

**The Role of Music and Musicians  
in Current English Parish Church Worship:  
the Attitudes of Clergy and Organists**

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IN CURRENT ENGLISH PARISH CHURCH WORSHIP:  
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ABSTRACT

One of the many issues currently confronting the Church of England is the role of music in worship. It is not a new debate, but has been brought into sharper focus in recent years in the wake of liturgical change.

After examining the fundamental issues of the debate, the author considers them in the context of the present day. Other current matters of concern will also be discussed. The effects of liturgical change are then considered.

The discussion is then widened to include:

- a review of current hymnals and psalters;
- a survey of the courses and qualifications in church music available in Great Britain;
- three case studies demonstrating the problems that can arise when clergy and church musicians are in conflict;
- a review of surveys in church music undertaken since 1950.

The main work comprises a detailed survey by questionnaire to the priest-in-charge and organist at almost half the churches in a large diocese (that of Oxford). This yields an overall picture of:

- respondents' personal backgrounds and general attitudes;
- respondents' perceptions, both objective and subjective, of the situation at their church, and of each other.

From these varied strands are drawn certain conclusions for improving clergy-organist relationships, and suggestions for further research in the subject.

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## 1 INTRODUCTION

### 1.1 THE CONTEXT OF THE PRESENT WORK

Few issues arouse such strong feelings - indeed on occasion ill feelings - as those relating to religious belief. Within the last 25 years, several such issues have combined in the Church of England to produce no small degree of turmoil.

These issues include:

- Anglo-catholic versus evangelical (perhaps leading ultimately to unity with either Rome or the Free Churches);
- Charismatic versus non-charismatic (dictating the degree of adherence to liturgy);
- Liberal versus conservative (dictating how literally scripture should be interpreted);
- Arguments for and against disestablishment (does an 'official' Church, with its bishops in the House of Lords, speak with greater or less authority - especially if the final selection of those bishops rests with a possibly atheist prime minister?);
- The rights and wrongs of the Church (especially the Established Church) 'meddling' in national politics;

and finally, perhaps in the short term most divisive:

- The movements for and against the ordination of women as priests.

Superimposed on all these has been the age-old debate on the role that music should play in worship. This debate was brought into sharper focus with the publication of the Alternative Service Book in 1980.

The principal aim of the present work is to examine the current state of the debate. In particular, views have been sought from those who are often regarded as the 'party leaders', namely clergy on the one hand, and church organists on the other.

After examining the fundamental issues of the debate, the author considers them in the context of the present day. Other current matters of concern will also be discussed. The effects of liturgical

change are then considered. The author will determine whether recent changes in attitude to worship, of which the ASB was but one consequence, rather than the ASB itself, have brought about a hardening of attitudes between the two parties.

The discussion is then widened to include:

- a review of current hymnals and psalters;
- a survey of the courses and qualifications in church music available in Great Britain;
- three case studies demonstrating the problems that can arise when clergy and church musicians are in conflict;
- a review of surveys in church music undertaken since 1950.

The main work comprises a detailed survey by questionnaire to the priest-in-charge and organist at almost half the churches in a large diocese. This yields an overall picture of:

- respondents' personal backgrounds and general attitudes;
- respondents' perceptions, both objective and subjective, of the situation at their church, and of each other.

From these varied strands are drawn certain conclusions for improving clergy-organist relationships, and suggestions for further research in the subject.

## 1.2 POINTS OF DEPARTURE

Temperley describes how, throughout the history of Christianity, there have been conflicting currents between those holding different views on the use of music in worship.

There have always been those who recognise the great emotional power of music to move men's spirits. Some have as a consequence come to mistrust this mysterious power and to exclude it altogether from worship, in spite of clear biblical injunctions to praise God with psalms, and hymns, and spiritual songs, and with instruments of music (e.g. Psalm 150:3-5; Colossians 3:16). This was the attitude of the Quakers and, for a time, of the General Baptists, but it has never found appreciable support in the Church of England, except perhaps from the unmusical.

Others, also acknowledging the emotional power of music, have been concerned to harness it for the good of

men's souls. This view has been held by Lutherans, Puritans, Evangelicals, and Tractarians; it has led to a concern that music should be sung earnestly and spontaneously by the entire congregation, and that both the text sung and the music itself should be appropriate to the purpose - but of course, opinions have varied widely as to what music is appropriate.

A third body of opinion denies the role of music as an actual vehicle of religious expression, but values it as an ornament in the offering to God, as a part of the 'beauty of holiness'.<sup>1</sup>

Just as there are potential dangers with the second view, so are there with the third:

[This third view prevailed in] the eighteenth and nineteenth centuries; it has often gained the support of the moderate churchman of no particular zeal or party, of those more or less agnostic or apathetic church members who value church as a political or social institution, and of those who want to relieve the tedium of the service with pleasant music. It has encouraged professionalism and has often led to the virtual silencing of the congregation. It produced both the tradition of the 'charity children' singing in the gallery of London churches in the Georgian era, and the surpliced choir of late Victorian times.

In the English parish church, the conflict between the second and third of these views remains unresolved. There has never been full agreement as to whether the primary goal is for people to sing the music as well as they can, or for the music to be the best possible. It will be found that this issue lies at the back of most of the conflicts and difficulties that have punctuated the history of parish church music.

Long considers the difficulties in reconciling the second and third views:

In order to be sung by all conditions of men, melodies must move mainly by step ... must be restricted in range, elementary in rhythm and easy to memorise. Admittedly there are many splendid tunes that do satisfy these requirements but in the long run such restrictions must eventually become a strait jacket, stifling vitality and imagination and tending towards uniformity and monotony.<sup>2</sup>

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<sup>1</sup> Nicholas Temperley: The Music of the English Parish Church (Cambridge, 1979), p.4.

<sup>2</sup> Kenneth R. Long: The Music of the English Church (London, 1972), pp.34-35.

Indeed, Long's definition of the third group appears to be wider than that adopted by Temperley:

In practice, music which is easy enough for the unmusical to enjoy is often strangely irksome and unsatisfying to more musical people who feel instinctively that it cannot give adequate expression to their inmost thoughts. After all, song is a natural outlet for the expression of our noblest and deepest feelings and when these feelings are of worship, praise and thanksgiving to Almighty God, we are woefully conscious of how inadequate even our utmost skill is to convey all that is in our hearts without having that expression arbitrarily scaled down to what less gifted people can do. Such artificial limitations and restrictions must inevitably give way as we open the flood-gates of pent-up emotions.<sup>3</sup>

Long goes on to describe what might be termed a cycle in religious music, a phenomenon common to other art forms:

Musical people tend, often unconsciously, to ... elaborate simple basic material to a point where less musical folk can no longer participate.... The development of church music has often been a sinuous line between the musicians, who were constantly enriching it with new conceptions, advancing techniques and increasing resources (sometimes to the point of extravagance); and the reformers, like Pope John XXII, Cranmer, Calvin, the Council of Trent, and others, who tried to constrain it and prevent excess.

In short, music may be seen not just as an aid to worship, but actually as a form of worship, expressing realities that mere words are quite incapable of conveying. It seems unlikely, however, that those in the first two groups described by Temperley would subscribe to this view.

### 1.3 THE CHURCH'S RESPONSE

One of the marvels of the Anglican Church has been the parallel development of two independent, but complementary, streams of church music. The 'parish church tradition', which in general encourages active congregational participation in most if not all of the singing, is close to the ideal of Temperley's second group. The third

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<sup>3</sup> ibid.

group will often take delight in the 'cathedral tradition' (and that of collegiate and royal chapels), where the music is greater both in extent and complexity, and is sung by a choir whose adults nowadays are frequently the holders of musical degrees or diplomas. At such services, the aim is that worship is offered by the choir on behalf of the congregation, since it would clearly be impracticable for members of the congregation to join in the singing, other than the hymn(s). Indeed at certain cathedrals even this seems to be discouraged!

The Church of England has the reputation of being 'all things to all men'. Even those in Temperley's first group may find their refuge in the services, normally early on a Sunday morning, not containing any music at all.

Although the division into 'parish-church' and 'cathedral' traditions is in general helpful, it should certainly not be seen as absolute. Long describes the situation at cathedrals in the first half of the nineteenth century:

Since senior clergy had no interest whatsoever in cathedral worship and its music, they saw little point in wasting money on it. As a consequence choirs were so reduced in size that it became impossible for them to fulfill their proper function. St. Paul's, which at one time had had 42 choirmen, was now reduced to six.<sup>4</sup>

In 1841, when music in cathedrals was at its nadir, Leeds Parish Church instituted fully choral services in the cathedral tradition, sung by a robed professional choir of men and boys. Many parish churches, to a greater or lesser extent, in due course followed the example of Leeds. Indeed, Long has indicated that the revival of choral music in the Anglican Church during the second half of the century came initially not from the cathedrals but from the parish churches.<sup>5</sup>

The period 1900-70 was marked by a great improvement in the musical standards of all church choirs. Long attributes this to the work of the training and examining bodies (to be considered in

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<sup>4</sup> ibid., p.320.

<sup>5</sup> ibid., p.331.

section 4), and the opportunities afforded by radio and gramophone to hear church music well performed. On the other hand, since the end of World War II, parish choirs had been experiencing ever-increasing difficulties in recruitment.<sup>6</sup> Partly as a consequence of this, the gap between the music in cathedrals and parish churches was widening. The results of the present work suggest that the difference is now significantly wider than it was twenty years ago. One interesting exception to this is the increasing use in cathedrals of eucharistic settings suitable for congregational singing.<sup>7,8</sup>

The situation at cathedrals will be discussed further in section 1.6.

#### 1.4 WEARY AND ILL AT EASE

In recent years, many have written of a breakdown in relations between clergy and organists. Whilst still Organist at Exeter Cathedral, Lionel Dakers expressed his concern in the following terms:

There is something in the make-up of clergy and organists which on occasion impels them to behave both irresponsibly and irrationally. Obvious to all are the repercussions of two apparently responsible adults, both in prominent parochial positions, being unable to see eye to eye. Much harm can be done to the cause of the Church by the inevitable tongue wagging which accompanies such incidents.<sup>9</sup>

It was a topic to which, as Director of the Royal School of Church Music, he was to return on several occasions:

To tolerate and respect the other point of view and to be prepared to act on it, is difficult for many clergy

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<sup>6</sup> ibid., p.388.

<sup>7</sup> The Alternative Service Book 1980 (An annotated list of music published by the RSCM and others for: Communion Rite A, Communion Rite B, Canticles, etc.) (Addington, 1988), [pp.3-7,11-17].

<sup>8</sup> John Patton: Survey of Music and Repertoire (Chichester, 1990), [pp.3-7].

<sup>9</sup> Lionel Dakers: Church Music at the Crossroads (London, 1970), p.86.

and organists. The fact that music is ultimately the legal responsibility of the parson has been known to result in a misplaced power complex, especially if the incumbent is unsure of his ground.<sup>10</sup>

A good working relationship is the more essential today if only because issues virtually unknown a generation ago now loom large. Changes in the shape and language of services inevitably rub off on the music and the musicians, and friction can arise the more easily. Nowadays, both sides so readily feel threatened and consequently tend to react from a position of insecurity. In practice it matters not whether this threat is in fact real or imaginary.<sup>11</sup>

[One reason for despairing is] the lack of consultation between clergy and musicians. Seeds of suspicion and distrust are thus sown which are at the heart of many of our current problems.<sup>12</sup>

On the closely related subject of relations between the clergy and the choir, he wrote:

Whatever conclusions may have been arrived at concerning the validity of a choir and whether it may have genuinely become outmoded in the face of an agreed change of policy in a church, a situation sometimes fuelled by the choir being adamant in refusing to concede one iota, those responsible for the dismantling process often seem to act in a particularly unsympathetic and frequently pre-emptory way....

What in the event frequently conspires is that the clergy, sometimes encouraged by elements within the congregation, adopt bulldozing tactics resulting in summary dismissal, this being the convenient weapon for a quick kill which causes the greater hurt to the recipients. Little account is taken, or probably contemplated, of the effect of suddenly cutting musicians off from fulfilling the particular gifts they wish to offer towards the enrichment of worship. This is the more wounding when gifted musicians are alienated and, as a result, sometimes permanently lost to the Church.<sup>13</sup>

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<sup>10</sup> Lionel Dakers: A Handbook of Parish Music (London, 1976), p.45.

<sup>11</sup> Lionel Dakers: Church Music in a Changing World (Oxford, 1984), p.76.

<sup>12</sup> Lionel Dakers: 'Reasons for despairing' in Church Music Quarterly, April 1987, p.3.

<sup>13</sup> Lionel Dakers: 'Aspects of a questioning age' in Church Music Quarterly, July 1987, p.3.

Were the problems really as great as Dakers would lead us to believe? After only six months in the post, his successor was already writing:

Before I came to work at the RSCM I had often heard of breakdown in relationships between clergy and organists, but had never experienced one at first hand. I had been fortunate in every one of the eight places of worship where I had been organist to have enjoyed a friendly working partnership with the priest in charge. Could all these stories be true, I often asked myself? Alas - I now know they are. Hardly a week passes at Addington without a letter or telephone call relating to yet another incident of a kind which is becoming increasingly common. Disagreements there have always been. But it seems the kind of tensions experienced today are more than differences of opinion. So often there seems to be a complete breakdown of understanding in which ignorance, fear, insensitivity and unwillingness to change all feature.<sup>14</sup>

Others have expressed similar concern, although not always from the same viewpoint. Here is the view of a clergyman from the charismatic wing of the Church:

If you were to do a survey among Anglican vicars as to who was public enemy number one in their church, how many would say the organist or the choirmaster? I suspect a very high proportion. I'm not sure whether the same is true in non-conformist circles, but in the Church of England there is often a fierce rivalry between the musical side of the church and its vicar; a rivalry which has been responsible for more than a few nervous breakdowns on both sides.<sup>15</sup>

Meanwhile, in a leaflet edited by a group of clergy in the Oxford Diocese there appeared the comment: 'The parson may have his freehold, but the organist may have a stranglehold of the parish.'<sup>16</sup>

Any thoughts that this problem may be confined to the Church of England (linked perhaps in some way with its being the Established Church) are quickly dispelled in a significant paper by Moores:

At a recent meeting of the American Guild of Organists in St Petersburg, Fla., a regional officer began her

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<sup>14</sup> Harry Brama: 'Clergy and organists... fellow workers' in Church Music Quarterly, October 1989, p.10.

<sup>15</sup> John Leach: Liturgy and Liberty (Eastbourne, 1989), p.81.

<sup>16</sup> 'The Lost Accord' in Parish and People, 27 (1986), [p.2.]

speech on clergy organist relationships with an observation about how widespread problems are in this area, singling out the Episcopal Church as the church where the clergy-organist relationship is characteristically the most tense.<sup>17</sup>

He goes on to suggest that musicians and clergy possess surprisingly similar types of personality:

As highly intuitive types, both clergy and musicians deal with the world and make decisions more often using information best described as subjective, not hard facts or objective data. This use of the subjective opens both types to much greater creativity and imagination, but it also causes them to act much more decisively on the basis of their feelings alone.

The important role that intuition plays is complicated by the fact that both church musicians and clergy preside over 'mysteries'. Who understands the evocative power of music? Who understands the evocative power of ritual? Yet clergy and musicians preside over these complementary mysteries (and ministries), and while there is great mutual respect, there can be an underlying element of insecurity and fear, which causes each minister subconsciously or consciously to wish to control the other.

Moore believes that many clergy view their relationships with organists as a marriage in which the latter must 'love, honour and obey'. A much more healthy view of the relationship is as a partnership in which the clergy are senior partners:

As caring partners, there must be constant, effective communication ... which must be concrete and specific. This requires honesty and candour. Each needs to know (not just sense) what the other thinks and feels. For until each knows (not just senses) where the other stands on all the substantive issues pertaining to music and liturgy, there will be no significant development of a long-range relationship.

He then discusses a radical way of improving the relationship:

Whether or not the clergy compliment you the musician, you can compliment them.... It is true that clergy often develop better defences so as to appear self-sufficient, strong and authoritative, but they thrive on praise as much as anyone....

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<sup>17</sup> The Revd. Dr. David R. Moores: 'Clergy-Organist Relationships' in The American Organist, August 1985, pp.46-47.

Those who have worked with clergy who are suffering from 'burnout' know that one of the chief causes of such personal anguish is lack of nurturing. Clergy find themselves (or put themselves) in roles which make them the primary nurturer in the parish, and very few lay people, let alone musicians, do anything substantive to help them. Here the musician is in a unique position to do some ministry for the minister and, in so doing, both can be blessed.

The spiritual blessing which can come from affirmation is obvious, and so is a very practical blessing. The behaviour of the clergy towards a personally affirming musician will doubtlessly be less arbitrary and authoritarian. To put it bluntly, you do not fire a member of your team who regularly strives to make you feel good.

In conclusion, Moores points out that much of what he has written applies to any relationship, but that in this particular instance the stakes are very high:

It is not too dramatic to say that we deal with eternal verities; our concern is the health and vitality of the soul of man. We are poised in a position of great power.

#### 1.5 A NEED FOR THE PRESENT PROJECT

The views expressed in section 1.4, combined with the author's own observations, convinced him that the problem of clergy-organist relationships was both serious and widespread. However, to the best of his knowledge, no-one had ever undertaken a systematic study of the problem. A survey of rural Anglican ministry had recently been published,<sup>18</sup> using questionnaires for its data. Would it not therefore be possible to devise suitable questionnaires for clergy and their organists, so that an overall view of the situation could be ascertained?

The way in which the present survey developed from an idea to reality is described in section 7, while the results are presented in section 8. At this stage, however, attention is turned to other issues in church music that have arisen in recent years.

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<sup>18</sup> Leslie J. Francis: Rural Anglicanism (London, 1985).

## 1.6 OTHER MATTERS OF CONCERN

The stresses and strains of conflict with clergy must surely be a contributory factor in the shortage of organists, already described as 'grave' more than thirty years ago.<sup>19</sup> In an attempt to combat this shortage, the Royal School of Church Music, the Royal College of Organists, and five other institutions combined to designate 1990 as 'National Learn the Organ Year'. The aims have been: to encourage at least 500 musicians to take up the organ; to link pupils with competent teachers of the organ in their home areas; and to initiate the publication of a new British organ tutor.<sup>20</sup> Possibly the continuing improvement and ever-decreasing prices of electronic keyboard instruments may also in time guide some to the console of the church organ.

Electronic organs have been at the centre of further controversy recently:

It has, until now, been editorial policy to refuse advertisement of electronic organs in Church Music Quarterly.... As part of its efforts to increase the relevance of CMQ to the interests of church musicians, the Council thinks that the time is right to reverse a policy which in 1990 at best seems paternalistic, at worst an unusual form of censorship.<sup>21</sup>

Pseudo simulators may indeed be improving all the time, but no improvement to a plastic flower ever made it a rose. And so, we are instructed, no improvement to a lie ever made it true, although much research is currently going into this. Those that have ears to hear, let them hear; otherwise caveat emptor.<sup>22</sup>

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<sup>19</sup> Music in Church, Report of the Committee appointed in 1948 by the Archbishops of Canterbury and York (Westminster, 1951); revised edition (Westminster, 1957), p.79.

<sup>20</sup> Anne Marsden Thomas: 'Lost chords?' in Church Music Quarterly, October 1989, p.9.

<sup>21</sup> Sir John Margetson: 'Electronic organs' in Church Music Quarterly, October 1990, p.3.

<sup>22</sup> Bruce Buchanan (Director of J.W. Walker & Sons, Organ Makers): an open letter to the Director of the RSCM, published as an advertisement in Church Music Quarterly, October 1990, p.2.

Bramma has cited as 'a frequent cause of severe disagreement in our churches'<sup>23</sup> the introduction of girls into a previously all-male choir. On the one hand, it is unfair to exclude them from exercising a musical ministry. On the other, at least in urban churches, Bramma observes that introducing girls to the choir invariably causes a number of the boys (the counter-tenors, tenors and basses of tomorrow) to leave. He sees no alternative but to run two complementary choirs which sing together at major festivals.

In 1984 it was decided that St. Edmundsbury, the only English cathedral to admit girls to the choir, would no longer do so. The Organist, Harrison Oxley, resigned in protest.<sup>24</sup> Now, however, further consideration is being given to the use of girls in cathedral choirs:

Richard Shephard, headmaster of the Minster School in York and a member of the Archbishops' Commission on Church Music, told the annual conference [of the Choir Schools Association] that no one knew the sort of noise girls could make, because no girls had ever been trained in the same way as boys. He quoted evidence to the Commission from the Royal Academy of Music which claimed that prejudice against girls' voices was founded on musical ignorance.<sup>25</sup>

Richard Seal, with the approval of the Dean and Chapter, has launched a fund for the introduction for a girls' choir at Salisbury Cathedral.<sup>26</sup> Furthermore, given the shortage of male altos, perhaps a limited experiment of allowing contraltos to sing in cathedral choirs should be launched. The author knows at least three suitable candidates! The analogy with women deacons, now increasingly ministering in cathedrals, should not be overlooked.

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<sup>23</sup> op.cit., p.11.

<sup>24</sup> 'Cathedral choir to drop girls' in Church Times, 6330 (8 June 1984), p.8.

<sup>25</sup> Betty Saunders: 'Girl choristers need same training as boys, choir schools urged' in Church Times, 6641 (25 May 1990), p.3.

<sup>26</sup> 'Sweet singing in the choir' in Church Times, 6641 (25 May 1990), p.7.

In recent years there have been two other controversial departures: Barry Rose from St. Paul's in 1984,<sup>27</sup> and Simon Preston from Westminster Abbey in 1987.<sup>28</sup> In both cases it was reported that differences with the Dean and Chapter over musical policy were to blame. A chilling comment appeared in an editorial to Church Music Quarterly:

If those directly concerned with cathedral music are wise... they will not grow complacent.... There are many clergymen, some of them in quite senior positions, who care very little for maintaining that 'unique national choral tradition', insofar as it provides a good reason for cathedrals and other foundations to allocate large sums of cash to maintain superb choirs. Some of these clergymen, moreover, even reject the notion that a fine choir enhances the beauty and holiness of cathedral worship in a significantly more impressive way than, say, an amateur folk group would do. The five centuries of inspiring repertoire, upon which a cathedral choir can draw, is used as an argument against, not for, their continuation: a sign that they are inextricably linked with the ancient ways of worship which most parishes jettisoned with the 1662 Prayer Book.

So far, this has manifested itself in a few, comparatively minor, local disputes: mysterious resignations by cathedral organists; rumours of anti-musical pressures from domineering Deans. In 20 years' time, however, when the present generation of parish priests has moved into positions of authority, wholesale changes in cathedrals could be underway.<sup>29</sup>

It was also announced at the Choir Schools Association conference that the Government intends to fund scholarships for choristers in selected choir schools. The initial sum in 1991 will be £20,000.<sup>30</sup>

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<sup>27</sup> 'Master of St. Paul's choir quits' in Church Times, 6334 (6 July 1984), p.1.

<sup>28</sup> 'Move from Abbey' in Church of England Newspaper, .4850 (15 May 1987), p.16.

<sup>29</sup> Richard Morrison: 'A pinnacle, not an ivory tower' in Church Music Quarterly, July 1989, p.3.

<sup>30</sup> Betty Saunders: 'Choir schools promised state help' in Church Times, 6642 (1 June 1990), p.3.

## 2 THE EFFECTS OF LITURGICAL CHANGE

Liturgical change evokes a wide variety of responses from those affected by it. Some embrace changes - any changes - with enthusiasm. Worship, it is argued, must be expressed in contemporary terms such that the Christian message may be understood by all - those outside the Church as well as those already in it - even if the message is sometimes poorly presented aesthetically. Others take a very conservative view. If a form of worship has 'stood the test of time', then surely there is no merit in changing it. Between these, sometimes warring, factions lies a whole spectrum of views.

Three times in the last 500 years have great liturgical upheavals taken place in Britain: the Reformation, Vatican II, and the Alternative Service Book. On each occasion the effects have been far reaching, not least on music and musicians.

### 2.1 THE REFORMATION

The English Reformation may conveniently be defined as the period from Henry VIII's break with Rome in 1534, through the publication of Cranmer's first Book of Common Prayer in 1549, subsequent editions of 1552 and 1559, to the final edition in 1662. It was a period of great political and religious turbulence, as bitter battles to the death were fought between the Papists and the Puritans.

Long describes the bleak situation confronting church musicians in 1549:

The few musicians who did manage to retain or secure appointments in the Henrician Church found themselves faced with almost insuperable difficulties. The Act of Uniformity, which was passed on 21 January 1549, decreed that 'the Book of Common Prayer and none other' was to be used on and after 9 June of that year. This meant that in five months all the plainsong and traditional music built up over the centuries would be ruthlessly swept away, and masses, motets, and all settings of the Latin would become illegal.<sup>1</sup>

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<sup>1</sup> Kenneth R. Long: The Music of the English Church (London, 1972), p.26.

It is difficult to conjecture just how bitter at the time this blow must have been. Yet somehow life had to go on, and Long relates how, in the succeeding years and centuries, composers responded to the command to 'sing a new song to the Lord'<sup>2</sup>.

## 2.2 VATICAN II

Although not strictly within the sphere of the present work, mention may be made of the Roman Church's own 'Reformation' of recent years. Fr Stephen Dean, editor of the Catholic magazine Music and Liturgy, was present in St Peter's Rome for the final session of the Council of Vatican II in 1965. He describes the effects of Vatican II:

The Roman Catholic Church, for long regarded as the most unchanging of churches, surprised both itself and the world at large by the speed and scale of the changes upon which it embarked in the 1960s. The manner of these changes, however, was characteristic. There was little choice about it; the faithful were told that certain things were going to happen (the most spectacular and controversial of which was the introduction of the vernacular), and they did.<sup>3</sup>

Dean tells how, in the twenty years since Vatican II, the Roman Rite has changed more than it did in the previous fifteen hundred.

[Before Vatican II] music at 'Sung Mass' (usually one mass per parish per week) would consist of a choral mass setting, generally tuneful but undistinguished, with a motet or two in the same vein and the 'proper' parts sung to a psalm-tone. The full plainchant propers were too difficult for the average choir; such music, and elaborate polyphony, were rare, and congregational singing even rarer.... Hymns were not sung; these were reserved for separate Marian and Eucharistic 'devotions'.

Vatican II planted not one but two time bombs in this world. The first was the vernacular, which threatened the entire repertoire of Latin masses and motets, the second was the call to involve the people. The people had not sung at Mass ... for centuries.... In many places the musicians simply found themselves being bypassed by

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<sup>2</sup> Psalm 96:1.

<sup>3</sup> Stephen Dean: 'Roman Catholic Music: the Recent Past and the Future' in In Spirit and in Truth (ed. Robin Sheldon) (London, 1989), pp.31-48.

enthusiastic clergy who wanted to get on. Some choirs were disbanded and others were sacked.

Dean describes also the sheer enormity of the task confronting the Church.

It was nothing more or less than the making of a new music for a whole church's liturgy, something not attempted since the Reformation. Music has an enormously important role in the religious 'universe' of the average worshipper, which is why it provokes such strong feelings. To tamper with it is always risky, but to rebuild it is an undertaking which will need much more than the 22 years that have elapsed since the Council.

## 2.3 THE ALTERNATIVE SERVICE BOOK

### 2.3.1 THE ORIGINS OF THE ASB

Seen in the context of the previous two events, the introduction of the Alternative Service Book in November 1980 was a very low-key affair. No-one was burnt at the stake, the language of worship had previously been, and still was, the mother tongue, and hymnody remained the most common form of musical expression. In any case it was, as its name suggested, only an alternative.

That having been said, there must be exceedingly few members of the Church of England who have not encountered the ASB at least once during its first ten years. Indeed, for very many congregations it now provides the only form of liturgical worship.

It is not the aim of the present work to provide a commentary on the ASB, especially since others have already done so. (In their commentary, Jasper and Bradshaw<sup>4</sup> provide a historical perspective from Old Testament times through to the introduction of the ASB. The review by Winter<sup>5</sup> of liturgical developments since 1945 is of particular interest to church musicians.) However, a few words are included here to set the ASB in the context of the present work.

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<sup>4</sup> R.C.D. Jasper and Paul F. Bradshaw: A Companion to the Alternative Service Book (London, 1986), pp.1-28.

<sup>5</sup> John Winter: Music in London Churches, 1945-1982 (PhD thesis, University of East Anglia, 1984), pp.29-43.

The first real challenges to the Book of Common Prayer emerged in the nineteenth century, first from extreme evangelicals, but later and more powerfully from the growing Anglo-Catholic movement. Royal Commissions came and went, and an official revision was eventually under way by 1906. However, as might be expected, the two instigating parties were far from being of one mind as to the form that the revision should take. After a further 21 years, a final form of the revised book was agreed by a comfortable majority of the Church Assembly, but rejected by the House of Commons. After minor changes, a second submission to Parliament merely resulted in a second rebuff. At this point, the bishops took the law into their own hands by: (a) publishing the book with a disclaimer that it was not authorised for use in churches; and (b) issuing a statement effectively inviting clergy to ignore the disclaimer. Thus the 1927/8 Prayer Book came into widespread, albeit illegal use.

