christian Life Centre. DVD. Sydney: Hillsong Music Australia, 1999.

⁶²⁵ *You Are My World*. DVD

⁶²⁶ *Blessed*. DVD.

seen, with only an image of the worshipping congregation.⁶²⁷

Zschech epitomises a strong and empowered femininity invisible in much of the music industry, increasing Affection in Hillsong marketing. Women are not objects of desire in Hillsong music, as God takes this role. Her image in Hillsong DVDs is overly modest in presentation, with layered clothing a far cry from the scantily clad women in MTV clips. While there is under-representation of women in some positions (for example, drummers and guitarists), they are over-represented numerically in the choir. Where women do play roles, they are visually equal to men. While Zschech's rise as producer and worship leader at Hillsong was stellar, Fragar considers her initial involvement a lucrative twist of fate for the organisation:

Geoff told Brian he was leaving on the Saturday ... So we sat down with all the suits and the engineer from Integrity who were over from America to record the *Shout to the Lord* album, and on the Saturday morning [Brian] just said look, guys here's the story, you've got to believe us ... he resigned last night ... And they said, well Integrity has never had a female worship leader – and we aren't in a rush to do that, but seeing as how we're all here and you guys are ready to go, we'll just record it and see what happens. That was literally the conversation, and this is an album with a million or half a million copies ...

These sale figures cemented Zschech's establishment as both a performer and worship leader - positive for women in worship music internationally. Zschech's femininity radically changed worship music, her long blonde hair iconic of the Hillsong brand, and her style emulated all over the world in churches singing contemporary music:

Zschech's influence has led to a proliferation of "copycat" artists within the Christian Church. Walk into most evangelical churches in Australia that utilise contemporary music and it is not hard to find a female worship leader using techniques and nuances common to Zschech.⁶²⁸

Crouch comments on the attention "Hillsong fashion", particularly Zschech's long black jackets, received:

I think all the girls wore the long jackets because a) it was in fashion, but it also it was modest. We

⁶²⁷ *Saviour King*. DVD

⁶²⁸ Evans, *Open up the Doors*, 108- 109

didn't have money for clothes, so we had just the black, one suit, and that was it. And people would say, '... is there a reason you all wear black jackets', and we would say "Yeah! Because you can wear it over your jeans in summer and a suit in winter".⁶²⁹

Zschech's role as a mother was also a large part of her identity and projected persona.⁶³⁰ Suffering a miscarriage in September of 2001, her family's loss was mourned by the team. Juggling parenting responsibilities with a demanding role, Zschech's involvement and image in the Hillsong projects is constant, and she is loved greatly by fans all over the world. Her presence is undoubtedly largely responsible for Affection in the brand during the period under review.

6.9.6 Sincerity

Aaker describes Sincerity as "... domestic, honest, genuine, cheerful"⁶³¹, also "down-to-earth", "family-orientated", and "small-town".⁶³² Okazaki discovered the strength of Sincerity increased when the consumer approached an online site with a positive attitude. In the Hillsong context the religious persuasion of the consumer may affect their appreciation of Hillsong music.⁶³³ As discussed in Chapters 4 and 5, Hillsong moved stylistically towards more Sincere forms of music and text with musical style migrating from black gospel towards alternative rock, the text evolving from ordered rhyme schemes into a more casual and evocative conversational writing style. As Dann and Jensen note, branding both influences and is influenced by performance practice: accordingly the performance style of recording events in Hillsong promotional materials and DVD visuals become more casual and less orchestrated over the years.⁶³⁴ In *Touching Heaven Changing Earth* (1997)⁶³⁵ the band performs in suits and ties, and DVD footage of *For This Cause* in 2000 shows two banks of choir members sporting unisex full-sleeved slate grey and purple business shirts, while the congregation is casually dressed for Sydney's summer season.⁶³⁶ However, by *Saviour King* (2007) HB artists wear casual clothes. Marty Sampson, dressed in jeans, hooded shirt and tennis

⁶²⁹ Crouch. Personal Interview. 5 December 2008.

⁶³⁰ See p.95

⁶³¹ Aaker, "Dimensions of Brand Personality", 351

⁶³² Aaker, "Dimensions of Brand Personality " 352

⁶³³ Okazaki, "Excitement or Sophistication? ", 281

⁶³⁴ Dann and Jensen, "Brand Personalities with Real Personality", 2

⁶³⁵ *Touching Heaven Changing Earth*. VHS.