It was not until May 1966 that the Prayer Book (Alternative and Other Services) Measure was passed by Parliament enabling the Church to determine its own alternative services, each being for 'optional and experimental use for a period of seven or ten years'. This was further eased in the Church of England (Worship and Doctrine) Measure of 1974. General Synod can now regulate all matters relating to worship, provided that the 1662 Prayer Book remains 'available' and unaltered. The precise meaning of 'available' and to whom is unclear: a survey in 1984 demonstrated that in most Anglican theological colleges the 1662 Prayer Book was seldom or never used.<sup>6</sup>

Following the passing of the Alternative Services Measure, the 1927/8 Prayer Book was, with minor revision, republished in 1966 under the title Alternative Services: Series 1. Meanwhile a Liturgical Commission, appointed in 1955, had produced the first set of its own proposals, and thus Alternative Services: Second Series were approved in 1967/8. Viewed objectively, the changes introduced in Series 2 were of considerably greater interest to the theologian or liturgiologist than to the church musician or congregation. However, two movements of the mid-1960s: one for ecumenical

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<sup>6</sup> Dr. Roger Homan and Prof. the Revd. David Martin: Theological Colleges and the Book of Common Prayer: a Survey (London, 1986), pp.5-10.

co-operation, the other for the use of contemporary English in worship, resulted in major overhaul of the liturgy for the Series 3 services, introduced in stages between 1973 and 1979.

All of the Series 3 services subsequently underwent minor revision, and were published in one volume: The Alternative Service Book in November 1980. The modified version of Series 3 communion service was given the title of 'Rite A', whilst 'Rite B' - a hybrid of Series 1 and 2 - was included in the same volume. General Synod approved the use of the ASB for an initial period of ten years, and this has subsequently been extended for a further ten. It remains to be seen whether it will be given a further lease of life beyond the year 2000.

Jasper and Bradshaw describe also the parallel influence of the Liturgical Movement, which had been growing in the Roman Catholic Church on the Continent since early in the nineteenth century.

It led to more frequent reception of Holy Communion, [and] a desire for more lay participation in worship.... Similar stirrings can be detected in the Church of England in the early years of the twentieth century, but the process really started to get under way ... with the publication in 1935 of Liturgy and Society by A.G. Herbert SSM and two years later a collection of essays, The Parish Communion, also edited by Herbert. From this was born 'the Parish Communion Movement', which aimed at restoring the Eucharist as the central act of worship in a parish on a Sunday morning.<sup>7</sup>

The present survey (questions MD-B31, PC-B32, MD-B32 and PC-B34 in section 8.3.2) bears witness to the success of this Movement. However, in recent years it has given rise to a most unfortunate side-effect. In the Church of England, a priest (as opposed to a deacon or lay reader or even, as in the Free Churches, a lay person without formal training) is required to consecrate the elements. In practice, this means that a priest must be present at each eucharistic service. In the current shortage of clergy, it is frequently necessary for a priest to hurry from church to church on a Sunday morning, in some cases the time of arrival being scheduled to coincide with the Prayer of Consecration.

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<sup>7</sup> op.cit., pp.22-23.

### 2.3.2 MUSICAL CHANGES ARISING FROM THE ASB

The earlier liturgical changes had no significant impact on the Church's music. The only major change of earlier years was the inclusion of the Benedictus qui venit and Agnus Dei in the Communion Service of the 1927/8 Prayer Book, after their exile from the 1552 and 1662 books. However, in practice these items had already been in use for some time in the more catholic churches, and indeed they had both already appeared in, for example, Darke's Service in F, published in 1926.

However, as the eighties dawned and Series 3 Communion became Rite A, with increasing numbers (especially of clergy) committed to it, composers set about the task of writing suitable settings. By 1988 there were at least 44 settings either composed for or suitable for Rite A.<sup>8</sup> The extension of the lifetime of the ASB until at least 2000 is likely to encourage further compositions based on this Rite.

Although several settings have been written expressly for Rite B, earlier works can be used, to all intents and purposes without modification.

Owing to the widespread adoption of Parish (or 'Family') Communion, Morning Prayer ('Mattins') is little used. The present survey suggests that not merely in Morning Prayer, but in Evening Prayer also, the BCP version is more commonly used than that in the ASB. Moreover, the custom in parish churches is to sing the canticles to an Anglican chant rather than to a 'setting'. Such settings tend only to be sung in cathedrals, where, with very rare exceptions, the Offices are according to the BCP. It is therefore not surprising that composers have tended not to write settings for the ASB canticles, of which, in fact, there are rather more than in the BCP. One particularly honourable exception is Alan Wilson who, in the Christus Rex series, has written settings of all fourteen canticles, in addition to the Norwich Service setting of the Magnificat and Nunc Dimittis (not to mention, at the last count, four Rite A settings).

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<sup>8</sup> The Alternative Service Book 1980 (An annotated list of music published by the RSCM and others for: Communion Rite A, Communion Rite B, Canticles, etc.) (Addington, 1988), [pp.3-7,11-17].

General Note 3 of the ASB reads: 'Prayer Book Texts. Where parts of a service are sung to well-known settings, the traditional words for which they were composed may be used.' Such use of traditional texts is, in the author's experience, rare. However, in cathedrals, Latin settings in an otherwise ASB service are by no means unknown.

The tasks facing a composer of music for the ASB in general, and Rite A in particular, are discussed by Ashfield.<sup>9</sup>

It has already been noted that the introduction of the ASB did not affect the hymnody of the Church of England, but here too changes were afoot, as will be seen in section 3.

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<sup>9</sup> Robert Ashfield: 'The Composer and the ASB' in The Friends of Cathedral Music Annual Report, 29 (April 1986), p.28.

### 3 HYMNALS AND PSALTERS

#### 3.1 THE HYMN EXPLOSION

So many new hymns have appeared from all quarters within the last 25 years that the event has been termed a 'hymn explosion'. Lionel Dakers makes use of this term<sup>1</sup>, and draws attention to the extent to which hymns are used in public worship:

Hymns are everyone's music in church. They are inevitable and they are inescapable. Every so many minutes in almost every act of public worship the entire corpus - clergy, choir and congregation alike - are brought together in a joint preoccupation, that of singing a hymn.

Together with the liturgical changes already discussed, the hymns generated in the explosion have resulted in a rate of change in church music without parallel since the Reformation. Technology has played its part in this musical upheaval, through the media of radio, television, disc (both conventional and compact), cassette and, it must be said, photocopying. As a result of the hymn explosion, very many hymnals have appeared in the last 25 years. The purpose of this chapter is to review most of the hymnals, both new and longstanding, currently in use in the Church of England.

Four major works have been produced primarily for the Church of England 'market' in the last 25 years. These are, in chronological order: Anglican Hymn Book, Hymns for Today's Church, Hymns Ancient and Modern New Standard Edition, and The New English Hymnal. In the review of each there is a discussion of the book's precursor(s), and/or of any subsequent publication related to the book.

Interdenominational hymnals are then considered, after which there is a discussion on hymn copyright and the question of whether there is a long-term future for the conventional book with bound leaves at all.

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<sup>1</sup> Lionel Dakers: Choosing and Using Hymns (London, 1985), p.15.

### 3.2 ANGLICAN HYMN BOOK

The Anglican Hymn Book<sup>2</sup> has now reached its silver jubilee, and may thus be considered to be of a different generation from those that were to appear in the 1980s. However, to quote the Preface:

It is many years since a completely new hymn book appeared for use in the Church of England. The present book took its origin from a recognition of the need to replace The Hymnal Companion to the Book of Common Prayer and The Church Hymnal for the Christian Year. It is, however, in no sense a mere revision of those books. It is entirely new.... In making this collection, we have tried to envisage the needs of the whole Church, both now and in the future.

Both the title Anglican Hymn Book and the reference to 'the whole Church' imply a universality which was lacking in the then current editions of Ancient and Modern and English Hymnal (and still is today). However, both of the other hymn books mentioned in the Preface are evangelical in origin and, in the words of Long: '... we realise that the hymnal of a small evangelical minority has claimed a comprehensiveness which is wholly unjustified'.<sup>3</sup> An example of this evangelical outlook occurs in the hymn: 'We love the place, O God'. The line 'We love thine altar, Lord' becomes 'We love our Father's board'. Long also criticised the four different weights of sans-serif type - the words of some of the hymns are quite extraordinarily small. One innovation which sadly was not subsequently adopted by other books was the inclusion in the metrical index of the first two lines of each tune.

The Anglican Hymn Book was the first to publish the now famous paraphrase of the Magnificat by Timothy Dudley-Smith: 'Tell out, my soul, the greatness of the Lord'. Robin Leaver writes:

From today's vantage point the new material presented in Anglican Hymn Book may look rather small but to have included about forty new tunes, twenty or so new texts, together with many alternative musical settings was

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<sup>2</sup> Anglican Hymn Book (London 1965).

<sup>3</sup> Kenneth R. Long: The Music of the English Church (London, 1972), pp.401-2.

certainly a creditable achievement for the time, when the modern growth in hymn writing had hardly begun.<sup>4</sup>

In 1975 a supplement of 49 additional tunes was added, to be followed in the 1978 reprint by a further 29 hymn texts. However, to quote Leaver: 'Revision is one thing but tacking on bits and pieces is hymnological jerry-building.'

A further supplement, but in the form of a separate volume, Anglican Praise<sup>5</sup>, contains a hundred hymns, of which roughly seventy are contemporary. The editors expressed the hope in the Preface that other congregations besides those using the Anglican Hymnal would find this supplement useful. In a review<sup>6</sup>, Stephen Cowley felt that this would doubtless be the case. He praised the editors for selecting from a wide range of authors and composers, and 'avoiding the trap fallen into by so many of their illustrious predecessors [and no doubt in due course successors] - that of including a disproportionate number of their own hymns and tunes'.

### 3.3 HYMNS FOR TODAY'S CHURCH

'Great hymns of every age in the language of today': so ran the pre-publication advertisements in 1982 for Hymns for Today's Church.<sup>7</sup> In the Preface, the consultant editor Michael Baughen (who had until recently been Rector of All Souls', Langham Place, London) referred to it as 'the first major new hymn book of the new era'. This was perhaps less than fair to the Anglican Hymn Book, especially since in some respects it could be said to be a forerunner of the newer work.

The book contained some 600 hymns. Of these, about 140 had not previously been published, and more than 100 had appeared in the supplementary hymnals during the 1970s. The remaining hymns were all traditional but, in most cases, with revised words.

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<sup>4</sup> Robin Leaver: A Hymn Book Survey 1962-80 (Grove Booklet No. 71) (Nottingham, 1980), p.8.

<sup>5</sup> Anglican Praise (Oxford, 1988).

<sup>6</sup> Stephen Cowley: 'Anglican Praise' in Christian Music, Autumn 1988, p.39.

<sup>7</sup> Hymns for Today's Church (London, 1982).

Elsewhere in the Preface there was a certain air of defensiveness (for example, the changes in wording of the hymns being referred to as 'invisible mending'). Moreover one of the book's editors went to the extent of writing a separate booklet<sup>8</sup> explaining the reasoning behind the project.

Much controversy surrounded the official launch of the work, which took place during General Synod week at a service in St. Margaret's Westminster - the church of the House of Commons. Such was the ill-feeling that several Conservative MPs protested that people 'might think that the book had the approval of the Commons'.<sup>9</sup>

The concern was on two fronts. The first, and perhaps less serious, was that the book (like the Anglican Hymn Book before it) was claiming to be for all Anglicans, but in outlook was very evangelical.<sup>10</sup> An example concerned hymn no. 558 'We love the place, O God'. The 'sacred font' had been changed into 'cleansing sign' (it will be recalled that the altar had already been banished in the Anglican Hymnal version some years earlier). In reply to this criticism, the words editor Michael Seward commented that the aim had been to select hymns that could be sung 'equally by Baptists and Roman Catholics'.<sup>11</sup>

The more controversial issue was the rewriting of the words:

- (a) the change from 'thee' and 'thou' to 'you';
- (b) the removal of archaic endings such as '-est' and '-eth';
- (c) the removal of 'emotive language'.

To quote Michael Seward: 'We have actually done our best to save some dying hymns by judicious editing.'<sup>12</sup>

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<sup>8</sup> Christopher Idle: Hymns in Today's Language (Grove Booklet No. 81) (Nottingham, 1982).

<sup>9</sup> 'New hymnbook compilers give some facts & figures' in Church Times, 6248 (12 November 1982) p.24.

<sup>10</sup> A.B. Robinson: 'Hymns & churchmanship' in ibid., 6252 (10 December 1982), p.12.

<sup>11</sup> Michael Seward: 'New hymnbook & churchmanship' in ibid., 6253 (17 December 1982), p.12.

<sup>12</sup> 'New hymnbook compilers give some facts and figures' in ibid., 6248 (12 November 1982), p.24.

Items (a) and (b) can be illustrated in hymn no. 21 'Immortal, invisible, God only wise'. The verse:

To all life thou givest - to both great and small;  
In all life thou livest, the true life of all;  
We blossom and flourish as leaves on the tree,  
And wither and perish - but naught changeth thee.

became:

To all life you give, Lord, to both great and small,  
in all life you live, Lord, the true life of all:  
we blossom and flourish, uncertain and frail,  
we wither and perish, but you never fail.

It was perhaps inevitable that a book incorporating changes of this magnitude would lead to controversy. However, the matter which caused a national uproar was the rewriting of the National Anthem in the editors' attempt to achieve (c). For example verse one:

God save our gracious Queen,  
Long live our noble Queen,  
God save the Queen!  
Send her victorious,  
Happy and glorious,  
Long to reign over us;  
God save the Queen!

became:

God save our gracious Queen,  
God bless and guard our Queen,  
long live the Queen!  
Guard us in liberty,  
bless us with unity,  
save us from tyranny:  
God save the Queen!

At a press conference, Michael Baughen<sup>13</sup> pointed out that the ordinary form of the National Anthem was printed elsewhere in the book [at the very end], and added: 'Songs of Praise, which is used in most of the public schools of our land, hasn't even got the original version.' (The Official Peace Version, to which he was referring, was published in 1919, in the immediate aftermath of World War I. It uses the original version of verse 1, but verses 2 and 3 are entirely different.)

The polarisation of views concerning the book did not seem to diminish with time for, in 1986, a series of letters appeared in

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<sup>13</sup> ibid.

Church of England Newspaper. One correspondent<sup>14</sup> wondered how many churches had been 'misled into buying Hymns for Today's Church as a replacement for Hymns Ancient and Modern Revised'. He also referred to 'vandalism ... done to many well-loved hymns and carols', and felt that those responsible should be 'ashamed of themselves'. In reply, another correspondent<sup>15</sup> wrote: 'At last I can sing hymns in the language I speak, which helps me to express what my heart wants to say so much better than the antiquated words of previous centuries.'

A third<sup>16</sup> took a cautious view, suggesting that: '[word changing] is good for us, as it focuses our attention on the wording in front of us.' However this was tempered with the comment, which some might wish to apply also to the ASB: 'I suppose change is good but, as in the case of this hymn book, so much concerning the Church of England today appears to be change solely for the sake of change, which might be justified if only it was filling our churches.'

Some years later, John Whale<sup>17</sup> made the following general comment concerning the re-writing of hymns:

The difficulty ... as every hymnologist knows, is that hymns have been [in a state of] being rewritten since they began.... The Wesleys protested (not always successfully) against having their own hymns rewritten; but they were ready enough to rewrite the works of lesser hymnodists. And few people would now blame them.... In the end, it all depends on who's doing the rewriting.

The following is an extract from an article<sup>18</sup> which appeared less than a month after the initial publication of HFTC:

[As a practical step it is suggested that] Hymns for Today's Church must be the last hymn book to be published

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<sup>14</sup> Peter Heath: 'Misled by modern hymns' in Church of England Newspaper, 4783 (24 January 1986), p.10.

<sup>15</sup> Gillian Orpin: 'Grateful for modern hymns' in ibid., 4786 (14 February 1986), p.11.

<sup>16</sup> Hugh Lawson Johnston: 'Word-changing of well-known hymns' in ibid., 4785 (7 February 1986), p.11.

<sup>17</sup> John Whale: 'It depends who does it' in Church Times, 6622 (12 January 1990), p.7.

<sup>18</sup> John King: 'Grasping the nettle of hymn copyright' in ibid., 6250 (26 November 1982), p.10.

in our generation. Our generation needs not bound hymn books designed to last for ten years but loose-leaf compilations that will be able to cope with the torrent of new worship-songs that shows no sign of drying up.

In twenty or thirty years we shall have a fair idea of what is worth keeping. Until then it will be prudent to make provisional judgments and to keep our options open.

However, this was not to be, as will be seen shortly.

It is perhaps significant that in the second edition, published in 1988, there is a new 'Traditional words' section. However, other hymns have been re-written on the grounds of the perceived need for inclusive (non-sexist) language. This has had the unfortunate side effect of making the two editions incompatible, a situation which other publishers have normally managed to avoid.

In an interview in 1988, the Revd. Christopher Idle, one of the editors of Hymns for Today's Church, was asked if he had changed his mind concerning the modernisation of hymns. He admitted: 'Personally I have retreated from dogmatic rejection of anything archaic.'<sup>19</sup>

#### 3.4 HYMNS ANCIENT AND MODERN ET AL

Hymns Ancient and Modern New Standard Edition<sup>20</sup> was published in 1983, only a few months after Hymns for Today's Church but, unlike HFTC, it contained no original material at all. How had this come about?

The story of the first hundred years of Hymns Ancient and Modern was written some years ago by Clarke.<sup>21</sup> Since its birth as a product of the Oxford Movement in 1861, it has undergone many revisions and supplements. One of these, in 1904, was widely criticised, in part

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<sup>19</sup> Christopher Idle: 'Twenty Questions about Anglican Praise' in Church of England Newspaper, 4914 (12 August 1988), p.6.

<sup>20</sup> Hymns Ancient and Modern New Standard Edition (Norwich, 1983).

<sup>21</sup> W.K. Lowther Clarke: A Hundred Years of Hymns Ancient & Modern (London, 1960).

because of its alteration of words to improve intelligibility.<sup>22</sup> (It will be recalled that the same exercise was undertaken more recently in Hymns for Today's Church.) For example, in the second line of Mrs. Alexander's hymn 'There is a green hill', the word 'without' was replaced by 'outside'. Suffice it to say that in all subsequent revisions, including that of 1983, 'without' has been used.

The Standard Edition (which itself contained two supplements) appeared in 1922. Long<sup>23</sup> comments: 'With careful selection ... even the most discriminating could find a wide range of superb hymns in this curiously patchwork book.' It is a testimony to the Standard Edition (described by Routley as 'nothing less than a national institution')<sup>24</sup> that new copies were still on the display shelves of a bookshop in Oxford in July 1990, 68 years after publication.

In 1950 there appeared a new edition, entitled Hymns Ancient and Modern Revised<sup>25</sup>, in which the supplements were finally merged into the main volume, but in such a way that the most popular hymns were allowed to retain their existing numbers. Some hymns were removed either because they had never found favour, or because the editors sensed or even anticipated changes in congregations' tastes.

The Preface summed up the aspirations of the book:

[It is hoped that] in this new book the Church will find the same endearing and enduring qualities as in the old, the same heartfelt yet sober tone, so much in keeping with English-speaking Christianity.... The book does not aim at breaking fresh ground or exploiting novel ideas.

Again to quote Long:

[This book] bids fair to become the most widely used of all Anglican hymnals (except in the U.S.A. and Canada which have their own official books) and its popularity is richly deserved.

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<sup>22</sup> Marianne Barton: 'From Ancient to Modern' in Church Music Quarterly, April 1990, pp.16-17.

<sup>23</sup> Kenneth R. Long: Music of the English Church (London, 1972), p.400.

<sup>24</sup> Eric Routley: The music of Christian Hymnody (London, 1957), p.119.

<sup>25</sup> Hymns Ancient and Modern Revised (Beccles, 1950).

In 1969, 100 Hymns for Today<sup>26</sup> was launched. It was one of the first of many supplements to many hymnals. In the Preface, the editors wrote:

Today's Christians need today's songs as well as yesterday's.... Although this book is a collection of hymns for our own time, it does not go so far in the direction of modernity as to include those written in an idiom likely to be so shortlived that any book containing them will be dated within months of publication. We have tried to steer a middle course, therefore, between restatements of the traditional and ephemeral or 'pop' productions. On the other hand, the book includes works by older writers such as John Clare, Philip Doddridge, Samuel Woolcott, and Charles Wesley, as well as Sydney Carter [e.g. 'Lord of the dance'], Patrick Appleford [e.g. 'Living Lord'], Fred Kaan [e.g. 'Sing we a song of high revolt' (a paraphrase of the Magnificat)] and other writers of our time.

The book does not assume, as older hymn books did, a society more agricultural than industrial, untroubled by questions of race relations and human rights.

Examples of 'today's songs' are the hymns 'God of concrete, God of steel' (Richard G. Jones), and 'No use knocking on the window' (Sydney Carter), which contains the verse:

Jesus Christ has gone to heaven;  
One day he'll be coming back, sir.  
In this house he will be welcome,  
But we hope he won't be black, sir.

By 1978, more than a million copies had been sold, which must surely have been a significant factor in the decision to publish a sequel. Strangely, 100 Hymns for Today lacked an index of first lines, an omission remedied in the sequel.

The Preface to More Hymns for Today<sup>27</sup> sets the tone for the work.

Since [the publication of 100 Hymns for Today] there has been an unexpected, fresh and exciting output of English hymns, which that supplement may have done something to bring about.... Among these recent hymns there are those that have about them something of the elusive quality which seems to mark them with a more enduring character. At least they deserve to be tested for a longer time and introduced more widely in the

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<sup>26</sup> 100 Hymns for Today (London, 1969).

<sup>27</sup> More Hymns for Today (London, 1980).

service of the Church.... Like its predecessor, [this] book seeks to be forward looking without abandoning restraint; to be sensitive to the changing needs and renewed vitality of the Church in a turbulent world, while being rooted in the long, living tradition of the people of God.

Again there is a blend of old and contemporary. For example, the hymn 'Sent forth by God's blessing' (Omer Westerndorf, b.1916) is set to the tune 'The Ash Grove'. A hauntingly beautiful poem, taken from a work by Canon William Vanstone<sup>28</sup> is set to Song 13 by Orlando Gibbons. However, parts of the first two verses were combined, thus reducing the total number from seven to six. In the view of the present author this is regrettable, especially since there is no reference to the alteration. Moreover, the change was effected without Canon Vanstone's consent, since he had some years earlier relinquished the copyright. In the circumstances, the first three verses of the original version are given below.

Morning glory, starlit sky,  
 Leaves in springtime, swallows' flight,  
 Autumn gales, tremendous seas,  
 Sounds and scents of summer night;  
  
 Soaring music, tow'ring words,  
 Art's perfection, scholar's truth,  
 Joy supreme of human love,  
 Memory's treasure, grace of youth;  
  
 Open, Lord, are these, Thy gifts,  
 Gifts of love to mind and sense;  
 Hidden is love's agony,  
 Love's endeavour, love's expense.

Included also is a paraphrase of the Nunc Dimittis by Timothy Dudley-Smith. Verse 1 seems somewhat inelegant:

Faithful vigil ended,  
 watching, waiting cease;  
 Master, grant thy servant  
 his discharge in peace.

As a contrast, there is the American Folk Hymn: 'Were you there when they crucified my Lord?'. There is also the hymn by the seventeenth century poet John Mason:

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<sup>28</sup> W.H. Vanstone: Love's Endeavour Love's Expense - The Response of Being to the Love of God (London, 1977), pp.119-120.

Now from the altar of our hearts  
 let incense flames arise;  
 assist us, Lord, to offer up  
 our morning sacrifice.

(It is tempting to speculate on what the editors of Hymns for Today's Church would have made of that one.)

Upon publication of the New Standard edition of Hymns Ancient and Modern in 1983, the two books 100 Hymns for Today and More Hymns for Today were merged into a single volume, entitled Hymns for Today.

The publication of Hymns Ancient and Modern New Standard Edition was a very low-key affair compared with the excitement over Hymns for Today's Church only a few months earlier. 'For it is seemly so to do' came instinctively to the mind of the reviewer<sup>29</sup>, when first browsing through the new work. In the Preface she would have read:

English liturgies of the 1980s provide prayers using both the 'Thou' and the 'You' form in address to God or Christ. It has seemed unnecessary to rewrite classical hymns to conform to the 'You' form. Experience suggests that congregations make the adjustment to 'Thou' without difficulty. The feminist movement has also affected attitudes to some hymns. Feminine authors of the Victorian age liked to use 'brothers' where we today say 'brothers and sisters'. The poverty of English vocabulary makes for difficulty. Unlike many other languages, English has only the one word 'man' to carry three distinct meanings: (a) the human race as a whole, (b) an individual human being, (c) an adult male as opposed to a woman or a boy. Some voices of feminine emancipation have come to object to the first two meanings, not to the third. But we have not thought it right to alter the words of hymns to meet this objection.

The book was produced by selecting 333 (just over half) of the hymns in the 1950 edition, and adding all of 100 Hymns for Today and More Hymns for Today onto the end. In this respect the book is remarkably similar to the Standard Edition of 1922. The numbering system is such that the book can be used alongside the 1950 edition and both of the supplements. Possibly in the next revision the supplementary material (or at least some of it) will be incorporated into the body of the book.

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<sup>29</sup> Margaret Daniel: 'Judicious pruning' in Church Times, 6278 (10 June 1983), p.7.

Many of the hymns taken from the 1950 edition were transposed downwards in the New Standard Edition for the benefit of congregations (but not perhaps altos and basses). In common with practice elsewhere, minims have been replaced by crotchets. There is a list of suitable hymns for the ASB Sunday lectionary. Finally, several well-known tunes have been added (for example 'Down Ampney' by Vaughan Williams).

It seems strange that the publishers should have rushed into print only three years after More Hymns for Today, scarcely allowing those hymns time for testing before being granted a measure of permanence. It perhaps also surprising that every single one of 100 Hymns for Today should have been considered worthy to have passed the test of time. However, the new book seems to be selling well: recent advertisements have been proclaiming that, in its first six years, three quarters of a million copies have been sold. It would be interesting to know the relative proportions of U.K. and overseas sales.

In addition to the confusion of such a large number of separate A & M publications already described, the New Standard Edition is available in two forms: Complete, and Abridged (that is, without the material from the supplements). Furthermore it was recently announced<sup>30</sup> that Hymns Ancient and Modern Ltd will be publishing a book of Christian songs in late 1991, provisionally entitled Worship Songs Ancient and Modern.

### 3.5 NEW ENGLISH HYMNAL AND ITS FOREBEARS

The fourth and most recent major publication aimed towards the Church of England is The New English Hymnal.<sup>31</sup> The two main hymn books of the Church of England - Hymns Ancient and Modern and English Hymnal<sup>32</sup> - have always been regarded as rivals, although this came about by accident.

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<sup>30</sup> Church Times, 6640 (18 May 1990), p.4.

<sup>31</sup> The New English Hymnal (Norwich, 1986).

<sup>32</sup> English Hymnal (London, 1906).

Reference has already been made in section 3.4 to the failure of the 1904 edition of Ancient and Modern. Barton<sup>33</sup> records how Percy Dearmer and the other compilers of EH originally wished merely to produce a supplement to A&M for the Anglo-Catholic wing of the Church. However, following the controversy over the 1904 edition, they came under strong pressure to undertake a completely new book which, even then, was not intended as a rival to A&M. Not altogether surprisingly, the proprietors of A&M felt unable to grant permission to EH to reproduce certain copyright items, which caused the musical editor, Vaughan Williams, to draw on English folk melodies, thereby enduing the book with one of its greatest strengths.

He drew extensively on three sources practically untapped by previous compilers: sixteenth- and seventeenth-century French 'church melodies', nineteenth-century Welsh Methodist tunes, and English secular folk-songs (or tunes modelled on them). The editor's own contributions included his beautiful 'Down Ampney' ('Come down, O Love divine') and the sturdy 'Sine Nomine' ('For all the saints'), one of the best hymn-tunes of the century.... The English Hymnal was a marked advance on most previous collections: furthermore, because of the excellence of both words and music, the more cultured and intellectual type of congregation preferred it to the old unreformed [A&M].<sup>34</sup>

The Preface confidently stated: 'We have made complete provision for the liturgical requirements of Churchmen'. No-one could dispute this, since the book contained eighty hymns for saints' days and other holy days, thirty processional hymns, together with litanies, the Advent and Lent Proses, and the texts of introits, antiphons and graduals.

Memories sometimes die hard, and it is possible that the refusal of permission by the proprietors of A&M in 1905 prevented their successors from being allowed in 1950 to use the tunes 'Down Ampney' and 'Sine Nomine' in Ancient and Modern Revised.

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<sup>33</sup> Marianne Barton: 'From Ancient to Modern' in Church Music Quarterly, April 1990, pp.16-17.

<sup>34</sup> Kenneth R. Long: The Music of the English Church (London, 1972), p.399.

The thirties brought no more than minor musical changes and very minor textual changes to English Hymnal<sup>35</sup>. An experiment, but an unsuccessful one, was the publication in 1962 of The English Hymnal Service Book.<sup>36</sup> Some three hundred hymns taken from English Hymnal were combined with psalms, canticles and other liturgical material. Comparing it with the parent volume, Robin Leaver<sup>37</sup> described the Service Book as being 'safe, careful and middle of the road', while Canon Cyril Taylor wrote: 'Whether this book fulfilled any particular need I have never been able to discover'.<sup>38</sup>

English Praise<sup>39</sup> was designed as a supplement to English Hymnal. To quote the Preface: 'It was at first intended to produce a complete revision of the English Hymnal ... but in a period of liturgical change which might well result in a radical revision of the calendar, it seemed preferable to be content for the time being with a supplement.' Leaver<sup>40</sup> suggests that the total lack of reference to The English Hymnal Service Book is a tacit admission of the failure of that middle-of-the-road experiment.

As might be expected, English Praise contains a considerable amount of material that had already seen the light of day in either Ancient and Modern Revised or one of its two supplements. However, in common with English Hymnal, many of the hymns are for specific times in the Church's year, for example 'Bitter was the night' (Sydney Carter, Passiontide) and 'The angel rolled the stone away' (Negro spiritual, Easter). One innovation is the inclusion of a small number of responsorial psalms by Dom Gregory Murray.

Again, like English Hymnal, the book makes use of English traditional material. An example of this is the carol 'The truth from

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<sup>35</sup> English Hymnal (New Edition) (London, 1933).

<sup>36</sup> The English Hymnal Service Book (London, 1962).

<sup>37</sup> Robin Leaver: A Hymn Book Survey 1962-80 (Grove Booklet No. 71) (Nottingham, 1980), p.6.

<sup>38</sup> Cyril Taylor: 'And still they come' in English Church Music, 1976, p.60.

<sup>39</sup> English Praise (London, 1975).

<sup>40</sup> Robin Leaver: op.cit., p.14.

above' but, in the view of the present author, the selection of verses is less than satisfactory. In a slightly different context, Dakers has emphasized the need for care in this.

A hasty and ill considered last minute decision in the vestry or, worse still, an off-the-cuff announcement during the course of a service - and this is by no means unknown - can produce diabolical results.<sup>41</sup>

(The worst example of this personally encountered by the present author was the annual omission of verse 3 in 'While shepherds watched' at a certain church's carol service.)

The editors of English Praise took the text of 'The truth from above', without alteration, from the Oxford Book of Carols<sup>42</sup>, no doubt trusting the judgment of the earlier book's editors, namely Percy Dearmer, Ralph Vaughan Williams, and Martin Shaw. Yet close inspection of the first three verses suggests that something may be missing:

This is the truth sent from above,  
The truth of God, the God of love,  
Therefore don't turn me from your door,  
But hearken all both rich and poor.

The first thing which I do relate  
Is that God did man create;  
The next thing which to you I'll tell -  
Woman was made with man to dwell.

And we were heirs to endless woes,  
Till God the Lord did interpose;  
And so a promise soon did run  
That he would redeem us by his Son.

Inspection of a still earlier version of the text<sup>43</sup> reveals that two verses have in fact been omitted:

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<sup>41</sup> Lionel Dakers: Choosing and Using Hymns (London, 1985), p.51.

<sup>42</sup> Oxford Book of Carols (Oxford, 1928).

<sup>43</sup> Ellen M. Leather: 'Carols from Herefordshire' in Journal of the Folk Song Society, Vol.iv, No. 14 (June 1910), p.17.  
It may also be noted that R.V.W. incorporated these extra two verses into his Fantasia on Christmas Carols (1912).

..... with man to dwell.

Then after this 'twas God's own choice,  
To place them both in paradise,  
There to remain from evil free.  
Except they ate of such a tree.

And they did eat, which was a sin,  
And thus their ruin did begin;  
Ruined themselves, both you and me,  
And all of their posterity.

Thus we were heirs ...

Whether these verses were omitted accidentally or deliberately from the earlier book is unknown. The former seems unlikely (especially given the change from 'Thus' to 'And', but the latter seems equally strange, not only because of purely logical discontinuity. The carol is clearly intended to tell the story of Creation, the Fall, and Redemption of mankind. To deprive the reader or listener of any one of these is to rewrite Christian theology. The editors of English Praise (or the Oxford Book of Carols, for that matter) seem scarcely the sort of people who would wish to do so.

Like Hymns for Today's Church, the publication of The New English Hymnal was surrounded by controversy. In this case, however, it was Canon Alan Dunstan's review of the book in Church Times that proved to be controversial.<sup>44</sup> Included in the review, were the following comments:

The publication in 1906 of The English Hymnal is rightly regarded as a landmark in English hymnody.... The publication this week of The New English Hymnal will be in no sense a landmark. It is not very new; some four hundred of its five hundred hymns come from the earlier book, and three quarters of the remainder have been tried out in English Praise. The editors regard most post-war hymnody as 'poor in quality and ephemeral in expression'. Consequently most writers associated with the hymn explosion have scanty representation.... Timothy Dudley-Smith is the most favoured of contemporary hymn-writers - apart from George Timms, chairman of the editorial committee. The musicians of the committee contribute considerably to the relatively small number of new tunes.... Not much [ousted] from the 1906 collection will be missed, but the book is still 'stuffed out with second-rate creaking translations of Greek and Latin hymns ... more like the meritorious exercises of the

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<sup>44</sup> Alan Dunstan: 'Not-so-radical revision' in Church Times, 6415 (24 January 1986), p.5.

classical sixth than Poetry the handmaid of Piety', as B.L. Manning said of its predecessor half-a-century ago....

To whom will this book make its greatest appeal? Anglicans of the Catholic tradition will rejoice to have 'Sweet sacrament divine' and 'Soul of my Saviour' in the Eucharistic section, but the total rejection of anything broadly 'charismatic' in origin will not satisfy parishes affected by the Catholic Renewal. For all its good things, its scope is so narrow that it cannot be a strong candidate for those parishes which want one good hymn-book for their worship.

Were these criticisms fair? Betty Saunders, reporting the official launch of the book, wrote:

Perched in the high pulpit like an avenging angel, the Archdeacon [George Timms] condemned last week's 'rather hostile' review in Church Times, which he thought implied that some pretty fusty translations had been left in - which was not true, he said stoutly. Practically all the fusty ones had gone.<sup>45</sup>

It may be noted in passing that the 'fustiness' of certain of the hymns had already been mentioned in the Preface:

Very occasionally, on the ground of widespread use in some parishes, we have admitted hymns, and sometimes tunes which we would not otherwise have admitted.

Another reporter at the launch wrote:

Apart from the normal hymns - which Mr Timms said were mostly for 'sober and peaceable Anglicans' although some 'popular hymns, typical of the catholic tradition' had slipped in - there is at the end of the book a sizable liturgical section mostly designed for use with the new Alternative Service Book. This section includes special words and music for the Church's seasons, feasts and holy days, some plainsong sequences, collects for processions and psalms. It also includes a new English Folk Mass for Rite A, well suited to congregational participation.<sup>46</sup>

It may also be noted that a setting of Rite B to Merbecke has also been included. All of the psalms are by Dom Gregory Murray: most

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<sup>45</sup> Betty Saunders: 'New English Hymnal will go down well' in Church Times, 6416 (31 January 1986), p.2.

<sup>46</sup> Claire Disbrey: 'Revised hymnal for "sober and peaceable Anglicans"' in Church of England Newspaper, 4784 (31 January 1986), p.16.

already having appeared in English Praise. As in AMNS, several of the hymns have been transposed downwards.

Chris Idle, who was also present at the launch, reported another comment by Archdeacon Timms possibly intended as a conciliatory gesture to Canon Dunstan: 'We lack a latter-day Percy Dearmer or Ralph Vaughan Williams.'<sup>47</sup> Few would dispute that.

In the weeks following, there was a considerable amount of correspondence on NEH. Canon Dunstan was taken to task:

This book is, as the heading of the review implies, a revision, and not a new hymnal: so it is not surprising that many of its items derive from the parent book; this merely serves to underline that the original book was far ahead of its time.<sup>48</sup>

I was disturbed by Canon Dunstan's damning review of [NEH].... A reviewer must be free to criticise, but his criticisms must be tempered by an attitude which is basically benevolent - especially so in the case of a new hymn-book published after many years of hard work.... The book is a revision, not a new hymnal.... I consider [NEH] to be an excellent piece of work. The brilliance of the original has been conserved; omissions and blemishes have been corrected; new tunes have been added. I look forward to using it at Southwark Cathedral.<sup>49</sup>

The rejection of 'anything broadly charismatic' was regretted by Canon Michael Banks, a Director of Ordinands:

It is true that the erudite ... can easily point to examples of the naive and the simplistic within the Renewal Movement. I do find it worthy of comment, though, that ... it is our Sunday evening praise service, where these charges could most easily be levelled, to which hundreds of (mainly young) people come flocking. In this we are not unique. Like many priests my natural sympathies lie with the preservation of high musical standard in worship, ... but the charismatic Renewal

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<sup>47</sup> Chris Idle: ibid.

<sup>48</sup> Dominic Arden: '"Abrasive" review of hymnal' in Church Times, 6417 (2 February 1986), p.15.

<sup>49</sup> Harry Brama: 'The New English Hymnal' in ibid., 6418 (14 February 1986), p.14.

Movement challenges this. The Church of England cannot ignore this.<sup>50</sup>

This seems a perfectly valid point, however difficult it may be to some (the present author included). A considered response would have been helpful, but the reply from Archdeacon Timms seemed unnecessarily antagonistic:

I am uncertain of the precise meaning of the term 'charismatic' as used in current Christian parlance and would value enlightenment.... In my understanding of the term, any good hymn is charismatic - or it is not a good hymn.... I am told that 'choruses' (whatever they are) are a sign of the charismatic. Certainly there are plenty of hymns in [NEH] which have a refrain after each verse which could be sung with gusto.... We have included 'Were you there?' and 'Lord of the Dance' and 'Living lord'. Are they accounted 'broadly charismatic'? We did indeed reject that curious American folksong which appears in recent hymnals, 'Let us break bread together on our knees' - which, to an Anglican at least, would be an extraordinary proceeding.<sup>51</sup>

A rather more conventional review of NEH appeared about a month later.<sup>52</sup> Although the reviewer felt that 'at times drama and emotional intensity [had] been sacrificed to respectability', he felt that this new version of English Hymnal was 'the best book for those who want traditional liturgy'. In lighter vein, he wondered what Vaughan Williams would have thought of the obliteration of the Dorian mode in 'Greensleeves', and drew attention to the misprint in 'All glory, laud and honour', and its doctrinal side-effects:

Though art the King of Israel,  
Thou David's royal Son ...

Early advertisements for NEH proudly proclaimed that The Daily Telegraph considered it to be 'The Rolls Royce of English hymnbooks'. More recent publicity<sup>53</sup> includes the fact, perhaps even more

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<sup>50</sup> Michael Banks: 'Hymns and renewal' in ibid., 6417 (2 February 1986), p.15.

<sup>51</sup> G.B. Timms: 'Charismatic element in The New English Hymnal' in ibid., 6418 (14 February 1986), p.14.

<sup>52</sup> Martyn Cundy: '500 well-loved English hymns' in Church of England Newspaper, 4789 (7 March 1986), p.6.

<sup>53</sup> for example in Church Music Quarterly, July 1990, p.14.

satisfying for the publishers, that the hymnal has so far been adopted by 25 cathedrals and more than 800 parishes. Like similar publicity for AMNS, the advertisers are a little reticent about the relative proportions of U.K. and overseas sales.

This similarity is one of many, since both hymnals are now published by the Canterbury Press at Norwich. Oxford University Press, publisher of English Hymnal, was approached in the mid-1970s concerning the production of a new book, but the price quoted was felt to be unacceptably high. Hymns Ancient and Modern Limited offered a more reasonable price, which was accepted.<sup>54</sup> (The 1933 edition of English Hymnal will continue to be published by OUP for the foreseeable future.)

Although no long-term strategy exists (at least to the author's knowledge) for the ultimate merger of these two old rivals, it will be recalled that the original aim of the compilers of English Hymnal was for it to be merely a supplement to Ancient and Modern. Now that they share a common publisher, is it possible that this will be the next development, or will the two 'markets' be sufficiently diverse to justify continuation of two separate publications? Alternatively, a 'core' book could cover the common ground, with a choice of supplement. If, however, the ordination of women to the priesthood creates a schism within the Church of England, it is not beyond the bounds of possibility that those departing will require their own hymn book.

It is even possible that, with developments in technology, hymnbooks as such will be a thing of the past. This point is discussed in section 3.9.

### 3.6 INTERDENOMINATIONAL HYMNALS

In addition to what might be termed the mainstream Anglican hymnals, many interdenominational books are in fairly widespread use in the Church of England. Virtually all of these have been published or republished in the last fifteen years. In addition, each of the

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<sup>54</sup> Marianne Barton: 'From Ancient to Modern' in Church Music Quarterly, April 1990, pp.16-17.

other major denominations has its own hymnal and, of these, several have produced a supplement and/or new edition in recent years or are in the process of planning one. These particular books, however, are in general outside the scope of the present work (although in a few instances they are used by Anglicans, for example in ecumenical churches).

The interdenominational books will be briefly reviewed in chronological order of the date of publication (or, where applicable, that of the parent volume).

The Public School Hymnbook was first published in 1903. If not strictly Anglican, it nonetheless had a strong Anglican flavour. While it obviously was directed towards a very specialised group, within that group it was very successful, and revised editions appeared in 1919 and 1949. A total revision of the book in the early 1960s resulted in a change of name to Hymns for Church and School.<sup>55</sup> Long describes the book as excellent, 'representative of all periods and particularly rich in twentieth century hymns and tunes'.<sup>56</sup> Its supplement Praise and Thanksgiving<sup>57</sup> contains hymns written in the twenty years since the previous book, as well as some older ones. Its Preface states that the aim was to 'combine high artistic standards with "singability" so that hymns may be sung and enjoyed, and remembered with pleasure and profit'. Its launch by the Headmasters' Conference at Radley College prompted a vicar's wife to question the need for a further hymn book, especially one of this type:

It is continuing the divisiveness that public schools are at such pains to end - or are they? It was Gilly Cooper who said that the upper classes went to church to have a 'jolly good sing', and I suspect that this is what this new book is all about.... This should be a time for uniting people with one or two good hymnbooks sung by all

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<sup>55</sup> Hymns for Church and School (Henley-on-Thames, 1964).

<sup>56</sup> Kenneth R. Long: The Music of the English Church (London, 1972), p.401.

<sup>57</sup> Praise and Thanksgiving (Henley-on-Thames, 1985).

congregations; and I am sorry that public schools in particular should issue their 'own' book.<sup>58</sup>

Songs of Praise<sup>59</sup> was conceived as a hymnal national rather than denominational in character. For almost half a century it was widely used in schools. As can be seen from the Preface, the book was a reaction against Victoriana:

Our churches, both Anglican and Free Church, have alienated during the last half-century much of the strongest character and intelligence of the Nation by the use of weak verse and music.

Inevitably such reactions can be taken to excess, and Long<sup>60</sup> describes the book as being 'aggressively typical of the 1920s'. Although still published, it is little used nowadays.

In the 1960s the BBC launched a programme called 'Songs of Praise', a television version of its long-established radio 'Sunday Half Hour' of congregational hymn-singing. To celebrate the 21st anniversary of 'Songs of Praise' a hymn-writing competition was organised. From 500 entries, fifteen were chosen and published under the title New Songs of Praise 1<sup>61</sup>. So successful has been the venture that it has become an annual event, with the publication of New Songs of Praise 6 imminent.

The BBC Hymn Book<sup>62</sup> was compiled so that listeners to such programmes as 'The Daily Service' might follow the words. As might be expected, in due course a supplementary volume, Broadcast Praise, appeared.<sup>63</sup> Neither book has ever been widely used in churches. The BBC also publishes a school hymn-book, Come and Praise.<sup>64</sup> It had sold

<sup>58</sup> Mary-June Scott: 'Divisive new hymnbook' in Church Times, 6381 (31 May 1985) p.13.

<sup>59</sup> (a) Songs of Praise (London, 1925);  
(b) Songs of Praise (Enlarged Edition) (London, 1931).

<sup>60</sup> op.cit., p.401.

<sup>61</sup> New Songs of Praise 1 (Oxford, 1986).

<sup>62</sup> BBC Hymn Book (London, 1951).

<sup>63</sup> Broadcast Praise (Oxford, 1981).

<sup>64</sup> Come and Praise (London, 1978).

two million copies in its first ten years to 1989. In that year, a sequel, Come and Praise 2,<sup>65</sup> 'the first anthology to reflect the "broadly Christian" emphasis of worship outlined in the 1988 Education Reform Act'<sup>66</sup>, was published. The event provided the background for a situation which, though trivial in itself, illustrates the deep feelings which any controversy in church music can so easily cause. A letter appeared in Church Times<sup>67</sup> deploring the inclusion of the following hymn in the book:

You can weigh an elephant's auntie,  
You can weigh a pedigree flea,  
But you can't weigh up all the love,  
That Jesus has for me, me, me,  
That Jesus has for me.

Next week there appeared an official denial<sup>68</sup> from the book's editor that the hymn was in Come and Praise 2 at all. The following week the author explained<sup>69</sup> that the hymn had begun its life in a primary school assembly, and that it had indeed been published, but in New Songs of Praise 4.<sup>70</sup> The following news item appeared in the next week's edition:

That elephant's auntie certainly caught the imagination of our readers.... Nothing - apart from the ordination of women priests - has brought so many letters in recent years. The regrettable thing is that ... because the hymn is not in the new BBC hymnbook for schools, [the letters] never saw the light of day.... Although there were those who thought [the] hymn was 'rubbish' and a blot on the escutcheon of church music,

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<sup>65</sup> Come and Praise 2 (London, 1989).

<sup>66</sup> 'BBC school hymnbook already a sell-out' in Church Times, 6569 (6 January 1989), p.2.

<sup>67</sup> John Ewington: 'Rubbish in Song' in ibid., 6570 (13 January 1989), p.14.

<sup>68</sup> Geoff Marshall: 'Hymn not in new book' in ibid., (20 January 1989), p.12.

<sup>69</sup> C.J. Brown: 'Hymn defended by author' in ibid., 6572 (27 January 1989), p.12.

<sup>70</sup> New Songs of Praise 4 (Oxford, 1988).

there were plenty more who got the message - that you can't weigh up all the love that Jesus has for me.<sup>71</sup>

Youth Praise 1<sup>72</sup> can be seen as the forerunner of the new, less formal type of Christian music. Its editor, Michael Baughen, later went on to be consultant editor of the controversial Hymns for Today's Church, and subsequently Bishop of Chester. In the Preface he wrote: 'This book has been compiled to try to meet the evident need for a composite youth music book in Christian youth groups of many kinds.' Many of the 150 items had been published elsewhere, notably in Church Special Service Mission chorus books, although some were new. The book proved to be extremely popular, with the result that within three years a sequel had been published, this time containing virtually all new material.<sup>73</sup> Leaver has commented on attempts to transfer music of this type into the worship of the local church.

Here they do not work well because their piano and guitar-orientated music for the smaller group cannot carry the weight of the larger congregation.... Many of these simple hymns and choruses have worn very thin by constant repetition over the years. Nevertheless it was a timely production and met a need that was being expressed.<sup>74</sup>

A musician of conservative nature may be forgiven for a sense of alarm on reading in the Preface of Sound of Living Waters<sup>75</sup> that it 'is not a collection of songs by "experts"'. Moreover, pieces suitable for part-singing are scored in 'stems up and down' style. Sound of Living Waters and its sequel Fresh Sounds<sup>76</sup> share some 240 hymns and worship songs, both traditional and contemporary. Bishop Colin Buchanan has written:

The music has a simplicity, a gentleness, and a lack of the jingliness associated with CSSM choruses, or the

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<sup>71</sup> 'Elephantine' in Church Times, 6573 (3 February 1989), p.10.

<sup>72</sup> Youth Praise 1 (London, 1966).

<sup>73</sup> Youth Praise 2 (London, 1969).

<sup>74</sup> Robin Leaver: A Hymn Book Survey 1962-80 (Grove Booklet No. 71) (Nottingham, 1980), p.16.

<sup>75</sup> Sound of Living Waters (London, 1974).

<sup>76</sup> Fresh Sounds (London, 1976).

slightly martial air of many of the Youth Praise and Psalm Praise compositions.<sup>77</sup>

The Celebration Hymnal<sup>78</sup> is distinctly Roman in outlook, and as such cannot be regarded as interdenominational in the normal sense of the word. For this very reason, however, it is used in some Anglo-Catholic churches. The word 'thorough' must be applied to this work since, with its two volumes plus its 1989 supplement, there are well over 800 items. This effusiveness has resulted in the print being somewhat too small for comfort, certainly in the full-harmony edition. In addition to the hymns, there are some rounds and responsorial material. One of these is 'The Lord has done marvels for me', Gelineau's version of the Magnificat. A line such as:

He looks on his servant in her nothingness

really comes into the schoolboy-howler category (the words editor of Hymns for Today's Church admits that he has a list of such 'gems of hymnody'<sup>79</sup>). Surely the editor of Celebration Hymnal should have done something about it: 'lowliness' is after all a tried and tested substitute.

Two thirds of the contents of the original edition of Hymns Old and New<sup>80</sup> were taken from Celebration Hymnal. However, in due course Hymns Old and New (Anglican Edition)<sup>81</sup> appeared, the selection of hymns being based on computer analysis of requests from over 300 parishes. A reviewer<sup>82</sup> commented that the computer must have been very user-friendly to the compilers, for it had selected no fewer than 32 of their own compositions. The book makes no attempt to

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<sup>77</sup> Colin Buchanan: Encountering Charismatic Worship (Grove Booklet No. 51) (Nottingham, 1977), p.18.

<sup>78</sup> Celebration Hymnal (Great Wakering, 1976).

<sup>79</sup> Michael Seward: 'New hymnbook and churchmanship' in Church Times, 6253 (17 December 1982), p.12.

<sup>80</sup> Hymns Old and New (Leigh-on-Sea, 1979).

<sup>81</sup> Hymns Old and New (Anglican Edition) (Bury St Edmunds, 1986).

<sup>82</sup> Martyn Cundy: 'Much requested hymns' in Church of England Newspaper, 4805 (27 June 1986).

modernise or feminise the words [were the parishes invited to give their views on this?] and, in conclusion, the reviewer wrote:

Indisputably, but not aggressively, Anglican, the book is worth serious consideration. It undoubtedly goes a long way towards achieving its aim, to be a unifying hymn-book meeting the needs and tastes of young and old.

With One Voice<sup>83</sup> had already been published two years earlier in Australia as The Australian Hymn Book, an ecumenical project with the official backing of five denominations there. After quoting Erik Routley, who described the book<sup>as</sup> 'just about the most encouraging thing I have seen in the past generation', Leaver writes:

It may not be trendy ... but it is certainly not stuffy.... I am certain that With One Voice is among the best standard hymn books available to churches today.<sup>84</sup>

Sing Alleluia: More Hymns to Sing With One Voice<sup>85</sup> is a supplement of 95 psalms hymns and spiritual songs. Although the music comes from many lands, and hence is in many styles, Watson<sup>86</sup> has pointed out that the words represent a rather narrow band of Christian experience, in nearly all cases praise and joy of salvation. However he suggests that the book be examined by all those looking for opportunities to use 'modern hymn' singing to enrich public worship.

In 1980 an innovative project was launched by the publisher Kevin Mayhew. Sing Praise<sup>87</sup> was described as 'the revolutionary new hymn book which allows you to choose exactly what you want in it; and you can add to it at any time!' Hymns were purchased on a modular basis on individual pages from a menu of over 1,000 items, and then clipped into special binders. All aspects of copyright royalties were handled by the publishers. It was a bold experiment for which, however, the demand was insufficient to make it viable, and the project was eventually abandoned in 1989. Possibly the idea was ahead

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<sup>83</sup> With One Voice (London, 1979).

<sup>84</sup> op.cit., p.10.

<sup>85</sup> Sing Alleluia: More Hymns to Sing With One Voice (London, 1987).

<sup>86</sup> Derek Watson: 'Hymns' in Music in Worship, 41 (Winter 1988), p.12.

<sup>87</sup> Sing Praise (Leigh-on-Sea, 1980).

of its time: the question of copyright and future developments in hymnals will be discussed in section 3.9.

Songs of Fellowship Book 1<sup>88</sup> was a compilation of more than 150 recently-written worship songs, most of them British. This was followed by Books 2 and 3, both with something more of an international flavour. Next was Hymns of Fellowship<sup>89</sup>, a fairly conventional hymnal but, like the Songs, including guitar chords. A combined volume of the four earlier publications, some 650 pieces in all, was produced in 1987.<sup>90</sup> Most recently, Songs of Fellowship Book 4<sup>91</sup> has been published, containing some 200 further new songs. The publishers, Kingsway, may be likened to a charismatic version of Mowbrays - in the words of one of Kingsway's directors: 'We aim to embrace all the worship needs of a growing church.'<sup>92</sup> These include orchestral arrangements and recordings of the songs, recordings of backing tracks for use by a singer when no suitable accompaniment is available, teaching aids for worship, teaching aids for guitarists, and weekend seminars. In addition, there is an annual publication New Songs, containing some forty even newer items.

In their introduction to Jesus Praise<sup>93</sup>, the editors seemed to feel that they should justify the book's existence:

Revival in the church has invariably gone hand in hand with musical expression. Hymns, songs, and the shorter, simpler chorus have been pouring out over the past decade. Dozens of song books have been produced all over the world. Why then another?... The aim of Jesus Praise has been to gather in one book a wide selection of those songs and choruses that have proved their worth over the past years. As well as this, a third of the book contains new and unpublished material.

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<sup>88</sup> Songs of Fellowship Book 1 (Eastbourne, 1981).

<sup>89</sup> Hymns of Fellowship (Eastbourne, 1985).

<sup>90</sup> Songs and Hymns of Fellowship (Eastbourne, 1987).

<sup>91</sup> Songs of Fellowship Book 4 (Eastbourne, 1989).

<sup>92</sup> Geoff Shearn: 'Songs of Fellowship - Much More Than a Songbook' in Music in Worship, 36 (July 1986), p.8.

<sup>93</sup> Jesus Praise (London, 1982).

The editors continued that the book was intended as a replacement for the Youth Praise books, but with appeal for adults as well. However Jesus Praise does not seem to have gained widespread acceptance in worship in the Church of England - even the Church of the 1980s.

Hymns and Psalms<sup>94</sup> replaces the Methodist Hymn Book, which had been in operation for fifty years. Subject to 'character, poetry and familiarity of the hymn', archaic and sexist language has been eliminated. At the official launch, the Revd. Dr. Ivor Jones commented:

Hymns and Psalms has great potential for bringing Christians together for worship. It includes hymns from forty other publications and represents a wide range of religious experience... We offer it to all the Churches with great confidence.<sup>94a</sup>

In 1984 the American evangelist Luis Palau visited England to hold a number of large-scale evangelistic meetings under the general title of 'Mission England'. In the months of preparation it was felt that no one hymnbook then available seemed entirely suitable for the Mission and, as a result, the compilation Mission Praise<sup>95</sup> (also published as Mission England Praise during the Mission) was born. The book contains an interesting mixture of almost 300 items, hymns old and new together with some revival songs. Margaret Daniel commented that the book was clearly 'not [intending] to break new ground, but to create new enthusiasm'.<sup>96</sup> Archaisms abound. Perhaps significantly the green hill far away is without a city wall; while 'Now thank we all our God' uses the traditional tune 'Nun danket' rather than the Beaumont offering of the early sixties. Mission Praise II was published in 1987, while Mission Praise (Combined Edition)<sup>97</sup> containing both of the above books and a supplement, 800 items in

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<sup>94</sup> Hymns and Psalms (London, 1983).

<sup>95</sup> Mission Praise (Basingstoke, 1983).

<sup>96</sup> Margaret Daniel: 'Review of "Mission England Praise"' in Church Times, 6309 (13 January 1984), p.6.

<sup>97</sup> Mission Praise (Combined Edition) (London, 1990).

<sup>94a</sup> 'Methodists launch their new hymnbook' in Church Times, 6304 (9 December 1983), p.4.

all, has recently been published. There is also Junior Praise<sup>98</sup>, containing 300 songs for children aged 7-11.

### 3.7 HYMNALS: SUMMARY OF THE PRESENT SITUATION

The above review of some forty currently available hymnals used in Church of England worship has been necessarily brief. It has certainly not been exhaustive. Tremors of the hymn 'explosion' are still being felt, leaving what might be termed a 'crater' of hymnals, inevitably with much duplication of hymns between books. Many new worship songs continue to appear, mainly from the Charismatic Movement, but it is likely to be some time before there is another major compilation of material suitable for general Church of England use.

However, it was announced<sup>99</sup> in 1986 that Stainer and Bell intended to publish a series of booklets entitled Hymns and Congregational Songs.<sup>100</sup> The aim of the project is to encourage new and existing hymn writers, especially in subject areas largely neglected by existing hymns (e.g. poverty, the contribution of women to Christian service, incidents in the Gospels). A total of four had been published by the summer of 1990 but, since they are currently sold directly from the publishers by subscription, they are not readily available for consultation. However, it is understood from the publishers that none of the material has previously been published.

### 3.8 PSALTERS

The Psalms pre-date even the Christian Church by several centuries, and thus in a sense they should be considered before hymnals.

In the pre-Reformation Church, and in particular the monastic foundations, the entire Psalter was covered each week through its

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<sup>98</sup> Junior Praise (Basingstoke, 1986).

<sup>99</sup> Music in Worship, 36 (July 1986), p.13.

<sup>100</sup> Hymns and Congregational Songs Vol. 1 No. 1, (London, 1989).

recitation at the nine daily offices. The 1549 Prayer Book reduced this to a monthly cycle in the two daily offices of Morning and Evening Prayer.