⁶³⁶ *For This Cause*. DVD,

shoes opens the event with a single acoustic guitar.⁶³⁷ Connell states of Hillsong, "... Their congregations are significantly youthful",⁶³⁸ attributing this to the projection of Sincerity by the leadership:

The pastor is as informally dressed as the audience—one element in the seeming egalitarianism that does not differentiate "clergy" from congregation ... usually only referred to by Christian name ... The intention is to be inclusive ("we" rather than "you") ... Hillsong is contemporary and accessible, and has thrived on notions of egalitarianism, populism and the triumph of the vernacular, seemingly a people's church.⁶³⁹

Figure 17: United We Stand Cover Image

--- Image removed – Copyrights Law ---

The UB albums 1999 and 2000 omitted the visual image of the artists, perhaps due to their age and vulnerability, but from 2001 the images of the artists were included on the cover. Exclusion of the artists' pictures in later merchandising is clearly an attempt away from celebrity marketing toward Sincerity, as Joel Houston attests of UB's *United We Stand* (2006), shown above:

... UNITED WE STAND was a shift away from torn paper layers, spray paint and handwritten blah-blahs towards a clean, photo-based approach. But not the classic picture of the passionate worship leader appropriately poised mid praise-move (made famous in the 1990's and unfortunately continued all too often 20 years later). No this was about capturing the heart of OUR PEOPLE. Not just the few involved in playing an instrument or singing the song way up on that wonderful platform

⁶³⁷ Marty Sampson, "Saviour King"

⁶³⁸ Connell, "Hillsong: A Mega church in the Sydney Suburbs"

⁶³⁹ Connell, "Hillsong: A Mega church in the Sydney Suburbs"

we so crave called the stage. No, it was about positioning the minor-Christian-pseudo-celebrities such as my tall-lanky-self where we belong; in and behind the real heroes, the crew who are doing it week in, week out, unseen, unsung. It was a response to struggling with the contradictory nature of being a “church-based-worship-band” passionate about pointing people toward God and dealing a little too often with the awkward nature of photographs and autographs and fan-mail and realizing that some people are perhaps focusing a lil' too much on us.⁶⁴⁰

Following UB's lead, in 2007 the HB DVD cover shot is an anonymous crowd praising in the Acer Arena, Sydney (see Figure 16). Moving away from “celebrification”, this cover evidences the desire within the musical community to promote worship over artists.⁶⁴¹ From 2003, this emphasis was also extended beyond music towards social development, with child sponsorship organisation Compassion International attending all Hillsong album releases.⁶⁴² Tours to developing nations brought strategic aid (along with the music) to countries including Uganda, Cambodia, Papua New Guinea and Rwanda. The “Hope Rwanda” campaign was held for 100 days in response to the atrocities of genocide in 1994.⁶⁴³

6.9.7 Ruggedness

Aaker describes Ruggedness as “... tough, strong, outdoorsy, rugged”,⁶⁴⁴ explaining this attribute as different from others as it does not mirror the consumers' personality – instead it seems to “... tap a dimension that individuals desire but do not necessarily have”.⁶⁴⁵ In addition “... Ruggedness brands (e.g. Marlboro, Harley-Davidson, Levi's) tend to glamorise American ideals of Western strength and masculinity”⁶⁴⁶. Okazaki points out that while Ruggedness was found particularly appealing to the US market, this attribute did not necessarily relate cross-culturally (and was therefore removed from his

⁶⁴⁰ Houston, Joel. "The Art of Visual Semantics" 2009. [Hillsong United.com](http://hillsongunited.com) . August 30 2009. <<http://hillsongunited.com>>.

⁶⁴¹Teoh, *Worshipping the Worshipper: When Worship Leaders Become Famous*.

⁶⁴²Paul O'Rourke, CEO of Compassion Australia is quoted as saying, “Hillsong is the single biggest church contributor to Compassion's 500,000 sponsors.” In O'Rourke, Paul. "How Compassion Sponsorship Makes a Difference". 2010. Hillsong Church.com. January 31 2010. <www2.hillsong.com>.