The greatest change in psalm singing in recent years has been its further reduction, almost to the point of abandonment. This has been caused, at least in part, by the reduced usage of Morning and Evening Prayer, and the widespread substitution of eucharistic services. The BCP communion service makes no provision at all for a psalm, while in Rites A and B of the Alternative Service Book, it is merely specified as an option, between the Old and New Testament Readings. The Principal of one of our theological colleges has recently gone so far as to say that he believes that the Psalms are dying in the Church of England.<sup>101</sup> Those psalters in most common use are briefly reviewed below.

The Parish Psalter,<sup>102</sup> edited by Sir Sidney Nicholson, is still widely used some sixty years after its publication. It is relatively straightforward to use, but can still be very effective in the hands of a competent choir.

The Oxford Psalter<sup>103</sup> and Worcester Psalter<sup>104</sup> are somewhat similar to the Parish Psalter, in that they adopt natural speech rhythms. However, they use rather more symbols in their pointing, thereby making them more difficult to use. The Oxford was reported to be out of print in 1989: one clergyman requiring 50 copies wondered whether there might be sufficient demand from other people to make a print-run viable.<sup>105</sup>

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101 John Goldingay: 'A store of praise and prayer to reopen' in Church Times, 6650 (27 July 1990), p.8.

102 The Parish Psalter (Leighton Buzzard, 1928).

103 The Oxford Psalter (Oxford, 1929).

104 The Worcester Psalter (London, 1950).

105 David Crowhurst: 'Oxford Psalter' in Church Times, 6573 (3 February 1989), p.16.

In less favour are the Cathedral Psalter<sup>106</sup> and New Cathedral Psalter<sup>107</sup>. Dakers has commented that the editors 'put the cart before the horse in making the words fit the musical needs'<sup>108</sup>, while Long described the former as embodying 'the very antithesis of all the principles of good chanting'.<sup>109</sup>

The Revised Psalter<sup>110</sup> was the work of an Archbishops' Commission, initiated in 1958, to revise the text of the psalter, the first such revision since the Reformation. Indeed the BCP version of the psalm texts is essentially that contained in the Coverdale's Great Bible of 1539, revised in 1540.

Although much loved by subsequent generations of Anglicans for its beauty, the Prayer Book Psalter is in effect an English translation of a Latin translation of a Greek translation of the original Hebrew, and consequently not the most accurate rendering of the Psalms.<sup>111</sup>

Dakers describes the Revised Psalter as 'a flowing text admirably and simply pointed'<sup>112</sup>. Long commented: 'Though less beautiful than the Prayer Book version ... it is much more intelligible.'<sup>113</sup>

A further and rather more substantial revision took place only a few years later for the Alternative Service Book.<sup>114</sup> These texts (and their pointing) were also published in The Psalms: a new translation

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106 The Cathedral Psalter (London, 1875).

107 The New Cathedral Psalter (London, 1909).

108 Lionel Dakers Church Music in a Changing World (London, 1984), p.49.

109 Kenneth R. Long: The Music of the English Church (London, 1972), p.236.

110 The Revised Psalter (London, 1966).

111 R.C.D. Jasper and Paul F. Bradshaw: A Companion to the Alternative Service Book (London, 1986), pp.449-450.

112 Lionel Dakers: Church Music at the Crossroads (London, 1970), p.21.

113 op.cit., p.397.

114 The Alternative Service Book (Westminster, 1980).

for worship<sup>115</sup>. It will be interesting to see whether the ASB translations will last for 450 years, or whether cathedrals will after that time still be using the BCP versions.

A Manual of Plainsong<sup>116</sup> caters for those adopting this alternative method of chanting the psalms, although this practice is rare in parish churches. BCP texts are adopted: it is interesting to speculate on whether anyone has ever sung ASB texts to plainsong.

There are many who question the wisdom of congregational psalm chanting.

It may be a regrettable fact, but it has to be admitted that the Psalms, whether they be sung to plainsong tunes or to Anglican chants, do not lend themselves readily to singing by the average congregation.<sup>117</sup>

The pointing of congregational psalters, is probably of limited usefulness unless the congregation as a whole learns how to interpret it. Recent years, however, have seen the development of other methods of singing the psalms.

Psalm Praise<sup>118</sup> was the third volume in a series which had produced Youth Praise 1 and 2. It included pointed and metrical versions of the canticles, but its chief innovation lay in metrical versions of psalms and other biblical passages. Leaver makes the following comment:

Many of the new texts are of a very high quality ... but the music, with some exceptions is all very much in the same rather superficial style.<sup>119</sup>

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- 115 The Psalms: a new translation for worship (London, 1977).
- 116 H.B. Briggs and W.H. Frere: A Manual of Plainsong (London, 1902); 2nd edn, ed. J.H. Arnold (London, 1951).
- 117 Music in Church, Report of the Committee appointed in 1948 by the Archbishops of Canterbury and York, (Westminster, 1951); revised edition (Westminster, 1957), p.34.
- 118 Psalm Praise (London, 1973).
- 119 Robin Leaver: A Hymn Book Survey 1962-80 (Grove Booklet No. 71) (Nottingham, 1980), p.17.

A list of alternative tunes was eventually compiled.<sup>120</sup>

In recent years another method of singing psalms, originally popularised by the Belgian Jesuit priest Joseph Gelineau, has been increasingly adopted. It is called the responsorial method, in which a refrain (called an 'antiphon') is sung by the congregation after every two or three verses sung by the choir or cantor. The texts are often taken from the Roman Catholic Grail Psalter, typical examples of publications being 121, 122, 123 and 124. A selection of responsorial psalms has also been included in New English Hymnal.

After two years of singing responsorial psalms, the author came to the same conclusion as Long:

[It] is just as difficult to sing well as Anglican chanting and needs as much care and rehearsal. Indeed, from the congregation's point of view it is more difficult and it is very rare for them to do anything else except merely join in with the antiphons. [It] also calls for a very alert accompanist... The system as a whole is a poor substitute for Anglican chanting.<sup>125</sup>

Those who are slightly more adventurous, at least in spirit, may well wish to consider Psalms from Taizé.<sup>126</sup> Some forty years ago Brother Roger founded the Community of Taizé in the hills of Burgundy, where it now provides a ecumenical retreat from the pressures of the world. The music adviser to the Diocese of Bath and Wells writes:

The Taizé phenomenon is one that embodies a sense of simplicity and authenticity in worship, together with flexibility and freedom of prayer and music. Add to this the international flavour of the thousands of people who

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- 120 Michael Perry: Psalm Praise Worship Index (London, 1977).
- 121 Psalms for Sundays (Great Wakering, 1973).
- 122 The Responsorial Psalter, volumes A-C (Great Wakering, 1987-1989).
- 123 Psalms for Singing (Bury St Edmunds, 1989).
- 124 Psalms for the Eucharist volumes 1-3 (Great Wakering, 1984).
- 125 ibid., p.398.
- 126 Psalms from Taizé (London, 1983).

flock there each year, and you will have some idea of its universal appeal.

The ever increasing range of Taizé music is becoming more and more well known as songs are brought back by those who go there, and as the Brothers themselves visit the poor and deprived in all parts of the world... Whether used in small or large groups, the music of Taizé is compelling and haunting. Some of the more contemplative refrains [antiphons] can be used in smaller churches during Communion services, like 'O Lord hear my prayer' [Psalm 102]. Anglicans have been known to place this particular piece within the ASB Rite A setting of Holy Communion, sung between sections of said prayers by choir and congregation alike.

On more majestic and lively occasions a brass band, keyboards/synthesizers and guitars can accompany joyful choruses and canons to great effect. We welcomed our new bishop to Wells Cathedral in just such a manner.<sup>127</sup>

It will be interesting to see whether the said bishop is welcomed to Canterbury in the same manner.

For a further discussion on methods of psalm singing, the reader is referred to 128 and 129.

### 3.9 COPYRIGHT AND THE BOOKS OF THE FUTURE

The duplication of hymns and settings of psalms between different books is clearly wasteful both in paper and expense but, for the reasonably foreseeable future, seemingly unavoidable. At those churches where congregational music is drawn from a number of different books, in many cases loose-leaf compilations have been produced. However, the question of copyright on even one hymn can be far from straightforward and, when multiplied several times over, becomes a truly formidable task. Many churches regrettably, but perhaps not altogether surprisingly, have succumbed to the temptations of ignoring the copyright laws altogether.

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127 John Newman: 'The Music of Taizé' in Christian Music, Autumn 1989, pp.10-11.

128 Lionel Dakers: The Psalms - their Use and Performance Today (Addington, 1980).

129 Robin Leaver, David Mann and David Parkes: Ways of Singing the Psalms (London, 1985).

For some years, the need for a central clearing-house on hymn copyright has been advocated (notably <sup>130</sup>). In a sense, this was precisely what the Sing Praise project, discussed in section 3.6, was trying to achieve. Possibly its ultimate downfall lay in the fact that potential subscribers were seeking a larger selection of hymns than those for which the proprietors could readily obtain copyright permission.

A leaflet explaining, amongst other things, the legalities of making local hymnbooks has been published by the Pratt Green Trust.<sup>131</sup> The Trust offers assistance in tracing copyright holders, but is not in any way the clearing house that is so badly needed. However, the Christian Music Association (formerly the Christian Music Publishers' Association) operates such a scheme.<sup>132</sup> Since 1985, when 38 publishers of Christian music were participants in the scheme, the number in 1990 has grown to well over 100. On average, thirty churches per week are applying for licences, which in turn may persuade further publishers to join the scheme. Although it is perhaps too much to hope that Canterbury Press (publisher of Ancient and Modern New Standard and New English Hymnal) will wish to participate, any living contributors to them may nonetheless do so (unless of course the copyright has already been sold to the publisher).

In addition to the trend from bound hymnbooks to loose-leaf compilations, made easy (technically at least) by photocopying, technology has been opening other horizons. Overhead projectors can in principle dispense with paper books altogether: slides of Songs of Fellowship words are available from the publishers. An even more visionary approach, proposed by a recent ordinand, is that hymns

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<sup>130</sup> John King: 'Grasping the nettle of hymn copyright' in Church Times, 6250 (26 November 1982), p.10.

<sup>131</sup> Copyright and the Local Church (London, 1989).

<sup>132</sup> 'New copyright scheme' in Church Times, 6390 (2 August 1985), p.2.

should be stored in the church's computer, and displayed to the congregation on screens on the pillars.<sup>133</sup>

It seems unimaginable in 1990 that the conventionally printed hymnal will ever be supplanted. However, the author is very conscious of the fact that technology, in particular computer technology, is developing very quickly indeed, and he would not care to predict the medium in which the next edition of Hymns Ancient and Modern will appear.

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133 Tim Hall: 'Hymn-book's days are numbered' in Church of England Newspaper, 4787 (21 February 1986), p.11.

#### 4 COURSES AND QUALIFICATIONS IN CHURCH MUSIC

Whilst the priest is responsible for <sup>the</sup> service as a whole and, in particular, the spoken parts, the musical director must bear a major part of the responsibility for the musical element in it. He/she can thus properly be termed one of the ministers. What skills are needed for this ministry, and what facilities are available for acquiring them?

There have in recent years been great changes in the courses and qualifications available on the subject of music in the Church of England (and, for that matter, in other denominations also). In the last ten years, no fewer than thirteen institutions, of which the best known is the Royal School of Church Music, have involved themselves at some time in this work, or are in the process of doing so. Sadly, four have had to withdraw from it, but others have plans to expand their activities in this field. Before the institutions are examined in detail, the historical background of training in church music will be briefly considered.

Long<sup>1</sup> describes how, in the nineteenth century, cathedral organists accepted articulated pupils, to whom they taught their trade in return for acting as deputies. With the expansion of the universities and music colleges, notably the Royal College of Organists, these apprenticeships gradually became less common. During the present century, the qualifications ARCO and FRCO, and their related choir-training diploma CHM, have become ever more demanding technically. However, although much of the music in these examinations was composed for sacred use, it has always been studied primarily from a secular viewpoint, without reference to its liturgical context. In this aspect at least, such pupils would be at a disadvantage compared with their nineteenth-century counterparts.

If this was all the training that was available to the professionals during the first part of this century, certainly the amateur musicians in the parishes could not reasonably hope for anything better.

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<sup>1</sup> Kenneth R. Long: The Music of the English Church (London, 1972), p.393.

Because of the wide scope of the work of the Royal School of Church Music, it will be considered first in the survey of institutions, followed by the other twelve in alphabetical order.

#### 4.1 ROYAL SCHOOL OF CHURCH MUSIC

Since 1929 the Royal School of Church Music (or, as it then was, the School of English Church Music) has been actively involved in the training of church musicians. Apart from occasional visits of a Commissioner to affiliated choirs, until 1974 this training was primarily aimed at a professional level, with courses of up to a year's duration. Most students prepared for the diplomas of the Royal College of Organists - associateship, fellowship and the choir-training diploma. However, the teaching was more than the acquisition of technical skill, as the prospectus made clear.

Since we are training our students to be church musicians, we are careful to provide them with the opportunity to study the art of public worship, with particular reference to the part played in it by music. In this study the history and meaning of the Psalms and of hymnody naturally finds a place. The knowledge which a student acquires may well save him later on from making errors of judgment in the use of music in worship, and will also enable him to discuss the subject with his parish priest or minister with a knowledge of the principles involved.

Long<sup>2</sup> describes the circumstances surrounding the introduction of the ADCM examination which, from the outset, has been administered by the RSCM.

The Anglican church felt that skill in organ-playing and choir-training, though essential, did not go far enough and that church musicians needed further training in such specialised studies as liturgiology, Prayer Book history, plainsong, Anglican chanting and pointing, hymnody, and similar specialist fields. Such training would help bridge the gap between clergy and their organists. To meet this need Archbishop Lang instituted in 1937 a new examination, the Archbishop of Canterbury's Diploma in Church Music (ADCM), which involves a wide course of study embracing subjects unheard of by the old articulated pupils [of cathedral organists] - or their masters. Just as entry for the choir-training diploma is

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<sup>2</sup> ibid., p.393.

restricted to holders of one of the RCO organ diplomas, so for the ADCM examination only those are eligible who hold both the FRCO and CHM diplomas. With such a formidable basic requirement the number of candidates is inevitably small.

In his inimitable style, Long expresses the wish that no-one will invent an examination for which only ADCMs are eligible.

The ADCM examination consists of three three-hour papers: Christian Worship, Church Music (general paper), and Church Music (special subject). There is no practical examination, since this has already been covered in the FRCO(CHM). Candidates have to give the names of two referees - one a priest, the other a professional musician.

The limitations of the ADCM are threefold. Firstly, the number of successful candidates (and, for that matter, the number of unsuccessful ones) is too small for the qualification to be widely known. Secondly, and this may be the cause of the first, there is at present no specific course of training for the qualification. Finally, both in name and content it is firmly based on the Anglican Church. The Secretary of RSCM has recently informed the author that there are normally two to three candidates per year and that, in 53 years, there have been 70 successful candidates.

In addition to the ADCM, the RSCM awards three types of honorary diploma - associateship, honorary membership, and fellowship.

The 1973 Report of the Council heralded a major change of policy concerning courses run by the RSCM. Instead of concentrating on training of a professional nature, the resources of the RSCM were redirected towards the amateur, in particular the running of an almost continuous stream of short courses at its headquarters at Addington Palace. The residential courses were in general to be of up to a week's duration, and these were to be complemented by non-residential day courses.

Titles taken from the current quarterly course list (circulated with the official journal Church Music Quarterly) include:

- The Reluctant Organist (it was reported in the April 1990 edition of Church Music Quarterly that well over a thousand people have been taught by Janette Cooper on this five-day

- residential course since it began);
- Weekend for Teenage Organists;
  - Plainsong Day;
  - Improvisation;
  - The Choir Leader;
  - Hearts and Hands and Voices (singing in sign language for the deaf);
  - Flower arrangement;
  - Ecclesiastical embroidery.

A course which occasionally features on the list is the training day for clergy: it is understood that the demand for this course is somewhat limited.

However, there is a major development currently being considered. In March 1990, the Director of the RSCM wrote to the author indicating that a one-year diploma was under consideration, although it was then still at its very early stages and no firm decision had been taken.

#### 4.2 CHRISTIAN MUSIC ASSOCIATION

In addition to its excellent pioneering work as a copyright clearing house (discussed in section 3.9), the Christian Music Association is seeking through its Personal Membership scheme:

... to provide an infrastructure that will facilitate the linking of all Christians who have a specific interest in worship, Christian music and related arts. This would include musicians, singers, dancers, worship leaders, church leaders, songwriters, organisers of music events, technicians and publishers....

We want to:

- improve dialogue between [members of the above groups];
- help release the talents and abilities of our members;
- improve their skills, through personal contact with each other, teaching, etc.;
- establish a register of skilled teachers;
- [develop] a system of accreditation;
- raise the standards of skill in many areas of the artistic gifting.

This information was sent by the CMA to the author in July 1990. It is understood that the Personal Membership scheme area is in a

very early stage of development, but it would appear that the aims are somewhat similar to those of the Music in Worship Trust (to be discussed in section 4.7). The author understands, however, that of the two, CMA is the more charismatic in its outlook.

#### 4.3 CITY OF LIVERPOOL COLLEGE OF HIGHER EDUCATION

In 1981 the City of Liverpool College of Higher Education introduced a three-year Music and Worship course leading to a BA honours degree of the University of Lancaster. It is believed that this was the first church-music course in Britain leading to a degree. Teaching was shared between the Departments of Music and Religious Studies, drawing also on the resources of both the Anglican and Metropolitan cathedrals, as well as many other Merseyside churches.

The aims of the course were outlined in the prospectus.

Many of today's practising church musicians have had little or no time in the course of their training to study the relationship of music to liturgy, a sensitive appreciation of which is becoming ever more important to their duties. ... The Music and Worship degree course has been carefully designed to meet both the academic and the practical needs of those who are already, or hope to become, involved in the field of church music. Whilst the College is convinced that historical study is of great value to such a course and, therefore, quite rightly appears in the syllabus, at the same time it is felt that an extensive knowledge of contemporary thinking and practice is absolutely essential to the student, a belief which is reflected in the content of the courses.

In common with Lancaster's other degree courses, three subjects were studied in equal proportion in the first year, of which music and religious studies were compulsory, the third being chosen from a wide range including biology, drama, education studies, mathematics and sociology. In the second and third years, music and religious studies were the only subjects, in the proportions 2/3 and 1/3 respectively.

The course was widely publicised in 1980 to attract the target student intake of 24 and, in 1981, the first nine students began. The second intake, in 1982, was only four. This could to a considerable

extent be blamed on the almost total absence of publicity during 1981/82. This in turn was caused by two factors. First was the sudden death of Gerald Brown, founder and mentor of the course, whilst the second was financial pressure upon the college, which ultimately led to its merger with Liverpool Polytechnic. During the year 1982/83 it was decided to discontinue the course. Of the thirteen students who took the course, nine graduated.

#### 4.4 COLCHESTER INSTITUTE

The Music Department at Colchester Institute offers two graduate courses in music: the graduate diploma (GMus) and the BA honours degree, both qualifications being validated by the Council for National Academic Awards. Since 1981, the BA degree has been offering Christian Liturgical Music as a major option in its second and third years, comprising 40% of the entire degree. The option covers three areas.

- Liturgical Tradition      History of Church Music from the beginning to the present day, including the Alternative Service Book, folk music, charismatic music, etc. The student is expected to submit two essays (or to submit one essay and present a seminar) each year, as well as a longer essay (not less than 5,000 words) at the end of the third.
- Placement              Students spend two years in a church of their denomination. Whether as a singer, instrumentalist, organist or choir leader, they are expected to be closely involved with the music and worship at the church. The student submits a placement folder containing a written report, with tapes etc., on every service in which he/she participated. Twice each year the minister or director of music gives a written report on the student's progress.
- Composition            In the third year, the students submit at least one item in each of four areas of liturgical composition.

In recent years, students of many denominations have attended the course including Anglican, Roman Catholic, Methodist, Elim Pentecostal and Greek Orthodox. They are encouraged to attend each other's services from time to time, so that they may respect their colleagues' differing traditions and broaden their own experience. The course produces roughly five graduates per year.

In Church Times in January 1990 there appeared a letter from William Tamblyn, Head of the School of Music at Colchester Institute.<sup>3</sup> Primarily he was taking issue with a statement, made by Sir David Lumsden in an interview, that the course in church music run by the Royal Academy of Music (see section 4.8) was 'unique'.<sup>4</sup> Mr Tamblyn continued, making the following point concerning the Colchester course.

What we are not about is 'musicians who live in organ lofts'. We pride ourselves on being actively concerned with music for the people of God, not for the musically elite. However, our BA syllabus as such can cope with the needs of those who want to take ARCO/FRCO or whatever, but our first concern is the management and performance of music at a pastoral level.

One of the students who graduated from the course in 1989 made a comment to the author, which he feels is particularly worth noting.

The heritage of Christian music is one of our greatest and CLM at Colchester is one course which truly brings it alive.

#### 4.5 FACULTY OF CHURCH MUSIC

The Faculty of Church Music was founded in 1956 as an interdenominational body promoting church music. The Faculty shares the initials FCM with the Friends of Cathedral Music, and it is understood that this has occasionally caused confusion.

Several of the honorary fellows and members of the academic board of the FCM are known by the author to hold senior posts in church

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<sup>3</sup> William Tamblyn: 'Liturgical music' in Church Times, 6623 (19 January 1990), p.13.

<sup>4</sup> John Greenhalgh: 'When producing the music is not enough' in Church Times, 6618 (15 December 1989), p.20.

music in their various denominations. It is therefore believed that, unlike some little-known colleges awarding so-called qualifications, the FCM is entirely genuine, although possibly the qualifications are of a somewhat lower level than their titles might suggest. However, if this has the effect of encouraging a church musician to study for an examination that he/she would not otherwise attempt, then church music has benefited as a result of it (cf. the Guild of Church Musicians, to be discussed in section 4.6).

The Faculty offers examinations at three levels: associate, licentiate and fellow. Alternative options to organ-playing or singing include composition or a more detailed study of the relationship between music and worship. There are also diplomas in choir training and the spoken word.

#### 4.6 GUILD OF CHURCH MUSICIANS

Since its foundation in 1888, the Guild has undergone two changes of name, first from 'The Church Choir Guild' to 'The Incorporated Guild of Church Musicians' and, in recent years, to 'The Guild of Church Musicians'. The Guild is described as follows in its Year Book:

a fellowship of those who sincerely desire to offer the best in music to the service of the Church, both amateur and professional musicians being unified in a common ideal.

The Guild has some 500 subscribing members. In addition to the Year Book, there is a quarterly magazine Laudate. It also holds an annual one-day conference, embracing the annual general meeting. It is chiefly known for its work in administering the Archbishops' Certificate in Church Music, and is also promoting a Fellowship examination. These are discussed in turn.

##### 4.6.1 THE ARCHBISHOPS' CERTIFICATE IN CHURCH MUSIC

In 1961, Archbishop Fisher gave to the Guild the charge of administering a new examination - the Archbishop of Canterbury's Certificate in Church Music. Initially the practical part of this examination was for organists/choirmasters only but, since 1971,

singers have comprised roughly 20% of the successful candidates. In 1987, the syllabus was further revised to enable Roman Catholics to take the examination. At this time, Cardinal Basil Hume Archbishop of Westminster became, with the Archbishop of Canterbury, joint Patron of the Guild, and the examination's title was thus changed to the Archbishops' Certificate in Church Music.

The examination comprises four parts.

- |   |   |  |
|---|---|--|
| 1 | Basic Music Skills                                  | Grade 5 or above in either organ or singing.   |
| 2 | Church Musicianship                                 | Practical examination in one of the following categories: Choir trainer/organist; Singer/chorister; Instrumental director; Cantor. |
| 3 | Christian Worship                                   | A 2000-word prepared essay from a choice of nominated topics, plus a two-hour written examination.                                 |
| 4 | History and<br>General Knowledge<br>of Church Music | A 2000-word prepared essay from a choice of nominated topics, plus a two-hour written examination.                                 |

For whom is the examination intended? The following words are taken from the most recent Prospectus (1990) of the Guild.

It is the expressed hope of the Archbishops that all who have the responsibility of leading the music of their church should aim to achieve the Certificate as a basic, minimum acceptable standard of music coupled with an understanding of the forms of service in which they exercise their special ministry.

Here is a vision indeed, with literally thousands of ACertCM holders throughout the country. What steps are being taken to realise that vision? Much has been done to publicise the examination (for example in Church Music Quarterly and the Year Book of the Royal College of Organists), and to assist candidates to take it. There are evening classes being run in different parts of the country, there are residential training weekends (with grants available from the Leverhulme Trust), and there is now even a correspondence course.

There are rewards for those who pass the examination, such as the designatory letters ACertCM (recognised as a valid qualification by the Incorporated Society of Musicians), and an academic hood. All these have had an effect in arousing interest in the qualification. In the first 28 years, 248 Certificates were awarded, the average over the last five years being thirteen per year.

However, if this is, in the words of the Archbishops, a 'basic, minimum' qualification, why is it, after some 30 years, still being ignored by the overwhelming majority of church musicians? In the opinion of the author, the practical part of the ACertCM is a little too easy, and the paperwork far too difficult for the stated aim of the examination. For example, when he took the examination some years ago, the compulsory 'unseen' essay in Part 4 of the examination was to discuss the effect on church music of the dissolution of the monasteries. The author is not alone in this view:

[The ACertCM] is not an easy task - especially for those who, through no fault of their own, are out of the educational swing. Aspiring candidates must, first of all, be daunted by the sheer breadth of the syllabus - how many intending examinees have withdrawn upon realising the enormity of their task with regard to the Part 4 syllabus, one wonders?<sup>5</sup>

Who are these people, publicly criticising the examination - two unsuccessful candidates perhaps? No, they are the Part 4 Examiners. They continue:

Please do not worry unduly - this state of affairs is certain to be revised ere long.

It is to be hoped that the Council of the Guild will heed the advice of its own examiners.

#### 4.6.2 FELLOWSHIP

The 1990 Prospectus of the Guild offers the following information concerning Fellowship.

Fellowship of the Guild (FGCM) is offered to those seeking to attain a higher standard in church music than that required by the Certificate. It is obtained in two

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<sup>5</sup> T. Creagh-Fuller and R. Wilkes: 'Some random reflections on Part 4 of ACertCM examination...' in Laudate, 12 (Autumn 1989), p.32.

stages: (a) the Diploma in Church Music, a four-part study of the history and development of church music and (b) a practical examination.

In September 1985 a four-year evening course began at Goldsmiths' College London, leading to a Diploma in Church Music validated by the University of London. Wilkes<sup>6</sup> has written that the Guild had felt that a qualification should be available intermediate in standing between the ACertCM and ADCM examinations, and that the Guild had co-operated in the establishment of the course. He describes the four years of the course (which, by implication, could be taken in any order) as follows:

- Music and Liturgy up to the Reformation;
- The Reformation and its aftermath;
- Eighteenth and nineteenth centuries;
- Twentieth century (including the effects of Vatican II, the Alternative Service Book, congregational participation, etc.).

In 1986 a part-time Diploma course began also at Manchester, but in this case was to be validated by the Guild itself, as indeed was the practical examination for the Fellowship. Unfortunately, the course at Goldsmiths' College closed in 1989 through, it is believed, lack of demand. Only one person has so far completed both parts of the Fellowship examination: the Honorary Secretary of the Guild.

It may be argued that, quite apart from an apparent lack of demand for the Fellowship, the Guild, being an entirely voluntary body, does not have sufficient manpower to be able to run both this and the ACertCM examinations. Indeed this lack of resources forced the Guild to abandon its 'Preliminary Certificate' [to the ACertCM], which ran from 1965 until 1988. It is the author's view that the Guild might have better served the needs of Christian musicians by developing the Preliminary Certificate rather than embarking on the Fellowship.

#### 4.6.3 THE GUILD AND ITS QUALIFICATIONS

It would seem to the author that, in order to reach their full potential, (and, in the case of the ACertCM, this could be enormous),

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<sup>6</sup> R. Wilkes: 'Diploma in church music' in Laudate, 2 (Autumn 1986), [p.10].

both of the Guild's examinations would greatly benefit from external moderation by some academic body, for example the Open University or the Council for National Academic Awards.

#### 4.7 MUSIC IN WORSHIP TRUST

The Music in Worship Trust is similar in aim to the Royal School of Church Music, in running workshops and seminars. However, its more evangelical approach may be gauged from the titles of its events, such as 'With Heart and Voice', 'Let the Children Praise', and 'Taste and See'.

The Trust was founded in 1984 by a small group of organists who wished to become more involved in the worshipping community. Since then, it has grown steadily, having now some 150 member churches as well as 'Friends of the MWT'. Members receive quarterly mailings of the magazine Christian Music (Music in Worship until 1987), together with free sample copies of new music.

John Greenhalgh<sup>7</sup> quotes its director, Robin Sheldon, as follows.

The Trust tries to offer help and advice to all churches, across the whole range of what's available for instruments and voices, as to how best to use music in worship; and to look at the role it should occupy in this context ... I know as a musician how important it is to deal with the nuts and bolts of performance, but it remains a tool in worship, not a tool to praise music.

Although the MIW might be seen to be in competition with the activities of the RSCM (and indeed some of its members might wish it to be), this is not the case. At two meetings within the last year, the author has heard Sheldon emphasise this point.

David Peacock, an area representative of the MIW, and himself a full-time minister of music, has recently indicated to the author that he sees the need for further training facilities in church music.

A group of us are concerned about the need for a College of Music which would offer degree and diploma

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<sup>7</sup> John Greenhalgh: 'Music in Worship Trust' in Church Times, 6620 (29 December 1989), p.15.

courses, together with one-year certificates, sandwich courses, etc., and are just beginning to consult as wide a variety of people and organisations as possible. We have as our vision a College that would bring together all the strands within church music at the moment, and have credibility in its music standard. We do not anticipate the establishment of the College for at least three years.

In the same letter, Peacock writes of the proposed RSCM course. The extent to which the College of Music would be independent of the RSCM is uncertain.

#### 4.8 ROYAL ACADEMY OF MUSIC

In 1987 the Royal Academy of Music introduced a Church Music course as part of its Complementary Studies programme. It is run in co-operation with St. Marylebone Parish Church and the Royal School of Church Music. Lecturers include the clergy and organists of a number of cathedrals, both Anglican and Roman: observation visits to those cathedrals comprise a significant part of the course.

All students must first win their place at the Academy in their Principal Study (instrument or voice). The course may be taken as a one-year major option either by postgraduate students, or by those preparing for, or pre-elected to a university organ scholarship. Other students (Performers, GRSM or BMus) can take different parts of the course throughout their three or four years spent at the Academy. The course generally has twelve regular students per year of whom, on average, all but one will be Anglicans (the exception normally being Roman Catholic), and of whom nine will be organists and three singers.

The Director of the course has indicated the reasons for launching it.

This country's musical traditions have grown directly out of the rich soil of its diverse church music. But, over the last 20 years, liturgical practices and attitudes to music in worship have changed and developed at a rate unknown for generations, subjecting church musicians to new challenges and imperatives. The Academy's new course is intended as a positive response: to encourage the application of high standards of musical skill to the opportunities presented by today's revised

and developing liturgies; to recognise the importance of deepening ecumenical and international contacts; and to identify the essentials of tradition which provide the foundation for thoughtful and lively provision of music in worship in the immediate and more distant future.<sup>8</sup>

He then discusses the philosophy behind the course and, in so doing, provides an indication of what ideally should be expected of any church musician, professional, amateur or, to use a word taken from Janette Cooper's organists' course, 'reluctant'.

Changes and challenges to traditional assumptions about church music do not alter the basic role of music in worship: that of a particularly intense expression and projection of prayer. As Pope John Paul II said during his 1982 visit to Britain, in a slightly overstated paraphrase of St Augustine, 'It is good to pray. It is better to sing.' Prayer takes many forms and its form is affected by many conditions. It can be active or passive (perhaps receptive is a better word); it can be communal or personal; it can be affected by racial and social culture, age or denominational tradition. Prayer is unifying, sometimes challenging, always truthful: hence liturgy and its music should rightly be based on tradition, should be subject to critical renewal, and should have an inherent worth and integrity....

First, the course must extend its reach across denominational barriers, while maintaining a keen appreciation of denominational traditions. Second, it has to lay equal stress on purely musical skills and the understanding needed for their sensitive and imaginative application, an understanding involving aspects of liturgy, theology, pastoral care and administration. This philosophy ensures the course will convey the essentially 'ministerial' nature of the church musician's work.

There is no specific qualification awarded at the end of the course. Students receive credit for their study as part of their overall course qualification. However, the Director of the course has indicated the following to the author.

The Academy is very concerned that there is at present no professional qualification in Church Musicianship of international and interdenominational standing in this country and so we are warmly encouraging discussions in this area currently taking place at the RSCM.

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<sup>8</sup> Patrick Russill: 'Training Tomorrow's Church Musicians' in Church Music Quarterly (April 1990), p.19.

#### 4.9 ST. MICHAEL'S COLLEGE TENBURY

Comment has already been made in section 1.3 of the poor state of music in cathedrals in the first half of the nineteenth century. As an expression of his concern, the Revd. Sir Frederick Gore Ouseley in 1856 founded the College of St. Michael at Tenbury Wells in Worcestershire, the first new choral foundation since the Reformation.

It was intended to serve as a model to the whole Church in the efficient rendering of daily choral services, in the selection of a truly representative repertoire of the best sacred music, and in the well-ordered education of choirboys under ideal conditions. Its very existence challenged the slackness everywhere else.... There are now seven lay clerks and the school has been expanded to take seventy boys, of whom eighteen are on the choral foundation.<sup>9</sup>

Very sadly, St. Michael's Tenbury is no more. In 1985 it was reported that the number of pupils had fallen below 50, thus making the College no longer financially viable. It closed in July of that year. The decline in pupils was blamed on the fact that the College was set in a sparsely populated catchment area, and plans to move to another area proved to be either unsuitable or incompatible with the founder's intention.<sup>10</sup> However, it was felt by some that, had the trustees alerted the public earlier to the problems besetting the College, it might have been saved.<sup>11</sup>

#### 4.10 TRINITY COLLEGE LONDON

It is understood that Trinity College includes an element of church music in its courses. Unfortunately, however, the College was unable to supply the author with any specific information.

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<sup>9</sup> Kenneth R. Long: The Music of the English Church (London, 1972), pp.324-5.

<sup>10</sup> 'Top choir school to close soon' in Church Times, 6372 (29 March 1985), p.3.

<sup>11</sup> Julian W.S. Litten: 'Closure of a college' in ibid., 6377 (3 May 1985), p.13.

#### 4.11 UNIVERSITY OF EAST ANGLIA

A new MMus course in English Church Music has recently been introduced by the School of Art History and Music at the University of East Anglia. This is believed to be the first higher-degree course in church music in Britain, and is being taught in collaboration with the organist of Norwich Cathedral.

The course includes tuition in composition, performance (organ or singing), and choir training and conducting, as well as the preparation of a 10,000-word dissertation on some aspect of the history of English Church Music.

Possibly as a consequence of its being for a higher degree, this course seems to have a higher music content and a lower liturgical content than those at Colchester and the Academy. Alternatively, this may be an incorrect inference drawn from the necessarily limited information conveyed by the Prospectus.

#### 4.12 UNIVERSITY OF ST ANDREWS

In 1983 there appeared an advertisement stating that, from October that year, the University of St Andrews would be offering a one-year postgraduate diploma in church music.<sup>12</sup> The teaching was to be shared between the Department of Music and the Faculty of Divinity.

The present Chairman of the Department of Theology and Church History has supplied the author with the following information.

It all happened too quickly. The only student ... was here in session 1985/6, which must have been the first year of operation. The diploma ended when the Department of Music was reduced to its present size in 1988.

#### 4.13 WILLIAMS SCHOOL OF CHURCH MUSIC

The Williams School of Church Music, situated in Harpenden, Hertfordshire, became an independent institution with charitable

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<sup>12</sup> for example Church Times, 6281 (1 July 1983), p.16.

status in 1971, although it had been a privately owned school for some ten years previously. It served two distinct but complementary needs. On the one hand, it was a conventional preparatory school, but one which provided specialist training for prospective cathedral choristers. On the other, it held training courses for adult church musicians, both through evening classes and by correspondence. This led to the award of a diploma and, after further study, to associateship of the college. Roughly twenty students per year reached this level.

The school finally closed its doors five years ago, the victim of financial difficulties.

#### 4.14 SUMMARY OF COURSES

Courses in church music can be classified as follows:

- (a) Amateur;
- (b) Serious amateur;
- (c) Professional.

At present, and for the foreseeable future, category (a) is most widely covered by the range of short courses offered by the Royal School of Church Music. However, the Music in Worship Trust seems to be rapidly expanding its range of activities.

For those in category (b) (and possibly at the top end of (a) and the bottom end of (c)), the Archbishops' Certificate in Church Music is slowly becoming better known. However, some sort of external moderation of the examination would almost certainly assist this process.

The number of courses in category (c) is expanding, with the introduction of the MMus degree at the University of East Anglia, and further courses elsewhere under consideration. The two courses already well established are those at Colchester Institute and the Royal Academy of Music. The latter is not, as yet, a first study, but this is understood to be under consideration. Whilst the Academy's

list of lectures and activities may be the more impressive, Russill<sup>13</sup> admits that this is at the cost of a 'living and regular liturgical focal point for 'hands-on' experience' which, as has already been indicated, is an essential part of the Colchester course.

It is perhaps significant that the directors of both the Colchester and Academy courses are Roman Catholics, rather than Anglicans as might have been expected.

Compared with the number of those required to exercise musical leadership in some capacity in the Church today, the number of those with any formal training specifically in church music must be regarded as extremely small.

No equivalent study was made of the musical training offered to theological students. However, the author is unaware of a course in Britain in any way comparable to either of the following:

- Bible and Music Programme (four years, full time), at the European Bible Institute at Lamorlaye, France, (there are five professors of music at the Institute)<sup>14</sup>;
- Master of Divinity with Church Music course (one year, full time), at the South Eastern Baptist Theological Seminary at Wake Fort, East Carolina.

In particular, the syllabus of the Master of Ministry degree course, introduced in October 1990 at the University of Sheffield, does not at present cover the use of music in worship at all.

It is perhaps relevant at this point to include part of the submission of the Royal College of Organists to the current Archbishops' Commission on Church Music (the Commission itself will be discussed in section 6.1).

There is a profound need for more practical musical training and liturgical education among clergy and organists respectively. This should be tackled particularly at the student level. The College stands ready to discuss and promote new initiatives, and

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<sup>13</sup> Patrick Russill: 'Training Tomorrow's Church Musicians' in Church Music Quarterly (April 1990) p.19.

<sup>14</sup> Susanne Slack: 'Training for Music Ministry' in Christian Music, Spring 1990, pp.20-23.

believes that the theological colleges should examine and improve their courses in respect of music radically. At the same time it is hoped that the theological colleges themselves could provide 'short' courses for church musicians. There should be open and constructive discussions, formally constituted, aimed at producing future generations of musically trained and liturgically educated musicians and clergy. This way lies the route to high quality work and lack of mutual suspicion between the two groups.<sup>15</sup>

In the questionnaires which comprised a major part of the present work, the clergy were asked certain questions concerning their training at theological college on the use of music in worship. The results of these are given in section 8.2.3: they reinforce the RCO's recommendations.

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<sup>15</sup> 'Archbishops' Commission on Church Music' in Year Book of the Royal College of Organists, 1989-90, pp.12-13.

## 5 THREE CASE STUDIES

The submission by the Royal College of Organists emphasises the need to gain more common ground between clergy and their organists, but what can actually happen when that common ground is missing? This is demonstrated in the following three case studies.

The principal players were all well-meaning Christian people, whose failure to communicate with each other gave rise to great distress both to themselves and to many who looked to them for leadership. Some of the incidents seem almost ludicrous, but they were all observed personally by the author whilst he was a *member of* the choir at the respective churches. (Clearly, it has been necessary to disguise the identities of the characters and the churches concerned.)

### 5.1 THE SITTING TENANT

The Choir Dinner was always such a happy occasion. Each year the PCC voted that St. Luke's should show its appreciation of the choir by inviting each adult member and his/her partner to dinner in a local restaurant. The vicar, the church wardens and their wives always came along too.

In his speech of gratitude, Peter the vicar momentarily forgot exactly how many years Stanley had been organist at the church, and stopped to ask him. On being reminded that it was nineteen, he remarked that Stanley's twentieth anniversary would have to be specially commemorated at next year's Dinner.

Granted, during the rest of the year, Stanley and a few other choir members were known not to get on well with Peter but, at least on this one evening of the year, any differences were forgotten.

Within a month of the Dinner, Stanley had been given three months' notice of dismissal and, within a further week, the entire congregation had been split into two warring factions, siding either with Peter or with Stanley. What had brought about this sorry state of affairs, and how did matters subsequently develop?

Stanley had been organist at the church for a long time. A respected head of music at a local school, he felt at ease with upper-middle-of-the-road worship, which is what St. Luke's had always offered until this young vicar appeared just six years ago. As soon as he arrived, Peter began to make little changes in the worship and, over the years, the church became gradually more evangelical. Stanley and various members of the choir and even, it must be said, some members of the congregation were not happy. They felt keenly about this and, although they tried hard, they were unable to get their point of view across to Peter. Oh, how they hated singing choruses!

Their only hope was that perhaps they could in time influence the rest of the congregation who might in turn influence Peter to take things a bit more gently. Perhaps before too long he would be moving on to another church.

But now this terrible news. Stanley had only just got home after taking his wife to hospital with appendicitis, when there was a knock at the door. It was Peter. After passing the time of day, Peter asked him how much longer he intended to stay on as organist at St. Luke's, and seemed surprised to learn that Stanley was not intending to leave next year after completing 20 years' service. No, God willing, he intended to stay on for another 20. Then Peter said the fateful words: 'Stanley, I am sorry, but we do not seem to be able to work well together. I must give you three months' notice.'

Peter accepted afterwards that he had chosen a very unsuitable occasion on which to discuss the matter with Stanley, and that his off-the-cuff remark at the Choir Dinner had been most unfortunate. Moreover, he should have consulted the church wardens before embarking on his present course of action. On the other hand, he knew that Stanley had for years been criticising his ministry, mainly behind his back and, in his shock of realising that Stanley would probably otherwise outlast him, he took the step that he had never before been able to summon up the courage to take.

The criticism of before was charity itself compared with the situation on the following Sunday. Battle lines had been drawn. Within a week, the news had been 'leaked' to the local press, and two days later it appeared in the national tabloids. Peter, Stanley and

the wardens, even the choir, were involved in long and stressful meetings. Much of the normal work of the church had to be laid aside in order to make time for all these meetings.

Then came the visitation from the bishop. Having privately heard the views of those most closely involved, he wanted to learn the consensus of the church. The meeting was very tense and, at its end, the bishop suggested a three-month 'cooling-off' period. This seemed to please no-one since it was felt that all methods of reconciliation had already been tried and had failed. The bishop departed to ponder the matter further.

A week later came the announcement that the bishop had confirmed Peter's decision. Stanley served out his three months' notice and, when he left, half of the choir and about a quarter of the congregation went with him. Some of the congregation eventually returned, but not until after Peter had himself left, some two years later. Stanley felt particularly bitter about the whole affair, the bitterness diminishing only after he had become organist of another church in the same town eighteen months after his dismissal.

Peter soon found a new organist who was a keen evangelical. A contract of appointment was drawn up with the assistance of the Royal School of Church Music. This contract was for a period of five years with the possibility of renewal for fixed periods thereafter.

#### Questions

- How should a vicar deal with the situation of a 'sitting tenant', especially one of long standing?
- To what extent should he take note of the organist's views on worship, and to what lengths should he go to discover them?
- To what extent should he make an effort to develop a satisfactory working relationship with the organist?
- How important is it that an organist should have a contract of fixed length?
- If a situation becomes intolerable, how should a vicar deal with the matter?

## 5.2 WINDS OF CHANGE

St. Peter's had quite a reputation for its 'bells and smells'. Father Paul had been vicar there for more than half of his 72 years. Perhaps in a year or so he ought to step aside for someone younger, but there was plenty of time yet. Perhaps the congregation was not as large as it used to be, and there were not many young families, but he understood that other churches were suffering from the same problem and, all in all, things seemed to be ticking over pretty well.

Fr. Paul got on very well with Dick his organist, who was in his mid-fifties. Dick was a sales representative, and he had studied for a music diploma in his spare time. Like many amateur musicians, he was immensely keen and, over the last seven years, had built up a 20-strong choir of boys and men. Nowadays most village choirs seem to produce a cassette at least twice a year, but these were the days when to make a gramophone record was something rather special, and St. Peter's choir had done just that. Moreover the record was selling well throughout the town.

Then Dick had a heart attack, and although he had soon recovered sufficiently to return to the console, he felt that he should give notice and retire. This perhaps caused Fr. Paul to consider his own three score years and twelve, because shortly afterwards it became known that he had gone to see the bishop about retiring. As he did not want his successor to arrive at a church with no organist, he immediately advertised the post. Henry, a musician in his fifties, with an FRCO and a couple of other diplomas to his name, had recently taken early retirement and moved into the area. He was appointed and took up his post six weeks before Fr. Paul finally retired.

Four months later Fr. Stephen was inducted as the new vicar. For the first time in over fifty years the vicarage reverberated to the sound of a teenage family. His induction service was magnificent: the augmented choir was well up to the standard that had been achieved on the record a few years earlier. Everybody felt that a great new era was about to begin at St. Peter's.

Within a year Henry had resigned. He felt that Fr. Stephen was interfering far too much in the running of the music. Trying to open

membership of the choir to women was just one example of this interference. For his part, Fr. Stephen regretted that he and Henry had not seen eye to eye: he would so much have preferred to make the appointment himself. Henry, he felt, was too set in his ways: Fr. Stephen really wanted someone younger, more in line with his own ideas.

The post was re-advertised, and this time there was no applicant. However, it was discovered that a newly-appointed music teacher at a local girls' school was looking for accommodation for his wife and young family. The vicarage was so large that part of it could very easily be used as a self-contained flat. Thus Bob was appointed.

Fr. Stephen's commission from the bishop was to try to reawaken St. Peter's. For as long as anybody could remember, the pattern of worship had always been a said mass at 8.00, a sung mass at 9.30 and evensong at 6.30. The 1928 Prayer Book had been used at all three services, and the choir sang at the sung mass and evensong. Fr. Stephen felt that there was little chance of the congregation's increasing, as indeed it needed to, with a ~~1928~~ eucharist as the main service. He therefore proposed to the PCC that a Rite A service be substituted. This provoked outrage from the PCC, very few of whom had ever attended such a service, and some of whom had no intention of ever doing so.

The only compromise seemed to be a split into two services: a Rite A family mass at 9.30, and a traditional mass at 11.15. The PCC reluctantly agreed to this arrangement. Fr. Stephen reconciled himself to the fact that, for the time being, he would have to take three Sunday morning services instead of two, and preach two sermons instead of one (the non-stipendiary minister that had been promised would not be arriving for several months).

The existing all-male choir would sing at the 11.15, whilst Bob would form a new choir of girls from his school to provide music for the less formal 9.30. Any men wishing to sing in both services would be more than welcome to do so. Bob seemed reasonably happy about the arrangement, although this constituted a significant increase in his responsibilities.

The men in the choir were less happy. For some, the revised time of 11.15 was difficult, and they transferred to the 9.30 service. Others preferred the traditional type of service, and sang only at the 11.15. Very few sang at both services although, it should be mentioned in passing, there was always a four-part quorum for evensong.

Unfortunately very few girls could be recruited for the 9.30 service despite Bob's best efforts. The congregation started criticising the girls' lack of volume, and Fr. Stephen began to feel that the perfectly adequate choir at the 11.15 should really be there at 9.30 instead. He listened to Bob's *misgivings*, but in the end overruled them. He was suffering from overwork, and a complaining organist was the last straw. In the resulting transfer to the 9.30 service, the choir lost three men, two of them tenors.

Three months later Bob resigned. This was a difficult decision since it meant finding somewhere else to live, but he could stand it no more. The post of organist now was considerably different from the one that he had been offered a year earlier: in particular there was effectively no longer any opportunity to perform traditional liturgical music. Moreover, he felt that decisions relating to music in the church were being taken without adequate reference to him.

Fr. Stephen was very sorry that Bob felt like this: it was so unfortunate that he had been appointed during a phase of transition within the church.

The post was advertised, but there was no applicant. It was advertised more widely, and again no response. During the interregnum, Phil - a member of the congregation, and a music teacher at another local school, but in no real sense of the word either an organist or a choir trainer - had volunteered to run things. Fr. Stephen gladly grasped this lifeline, but the choir was less happy.

Phil had the unfortunate knack of treating even the adult members as though they were in his class at school, and this was never more so than on one occasion when he could not attend evensong because of a school concert. One of the longer-serving members of the choir, although not really a keyboard player, had agreed to play the organ. Since Phil's arrival, no anthem had been sung at evensong despite the

vocal resources being available, and several members of the choir agreed that it would be good to sing a short unaccompanied anthem, like old times. Fr. Stephen was only too happy to agree, and the anthem was duly sung.

When Phil got to hear of this, he said he felt that the choir had been disloyal to him, and that the choir was not in future going to be allowed to attend evensong at all. Fr. Stephen was appalled at this, but since Phil was threatening to resign over the matter, and since there was no-one else both willing and able to play on a regular basis, he felt obliged to go along with it.

Phil stayed at the church a further two years before moving on to another teaching appointment elsewhere. During this time, the choir gradually collapsed, in part because there was not enough for it to do: as members left, their places were not filled.

#### Questions

- Was Fr. Paul acting in the best interests of his successor, and of the church, when he appointed Henry?
- Were the resignations of Henry or Bob to the benefit of the church? If not, to what extent should efforts have been made to persuade them to stay?
- If they had been on the PCC, might their resignations have been averted?
- Ought Fr. Stephen to have stood his ground at Phil's ultimatum, even at the risk of losing his third organist within two years of his arrival at the church?

#### 5.3 CHALK AND CHEESE

All seemed settled at St. George's, a large church in the centre of a moderately sized town. Roger had been organist for ten years, and Martin had been vicar for five. Roger had been a choir boy at the church many years earlier and, in his teens, had been taught the organ up to Grade 8 by the then organist. When the organist retired, Roger seemed the natural successor. There had always been a

flourishing choir who sang a choral setting at the morning eucharist, and an anthem at evensong each week. Now, however, owing to relocation of Roger's work, St. George's was having to look for a new organist.

Of all the candidates, Nigel was by far the most promising. He was in his late forties, held two fellowships and did much freelance playing and teaching. Martin, the vicar, saw in Nigel someone who could assist his own plans for really putting St. George's on the map. They were roughly the same age, which also seemed promising. There was only one problem. Nigel was one of the Associated Board's overseas examiners and, as a consequence, would be unavailable for two months each summer.

Martin did not have to wait long before Nigel's energies began to have an effect. He soon persuaded the PCC to create the post of organ scholar, open to a music student at the local university. This post was soon filled by James, who would play the organ while Nigel conducted the choir. The standard of the choir began to rise, and this in turn encouraged others to join - in some cases from quite far afield. In addition to the 90-minute Friday practice, there was now a 30-minute warm-up before both of the Sunday services.

The carol service was the best that anyone could remember. Although Martin had earlier thought that Nigel was possibly over-qualified (like Fr Stephen in the previous Study, Martin himself had not taken a degree), he was now confident that the right choice had been made.

As the choir continued to improve, so its repertoire increased. Each week it would now sing one or two motets at the eucharist, and an introit and an anthem at evensong. A typical eucharist setting would be Darke in F, in which the congregation at least in theory could join. For a time there was a fully choral evensong on one Sunday each month but, after adverse comments were received from members of the congregation, this was changed to a Saturday evening. Each week the choir continued to sing an introit and anthem at Sunday evensong. Superimposed on this were a number of choral weddings, fund-raising concerts for the church, and the occasional choral

service on weekday evenings. Nigel also instituted a series of lunch-time organ recitals for office workers.

Although Martin and Nigel seemed to get on well together, one or two things about each of them got on the other's nerves. For his part, after processing in, Martin always wanted the organ music to stop immediately that he had arrived in the stalls. On several occasions, he spoke loudly into the microphone without giving whoever was playing the chance to finish. This infuriated both Nigel and James.

On the other hand, Nigel liked to conduct the choir from decani side, while the organ console was on cantoris. However, since Nigel felt James to be incapable of playing certain pieces - a view which was as inaccurate as it was frequent - he was often moving to and fro across the chancel during the service. This irritated both Martin and the congregation.

As the tensions were building up between Martin and Nigel, the latter began one of his overseas examining tours. On his return, he learned that Martin had been advised by his doctor to take life a little easier. Their meetings became less and less frequent, and more had to be arranged by telephone and correspondence.

Another issue which divided the two men was the question of choral services during the month of August. Nigel argued that, since the choir was working hard during the rest of the year, it deserved a break. However, Martin felt that it should be possible to maintain some sort of four-part quorum, especially since so many tourists normally attended the services in August.

Four years after being appointed, Nigel resigned. He felt that for three of them Martin had not been at all co-operative. In addition, the salary had not been increasing in line with the rates recommended by the Royal School of Church Music. On those occasions when James was also absent, Nigel was having to pay a deputy out of his own pocket at a higher rate than he was receiving.

For his part, Martin felt that, although both he and Nigel had been wanting the musical standard to be built up, Nigel had been trying to create a cathedral choir in a parish church. In some ways he was sorry to see Nigel go, but he felt that perhaps someone else

might be more suitable. James felt that both men had been insufficiently tolerant of the other. Each had his own vision for the church, and unfortunately these visions had not coincided.

The combination of three months' notice from Nigel, and James's remaining time as organ scholar gave Martin six months in which to find a new organist. Almost immediately, an advertisement was placed in Church Times, but it was so badly worded that none of the applicants was remotely suitable. After this, nothing further happened until after James had left, whereupon the post was readvertised.

On the departure of James, several members of the choir left to join other choirs, including a secular one recently founded by Nigel. The applications on the second occasion were more promising, including one from an assistant organist at a cathedral. He was offered the appointment but, since he was unable to find a suitable teaching appointment, he had to decline. The second choice was Kenneth, another professional musician. Although his home and work were both 40 miles away, he felt confident that, if he took the appointment, the commuting would not be an undue problem until such time as he could move to the area. Since none of the other candidates was at all suitable, Kenneth was appointed. The post of organ scholar fell into abeyance.

Very soon Kenneth came to realise that the travel did pose a very considerable problem and, when he discovered the price of houses within a ten-mile radius of St. George's, he realised that he could not afford to move. All of his salary as organist (still below the level recommended by the RSCM) was being spent in travel. Being away from home all day each Sunday was most unsatisfactory, and he found that he was lacking both the enthusiasm and the energy to embark on a recruiting drive to fill the now quite empty choir stalls. Within a year of his appointment, he resigned.

After considerable further advertising, Bill was appointed. Bill's vision was to reintroduce an all male choir at St. George's after a break of 20 years. In mentioning this to the sopranos he suggested that their presence might possibly be an inhibiting factor in

recruiting boys. The sopranos took the hint: the contraltos, on the other hand, did not wait to be asked.

#### Questions

- In the light of subsequent events, was Martin wrong in appointing Nigel?
- Given the fact that Martin and Nigel were such strong personalities, could the collision course have reasonably been foreseen and even avoided? If so, how?
- Is it possible that a vicar can feel threatened, especially if his organist's academic qualifications are higher than his own?
- Is there any means by which a vicar and a potential organist can discover whether they will be able to work satisfactorily together? If so, what?
- In the light of subsequent events, was Martin wrong in appointing Kenneth?
- What is the likelihood of Bill successfully re-introducing an all-male choir? Laying musical considerations aside, what are the pastoral advantages and disadvantages of such a plan?

#### 5.4 LIMITATIONS OF CASE STUDIES; THE NEED FOR A SYSTEMATIC SURVEY

Such case studies as the three above provide examples of the tensions that can arise between clergy and organists. As far as he is aware, the author, who was a member of the choir at each of the three churches, did not significantly alter events, although of course there can be no absolute proof of this. He earnestly hopes that he is not a catalyst of tension between organists and clergy!

His attention had already been drawn to somewhat similar problems in other churches, leading him to conclude that the problem of tensions between clergy and organists is a widespread one. Whilst case studies provide much detailed information, they are very labour-intensive, especially if the observer is not already a member of the church, and therefore can only be undertaken on a limited scale. In addition, the parties, especially if in conflict, may be reluctant to

share their respective views with an observer who is known personally to both of them.

By their very nature, case studies can examine only a small proportion of the whole. In order to do this, it was felt that a survey by questionnaire should be undertaken.

The questionnaires would seek, in as much detail as possible, information both objective and subjective from both clergy and organists. Subject only to the limitations to be discussed in section 7.2.1.2, the questionnaires would be sent to as many churches as possible, so that their findings might be truly representative of the situation as a whole. However, before the present work is discussed in detail, it is prudent to consider the extent of other surveys in church music.

## 6 OTHER SURVEYS OF CHURCH MUSIC

### 6.1 ARCHBISHOPS' COMMITTEES/COMMISSIONS

On three occasions this century a group has been requested by the Archbishops of Canterbury and York to investigate church music. The Reports of the 'Committee' appeared in 1922<sup>1</sup> and 1951<sup>2</sup>: that of the 'Commission' is scheduled for publication in early 1992.

The Foreword to the 1951 Report began:

In 1922 the Archbishops of Canterbury and York appointed a strong Committee 'to consider and report upon the place of music in the worship of the Church, and in particular the training of church musicians, and the education of the clergy in the knowledge of music as a branch of liturgical study'.<sup>3</sup>

In the light of section 4 of the present work, it is to be hoped that this item will be high on the agenda of the present Commission. The 1951 Report also noted 'the increasing shortage of church musicians qualified to serve in our parish churches [as]... a matter of grave concern'<sup>4</sup> largely as a result of underpayment.<sup>5</sup> There was also a shortage of 'boys and men' to sing in church choirs.<sup>6</sup> The relations of organists and choirmasters to the ecclesiastical authorities were described as 'delicate'.<sup>7</sup>

Other matters in the Report will be discussed at appropriate points in the present work. In short, many of the problems outlined in the Report seem, almost fifty years later, to be further from a solution than ever.

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<sup>1</sup> Music in Worship, Report of the Archbishops' Committee appointed in May 1922, (London, 1922); revised edition (London, 1932).