⁶⁴³Social Transformation is covered in greater depth p.100

⁶⁴⁴Aaker, "Dimensions of Brand Personality", 351

⁶⁴⁵Aaker, "Dimensions of Brand Personality", 353

⁶⁴⁶Aaker, "Dimensions of Brand Personality", 353

study).⁶⁴⁷ Due to Hillsong's market relationship with America, facilitated by a distribution deal with Integrity USA, Ruggedness is explored in this discussion.

The influence of UB heightens Ruggedness in marketing styles, along with increasingly evident masculinity. Crouch remembers how four songs from UK band Delirious affected Hillsong's youth ministry and church:

Phil says to Joel and Marty and Mikey Chislett and them, who are all sixteen, "hey guys, I've heard this new band Delirious, can you learn these four songs for youth camp". And they're like, "Oh yeah, sure" - so "Did You Feel the Mountains Tremble", something else, something else. And then they come back to church after youth camp, and they did some of the songs, and it just took off. And so, we didn't know that was United, we didn't know ...⁶⁴⁸

In reality, however, UB was formed from two youth bands. Powerhouse provided music for Hillsong's 18–25 age ministry, and included Reuben Morgan, Raymond Badham and others, with this generation first visible in the HB recording (1996).⁶⁴⁹ The second, younger generation attended Hillsong's school-aged ministry Wildlife, these UB members (referred to above) first introduced with *By Your Side* (1998).⁶⁵⁰ Combined youth group events were known as United, this name appropriated for the CDs. The two bands are represented in the first four UB recordings. While the first generation was mixed in gender, the Wildlife group were more masculine in makeup and feel.

Distinct change can be observed after Morgan's decision to focus on HB's music, and from 2004 UB's album artwork becoming increasingly masculine. The album cover of *More Than Life* is a photomontage, its figures and images overwhelmingly male. Joel Houston, UB leader and creative director comments on his involvement:

"MORE THAN LIFE" - a clip-art-extravaganza, which involved hundreds of meticulous hours, spent cutting out images of people in our youth ministry and zoo animals and other random objects that represented all that life entailed to us at the time. And above it all we blasted the word "UNITED" and had some random images of musicians worshipping our God, so as if to visually declare "ohhh

⁶⁴⁷Okazaki, "Excitement or Sophistication?", 281

⁶⁴⁸Crouch. Personal Interview. 5 December 2008.

⁶⁴⁹Riches, Tanya. "Jesus What a Beautiful Name". *God Is In The House*. VHS. Sydney: Hillsong Publishing, 1995.

⁶⁵⁰*By Your Side*. VHS.

I looove youuu. Moooooore than liiiiiife”⁶⁵¹.

In contrast to Zschech, Joel Houston is evidently closely involved in marketing, commenting also on UB’s *Look To You* cover art:

Got to deadline day and realized the artwork was less than satisfactory. Came up with the bright idea to paint the artwork on a blank wall in the community youth service; time lapse it; tell a story within the booklet pointing toward what it means to “look to God” in the midst of all the distractions of a world consumed with itself. At the time spray paint was all the rage. So in an 11th hour contingency effort we raided the local hardware store; printed live images on gridded A3 sheets; stocked up on red bulls and krispy kreme’s and painted the night away, and as the sun began to creep over the horizon we sat back and marveled (sic) at our “mona lisa”. It was beautiful. Less for the quality of artwork, and more for the experience.⁶⁵²

This cover includes Houston, Marty Sampson, bass player Matt Tennikoff and pianist Peter James, with a very small image of singer Holly Dawson, cut so that she is almost unrecognisable.⁶⁵³ Houston comments upon UB’s 2006 album, a staged live shoot (see Figure 17 above):

... reactively we positioned ourselves in and amongst and behind our crew at large. All of us together, united, making a stand.⁶⁵⁴

In 2007 the artists’ image disappear altogether from the cover of the albums, as discussed above.⁶⁵⁵

The above progression through cover artwork shows the role of UB in creating a counterculture to HB recordings. The masculinity of UB and its music could also be considered to redress what Evans terms the “feminisation” of worship music.⁶⁵⁶ And yet, while Zschech’s image and femininity feature in HB product,⁶⁵⁷ (promoting *Affection*), Reuben Morgan also appears on all HB album covers between 1998 and 2006 with

⁶⁵¹ Houston, “The Art of Visual Semantics”,

⁶⁵²---. *The Art of Visual Semantics*.

⁶⁵³ *Look to You*

⁶⁵⁴Houston, “The Art of Visual Semantics”

⁶⁵⁵See p.173

⁶⁵⁶See p.57

⁶⁵⁷Evans, *Open up the Doors: Music in the Modern Church.*, p153

only one exception.⁶⁵⁸ In this way, HB merchandise shows both male and female contributors – often, two or three male images to one female. If perception of HMA music as feminine as Evans suggests can be attributed to Zschech's presence in Hillsong's marketing and leadership,⁶⁵⁹ this can be considered mitigated by the UB product. Predominantly male UB performers embody Ruggedness through masculine styling with careless visuals, and high-energy rock concerts, and, given the importance of this trait in Western markets, this undoubtedly contributes to the attraction and retention of UB product in the US.

6.7. Conclusion

The foregoing discussion has shown that diverse marketing strategies from secular commercial culture are clearly harnessed by HMA, contributing enormously to the success of the products released by HB and UB. Indeed, the formation of HMA, and planning, production and merchandising departments retain control over all aspects of the product, indicative of a strong business culture at Hillsong. Moreover, HMA was seen to be characterised by an impressive business acumen, which resulted, for example, in the concept of the “church as artist”, thereby avoiding over reliance on particular individuals, but also licensing the institution through bearing costs of production to therefore receive all profits. It was seen that HMA utilises a well-honed annual calendar, taking advantage of the church's biggest events in order to promote the availability of new music product, deliberately orchestrated to be released to market during these events. In addition, two musical releases are staggered throughout the year; the bands work collaboratively at events and in services resulting in an annual product of high quality, with maximum market exposure. Yet despite the high profile of HMA at Hillsong, it was seen that while former staff readily acknowledge the role played by marketing, a number of current staff and members of Hillsong Church are uncomfortable with marketing from their church context being discussed.

Through examination of the visual aspects of HMA product between 1996 and 2007, seven characteristics known to contribute towards branding were identified. Although it was found that UB and HB products established their own identities, similarities between the two are also evident. Of particular note during the study period and relevant to both bands is a marked increase in the attributes of Competence and

⁶⁵⁸ *You Are My World*. DVD.

⁶⁵⁹ Evans, "Secularising the Sacred",

Sophistication, with the change of name to Hillsong from Hills Christian Life Centre in 2002, the consistency of logo and visual design after that date, and inclusion of Bobbie and Brian Houston's images as church leaders. Excitement is also a quality found to be common to both bands, initially promoted through an engaging worship style with congregation members encouraged to participate through dance, a feature of both products. This feature and others, such as staging and performance practice, taken directly from popular music culture, contributes to the attribute of Excitement and differentiates Hillsong from most mainstream churches. In later years however, this differentiation was maintained through the incorporation of technological arts such as staging design, lighting, video feeds, expensive cameras and audio equipment - leading to spectacular multimedia events, and increasing Excitement even further. These elements were seen to be progressively promoted through the visual product of HB and the merchandising of both UB and HB throughout the study period.

For HMA, its product's Popularity is crucial. Even at the commencement of the period HB's Popularity is seen to be promoted through images of a growing choir. However, from 2002, images of the congregation are also included, with branding more intentionally global rather than local. The inclusion of Darlene Zschech's image in HB albums assisted in increasing Affection for this product during the study period, with this attribute of smaller importance for UB band, which in contrast displays Ruggedness, and increasingly male images in the marketing and performance style raise this attribute. The removal of Zschech's image from the 2007 album redresses Hannah Teoh's criticism of celebrity in the merchandising, with the results of this still to be seen regarding sales of the HB product. Diversification in HMA's branding could be considered an intelligent advertising decision contributing to the success of Hillsong's two annual products, with Joel Houston creating an alternative culture that actively informed HB practice and innovated changes in HB's product. In later years, Sincerity is promoted in UB from 2006, and HB from 2007, with the promotion of the church congregation rather than the artists, and the removal of promotional pictures elevating musicians and singers as celebrities. This coincided with increased humanitarian work by the artists and church to change the product and its branding.