<sup>2</sup> Music in Church, Report of the Committee appointed in 1948 by the Archbishops of Canterbury and York (Westminster, 1951); revised edition (Westminster, 1957).

<sup>3</sup> ibid., p.iii.

<sup>4</sup> ibid., p.55.

<sup>5</sup> ibid., p.56.

<sup>6</sup> ibid., p.9.

<sup>7</sup> ibid., p.54.

The announcement in July 1988 of the creation of the Commission gave rise to much comment - in the national as well as the church press - with such headlines as 'Church faces up to pop music challenge' and even 'Sounding an Almighty sour note in the aisles'. The Commission seemed to feel that it was not being fairly treated in the press, in view of the following letter from one of its members.

Thank you for reporting the appointment ... and for indicating clearly and accurately the purpose of the Commission. This is in sharp contrast to the treatment we have received in some other newspapers, where it seems to be imagined that we are to impose new music on an unwilling Church!<sup>8</sup>

The report to which the author of the letter referred included the following:

Among the developments [since the last Archbishops' Committee] were the Alternative Service Book; the new hymn books; the impact of the Renewal Movement and of Taizé on worship; the recruiting difficulties faced by choir schools and parish choirs; and the increasing shortage of organists.

[The] Commission's brief will be to consider the place of *music* in the Church's worship and life, and to survey the present situation on music and musicians in Britain and world-wide.<sup>9</sup>

In order to stimulate debate on the subject, the RSCM invited a number of musicians to suggest points which the Commission ought to be considering. These suggestions were then published in Church Music Quarterly. These included the fear from John Keys:

The Anglican Church is in danger of the musical iconoclasm that afflicted the Roman Catholic Church after Vatican II. There was almost total destruction of their great musical tradition in favour of the 'happy clappy' style, which was encouraged in situations that were not particularly suited to it - one thinks of High Masses that one has attended in the great French cathedrals as an example.<sup>10</sup>

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<sup>8</sup> Michael Perham: 'Church Music' in Church Times, 6545 (22 July 1988), p.14.

<sup>9</sup> 'Church music commission appointed' in Church Times, 6544, (15 July 1988), p.1.

<sup>10</sup> John Keys: 'What should they be talking about?' in Church Music Quarterly, October 1988, pp.4-7.

Peter Aston wrote of the need to encourage the leading 'secular' composers to write for the Church, and also 'church' composers to write in a more contemporary idiom. He was also concerned at current standards of church music, especially in evangelical churches:

... why is it so feeble? A case in point is at our own university chaplaincy in Norwich. I have been frankly appalled that even my music students, who apply normal critical standards and strive for the highest possible quality of performance when giving concerts, are content to play inferior music badly in their campus services. When I question them I am told that 'sincerity is all that matters'.<sup>11</sup>

Simon Preston's concern was twofold.

I don't think that the Church has ever addressed itself to professional musicians; it has never decided what its attitude to them is. Perhaps this is part of a bigger problem, that the clergy cannot come to terms with the laity in general, or harness the very real skills that the laity possesses.

I do hope that this Commission will investigate, and not simply accept and endorse the changes of the last few years - the ASB in particular, of course - which have so affected the work of musicians.<sup>12</sup>

John Barnard, one of the music editors of Hymns for Today's Church, was fearful of the Commission attempting to achieve too much.

On the one hand, I hope that the Commission will feel free to say straightforwardly and fearlessly what they think about the current state of Anglican music, and to give clear recommendations for the future. On the other, I hope they will not lose sight of the fact that their deliberations will be pointless unless they lead to a response in the churches. That can only come about if they gain the respect and confidence of church musicians in general.<sup>13</sup>

The Revd Terence Short wrote of his concern for the rural situation.

I am particularly concerned about the huge gap between congregations who enjoy the services of a competent

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<sup>11</sup> Peter Aston: *ibid.*

<sup>12</sup> Simon Preston: *ibid.*

<sup>13</sup> John Barnard: *ibid.*

musician and the loyalty of a regular choir, and the vast number of country congregations where, to be frank, the music is really painful. I am not sure that the size of the problem is clearly understood.<sup>14</sup>

Finally Dr Donald Webster uttered a damning indictment of the present situation.

We don't hear much about standards today, at any rate at the parochial level. There now seems to be a sinister parallel between permissive morals (in the widest sense) and permissive church music. We are told that in music 'we must meet people where they are', but the present position of many of them is a good deal more educated and sophisticated than is often presumed. People who can cope with complicated electrical gadgetry ... can respond equally to spiritual and aesthetic challenges to worship if they are allowed to do so. It is not 'elitist' music (which, in the view of some, includes Hymns Ancient & Modern) that is causing falling numbers, it is trivial worship patterns that patronise people.<sup>15</sup>

In March 1988, before the Commission had been announced, the author wrote to its Secretary, offering to supply information on the present project. In reply, the Secretary requested two copies of the questionnaires. The author has subsequently learned from the Secretary that the work of the Commission must unfortunately remain confidential until publication of its Report in 1992.

However, it came to the author's attention that the Commission was itself running a questionnaire which, it is understood, was distributed to one random church per deanery throughout the Church of England. The author requested a copy of this questionnaire, which was duly sent. Although the Commission's questionnaire is much shorter than those used in the present survey, there is inevitably some overlap of questions. The Commission's Report is awaited with interest.

## 6.2 SURVEYS BY OTHER PARTIES

Several other surveys on church music have appeared in recent years. In 1976 Temperley organised a short questionnaire in the rural

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<sup>14</sup> Terence Short: *ibid.*

<sup>15</sup> Donald Webster: *ibid.*

deaneries of Seaford and Selsey in Sussex.<sup>16</sup> This covered such topics as composition and size of the choir, types of music sung by the choir and congregation (including details of hymnals and the degree of usage of 'pop' music), and the instruments and liturgy in use. The deaneries were chosen to permit comparison with the results of questionnaires held in 1853 and 1864 (Seaford), and 1922 (Selsey).

In 1980 Berkeley Hill, a lecturer in Economics at the University of London, wrote to the Director of the RSCM suggesting that a large-scale information-gathering exercise on the state of church music in the United Kingdom was long overdue. He further proposed that a survey of RSCM member churches would provide the necessary data. After a pilot study, a twelve-page questionnaire was sent with the April 1982 copy of Church Music Quarterly to over 5000 correspondents of churches affiliated to the RSCM. It contained a wide range of questions on the church, its choir, the organ, the music sung and the numbers of services, music finance, the choir trainer and organist, and the perceived role of the RSCM. In his report of the project, Hill wrote:

The results must definitely not be interpreted as representing the general state of music in the Church of England; almost certainly the choirs taking part in this survey were among the most active in the denomination as a whole. While it would be wrong to dismiss the music which may (or may not) be happening in unaffiliated Anglican churches as negligible, membership of the RSCM represents such an advantage to active church choirs, not least in pecuniary terms, that not to affiliate would be imprudent. The caveat on the nature of the sample must always be borne in mind. Nevertheless the information gathered and presented here is, undoubtedly, the best available on Anglican parish music simply because it is the only available on a wide scale.<sup>17</sup>

More than 1200 replies were received, a response rate of 22.3%.

At about this time, Winter was conducting a survey of choral liturgical music in the Church of England, with special reference to

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<sup>16</sup> Nicholas Temperley: The Music of the English Parish Church (Cambridge, 1979), pp.353-358.

<sup>17</sup> Berkeley Hill: A Survey of Church Music, 1982 (Addington, 1983), p.2.

central London. This included a short questionnaire<sup>18</sup>, sent to clergy, not only in the Archdeaconry of London, but also, for purposes of comparison, in the Deaneries of Norwich and York. This sought information on the liturgies and hymnals used, size and type of choir, and types of musical instruments used. The response rate was a little over 80%. Winter warns, however, that the situation in London cannot in any way be regarded as typical of England as a whole.

Administry, the inter-church organisation project, in 1984 held a questionnaire amongst its membership.<sup>19</sup> Unlike Hill's survey, questions invited an essay-type response, covering such areas as:

- use of hymnals, psalters, song books, etc.;
- details of choirs, singing groups, etc.;
- 'job titles' and responsibilities of those holding posts of musical leadership, and the extent to which they determined music policy;
- use of instruments and 'non-congregational' music;
- involvement of the congregation in reaching a consensus on the use of church music.

Replies were received from 70 churches, most if not all Anglican but, as the author has no access to the number of questionnaires distributed, the response rate cannot be assessed. The impression given is that many of the churches taking part were of a broadly evangelical or charismatic background.

A questionnaire to all members of the Music in Worship Trust was distributed with the June/July 1986 edition of the magazine Music in Worship. The results were presented a year later.<sup>20</sup> Apart from seeking members' perceptions of the Trust and its magazine, to a considerable extent the same ground was covered as in the Administry survey. Although there was no question on hymnals, there was one on

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<sup>18</sup> John Winter: Music in London Churches, 1945-1982 (PhD thesis, University of East Anglia), pp.228-230.

<sup>19</sup> A joyful noise (Administry Resource Paper 84:7) (St. Albans, 1984), pp.1-20.

<sup>20</sup> 'Results of Your Completed Questionnaire Forms' in Music in Worship, 39 (Summer 1987), pp.4-7.

whether any of the musicians regularly attended music-training courses. It is believed that some 450 questionnaires were distributed. Of these, 71 were returned, an implied response rate of 16%. Two thirds of the respondents were from Anglican churches.

Two surveys of cathedral music have recently been published. One by Hill<sup>21</sup> is somewhat similar in character to his earlier survey of music in parish churches. Questionnaires were sent to the organist at all Anglican UK cathedrals (including 'parish-church' cathedrals), and those other establishments maintaining a cathedral-like choral tradition, such as some Roman Catholic cathedrals, some Oxford and Cambridge College chapels, and the Royal Peculiars, etc. The response rate was 60 out of 74, a response rate of 81%. Whilst not in any way denigrating this excellent figure, it should perhaps be borne in mind that the survey was being held at the specific request of the Cathedral Organists' Association, and that the questionnaires were being completed solely by members of the Association.

The second survey is of the music sung at services at 79 choral foundations in England, Wales, Scotland and Ireland during 1986. By 'music' is meant the Responses, Morning and Evening Canticles, Communion Services, and Anthems. The information was compiled from the music lists, and is published by the Friends of Cathedral Music.<sup>22</sup>

Wherever possible, the results obtained in the present work will be compared with those obtained elsewhere. However, it is believed that no previous survey has sought to obtain information from both clergy and organists on their perception of the use of music in worship.

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<sup>21</sup> Berkeley Hill: The Organisation of Music in Cathedrals in the United Kingdom (Addington, 1989).

<sup>22</sup> John Patton: Survey of Music and Repertoire (Chichester, 1990).

## 7 MANAGEMENT OF THE PRESENT SURVEY

A survey by questionnaire usually demands considerable resources, in terms of both manpower and cost, the latter especially if potential respondents are sent a reply-paid envelope. Before the main batch of questionnaires is printed, a pilot study to test the questionnaires' effectiveness is highly desirable.

These points were at the forefront of the author's mind when planning the present survey which, in the event, comprised four different stages:

- 7.1 Design and production of the questionnaires;
- 7.2 Distribution of the questionnaires;
- 7.3 Return of the questionnaires;
- 7.4 Entry of data to the computer, and its analysis.

Each stage will be considered in turn. Other aspects of the project relating to computers will be discussed in section 7.4.

### 7.1 DESIGN AND PRODUCTION OF THE QUESTIONNAIRES

#### 7.1.1 GENERAL CRITERIA IN QUESTIONNAIRE CONSTRUCTION

In constructing a questionnaire, the following criteria need to be considered:

- obtaining information in as much detail as possible;
- obtaining information from as many people as possible;
- minimising the cost.

These criteria compete with each other. A very detailed questionnaire will be long, hence it will be expensive to produce, and a significant proportion of those asked to respond will not do so. One can compensate for this by distributing more questionnaires. This, however, significantly increases the costs. Moreover, those completing the questionnaires may then merely be those who are especially interested in the subject and, as such, not truly representative of the 'population' that the survey was intended to cover.

There is also the question of confidentiality, which should not only be observed, but be seen by the respondents to be observed,

especially if, as in this project, the information is of a sensitive nature.

#### 7.1.2 CRITERIA SPECIFIC TO THIS PROJECT

A survey by questionnaire can be handled by interview or by post. With the available resources, it would have been effectively impossible to visit large numbers of clergy and organists individually, thus a postal survey was required.

For reasons to be explained in section 7.1.3.2, the term 'musical director' will be used throughout the rest of the work in preference to 'organist': it describes the person who for practical purposes bears responsibility for music at a church.

The area of primary interest in the survey was that of interpersonal relationships between clergy and musical directors. Since the two parties were being asked their views of each other, a separate questionnaire for each of them, to be returned in separate envelopes, was required. However, if total confidentiality were to be observed, it would be extremely difficult to compare the responses in the two questionnaires from the same church - a prime aim of the survey. The possibility of asking the priest and musical director at each church to agree on some arbitrary four-digit number and write it on both questionnaires was considered, but rejected on the grounds that they might:

- forget to do it;
- choose the same number as another church;
- not be on speaking terms anyway.

It was therefore decided that each pair of questionnaires should be numbered sequentially before their distribution, and a record kept. This, it later turned out, had a further advantage; namely—those who were late in responding could be chased by telephone.

### 7.1.3 THE CONTENT OF THE QUESTIONNAIRES

#### 7.1.3.1 The Choice of Questions

In March 1987, draft copies of both questionnaires were sent to twelve clergy and senior church musicians for their comments. As outlined in section 7.1.1, a compromise had to be struck between seeking as much information as possible, and not making undue demands on respondents' time. Of particular concern was whether the compromise was a reasonable one, since each questionnaire comprised twenty sides of A5 paper, photo-reduced from A4.

Reassuringly, the questionnaires were not generally felt to be too long. On the contrary, many useful additional questions were suggested, as well as clarification of existing ones. The means by which the additional questions were included without any additional pages will be discussed in section 7.1.4. The questions eventually adopted may be seen in Appendices 1 and 2. They are discussed individually in section 8.

Certain questions, although potentially illuminating, were not used because they were felt to be of too delicate a nature. Examples of these are given below.

- To the musical director: 'How satisfied are you with your vicar's theological and liturgical competence?'
- To both parties: 'Do you believe that your vicar/musical director is a practising Christian?'
- To both parties, as a supplement to 'Who chooses the hymns?': 'Why?'
- To both parties if the musical director is not on the PCC: 'Why not?'

Questions in each questionnaire were in three groups:

- A Personal information on, and the general views of, both parties;
- B(1) General information, both objective and subjective, from both parties on their specific church;

B(2) Information, both objective and subjective, from both parties on each of the specific services with music regularly taking place at their church.

Clearly there should in general be no need to duplicate, between the two questionnaires, the objective questions in Part B. There are, however, some exceptions to this. Firstly there might be differing perceptions of the same objective reality (e.g.: 'Who usually chooses the hymns?').

In the case of Part B(2), the matter is a little more complicated. Reasonable provision had to be made for the parties to describe all the different types of service with music (e.g. Eucharist, Family Service, Evensong) regularly being held at their church. It seemed unlikely that more than the merest handful of churches would hold more than three such types of service. (This later proved correct, although one clergyman attempted to give the details of four, another five.)

Since the responses of individual pairs of questionnaires were going to be compared on a service-by-service basis, it was important to be able to discover which group of responses applied to which service. In those churches where there is a weekly fixed pattern of services, the times of service would be sufficient to provide the necessary information.

However, many churches do not have this luxury, usually as a result of clergy shortage and/or diminutive congregations. From Sunday to Sunday it frequently happens that different types of service take place at a common time, and/or the same type of service is held at different times. The cycle is often complex, making it difficult for a visitor or newcomer to the church to discover what is happening, and when. In some instances in the survey, correlating the services between the pair of questionnaires necessitated reference to the time of service, its liturgy, and even occasionally to other duplicated information.

There was a third reason for duplicating certain items of objective information. One aim of the survey was to ascertain the relative usage of the various hymnals currently available. Many churches use two or more books, and there was occasionally

disagreement between the two parties on their relative usage, especially the relative placing of the second and third and, where applicable, the fourth.

Another aim was to discover the average level of satisfaction of priests and musical directors with each of the hymnals. Each party was asked to indicate how satisfied he/she was with each of their church's two most-frequently used books. The fact that each vote could be linked directly to the name of the hymnal, without reference to the other party's questionnaire, both simplified matters and made the results more reliable.

A priest or, less frequently, a musical director can be responsible for more than one church; indeed four is not an uncommon number for a priest. It would clearly be wasteful for Part A to be completed more than once. Thus at the start of Part A there was the note: 'If you have completed this section of the questionnaire for another church, please turn to Part B'.

#### 7.1.3.2 Special Terminology

The Church of England has, within the ranks of its faithful, widely differing opinions on almost every aspect of worship, and there are almost equally wide variations in its terminology. Some seemingly unambiguous words have different meanings in different contexts. Conversely, different branches of the Church use different words to mean the same thing.

In an attempt to eliminate misunderstanding, certain terms were specially defined in the questionnaires. Furthermore, in order to adopt a neutral stance, certain composite terms were adopted. Examples of both of these are given below.

#### Priest/Minister-in-Charge

There was a need to identify the person with overall pastoral responsibility for a church. He/she might be known locally by any of the following: Rector, Team Rector, Vicar, Team Vicar, Minister (evangelical), Minister-in-charge (evangelical and/or a lay person in charge of a daughter church), Priest-in-charge. The term 'Clergy-in-

charge' was considered but, although neutral in tone, would in some instances have been factually incorrect.

Thus the slightly clumsy term 'Priest/minister-in-charge' was adopted. The strength of feeling on this matter can be gauged from the fact that one clergyman who completed the questionnaire deleted the word 'minister' every time that it appeared.

### Musical Director

Strictly speaking, the person in charge of the music at a church is the priest/minister-in-charge. In the questionnaires, care was taken to refer to the musical director as: 'the person who for practical purposes bears overall responsibility for music at a church'.

Historically, such a person has been the organist but, given the current shortage of organists, and the increasing use of instrumental groups, this is no longer necessarily the case. On the one hand, there was the risk of frightening off some potential respondents who could not see themselves as having so grandiose a title. (However, great care was taken to deal with this point both on the front pages of the questionnaires and in the covering letters.) Conversely, the word 'organist' would discourage, for example, someone who had been accompanying all the services on a piano for the last five years because no organist could be found.

A recent survey<sup>1</sup> in predominantly evangelical churches has found that the job title of the music leader was 'music(al) director' or 'director of music' in 25% of cases, 'music coordinator' in 5% and 'worship leader' in 4% of cases. Another survey reported the use of 'music(al) director', 'director of music' or 'music coordinator' in a third of the sample.<sup>2</sup>

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<sup>1</sup> 'Results of Your Completed Questionnaire Forms' in Music in Worship, 39 (Summer 1987), p.6.

<sup>2</sup> A joyful noise (Administry Resource Paper 84:7) (St. Albans, 1984), p.6.

In addition, the term 'minister of music' is used increasingly in certain churches, especially in America, to denote the pastoral emphasis placed upon the post.

#### Choir

A choir was defined as: 'a group of singers (robed or unrobed) remaining together during a service, even when they are not singing'. A group defined in this way would probably be expected to lead, at least nominally, the congregational singing.

#### PCC

If a church did not have its own Parochial Church Council (for example because it was a daughter church), in those questions relating to PCC, respondents were asked to answer in terms of their own church's nearest equivalent.

#### Hymns/Congregational Songs

In many evangelical churches, hymns are known as songs. Thus the composite term was adopted.

#### General Information and Views

In Part A of the questionnaires, various questions were asked relating to the respondent's personal history and outlook. The term 'General Information and Views' was used as a mild euphemism for what might potentially be seen as a delicate set of opening questions.

#### 7.1.4 THE FORMAT OF THE QUESTIONNAIRES

In any written questionnaire, a balance must be struck between brevity and clarity. If a question is unclear, the responses may be to a question other than the one intended. If the question and its explanation are so verbose as to be impossible of misinterpretation by anyone, a potential respondent may either not bother to read it fully or, on seeing a bulky questionnaire, discard it altogether.

The aim was to make the questionnaires both attractive and readily answerable. For most questions, respondents were invited to put a

tick in the one box most closely corresponding to the correct answer. Not only did this require less thought on the part of the respondent than having to write the answer out in full, it also made the task of entering the data into the computer somewhat easier.

It has already been stated in section 7.1.3.1 that each draft questionnaire covered twenty sides of A5 paper. Each questionnaire booklet was constructed by stapling five A4 sheets together along the fold. It will be noted that any booklet produced in this way will have a multiple of four sides.

Valuable additional questions had been suggested: none of the original ones had been suggested for deletion. However, a questionnaire 24 or more pages long would have presented a very daunting first impression. Moreover, the print size of the drafts was almost unacceptably low at seventeen characters to the inch.

A major redesign of both questionnaires yielded the necessary space, the end-result of which may be seen in Appendices 1 and 2. The questions on the three different types of service provide an example. In the drafts, each of the three types of service in the musical director's questionnaire had covered four sides of paper, i.e. twelve in all. By placing three answer boxes against each question, only nine sides were used, and the questionnaire became less cumbersome to complete as a result. It also enabled respondents to decide more readily whether to give different answers for different types of service.

Whilst the musical director's questionnaire stayed at twenty sides, it was possible to reduce that of the clergy to sixteen. The print size of both questionnaires was increased slightly to sixteen characters per inch.

The placing of questions in order within a section of a questionnaire was not always an easy task. Clearly it would be highly undesirable for there to be a break of page in the middle of a response box for a question. Questions were of various lengths, and they had to be ordered so as to make the most efficient use of space on a page. The fact that this was not always the most logical order did not seem to matter in practice.

All questionnaires after the draft batch were printed on coloured paper, for the pilot study in lavender for the clergy and green for musical directors. At the time of reprinting for the remainder of the project, these colours were unavailable, and they were changed to pink and blue respectively. This colour-coding assisted identification, and was originally intended to minimise confusion amongst the clergy, each of whom was being asked not only to complete his own questionnaire(s), but also to pass one on to (each of) his musical director(s). In the event, however, the method of packing the questionnaires (described in section 7.2.2) to a large extent obviated this risk.

#### 7.1.5 THE COVERING LETTERS TO POTENTIAL RESPONDENTS

Copies of the covering letters to musical directors and clergy may be found in Appendices 3 and 4 respectively. The letters were in the same colour as their respective questionnaires, and each contained information not shown on the questionnaires for any one of the following reasons:

- (a) a letter appeared to be a more friendly introduction to the project;
- (b) there was insufficient space in the questionnaire to display the information adequately;
- (c) for reasons of confidentiality, the information could not be shown on the questionnaire.

These points are considered in turn.

##### (a) Friendly Introduction

Section 7.2.2 will describe how the author was fortunate enough to meet many of the clergy at chapter meetings. However, the covering letter would be, to the other clergy and all the musical directors, their introduction to the project. They were being asked to give of their time and to answer questions of a confidential and, in some cases potentially compromising, nature. Thus it was important to reassure them that the project had the backing of both their diocese and the University of Sheffield, and that their confidentiality would

be respected. Each letter was personally signed and, in the case of the clergy letter, the priest's name was handwritten at the head of the page.

**(b) Insufficient Space in the Questionnaire**

A brief description of the project would, it was hoped, stimulate interest and thus increase the motivation to take part in it. The clergy were asked to pass the appropriate questionnaire to their 'musical director', this term being carefully defined in both letters and on the front cover of the questionnaires *themselves*. The procedure in the case of responsibility for more than one church was also explained. Respondents were also invited to amplify their answers either on the questionnaire form, or on a separate piece of paper: many did.

As a further means of fostering interest and commitment, respondents were given the opportunity to send a stamped addressed envelope so that they could in due course receive a copy of the results. Some 34 of the respondents (12%) did so. Of these, eight were members of the clergy.

**(c) Confidentiality**

A priest responsible for more than one church would receive an appropriate number of questionnaires. Since the questionnaires were eventually going to be analysed on a church-by-church basis, he would need some means of knowing which questionnaire referred to which church. If the name of the church were written on the questionnaire, and the questionnaire subsequently went astray in the post, then the information would be anything but confidential.

The method of overcoming the problem was to write, on the questionnaire simply a serial number, and on each priest's covering letter the serial number(s) and name of the respective church(es). Similarly, it was not beyond the bounds of possibility that a musical director might be responsible for more than one church and receive questionnaires either from the same or even from two different priests. To avoid confusion, the serial number and name of the church were written on each musical director's covering letter.

### 7.1.6 PRODUCTION OF THE QUESTIONNAIRES

The copies of the draft questionnaires were produced by means of a photocopier. For print runs of more than about 100 copies, offset printing is more economical. For the pilot study of the project (see section 7.2.1.1), 150 copies of each questionnaire and its respective covering letter were professionally printed. Other advantages of professional printing included: improved quality of print, automatic collation and folding of the questionnaires, and a general saving of project time.

The relatively limited number of 150 was chosen in case any serious errors were discovered in the questionnaires during the pilot study. Fortunately none was found, and a further print run of 200 copies took place nine months after the first.

## 7.2 DISTRIBUTION OF THE QUESTIONNAIRES

### 7.2.1 GEOGRAPHICAL EXTENT OF THE SURVEY

#### 7.2.1.1 Phase 1: the Pilot Study

The results of data from a small sample cannot be regarded as reliable, and the aim was originally to examine several hundred churches in different types of diocese. However, before embarking on the effort and expense of this, it seemed prudent to run a limited pilot-study, in order to test the questionnaires' effectiveness. Rural deaneries in the Diocese of Oxford were chosen for the reasons given below.

- The then Diocesan Director of Education and Training was known by a colleague of the author and, when approached, was willing to give official backing to the project.
- For reasons to be discussed in section 7.2.2, the questionnaires were distributed by the author at deanery chapter meetings. Since the author's home is roughly in the centre of the diocese, it was both more convenient and less expensive to travel to venues inside the diocese than those outside it.

- It was less expensive in telephone calls:
  - to the rural deans to make the necessary arrangements for the author's visit to the chapter meeting;
  - to those clergy and musical directors who had not returned their questionnaires, requesting that they do so.

The pilot study began in January 1988 in three of four deaneries suggested by the Director of Education and Training. It was extended to a fourth as soon as the rural dean's consent had been obtained. The four deaneries comprised about a hundred churches. It soon became evident that the questionnaires of both parties were being completed as intended, and being returned in satisfactory numbers.

Since a number of spare copies of the questionnaires had been printed, it was readily possible in June that year to extend the survey to a fifth and, in July, a sixth deanery in the diocese. Different geographical types of area from those previously were, as far as possible, chosen.

#### 7.2.1.2 Phase 2: the remainder of the project

In a re-assessment of the project in September 1988 at the end of the pilot study, there appeared to be three options.

- (a) The pilot study had itself been extended to cover a total of about 140 churches in six deaneries. The overall response rate, already at a healthy 69%, was continuing to edge upwards. These six deaneries might yield sufficient data for the entire study.
- (b) The responses from the pilot study indicated that, in any reprint of the questionnaires, no alteration of any substance would be required. (Had this not been the case, it would not be possible to compare the responses in the pilot study with those in the remainder of the project.) Rather than starting the main study afresh, and hence in effect wasting the results already obtained, it would be possible in principle simply to extend still further the pilot study to other deaneries in the Oxford Diocese.
- (c) The original aim of obtaining data for several whole dioceses in various parts of the country had much to commend it. Taking

and comparing whole dioceses, rather than 'representative' deaneries however 'randomly' selected from within them, would eliminate the possibility of chance bias in the sampling. Another advantage would be that regional variations could be investigated.

In the event, (c) had to be abandoned on the grounds of cost. Furthermore, the questionnaires were substantial, and the response rate high, thus the task of entry of data to a computer was an extremely tiring and time-consuming one. This was undertaken by the author. Had the project continued on the scale envisaged in (c), either it would have been seriously delayed by the data entry, or further substantial cost would have been incurred in the employment of a computer-typist.

Whilst (a) might well have yielded acceptable results, the safer middle-ground of (b) was eventually chosen. Whole deaneries rather than selected churches from within them were in all cases used in the present work, so as to avoid chance bias in the churches selected. Permission was sought from a further six rural deans for the survey to take place in their deanery. In five cases it was granted, in one refused. A substitute deanery was found, bringing the total for the two phases of the project to 298 of the 826 churches, in twelve of the 29 deaneries in the diocese. The distribution of questionnaires in the second phase took place between October 1988 and February 1989.

The Diocese of Oxford covers 2222 square miles, making it the fifth largest in the Church of England. Its northern tip is only 30 miles from Birmingham, in the East it is within 12 miles of Central London, while its south-western corner is within 25 miles of Salisbury. Its total population in mid-1987 was 1,948,000.

Apart from its size, Oxford may be regarded as a very 'average' diocese. Calculations on data taken from Church Statistics<sup>3</sup> yielded the following information for each of the 43 dioceses in the Church of England:

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<sup>3</sup> Church Statistics: Some facts and figures about the Church of England (London, 1989), pp.1-39.

- population per square mile;
- population per church;
- percentage of population on church electoral rolls;
- number of Sunday church attendances per 1000 population.

Nineteen dioceses had a lower population per square mile than Oxford (whose value was 877), 22 had a higher. Fifteen dioceses had a lower population per church, 27 had a higher. Oxford's value was 2358. Its proportion of population on church electoral rolls was 3.4%, twenty dioceses had a higher figure, 22 a lower one. Finally, Oxford noted 28 Sunday church attendances per 1000 population: fifteen dioceses recorded a higher figure, 27 a lower one.