Such extensive expansion in the marketing of worship music has been made possible by a number of factors. Firstly, this chapter has noted the role of leadership both in vision for development, its capacity to establish structures and processes in order to bring this about, and in its understanding of and engagement in market forces. All of this has allowed synergies to be harnessed to the benefit of the church. In particular, strategic leadership decisions and interventions have been seen to play a crucial part in ensuring the

success of HMA products, the practice of making album releases at annual conferences being a notable example. Moreover, acknowledgement of the power of the crowd in decision-making has been found to work successfully in the projection of an image of Popularity, also heightening Sincerity. Key business relationships between Hillsong and Integrity USA allowed for the distribution of the music in America, but the creation of HMA with retained rights to publishing and management of their artists also a strategic decision contributing to their success. Development has been stimulated to a large degree by particular individuals: Brian and Bobbie Houston, whose imprimatur has bestowed the quality of Competence on the products, Darlene Zschech, whose femininity and attractive image engendered considerable Affection towards HB product from HMA consumers and Joel Houston, whose down-to earth, youthful image appeals to young people seeking Ruggedness in worship music. While few if any models are available to acknowledge or assist the navigation of the church in an individualistic, capitalist society, public response to Hillsong's advertising, branding and ultimate success shows that there is perhaps a future question of how these mechanisms affect the perception of the church's deeper product, the Christian gospel. HMA product forms a role in the identity creation of the members of the church and youth groups, and assists the sense of belonging for these members. While it is not economic priorities per se that motivate these products or the adoption of the mechanisms that underpin them, the continued success of these products as with most current secular music product is dependant upon industrial mechanisms (as opposed to market forces with minimal intervention). The use of advertising of the product, as well as marketing strategies such as branding has contributed to the overall success of Hillsong's music.

7. CHAPTER SEVEN: THESIS CONCLUSIONS

The ensuing concluding discussion is framed around the general thesis research questions:

1. What was the extent of development in HMA product (1996-2007)?
2. How was this development made possible?
3. How did musical developments interact with broader developments within Hillsong Church?
4. How did the leadership of Darlene Zschech impact on Hillsong's music (1996–2007)?
5. What changes in theological emphasis, musical style and performance practice occurred in the music sung at and marketed by HMA?
6. What aspects of Hillsong music did not change?
7. How did production and marketing policies change?

The foregoing study has been an account of the phenomenal development in the musical product released by HMA during the period 1996-2007. It has been seen that the number of albums released increased dramatically; prior to 1996 Hillsong had made six musical releases; eleven years later in 2007 more than twenty-six albums were released. Sales also increased exponentially during this time: seventeen CDs and seven DVDs were accredited ARIA Gold status (over 100,000 units sold). Seven albums were in the secular ARIA top #10 Chart, with HB's 2004 album *For All You've Done* remaining within the top #100 ARIA chart as most popular Australian release for eleven weeks. It was noted that UB received industry acclamations, including a Dove Award for international impact presented at the Gospel Music Awards, Nashville in 2007. The appropriation of songs from Hillsong in congregations worldwide as well as their local popularity as indicated by the Australian CCLI charts have been noted. It was also found that the international expansion of the HMA brand occurred during the period under review, with the USA providing a large market during the initial years of the study. The number of people involved in Hillsong's live recording events also saw a massive increase, the 1996 VHS recording held in The Hills Entertainment Centre in Baulkham Hills showing an estimated audience of 2,000. Yet, as is seen in the study, as many as 20,000 audience participants gathered in Sydney's Acer Arena for HB's 2007 recording. It has been noted that the growing popularity of the music led to the establishment of Hillsong Publishing as a separate department of the church, specifically for the administration of the musical enterprise. It was also seen that the Worship and Creative Arts Department grew throughout this time from a small group of amateur contributors to a team of

key artists that Zschech estimates numbers over 1,000.⁶⁶⁰ Similar growth was evident in the HB choir, which visually grew from around 100 voices to approximately 2,000 for the DVD recording *Saviour King*.⁶⁶¹

The study has shown that the vision of Hillsong's leadership (particularly that of Brian and Bobbie Houston) was instrumental in the development and extension of Hillsong's music product. With this music clearly functioning as an integral part of the church's strategy for evangelism and church growth, the Vision Statement (See Appendix III) shows the priority placed upon music and dedication to the development of this ministry of the church. It has also been shown that the strong, hierarchical leadership structure helmed by Brian Houston was key in developing efficiency and control over the product. The development of various departments assisted in dealing with the wide range of roles required in order to establish and effectively maintain all areas of production. Moreover, it was seen that staff were allocated to roles that maximised their effectiveness, with Steve McPherson's move as Manager of Hillsong Publishing, and Donna Crouch's administrative role in Services and Events department noteworthy both for their strategic importance and the self-sacrifice demonstrated by both employees. The study has noted that the volunteer involvement of many church members in all areas of the production and dissemination of the musical product was important to the successful development of the enterprise, as was the general appreciation of the music's sacred nature and function. The collaboration with Integrity Music USA was seen to be a key in the growth of Hillsong Publishing, with this company initially extending the reach of the church beyond its own ability. In fact, it has been shown that intelligent design in the initial contracts and an unwavering commitment to the church as the artist maintained stability for the organisation; when gifted musicians, singers and songwriters such as Fragar, Moyse and King left Hillsong, they were quickly replaced by other highly talented people and such changes did not affect the recordings or marketing power of the church. Hillsong's continuing growth, the establishment of new campuses in Sydney and internationally, and its ability to attract gifted musicians and business personnel has contributed to the development of the music product, and provided new markets as a natural extension, creating success upon success. Yet another factor that was seen to make possible the dramatic development of Hillsong music was the astuteness of the organisation in gauging the demands of the market. In particular, song lyrics from 1998 onwards were seen to feature a reduced emphasis upon the Holy Spirit, facilitating a greater acceptance by other, more traditional denominations.

It has been shown that the early success of Hillsong music resulted in increasing support and

⁶⁶⁰Zschech. E-mail Interview. 28 November 2008.

⁶⁶¹Saviour King. DVD.

encouragement from church leadership towards their songs and artists. Funding was deliberately channelled into this ministry through the appointment of new staff including Reuben Morgan as Youth Music Director in 1999. A positive synergy was achieved between preaching and music as a growing working relationship occurred between Zschech and Houston, with greater freedom given to the songwriters during the study period. Although the Sydney location was a focus of the HB DVD artwork design in *For This Cause* (2000), the visuals and design for later albums became more global, reflecting the expansion of the church to include new campuses in Sydney, London, Paris, Kiev and Moscow. The growth of the Hillsong congregations to beyond 21,000 members in 2007 was seen to parallel the success of the music; in fact the growth of the church could be seen as largely dependent upon musical development and change. Also of importance was the creation of a Hillsong brand: the capacity of the albums to function as identity markers for the congregation was seen to be of special significance. In addition the appearance of the Hillsong logo, and its consistent use on music products from 2001 onwards, was found to be instrumental in establishing this highly successful organisation, by building recognition and improving a public perception of competence.

The contribution of Darlene Zschech as Hillsong's key performer and as Evans describes, "star text"⁶⁶² is considerable in both the development of an HB sound, and also in establishing the affection of consumers towards Hillsong's music product. Her vocal presence was found to be consistent in all HB recordings during the study period, and her songwriting contribution is significant: many of Hillsong's most popular songs such as "All Things Are Possible",⁶⁶³ "Worthy Is The Lamb",⁶⁶⁴ and "My Hope"⁶⁶⁵ were written by Zschech during the study period. Her skill in both vocal performance and her ability to energise the congregation are seen throughout the period, and in fact found to be of particular prominence in HB recordings. Promotion of her visual image on album covers helped to forge her a celebrity status throughout most of Christendom, and the presence of her image with trademark blonde hair in the marketing was consistent across all HB albums until 2006. This was seen to increase the consumer's affection towards the product, but also to contribute towards the perception and promotion of the role of women in Hillsong, as well as in many other churches. As the first female worship artist recorded by Integrity USA, her contribution in this regard is of great value. Zschech's role in the management and strategic direction of the worship department was seen especially in her commitment to and priority upon the involvement of youth in Hillsong's music. Her own life became the model for many of the creative team: her dedication to her family inspirational, and the grief of the

⁶⁶²Evans, *Open up the Doors: Music in the Modern Church*. 130

⁶⁶³Zschech, "All Things Are Possible"

⁶⁶⁴Zschech, Darlene. "Worthy Is the Lamb". *You Are My World*. DVD. Sydney: Hillsong Publishing, 2001.