The Diocese of Oxford may thus be regarded as typical in several important respects, and any conclusions drawn from the present survey may reasonably be taken to apply in other dioceses also.

The extent of the diocese is shown in Appendix 5, whilst the twelve deaneries taking part in the survey are shown in Appendix 6.

#### 7.2.2 METHOD OF DISTRIBUTION

It was felt that, even with diocesan and deanery approval, any questionnaire arriving 'cold' on a vicarage doormat might easily go straight into a wastepaper basket. This could be overcome, but not very efficiently, by telephoning each priest-in-charge to seek his approval before the questionnaire was sent to him. A much more satisfactory method, more effectively demonstrating official support, seemed to be for the author to distribute the questionnaires personally at a chapter meeting, address the meeting, and invite questions.

This proved possible in ten of the twelve deaneries, and the method seemed to work very satisfactorily. The cartoon in Appendix 7 was used as a device to capture the audience's attention. The ensuing discussion was always most constructive. In some cases, the author was invited to a light lunch which accompanied the meeting. On these occasions he normally provided some sherry: it is uncertain whether this had any effect on the response rate. In the remaining two deaneries, there was either no chapter meeting scheduled for the

immediate future, or its agenda was already full. In these cases, the author telephoned each priest-in-charge before posting the questionnaires to them.

There appeared to be no equivalent means of making contact with the musical directors. For those churches affiliated to the Royal School of Church Music, there is an identifiable RSCM correspondent, but this frequently is not the musical director. Furthermore, less than 50% of churches are affiliated. Certainly the name and telephone number of the musical director could in principle be obtained from the priest-in-charge or one of the church wardens (whose names and addresses could be found in the Diocesan Year Book<sup>4</sup>).

However, it was felt that, since the musical directors would be more likely to take an interest than the clergy, they would need less persuasion to complete their questionnaires. It was therefore decided that the clergy be asked to pass on the musical directors' questionnaires. The risk of a priest either deliberately or accidentally failing to do so seemed to be fairly heavily outweighed by the savings in both time and postage.

Thus, either at a chapter meeting or by post, each priest/minister in charge of 'N' (where 'N' in practice was a number between 1 and 6) churches received an envelope addressed to him by name. The envelope contained:

- N pink questionnaires, each with the church's individual reference number written on it;
- a pink covering-letter, with the names and reference numbers of each of the N churches written on it;
- an envelope with an address label and stamps for the return of the N pink questionnaires;
- N unsealed envelopes <sup>\*</sup>(see below), addressed by title to each of the N churches' musical directors, each envelope containing:
  - a blue questionnaire, with the church's reference number on it;
  - a blue covering letter with the church's name and

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<sup>4</sup> Oxford Diocesan Year Book, 1988 (Oxford, 1987).

- reference number on it;
  - envelope with address label and stamp for return of blue questionnaire.
- \* The envelope was unsealed so that the priest might be reassured to know at least the questions being asked of the musical director, even if he would not learn the responses to them.

### 7.3 RETURN OF THE QUESTIONNAIRES

In Francis's survey<sup>5</sup> each questionnaire was personally delivered to 185 clergy and subsequently collected. This achieved the remarkably high response rate of 92.4%. In the present work, such a procedure was impracticable, since it would have involved many hundred separate visits. Nonetheless an overall response rate of more than 70% was obtained: this will be discussed in section 8.1.1.

In most cases, the questionnaires were returned within six weeks of their distribution. However, if after two months the priest's questionnaire had not been returned, he was given a reminder. This took the form of a telephone call, preferably to him personally or, failing that, to a member of his family or his answering machine.

Generally a non-response was caused by pressure of other work rather than hostility to the questionnaire although, even in the latter case, many clergy were amenable to persuasion. By this stage, however, some of the questionnaires had already been consigned to the waste paper basket. In some cases, the questionnaires had been put safely aside to be completed in a spare moment - and lost. In either of the last two situations, if the priest expressed willingness to complete a duplicate questionnaire, he generally did so.

If neither party's questionnaire had been returned, again the priest was approached in the first instance. If only the musical director's questionnaire was missing, he/she was reminded by telephone as above. The name and telephone number of the director were obtained from either the priest or one of the church wardens.

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<sup>5</sup> Leslie J. Francis: Rural Anglicanism (London, 1985), pp.33-35.

If necessary, a second reminder was sent after a further two months.

The last questionnaire to arrive in time for inclusion in the computer database was received in early September 1989, some six months after distribution of questionnaires to the final deanery. One further questionnaire was returned in December 1989.

In a very few cases, questionnaires were returned unanswered, usually with a covering letter. Some of the reasons given are listed below.

- 'Questionnaire has no relevance whatever to St. X Church.' (The person concerned was subsequently telephoned and was persuaded to dictate his responses to the questionnaire over the telephone.)
- 'Questionnaire much too long and complicated to be attempted.' (The letter explaining this was itself very long, and yielded a fair amount of useful information.)
- 'I am afraid that I do not have the time to give the questionnaire the attention that it deserves.'
- 'I never complete questionnaires unless I am forced to.'

#### 7.4 ENTRY OF DATA TO THE COMPUTER

If the questionnaires were going to be returned in any reasonable numbers, a computer would without doubt be required to handle the vast quantities of ensuing data.

##### 7.4.1 THE STATISTICS PACKAGE

For statistical analysis of large quantities of data, two programs are widely available and used in the academic community. These are SPSS (Statistical Package in the Social Sciences) and SAS (Statistical Analysis System). SAS was chosen because of its 'Full Screen Edit' facility. This provided many checks at the time of input of data. For example, if for a particular item, a value of between 1 and 7 was allowed, and a '9' was entered in error, a warning would be flashed on the screen. Since the task of data entry comprised a total

of well over a hundred thousand keystrokes, such a facility saved much subsequent editing.

After the entry of all the data, a full print-out was obtained. Each item was checked against the original entry in the questionnaires, another very time-consuming process.

#### 7.4.2 THE COMPUTER SYSTEM

With recent advances in 'JANET' (the Joint Academic NETWORK, linking British university computers with each other), it would have been perfectly feasible to call the computer at Sheffield University from the author's computer terminal in his office at Oxford University Computing Service. However, the author was given special permission to use the Oxford system for the project. This had three advantages. Firstly he already had more than two years' experience of that system; secondly, in the event of difficulty, colleagues were readily and generously on hand for discussion. Thirdly, computer print-out was immediately available downstairs rather than 150 miles away.

The computer system used at OUCS was a VAX Cluster, manufactured by Digital Equipment Corporation. The questionnaires were designed and edited by means of the EDT editor, and printed on an EPS1200 laser-printer. The covering letters were designed and edited with EDT, and printed on a Monotype Lasercomp phototypesetter.

## 8 RESULTS OF THE SURVEY

### 8.1 PRELIMINARY CONSIDERATIONS

Throughout the rest of the work, the following system will be used to refer to the questions:

MD for the Musical Director's questionnaire;  
 PC for the Priest/Minister-in-Charge's questionnaire;  
 A for the 'General Information' section;  
 B for the section relating to 'The Church and its Music'.

Thus, for example, question MD-A8(g) is part (g) of question 8 in section A of the Musical Director's questionnaire.

Before the results of the questionnaires are discussed in detail, two matters will be considered:

- 8.1.1 the overall response rate to the survey;
- 8.1.2 the statistical interpretation of the tables of results.

#### 8.1.1 THE RESPONSE RATE

The outcome of the distribution of the questionnaires is analysed in the table below.

Musical Director		Priest-in-Charge	
Completed by MD	175	Completed	231
Completed by PC		Interregnum **	6
acting as MD *	11		
Churches without MD *	14		
Churches without music	11		
Not completed	87	Not completed	61
TOTAL distributed	298	TOTAL distributed	298
Response rate	70.8%	Response rate	77.5%

\* In the absence of any sort of musical leader, certain clergy saw themselves in the role by default. Others simply recorded the absence of an MD. Even in the latter case, parts of the questionnaire were often completed. The distinction between the two cases is, however, somewhat arbitrary and may represent nothing more than the amount of time that the priest had available when attending to the questionnaires. In all subsequent analysis, where the views of musical directors are being compared with those

of the clergy, such duplicated results will be excluded from the directors' set. In other cases, church wardens saw themselves in the role by default.

\*\* In some cases, parts of the questionnaire were completed either by another member of the clergy or a church warden.

It will be recalled from section 6.2 that the response rates to certain other large-scale questionnaires on parish church music have been around 20%. In Hill's survey,<sup>1</sup> the response rate of 21.4% for the Oxford diocese was marginally lower than the overall rate of 22.3%. The unusually high response rate in the present survey is possibly indicative of an increased concern for the subject.

The response rates of each of the individual deaneries are given in the following table.

Deanery No.	Musical Director M %	Priest-in-Charge P %	Ratio M/P
<u>Phase 1</u>			
1	86.4	100.0	0.86
2	95.8	87.5	1.09
3	81.3	93.8	0.87
4	50.0	64.7	0.77
5 +	68.8	87.5	0.78
6 +	73.9	87.0	0.85
Mean of 1-6	74.1	84.4	0.88
<u>Phase 2</u>			
7	63.2	63.2	1.00 ++
8	36.0	36.0	1.00 ++
9	85.7	97.1	0.94
10	88.2	94.1	0.94
11	80.7	93.6	0.86
12	55.6	63.9	0.87
Mean of 7-12	68.1	75.4	0.90
Mean of 7 & 9-12	73.9	82.6	0.89

+ In the case of these deaneries, the questionnaires were distributed to clergy by post rather than personally at a chapter meeting. Since the clergy response rates of 68.8 and 73.9 are towards the middle of the spectrum, it may be inferred that the method of distribution did not significantly affect the results.

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<sup>1</sup> Berkeley Hill: A Survey of Church Music, 1982 (Addington, 1983), p.9.

++ A ratio of 1.0 signifies that equal numbers of clergy and musical directors completed questionnaires, but not necessarily from the same churches. In all but a very few cases, however, they were in practice from the same churches.

By far the lowest response rate of clergy occurred in Deanery No. 8. There seems to be no easy explanation for this. Certainly the clergy at the chapter meeting seemed to be no less willing to take part in the survey than clergy elsewhere.

It will be noted that the response rate of the musical directors was in general lower than that of the clergy, resulting in a ratio of less than one. However, it will be recalled that questionnaires were distributed to the musical directors via their respective priest. Of the 59 churches where the priest's questionnaire was not completed, that of the musical director was completed in only seven cases. It seems reasonable to infer that a high proportion of the remainder never reached the musical directors at all, thus making their true response rate at least comparable with that of the clergy. The ratio shown in the table above may well in general be a reasonable measure of this. It will also be noted that the mean response rate for clergy in Phase 2 was somewhat lower than in Phase 1. The mean ratios of 0.88 and 0.90 are nonetheless very similar. Moreover it will be seen that, if the anomalous Deanery No. 8 is excluded, the mean figures of 74.1 and 73.9, 84.4 and 82.6, and 0.88 and 0.89 are almost identical.

One priest returned both questionnaires unanswered, with a covering letter stating that he and his musical director felt that the survey was unhelpful. Some months later a member of that church's PCC requested that a duplicate set of questionnaires be sent. The PCC had heard of the survey, was very distressed at the priest's action, and had expressly asked him and the musical director to complete the questionnaires. Unfortunately these too failed to reappear but, if the support of PCCs had been generally sought, the response rates might have been even higher. It is no doubt coincidental that the church concerned was in Deanery No. 8.

The number of responses to a given question is often not exactly the same as the total number of questionnaires completed, for any of the following reasons:

- the respondent chose not to answer the question;
- the respondent intended a blank to mean 'No';
- the respondent intended a blank to mean 'Don't know';
- the respondent intended a blank to mean 'Not applicable';
- the respondent had accidentally turned over two pages.

For a further discussion of response rates in general, and those of the present clergy in particular, the reader is referred to Appendix 8.

### 8.1.2 THE TABLES AND THEIR STATISTICAL INTERPRETATION

In the tables showing the results there are four columns:

Frequency	the number of responses in that category;
Cumulative frequency	the running total of responses in that and any previous categories;
Percentage	the number of responses in that category expressed as a percentage of the number of responses overall;
Cumulative percentage	the running total of responses in that and any previous categories expressed as a percentage of the number of responses overall.

Two terms - mean and median - will be widely used later in the present work, and are defined here. Both can be used as mid-values of responses. The mean (or, more strictly, 'arithmetic mean') is simply the traditional 'average', and is calculated by summing the items in the group, and dividing by the number of items. The median is the 'middle item' when the items have been placed in numeric order. Thus there are as many items above the median as below it. These terms are illustrated in an example.

If the salaries per year for five musical directors were £300, £400, £500, £2000 and £450, the mean would be:  $(£300 + £400 + £500 + £2000 + £450)/5 = £730$ . The median would be £450 since there are two values greater than it, and two below. Both mean and median are 'correct'. The former provides arithmetic accuracy, whilst the latter is much less influenced by unusually high or low values, and thus yields a more typical value within the distribution.

An example of another statistical technique used several times in the present work is to be found in questions MD-A2 and PC-A1 in section 8.2.1, where candidates were asked to tick the box corresponding to their age: Under 20, 20-29, 30-39 etc. Within limits, it may be assumed that the mean age of those within a given age group is midway between the limits. In other words, a reasonable estimate of the mean age of the group aged between 20 and 29 is 24.5.

Subject to the limitation below, it is thus possible to obtain an estimate of the mean age of the full set of respondents. The mean age of those 'Under 20' and 'Over 69' is a little more difficult to ascertain, but common sense would suggest values of about 18 and 72 respectively. Moreover, since there are likely to be relatively few in either category, even quite a large change in either of these figures would have very little influence on the value of the estimated mean of the full set.

A statistical test, known as the 't-test', will be applied to many of the results. It tests whether the difference between two mean figures (usually the responses of those musical directors and the priests-in-charge taking part in the survey - the 'sample') is likely to be representative of the 'population'. By 'population' is meant the wider body of musical directors and priests-in-charge in the diocese as a whole (or for that matter in the entire Church of England: it has already been argued in section 7.2.1.2 that the diocese is a typical one).

This assumes that there has been no 'sampling bias', intentional or accidental, in other words that the twelve selected deaneries are representative of the diocese. Given the relatively high proportion of deaneries taking part (41%) in several different types of area (as the responses to question PC-B10 in section 8.3.1 bear witness), there is some reason for confidence in this matter.

The two figures supplied by the test are 't' and 'P'. If t is less than about two, it is unlikely that there is any statistical significance in the difference of the two means. Moroney describes higher values of t as follows.

[If t is 2] the difference is probably significant and not very likely to have arisen by chance, and therefore suggestive of a real difference in the mean values of the

two populations from which the samples were respectively drawn.<sup>2</sup>

A smaller value of  $t$  does not mean that there is no statistical significance in the difference, rather that none has been demonstrated.

The 'P' figure is the 'probability' of obtaining so large a  $t$ -value if the responses of two populations from which the samples have been taken, are equal. The following examples of probability given by Moroney will be sufficient for the present work.

Probability that I shall die one day:  $P=1$

Probability that I could swim the Atlantic:  $P=0$

Probability of obtaining a head when tossing a coin:  $P=0.5$

Moroney describes a value for  $P$  of 0.05 (1 in 20) as indicating the statistical difference between two samples to be 'probably significant', 0.01 (1 in 100) 'significant', and 0.001 (1 in 1000) as 'highly significant'. Thus, in the following tests, the smaller the value of  $P$ , the greater the likelihood that the observed difference has not been caused merely by chance. If there appears to be no statistical significance in the difference of the two results, the letters 'NS' (Not Significant) are used. However, it should be borne in mind that 'NS' is more a verdict of 'Not Proven' rather than complete acquittal. Further data might ultimately permit a significant difference to be established.

For further information on  $P$  and its relationship to  $t$ , the reader is referred to Moroney, or any standard textbook on statistics.

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<sup>2</sup> M.J. Moroney: Facts from Figures (Harmondsworth, 1951), pp.216-237.

## 8.2 PART A OF THE QUESTIONNAIRES: GENERAL INFORMATION AND VIEWS OF MUSICAL DIRECTOR AND PRIEST/MINISTER-IN-CHARGE

The responses to this section of the questionnaires are considered in three groups:

- 8.2.1 questions common to both parties;
- 8.2.2 questions only to the musical director;
- 8.2.3 questions only to the priest.

Finally there is a summary of the above responses.

### 8.2.1 QUESTIONS COMMON TO BOTH PARTIES

Questions common to both parties do not appear in the same order in the two different questionnaires. The main reason for this was to make the fullest possible use of the available space. However, the 'What is your sex?' question to the clergy was deliberately not posed until page 4: a clergyman hostile to the ordination of women might have become equally hostile to the questionnaire if he had been asked his sex as the very first question. Indeed, one respondent deleted the word 'sex' altogether and substituted 'gender'.

The order in which the questions are considered is that used in the musical director's questionnaire.

MD-A1, PC-A13		'What is your sex?'			
		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
Male	+*****	113	113	68.48	68.48
Female	+*****	52	165	31.52	100.00
	+-----+				
	20 40 60 80 100 %				
<u>PC</u>					
Male	+*****	123	123	99.19	99.19
Female	+	1	124	0.81	100.00
	+-----+				
	20 40 60 80 100 %				

In one case, the post of musical director was shared jointly by a man and a woman. Since it was not possible to denote a half-point in each line, the sex was arbitrarily recorded as female.

It will be seen that the organ console is now far from being an all-male preserve (in Hill's 1982 survey,<sup>3</sup> the male percentage was 79, compared with 68 here). Although the same cannot at present be said for the altar, it will be interesting to see if there is any significant change in this figure at the turn of the century.

It will also be noted that the number of respondents, 165 musical directors and 125 clergy, is significantly lower than the number of questionnaires completed, 175 and 233 respectively. This is because many clergy and some musical directors are responsible for more than one church and, as such, completed more than one questionnaire.

The discrepancy between the 125 clergy answering the questionnaires as a whole, and the 124 answering the above question, was caused by one respondent accidentally turning over two pages.

MD-A2, PC-A1 'Please indicate your age.'

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
Under 20	+	3	3	1.83	1.83
20 - 29	+++++	22	25	13.41	15.24
30 - 39	+++++	29	54	17.68	32.93
40 - 49	+++++	37	91	22.56	55.49
50 - 59	+++++	31	122	18.90	74.39
60 - 69	+++++	24	146	14.63	89.02
Over 69	+++++	18	164	10.98	100.00
	+-----+-----+-----+-----				
	10 20 30 %				
<u>PC</u>					
Under 20	+	0	0	0.00	0.00
20 - 29	+	1	1	0.80	0.80
30 - 39	+++++	17	18	13.60	14.40
40 - 49	+++++	39	57	31.20	45.60
50 - 59	+++++	44	101	35.20	80.80
60 - 69	+++++	21	122	16.80	97.60
Over 69	++	3	125	2.40	100.00
	+-----+-----+-----+-----				
	10 20 30 %				

It will be seen from the charts that the most common age range of musical directors is 40-49, that of clergy 50-59. The mean ages, calculated according to the method described in section 8.1.2, are respectively 47.6 and 50.6. There is probably some statistical

<sup>3</sup> op.cit., p.38.

significance in the difference ( $t=1.9$ ,  $P=0.06$ ). This is, however, almost certainly insufficient to account for the differences in outlook of the two parties when taken as a whole.

It has been possible to test the accuracy of this method of estimation of mean ages, because the actual ages of the clergy were subsequently taken from Crockford's<sup>4</sup> for a related project (Appendix 8). The real mean age of the clergy was found to be 51.9, which compares reasonably with the above estimate of 50.6.

In the questionnaires printed for Phase 1 of the project (the first six deaneries), the question read: 'Age range'. This confused several clergy, who believed that the question referred to the age distribution of their congregation. As the author had<sup>al</sup> ready obtained the data from Crockford's, this did not matter in practice. In Phase 2, however, the question was reworded as shown above.

The youngest musical director was only fourteen years old and, sadly perhaps, was prevented by his mother from answering some of the more contentious questions.

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<sup>4</sup> Crockford's Clerical Directory (89th edn), (London, 1985).



'musicians' (the director or the whole choir?), and the nature and frequency of the courses, this figure seems commendably high.

MD-A4, PC-A9            'Would you be interested to join with clergy and church musicians in a discussion group on music in worship?'

1 = Not interested  
2 = Fairly interested  
3 = Interested  
4 = Very interested

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
1	+*****	44	44	27.16	27.16
2	+*****	45	89	27.78	54.94
3	+*****	53	142	32.72	87.65
4	+*****	20	162	12.35	100.00
	+-----+-----+-----+				
	10    20    30 %				
<u>PC</u>					
1	+*****	33	33	26.61	26.61
2	+*****	39	72	31.45	58.06
3	+*****	40	112	32.26	90.32
4	+*****	12	124	9.68	100.00
	+-----+-----+-----+				
	10    20    30 %				

The mean figure for both musical directors and clergy was 2.3, slightly better than 'Fairly interested'. This is not a particularly encouraging figure for a meeting which might help resolve and even avoid misunderstandings between clergy and musical directors, thereby perhaps leading to enrichment of a church's worship. There is possibly the feeling that discussing matters in general terms will not be particularly productive.

A few clergy and directors expressed interest, but felt that they could not spare the time. One priest felt that he might attend such a meeting if it were not too far from home.

MD-A5, PC-A10 'If you have at any time attended instrumental or singing lessons, approximately to what level?'

0 = No lessons attended  
 1 = Grade 2 or lower  
 2 = Grades 3-5  
 3 = Grades 6-8  
 4 = Licentiate  
 5 = Fellowship or degree in music  
 (data obtained from questions MD-A6 and PC-A11)

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
0	+*****	23	23	13.94	13.94
1	+***	10	33	6.06	20.00
2	+*****	24	57	14.55	34.55
3	+*****	50	107	30.30	64.85
4	+*****	20	127	12.12	76.97
5	+*****	38	165	23.03	100.00
	+-----+-----+-----+-----				
	10 20 30 40 %				
<u>PC</u>					
0	+*****	61	61	48.80	48.80
1	+*****	37	98	29.60	78.40
2	+*****	15	113	12.00	90.40
3	+****	10	123	8.00	98.40
4	+	1	124	0.80	99.20
5	+	1	125	0.80	100.00
	+-----+-----+-----+-----				
	10 20 30 40 %				

Thus 35% of the Musical Directors have Grade 5 or less, but a roughly equal proportion hold a Licentiate or above. In contrast, Hill<sup>6</sup> found the percentage in the latter group to be as high as 49. This discrepancy may well be the result of a major turnover of directors since 1982 (the responses to question MD-B27 in section 8.3.1 provide some evidence of this), or that those responding to Hill's survey tended to be unrepresentative in their high level of musical activity. Almost 80% of the clergy have only Grade 2 or lower which, although not altogether surprising, does nonetheless indicate a lack of practical competence in this important aspect of worship.

The mean figure for musical directors was 2.9, i.e. very slightly lower than 'Grades 6-8'; that for clergy 0.85, some lessons but not quite 'Grade 2 or lower' (t=12.9, P=0.0001).

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<sup>6</sup> op.cit., p.32.

MD-A6, PC-A11 'Do you hold the following qualifications? (Please tick Yes or No for each qualification.)'

In the charts below, 'NR' will be used to denote a Nil response. It is almost certain that, in questions of this type, the correct interpretation of this is 'No'.

(a) Music: Fellowship and/or first degree

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	+++	15	15	9.09	9.09
No	*****	112	127	67.88	76.97
Yes	*****	38	165	23.03	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	*****	24	24	19.20	19.20
No	*****	100	124	80.00	99.20
Yes	+	1	125	0.80	100.00
	+---+---+---+---+				
	20 40 60 80 %				

It seems likely from these results that roughly a quarter of musical directors hold such a qualification, and it comes as no surprise to learn that less than 1% of clergy hold one.

(b) Theology: first degree

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	****	25	25	15.15	15.15
No	*****	137	162	83.03	98.18
Yes	+	3	165	1.82	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	+++	14	14	11.20	11.20
No	*****	73	87	58.40	69.60
Yes	*****	38	125	30.40	100.00
	+---+---+---+---+				
	20 40 60 80 %				

It would at first sight appear remarkable that as many as three musical directors in the survey hold a degree in theology, but two of them are assistant priests, each holding also high musical qualifications. Roughly 30% of the clergy hold a degree in theology, slightly higher than the percentage of musical directors holding a comparable qualification in music.

## (c) Other subjects: first degree

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	*****	18	18	10.91	10.91
No	*****	98	116	59.39	70.30
Yes	*****	49	165	29.70	100.00
	+---+---+---+---+---+---+				
	10 20 30 40 50 60 %				
<u>PC</u>					
NR	*****	11	11	8.80	8.80
No	*****	47	58	37.60	46.40
Yes	*****	67	125	53.60	100.00
	+---+---+---+---+---+---+				
	10 20 30 40 50 60 %				

More than half of the clergy were found to hold a degree in a subject other than theology or music. In the case of musical directors it was less than a third.

## (d) Higher degree in any subject

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	*****	26	26	15.76	15.76
No	*****	117	143	70.91	86.67
Yes	*****	22	165	13.33	100.00
	+---+---+---+---+---+---+				
	10 20 30 40 50 60 70 %				
<u>PC</u>					
NR	*****	27	27	21.60	21.60
No	*****	80	107	64.00	85.60
Yes	*****	18	125	14.40	100.00
	+---+---+---+---+---+---+				
	10 20 30 40 50 60 70 %				

Roughly equal proportions of musical directors and clergy hold a higher degree, namely one in seven, the latter in this respect being marginally higher qualified.

(e) Church Music qualification with liturgical content (e.g. Archbishop's Diploma or Certificate)

In this and other such questions, the words 'with liturgical content' were added so that respondents holding, for example, merely ARCO(CHM) would not erroneously answer 'Yes'.

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	+****	23	23	13.94	13.94
No	+*****	134	157	81.21	95.15
Yes	+*	8	165	4.85	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	+*****	28	28	22.40	22.40
No	+*****	97	125	77.60	100.00
Yes	+	0	125	0.00	100.00
	+---+---+---+---+				
	20 40 60 80 %				

This subject is a point of contact between musicians and the clergy. The results from this question are not encouraging. Most clergy lack the necessary practical skills to take such an examination (Grade 5 Practical is demanded as a prerequisite for the ACertCM), whilst the musicians seem to lack the interest. This point will be examined further in questions MD-A8(a) and PC-A18(a).

(f) Teacher-training certificate

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	+****	13	13	7.88	7.88
No	+*****	111	124	67.27	75.15
Yes	+*****	41	165	24.85	100.00
	+---+---+---+---+---+---+				
	10 20 30 40 50 60 %				
<u>PC</u>					
NR	+*****	25	25	20.00	20.00
No	+*****	83	108	66.40	86.40
Yes	+*****	17	125	13.60	100.00
	+---+---+---+---+---+---+				
	10 20 30 40 50 60 %				

A quarter of musical directors hold a teacher-training certificate, roughly twice as many as the clergy. It seems likely that a high proportion of those musical directors are in fact music teachers.

## (g) Other qualification (please specify)

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	+++++++	29	29	17.58	17.58
No	+++++++	114	143	69.09	86.67
Yes	+++++	22	165	13.33	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 50 60 70 %				
<u>PC</u>					
NR	+++++++	28	28	22.40	22.40
No	+++++++	83	111	66.40	88.80
Yes	++++	14	125	11.20	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 50 60 70 %				

Qualifications in this category, taken by relatively few of those in the survey, were of the professional-diploma type. For the musical directors, they were in the fields of social work, management, librarianship, physics, and theology. For the clergy they were in accountancy, administration, engineering, the Law Society and the Civil Service.

## Summary of Qualifications (a) - (g)

In order to obtain a broader view of levels of qualification of the priest-in-charge and musical director, the total number of qualifications of each person were summed, the results being given below. No attempt was made to give different weightings to different types of qualification. (Had this been done, then someone with both a first degree and a higher degree might have scored more points than someone, for example, with two first degrees.) For the purposes of this calculation, ordination was included as a qualification, as was a licentiate in music.

## Number of qualifications

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
0	*****	59	59	35.76	35.76
1	*****	33	92	20.00	55.76
2	*****	39	131	23.64	79.39
3	*****	20	151	12.12	91.52
4	***	7	158	4.24	95.76
5	**	5	163	3.03	98.79
6	*	2	165	1.21	100.00
	+-----+-----+-----+-----				
	10 20 30 %				
<u>PC</u>					
0	+	0	0	0.00	0.00
1	*****	29	29	23.20	23.20
2	*****	48	77	38.40	61.60
3	*****	37	114	29.60	91.20
4	****	9	123	7.20	98.40
5	*	2	125	1.60	100.00
6	+	0	125	0.00	100.00
	+-----+-----+-----+-----				
	10 20 30 %				

On the admittedly somewhat arbitrary criteria adopted, it would seem that overall the clergy are significantly more highly qualified, although less obviously so amongst the real high-flyers. The mean figure for musical directors is 1.4 and, for clergy, 2.3 ( $t=5.9$ ,  $P=0.0001$ ).

MD-A7, PC-A12 'Are you a member of the following church-related musical associations? (Please tick Yes or No for each association).'