⁶⁶⁵Zschech, "My Hope".

miscarriage of her third child was found to provide momentum contributing theological development towards the expected purpose of worship accessing the presence of God in suffering rather than holding an expectation of the abolition of suffering within the Christian life. It was also found that her focus and priority upon social transformation, particularly from 2003 also influenced the church's theology and understanding of the purpose of worship.

It has been established that Hillsong music primarily serves an evangelistic purpose, but is also sung regularly by the congregation, forming a corporate testimonial through which individuals are exhorted to, as the psalmist says, " ... remember His benefits",⁶⁶⁶ serving to remind congregation members of the necessity to share this message of salvation. Nevertheless, a number of changing theological emphases were observed in the text of Hillsong product created by both HB and UB during the study period. For example the emphasis placed upon the love of God for His people found in Phase One texts changed during the second phase to a priority on the human individual and his/her love towards God. In such lyrics (generally by younger writers) human love of God was seen to be expressed romantically, in the language of contemporary love songs. Such a perspective, however, was found to decrease in the texts of Phase Three, and by the end of the study period it was established that the appropriate expression of the worshipper was marked by their response to Christ's act of love upon the cross. It was also apparent that the concept of love was developed in the text (especially during Phase Three) into an action undertaken from a Christian community towards their world, due to the increased references regarding social transformation. Various shifts were observed within expected transformations sought by Hillsong's congregation in worship. It was seen that the purpose of worship as understood by the congregation as a whole developed from an expression of the church's domination over the world into an avenue for confession and appropriation of the prosperity of God, and subsequently into a vehicle for prayer and commitment towards social transformation. This was assisted through Hillsong's active participation in social welfare initiatives to benefit those suffering from poverty from 2003 onwards, with momentum for such work gathering in the latter years of the period as response to secular initiatives such as the Live 8 concerts and musicians such as Bob Geldoff and U2's lead singer Bono. In addition, the inclusion of an expectation of the realisation of God's presence in suffering was seen to appear in the text from 2002. After 1998, whether as a marketing strategy, in order to be received positively by other denominations, or as a rejection of traditional Pentecostal understandings of the Spirit's role in the individual's life and within the corporate church, it was found that Hillsong songs lost their emphasis upon the Holy Spirit, His person and place in the believer's life. A further finding has been that particular song writers contributed greatly to text and theological emphasis - as seen in

⁶⁶⁶Psalm 103:2 "The Holy Bible", New International Version.

the study, changes in the song-writing team greatly affect the music in these albums, with the inclusion of Reuben Morgan from 1996 and the departure of Russell Fragar in 2000 two key movements within this team.

By far the most significant influence upon style and performance practice in Hillsong music occurred in 1999 with the decision to promote youth songs, the establishment of UB, and the subsequent inclusion of writers Marty Sampson and Joel Houston in the team. Probably in order to promote the UB product, youth songs were sung in the church meetings, and with the increasing age of the UB writers this band transitioned into leadership of the HB. It was seen that the move from HB's early black-gospel piano-led choruses incorporating brass into complex rock/pop songs (primarily led by guitar) was influenced by the innovation and expression of the UB. At the same time, the UB itself was seen to reject much of the commercial pop/rock formulas established by HB's annual recordings, developing into an indie punk rock garage band style featuring guitars (electric and acoustic) and heavy percussion. Also shown in the study is the preferred performance style by the youth band, reflecting secular influences especially that of the UK band Delirious, and favouring an emphasis upon the lead singer(s) holding guitars and percussionists, and a predominantly male persona. By contrast, it was found that HB's purpose remained focused on congregational participation and a spectacular live experience, integrating congregational singing, rhythmic clapping and dancing into the DVD recordings. A decrease in "free-worship" spontaneity was seen over the course of the study period, with a well-rehearsed repertoire and, with the development of the annual marketing -out, and more structured rehearsals and schedule. New musicians including Gio Galanti, Rolf Wam-Fjell, Nigel Hendroff, Matt Tennikoff and Ben Fields contributed to the musical development over this time.

It may be also concluded that throughout the period under review the production of Hillsong music became increasingly sophisticated, with the integration of new equipment and secular processes that contributed to a process of continuous development. The move from The Hills Entertainment Centre into the new campus in Norwest Business Park enabled the building of a purpose-built interim auditorium "The Hub" in 2000, as well as the subsequent extension of a 3,500 seat auditorium opened by the Prime Minister John Howard in 2002, described by Levin as "acoustically designed for album recordings".⁶⁶⁷ The integration of performance-enhancing technology into Hillsong events and services was accomplished through advancement in studio recording techniques and collaboration with highly skilled producers. Such innovations were found to be of particular importance in UB's recordings. Deliberate inclusion of particular audio post-production elements in

⁶⁶⁷Levin. "People in Glass Houses". 137

the published product, such as delay echoes and static sound was seen in both bands (particularly UB), with the lighting and video construction of HB's visuals developing over the study period. It was also seen that UB's deconstruction of the live worship-album formulas established by HB allowed for greater creativity in studio manipulation of sound and image.

It has been established that during the study period Hillsong marketing policies moved towards the acceptance and incorporation of secular models and strategies - particularly branding - gained from the advertising industry. Increased global expansion and development of business structures also contributed to Hillsong's marketing developments, but were also seen to contribute to the branding of the product as attributes of Sophistication and Competence. Market differentiation with a rugged, masculine UB is seen to complement the already established HB brand, which is more feminine and congregationally-oriented in sound and marketing strategy. UB's increasing celebrity due to the small number of contributors from 2004 is seen to be the catalyst for change in the visual marketing of the album product, with artists faces removed in both UB and HB product in 2007. This change was initiated by HB band leader Joel Houston, as seen in his blog posts, illustrating a change in marketing policy and a move away from album covers contributing to the celebrification of Hillsong's artists and writers.

Yet, despite the enormous extent of change and development in Hillsong music throughout the study period, this has been balanced by a number of significant strands of consistency. The entire repertoire was found to arise from an distinctively oral culture, one which does not rely on hymnbooks, and one in which songs are learned from CDs and DVDs and, most importantly, from live participation with the professional leadership of a highly skilled band. During all three phases a Pentecostal theological stance was found to be evident in song texts, albeit along with various changes of emphasis. Albrecht's Pentecostal modes of sensibility were found to provide ideal categories in which to analyse song lyrics of all three phases. In particular, the theme of conversion testimony (as distinct from Spirit and Water Baptism testimonies) is one of strong recurrence and is reflective of the priority placed upon evangelism. Consistencies were also found in professionalism of all aspects of music performance and recording, in the way in which the track order of albums reflected the course of the liturgical praise component of a Pentecostal service, in the tempo of songs and, very importantly, the use of a live congregation and culture of participation (especially in HB albums). Throughout the entire study period the involvement of youth was noteworthy; with great encouragement from Zschech and other leaders this ensured repertoire and product that would be acceptable to a congregation with significant youth presence, and to a very considerable degree resulted in some of the most significant

achievements discussed in this study. In the area of marketing, important consistencies included the Hillsong logo, visual images of worship leaders, supporting images of choir, band and congregation and messages from Brian and Bobbie Houston. Consistencies such as these were seen to be important in establishing the identity of Hillsong and in promoting its most successful product as something of Competence and quality.

Given the impact that this repertoire has upon the Australian and international worship landscape, there is much scope for further research to the development of worship songs, both at Hillsong and including other significant Pentecostal churches that contribute towards the Australian worship scene, such as Planetshakers in Melbourne. With the completion of this study in 2010, the next chapter of the Hillsong story - from 2007 onwards - is already in the making, and a historical account of changes that ensue over the following years will be crucial to the narrative of church music in Australia. In regards to ecumenical dialogue, the desire is that this study and others like it would help the development of "spaces" within which the music of the contemporary church can be examined, from a position of respect for the contribution of the writers, as well as various church contexts. Such studies may be the catalyst for fruitful developments of the area of contemporary worship song.

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Steve McPherson
Manager
Hillsong Music Publishing
PO Box 1195
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