Membership of such an association implies a potential receptiveness to new ideas, and can be an area of contact between the musical director and the priest. As in the case of qualifications, above (MD-A6, PC-A11), it is very likely that the correct interpretation of a Nil response is 'No'. Again the abbreviation 'NR' is used.

(a) Personal member of the Royal School of Church Music

Of all the church-music associations, the one most directly relevant and influential is the RSCM. Church-membership of the RSCM will be considered in question MD-B2 (section 8.3.1), but personal

membership implies a somewhat deeper interest on the part of the individual.

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	***	15	15	9.09	9.09
No	*****	130	145	78.79	87.88
Yes	***	20	165	12.12	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	***	13	13	10.40	10.40
No	*****	109	122	87.20	97.60
Yes	+	3	125	2.40	100.00
	+---+---+---+---+				
	20 40 60 80 %				

Although the proportion of musical directors holding personal membership is five times as great as that of priests, the figure is still relatively small.

#### (b) Guild of Church Musicians

It will be recalled from section 4.6.1 that the Guild of Church Musicians administers the examination for the Archbishops' Certificate in Church Music.

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	***	21	21	12.73	12.73
No	*****	141	162	85.45	98.18
Yes	+	3	165	1.82	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	***	13	13	10.40	10.40
No	*****	112	125	89.60	100.00
Yes	+	0	125	0.00	100.00
	+---+---+---+---+				
	20 40 60 80 %				

Since only three musical directors and no clergy hold membership (together with the results for Question MD-A6(e) concerning the small numbers of those holding church-music qualifications), it is reasonable to conclude that the Guild's influence on church music is at present very limited.

## (c) Local Branch of Organists' Association

The Incorporated Association of Organists is an educational charity, taking its present title in 1929.<sup>7</sup> It works at local level with almost 100 regional centres, nationally and internationally to advance the knowledge and enjoyment of the organ and its music.

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	+++	14	14	8.48	8.48
No	*****	129	143	78.18	86.67
Yes	+++	22	165	13.33	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	+++	13	13	10.40	10.40
No	*****	112	125	89.60	100.00
Yes	+	0	125	0.00	100.00
	+---+---+---+---+				
	20 40 60 80 %				

Whilst not involved expressly with church music, the IAO does nevertheless provide a forum for organists to exchange ideas with each other but not, it would appear, with the clergy. However, less than one in seven even of the musical directors seem to avail themselves of the opportunity.

## (d) Royal College of Organists

Members of the RCO frequently, but not necessarily, hold an Associateship or Fellowship.

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	++	12	12	7.27	7.27
No	*****	131	143	79.39	86.67
Yes	+++	22	165	13.33	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	+++	13	13	10.40	10.40
No	*****	112	125	89.60	100.00
Yes	+	0	125	0.00	100.00
	+---+---+---+---+				
	20 40 60 80 %				

<sup>7</sup> Roger Bishton: 'The Incorporated Association of Organists' in Church Music Quarterly, October 1985, pp.8-9.

The same number of musical directors (22) belong to the RCO as to the IAO above. Eight belong to both institutions.

(e) Friends of Cathedral Music

Since 1957 the Friends of Cathedral Music have been fostering the welfare of cathedral music through regional gatherings of its members, grants to assist choral foundations, etc. Their free booklet: Singing in Cathedrals, published annually in conjunction with several other bodies, lists the times of all choral services at cathedrals and collegiate chapels. Reference has already been made in section 6.2 to the recent FCM survey of the most widely-sung cathedral music.<sup>8</sup>

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	+++	20	20	12.12	12.12
No	*****	139	159	84.24	96.36
Yes	++	6	165	3.64	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	+++	12	12	9.60	9.60
No	*****	111	123	88.80	98.40
Yes	+	2	125	1.60	100.00
	+---+---+---+---+				
	20 40 60 80 %				

Cathedral music is very far removed from that found nowadays in most parish churches, and this perhaps explains why its membership amongst those taking part in the survey is so low.

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<sup>8</sup> John Patton: Survey of Music and Repertoire (Chichester, 1990).

## (f) Music in Worship Trust

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	+++	20	20	12.12	12.12
No	*****	138	158	83.64	95.76
Yes	+	7	165	4.24	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	+++	11	11	8.80	8.80
No	*****	108	119	86.40	95.20
Yes	+	6	125	4.80	100.00
	+---+---+---+---+				
	20 40 60 80 %				

The Music in Worship Trust is predominantly evangelical in outlook but, even in this wing of the Church, membership among musical directors is very low. However, clergy membership is higher here than is the case for other organisations.

## (g) Other church-related musical associations

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
NR	++++	32	32	19.39	19.39
No	*****	130	162	78.79	98.18
Yes	+	3	165	1.82	100.00
	+---+---+---+---+				
	20 40 60 80 %				
<u>PC</u>					
NR	+++	20	20	16.00	16.00
No	*****	104	124	83.20	99.20
Yes	+	1	125	0.80	100.00
	+---+---+---+---+				
	20 40 60 80 %				

Other musical associations have even less support. Of the four positive responses, two were for purely local groups. One musical director and one priest belong to The Christian Music Association, discussed in section 4.2.

## Summary of Membership (a) - (g)

The above figures in isolation give no clue as to whether the membership is evenly spread, or whether a very few people belong to many organisations. The next table remedies this. The figures 0 - 3 or, in the case of the priest 0 - 1, are the total number of

organisations of which each person is a member. These are a possible measure of commitment to, and interest in, church music.

No. of organisations excluding church affiliation

<u>MD</u>		Freq	Cum. Freq	%	Cum. %
0	+*****	106	106	64.24	64.24
1	+*****	41	147	24.85	89.09
2	+*	12	159	7.27	96.36
3	+*	6	165	3.64	100.00
	+---+---+---+---+---+---+---+---+---+---				
	20 40 60 80 %				
<u>PC</u>		Freq	Cum. Freq	%	Cum. %
0	+*****	113	113	90.40	90.40
1	+**	12	125	9.60	100.00
2	+	0	125	0.00	100.00
3	+	0	125	0.00	100.00
	+---+---+---+---+---+---+---+---+---+---				
	20 40 60 80 %				

Roughly two thirds of the musical directors and 90% of the clergy hold no personal membership. The mean figure of personal membership for the former is 0.50, for the latter 0.1 ( $t=6.1$ ,  $P=0.0001$ ).

Church affiliation to the RSCM (as opposed to personal membership) is another potential measure of commitment and interest. It is, however, less direct in that the church treasurer may be paying the RSCM subscription each year, without either the priest or the musical director necessarily availing themselves of the benefits of membership. Notwithstanding this, if affiliation or personal RSCM membership scores 1 point (but instances of membership and affiliation counting only once), then the chart takes the following form:

No. of organisations including church affiliation

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
0	+*****	68	68	41.21	41.21
1	+*****	69	137	41.82	83.03
2	+*****	19	156	11.52	94.55
3	+**	6	162	3.64	98.18
4	+*	3	165	1.82	100.00
	+-----+-----+-----+-----+-----+				
	10 20 30 40 50 %				
<u>PC</u>					
0	+*****	65	65	52.00	52.00
1	+*****	56	121	44.80	96.80
2	+**	4	125	3.20	100.00
3	+	0	125	0.00	100.00
4	+	0	125	0.00	100.00
	+-----+-----+-----+-----+-----+				
	10 20 30 40 50 %				

Thus over 40% of the musical directors and more than half of the clergy do not have access to the news and views of any of the church-related musical associations.

Church affiliation to the RSCM will be considered further in question MD-B12 in section 8.3.1.

MD-A8, PC-A18 'Please indicate your view of each of the following criteria for appointing a musical director at a church.'

- 1 = Very advantageous
- 2 = Advantageous
- 3 = Not relevant
- 4 = Disadvantageous
- 5 = Seriously disadvantageous

The questions until now have been largely factual, but the question now under consideration is subjective, and is intended to examine how musicians on the one hand, and clergy on the other, view the role of musical director.

A scale of 1-5, rather than for example 1-10, was chosen so that the questions could be answered quickly, without too much thought on the part of the respondent. Any consequential loss of precision was considered preferable to this or any other part of the questionnaire remaining unanswered altogether. A few respondents commented that they found the categories too restrictive. Conversely, some others

felt unable to answer certain questions because, as they commented: 'It all depends'.

The mean value of each response was calculated to two decimal places. Although the second figure after the decimal point probably has some significance when considering merely those who have taken part in the survey ('the experimental sample'), it must be treated with considerable caution in any inferred extrapolation to a wider situation, such as the whole diocese or the entire Church of England.

After each criterion has been considered in turn, the criteria are tabled in order of the mean response figures for each party.

(a) Church music qualification with liturgical content (e.g. Archbishop's Diploma or Certificate)

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VA	1	+*****	21	21	13.55	13.55
A	2	+*****	85	106	54.84	68.39
NR	3	+*****	48	154	30.97	99.35
D	4	+	0	155	0.00	100.00
SD	5	+	1	155	0.65	100.00
		+-----+-----+-----+-----+-----+				
		10 20 30 40 50 60 %				
<u>PC</u>						
VA	1	+*****	31	31	25.83	25.83
A	2	+*****	72	103	60.00	85.83
NR	3	+*****	15	118	12.50	98.33
D	4	+*	2	120	1.67	100.00
SD	5	+	0	120	0.00	100.00
		+-----+-----+-----+-----+-----+				
		10 20 30 40 50 60 %				

Musical directors viewed this qualification with slightly lower regard than did the clergy, as might be expected. The mean values are respectively 2.19 (between 'Advantageous' and 'Not relevant') and 1.90 (between 'Very advantageous' and 'Advantageous'). ( $t=3.6$ ,  $P=0.0004$ )

In general, however, neither party held such a qualification in very high esteem, as may be seen later in the summary table. In particular, one interpretation of the response of the two priests who found the qualification to be disadvantageous is that they might feel threatened by such a director. This, it will be recalled from section 4.6.1, is in marked contrast with the expressed hope of the

Archbishops that: 'all who have the responsibility of leading the music of their church should aim to achieve the [ACertCM] as a basic, minimum acceptable standard'.

One factor affecting the response to this criterion is whether or not the respondent holds such a qualification. It will be recalled that none of the clergy in the survey holds such a qualification. Therefore the responses of just the musical directors were split into two categories: those without, and those with the qualification.

MDs			Freq	Cum.	%	Cum.
Without ch. mus. qual.				Freq		%
VA	1	+*****	18	18	12.24	12.24
A	2	+*****	81	99	55.10	67.35
NR	3	+*****	47	146	31.97	99.32
D	4	+ /	0	146	0.00	99.32
SD	5	+	1	147	0.68	100.00

+-----+-----+-----+-----+-----+-----  
 10 20 30 40 50 %

With ch. mus. qual.						
VA	1	+*****	3	3	37.50	37.50
A	2	+*****	4	7	50.00	87.50
NR	3	+*****	1	8	12.50	100.00
D	4	+	0	8	0.00	100.00
SD	5	+	0	8	0.00	100.00

+-----+-----+-----+-----+-----+-----  
 10 20 30 40 50 %

Because those without the qualification are in the great majority their chart is very similar to the overall pattern. However the chart for those with the qualification shows rather more support for it. The mean figures are respectively 2.28 and 1.75 ( $t=1.9$ ,  $P=0.05$ :  $t$  is relatively small because of the small 'sample size' of those holding the qualification).

However, even a mean figure of 1.75 cannot be a particularly encouraging one for the Archbishops.



Thus musical directors not holding a music qualification consider it to be considerably less important than those who do hold one. The mean figures are respectively 2.04 and 1.67 ( $t=4.4$ ,  $P=0.0001$ ). The latter figure of 1.67 compares with 1.75, the mark awarded for a church-music qualification by its respective holders ( $t=0.4$ , NS).

Some clergy may be only too well aware of the need for their musical director to be better qualified, hence the clergy figure of 1.74 compared with 2.04 from the unqualified musicians.

(c) School-teaching qualification

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VA	1	***	6	6	3.90	3.90
A	2	*****	65	71	42.21	46.10
NR	3	*****	77	148	50.00	96.10
D	4	+	3	151	1.95	98.05
SD	5	+	3	154	1.95	100.00
+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 %						
<u>PC</u>						
VA	1	*****	11	11	9.17	9.17
A	2	*****	69	80	57.50	66.67
NR	3	*****	40	120	33.33	100.00
D	4	+	0	120	0.00	100.00
SD	5	+	0	120	0.00	100.00
+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 %						

A school-teaching qualification was regarded as not particularly helpful: the mean response of musical directors was 2.56, and that of the clergy 2.24 ( $t=4.0$ ,  $P=0.0001$ ).

As before, the responses of the musical directors have been split into two groups, those without, and those with, the qualification.

MDs			Freq	Cum.	%	Cum.	
Without teaching qual.				Freq		%	
VA	1	++	2	2	1.75	1.75	
A	2	*****	42	44	36.84	38.60	
NR	3	*****	66	110	57.89	96.49	
D	4	++	2	112	1.75	98.25	
SD	5	++	2	114	1.75	100.00	
			+-----+-----+-----+-----+-----+-----				
			10	20	30	40	50 %

With teaching qual.

VA	1	*****	4	4	10.00	10.00	
A	2	*****	23	27	57.50	67.50	
NR	3	*****	11	38	27.50	95.00	
D	4	++	1	39	2.50	97.50	
SD	5	++	1	40	2.50	100.00	
			+-----+-----+-----+-----+-----+-----				
			10	20	30	40	50 %

Those not holding a school-teaching qualification believe that it is less useful than those who do hold it. The mean figures are respectively 2.65 and 2.30 ( $t=2.8$ ,  $P=0.006$ ). The latter is fairly close to the mean clergy figure of 2.24.

(d) Ability to play hymns and other congregational music well

<u>MD</u>			Freq	Cum.	%	Cum.
				Freq		%
VA	1	*****	121	121	76.10	76.10
A	2	*****	36	157	22.64	98.74
NR	3	+	2	159	1.26	100.00
D	4	+	0	159	0.00	100.00
SD	5	+	0	159	0.00	100.00
			+-----+-----+-----+-----+-----+-----			
			20	40	60 %	
<u>PC</u>			Freq	Cum.	%	Cum.
				Freq		%
VA	1	*****	89	89	72.95	72.95
A	2	*****	32	121	26.23	99.18
NR	3	+	1	122	0.82	100.00
D	4	+	0	122	0.00	100.00
SD	5	+	0	122	0.00	100.00
			+-----+-----+-----+-----+-----+-----			
			20	40	60 %	

The criterion of being able to play music for congregational singing was considered to be a most important factor. Three quarters of both musical directors and clergy felt this to be 'Very Advantageous', whilst virtually all the remainder felt it to be 'Advantageous'. For musical directors the mean response was 1.25, for clergy it was 1.28 ( $t=0.5$ ,  $P=0.6$ ).

A possible view of those who did not feel that the criterion was relevant may have been that the organ playing should be in the hands of an assistant. (One of the two musical directors in this category had such a luxury; one did not.) Alternatively they may prefer other instruments for the accompaniment of congregational singing.

(e) Ability as a solo organist

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VA	1	+*****	26	26	16.46	16.46
A	2	+*****	102	128	64.56	81.01
NR	3	+*****	27	155	17.09	98.10
D	4	+	2	157	1.27	99.37
VD	5	+	1	158	0.63	100.00
		+---+---+---+---+---+---+---				
		10 20 30 40 50 60 %				
<u>PC</u>						
VA	1	+*****	23	23	19.17	19.17
A	2	+*****	81	104	67.50	86.67
NR	3	+*****	16	120	13.33	100.00
D	4	+	0	120	0.00	100.00
SD	5	+	0	120	0.00	100.00
		+---+---+---+---+---+---+---				
		10 20 30 40 50 60 %				

This was also regarded as beneficial by both parties. The musical directors felt this to be less important than did the clergy, but only marginally. In fact their responses were remarkably similar, with means of 2.05 and 1.94 respectively (t=1.4, NS).

One musical director, having voted 'Not relevant' remarked wryly: 'You cannot do much on a harmonium'. Another, who felt that this ability was disadvantageous, added the caveat that this would be the case only if it were to the detriment of the other criteria.

## (f) Liturgical awareness

			Freq	Cum.	%	Cum.			
				Freq		%			
<u>MD</u>									
VA	1	+*****	46	46	30.07	30.07			
A	2	+*****	95	141	62.09	92.16			
NR	3	+***	11	152	7.19	99.35			
D	4	+	0	152	0.00	99.35			
SD	5	+	1	153	0.65	100.00			
			+---+---+---+---+---+---+						
			10	20	30	40	50	60	%
<u>PC</u>									
VA	1	+*****	74	74	61.16	61.16			
A	2	+*****	45	119	37.19	98.35			
NR	3	+*	2	121	1.65	100.00			
D	4	+	0	121	0.00	100.00			
SD	5	+	0	121	0.00	100.00			
			+---+---+---+---+---+---+						
			10	20	30	40	50	60	%

'Liturgical awareness' is the musical director's detailed understanding of what is happening during the service so that, for example, a short interlude can be played or indeed drawn to a conclusion, at the right moment. This often means knowing the right questions to ask in advance!

Musical directors and clergy both felt this to be important, the latter especially so. Their respective means were 1.79 and 1.40 ( $t=5.6$ ,  $P=0.0001$ ).

## (g) Musical Director is a practising Christian.

			Freq	Cum.	%	Cum.			
				Freq		%			
<u>MD</u>									
VA	1	+*****	79	79	50.32	50.32			
A	2	+*****	59	138	37.58	87.90			
NR	3	+*****	19	157	12.10	100.00			
D	4	+	0	157	0.00	100.00			
SD	5	+	0	157	0.00	100.00			
			+---+---+---+---+---+---+						
			10	20	30	40	50	60	%
<u>PC</u>									
VA	1	+*****	82	82	67.77	67.77			
A	2	+*****	36	118	29.75	97.52			
NR	3	+*	3	121	2.48	100.00			
D	4	+	0	121	0.00	100.00			
SD	5	+	0	121	0.00	100.00			
			+---+---+---+---+---+---+						
			10	20	30	40	50	60	%

The religious conviction of the musical director was regarded as very important, both by the directors themselves (mean value 1.61) and by the clergy (mean value 1.35), ( $t=3.7$ ,  $P=0.0003$ ).

It may seem surprising that the clergy did not take a still stronger line on the issue. However, one clergyman wrote on the questionnaire: 'You put up with whoever you can get', and this view may be reflected in the clergy's response to this criterion. Conversely, another clergyman regarded the criterion as 'Very very advantageous', whilst no fewer than three musical directors felt it to be essential. However, for the reasons already mentioned and for consistency, their responses had to be classified simply as 'Very advantageous'.

Comment has already been made on the readiness of respondents to take offence at the wording of the questionnaires, and the care that was taken to avoid this wherever possible. Despite this, one musical director found the term 'practising Christian' offensive, and felt that no-one should dare to claim to be one.

#### (h) Pastoral Gifts

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VA	1	+*****	24	24	16.00	16.00
A	2	+*****	66	90	44.00	60.00
NR	3	+*****	60	150	40.00	100.00
D	4	+	0	150	0.00	100.00
SD	5	+	0	150	0.00	100.00
		+-----+-----+-----+-----+-----+-----+-----+				
		10 20 30 40 50 60 70 %				
<u>PC</u>						
VA	1	+*****	18	18	14.88	14.88
A	2	+*****	85	103	70.25	85.12
NR	3	+*****	18	121	14.88	100.00
D	4	+	0	121	0.00	100.00
SD	5	+	0	121	0.00	100.00
		+-----+-----+-----+-----+-----+-----+-----+				
		10 20 30 40 50 60 70 %				

Pastoral gifts, which might be defined as the ability to offer spiritual as well as musical leadership, were regarded as reasonably advantageous by the musical directors, with a mean figure of 2.24. Clergy, being in a stronger position to recognise the benefits of these pastoral gifts, rated them rather more important at 2.00 ( $t=3.1$ ,  $P=0.002$ ).

In the circumstances, it is remarkable that 16% of the directors regarded pastoral gifts as 'Very advantageous', compared with less than 15% of the clergy. Indeed two musical directors felt them to be essential. However, another wrote: 'Don't understand' against this criterion.

(i) Administrative Ability

			Freq	Cum.	%	Cum.
				Freq		%
<u>MD</u>						
VA	1	+****	28	28	17.72	17.72
A	2	+*****	94	122	59.49	77.22
NR	3	+****	35	157	22.15	99.37
D	4	+	0	157	0.00	100.00
SD	5	+	1	158	0.63	100.00
			+---+---+---+---			
			20	40	60	%
<u>PC</u>						
VA	1	+**	11	11	9.17	9.17
A	2	+*****	92	103	76.67	85.83
NR	3	+***	17	120	14.17	100.00
D	4	+	0	120	0.00	100.00
SD	5	+	0	120	0.00	100.00
			+---+---+---+---			
			20	40	60	%

Administrative ability includes such matters as advance planning (such as ordering music in time for a special service), and ability to communicate orally and in writing with others. Surprisingly perhaps, neither party rated administrative ability particularly highly: the mean for musical directors was 2.06, that for clergy was 2.05 ( $t=0.2$ , NS).

## (j) Willingness to co-operate in a flexible way

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VA	1	+*****	74	74	47.13	47.13
A	2	+*****	79	153	50.32	97.45
NR	3	+*	4	157	2.55	100.00
D	4	+	0	157	0.00	100.00
SD	5	+	0	157	0.00	100.00
+---+---+---+---+---+---+---+---						
10 20 30 40 50 60 %						
<u>PC</u>						
VA	1	+*****	82	82	66.67	66.67
A	2	+*****	41	123	33.33	100.00
NR	3	+	0	123	0.00	100.00
D	4	+	0	123	0.00	100.00
SD	5	+	0	123	0.00	100.00
+---+---+---+---+---+---+---+---						
10 20 30 40 50 60 %						

Much more important was seen to be a willingness on the part of the musical director to co-operate in a flexible way. The mean figure for musical directors was 1.55, priests viewing this criterion even more highly at 1.33 ( $t=3.6$ ,  $P=0.0005$ ).

The implication here is that, specifically, it is a willingness to co-operate with the priest. The readiness of the priest to co-operate with the musical director would probably be another fruitful field of study.

One musical director, having indicated that he viewed the criterion with favour, added the *crie de coeur*: 'but not with too-trendy guitar-charged clergy'.

## (k) Involvement with other church-based activities

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VA	1	+****	13	13	8.39	8.39
A	2	+*****	93	106	60.00	68.39
NR	3	+*****	46	152	29.68	98.06
D	4	+*	2	154	1.29	99.35
SD	5	+	1	155	0.65	100.00
		+-----+-----+-----+-----+-----+-----+				
		10 20 30 40 50 60 %				
<u>PC</u>						
VA	1	+*****	20	20	16.53	16.53
A	2	+*****	70	90	57.85	74.38
NR	3	+*****	30	120	24.79	99.17
D	4	+	0	120	0.00	99.17
SD	5	+	1	121	0.83	100.00
		+-----+-----+-----+-----+-----+-----+				
		10 20 30 40 50 60 %				

The involvement of a musical director in other activities at the church is in general viewed with favour by both parties. One respondent, perhaps surprisingly a director rather than a priest, regarded this criterion as a necessity. The mean figure of the musical directors was 2.26, with clergy at 2.11, although the statistical significance of this difference is limited ( $t=1.8$ ,  $P=0.07$ ).

It is perhaps surprising that as many as four of the respondents (1.4% of the total, and one of them a priest) considered this involvement to be disadvantageous or worse. It would have been interesting to discover their reasons for this.

(l) Involvement with 'non-traditional' church music

			Freq	Cum.	%	Cum.
			Freq	Freq		%
<u>MD</u>						
VA	1	****	13	13	8.55	8.55
A	2	*****	84	97	55.26	63.82
NR	3	*****	41	138	26.97	90.79
D	4	**	9	147	5.92	96.71
SD	5	*	5	152	3.29	100.00
+-----+-----+-----+-----+-----+						
10 20 30 40 50 60 %						
<u>PC</u>						
VA	1	*****	30	30	24.79	24.79
A	2	*****	76	106	62.81	87.60
NR	3	****	10	116	8.26	95.87
D	4	**	5	121	4.13	100.00
SD	5	+	0	121	0.00	100.00
+-----+-----+-----+-----+-----+						
10 20 30 40 50 60 %						

The use of modern or popular music in worship is a particularly controversial issue within, as well as between, the two groups under investigation. This may be seen from the wider spread of the results than usual, towards categories 4 and 5.

As might be expected, overall the musical directors took a fairly cautious view, with a mean value of 2.40. In the words of one director: 'From with-it parsons etc. etc., Good Lord deliver us'. The mean figure for the clergy was 1.90 (t=5.1, P=0.0001), perhaps less strong a view than might have been expected.

(m) Ability in training young (under-16) choir members

			Freq	Cum.	%	Cum.
			Freq	Freq		%
<u>MD</u>						
VA	1	*****	67	67	42.41	42.41
A	2	*****	76	143	48.10	90.51
NR	3	*****	15	158	9.49	100.00
D	4	+	0	158	0.00	100.00
SD	5	+	0	158	0.00	100.00
+-----+-----+-----+-----+-----+						
10 20 30 40 50 %						
<u>PC</u>						
VA	1	*****	59	59	49.17	49.17
A	2	*****	54	113	45.00	94.17
NR	3	****	7	120	5.83	100.00
D	4	+	0	120	0.00	100.00
SD	5	+	0	120	0.00	100.00
+-----+-----+-----+-----+-----+						
10 20 30 40 50 %						

This criterion was regarded as beneficial. The mean value for musical directors was 1.67, that for priests quite close at 1.57 ( $t=1.4$ , NS).

As might be expected, it was found that the answers of both parties were coloured, at least in the case of musical directors, by whether there was a choir at the church in question. The mean value for musical directors was 1.5 at churches with a choir, 2.0 at churches without ( $t=4.5$ ,  $P=0.0001$ ). For clergy at churches with a choir it was 1.5, 1.6 at churches without ( $t=0.8$ , NS).

(n) Ability in training adult (16+) choir members

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VA	1	+*****	65	65	41.14	41.14
A	2	+*****	78	143	49.37	90.51
NR	3	+****	14	157	8.86	99.37
D	4	+	1	158	0.63	100.00
SD	5	+	0	158	0.00	100.00
		+-----+-----+-----+-----+-----+				
		10 20 30 40 50 %				
<u>PC</u>						
VA	1	+*****	57	57	47.50	47.50
A	2	+*****	62	119	51.67	99.17
NR	3	+	1	120	0.83	100.00
D	4	+	0	120	0.00	100.00
SD	5	+	0	120	0.00	100.00
		+-----+-----+-----+-----+-----+				
		10 20 30 40 50 %				

The results for this question are somewhat similar to those for the previous question. The mean values for musical directors and clergy were 1.69 and 1.53 respectively ( $t=2.2$ ,  $P=0.03$ ).

In the same way as before, the results for churches with a choir have also been examined separately from those without one. The mean value for musical directors was again 1.5 at churches with a choir, 2.0 at churches without ( $t=4.6$ ,  $P=0.0001$ ). In both cases for clergy it was 1.5.

## (o) Ability to attract and retain a choir

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VA	1	+*****	97	97	60.63	60.63
A	2	+*****	49	146	30.63	91.25
NR	3	+****	14	160	8.75	100.00
D	4	+	0	160	0.00	100.00
SD	5	+	0	160	0.00	100.00
		+-----+				
		10 20 30 40 50 60 70 %				
<u>PC</u>						
VA	1	+*****	84	84	69.42	69.42
A	2	+*****	32	116	26.45	95.87
NR	3	+**	5	121	4.13	100.00
D	4	+	0	121	0.00	100.00
SD	5	+	0	121	0.00	100.00
		+-----+				
		10 20 30 40 50 60 70 %				

This criterion is a little different from the previous two, in that it implies development of the musical situation, rather than merely dealing with the status quo. Even in these days, when much emphasis is placed on congregational music, this criterion was regarded by both parties as very important. Indeed it was considered to be more important than actually being able to train the choir effectively. The mean for musical directors was 1.48, and for clergy 1.35 ( $t=1.8$ ,  $P=0.07$ ).

A possible reason for this, at least among the clergy, is that a choir is seen as a way of encouraging both children and adults to become more actively involved in the life of the church, and even to draw in young and old from outside.

Once again, the results of churches with and without choirs were also considered separately. The mean value for musical directors was 1.3 at churches with a choir, 1.8 at churches without ( $t=5.5$ ,  $P=0.0001$ ). For clergy at churches with a choir it was 1.3, against 1.6 at churches without ( $t=2.3$ ,  $P=0.03$ ). To a greater or lesser extent, therefore, those believing the criterion to be irrelevant may simply have given up all hope of ever having a choir.

## Summary of Criteria (a) - (o)

In the following table, the criteria have been ranked in order of their mean priorities.

<u>MD</u>		<u>PC</u>	
Hymn-playing ability-----	1.25 †	-----	Hymn-playing ability
	† 1.30 †	-----	Willingness to cooperate
	† 1.35 †	-----	Practising Christian
	† 1.40 †	-----	Attract/retain choir
	† 1.45 †	-----	Liturgical awareness
Attract/retain choir-----	† 1.50 †	-----	Adult choir training
Willingness to co-operate-----	† 1.55 †	-----	Children's choir training
Practising Christian-----	† 1.60 †		
Children's choir training-----	† 1.65 †		
Adult choir training-----	† 1.70 †		
	† 1.75 †	-----	'Ordinary music' qual.
Liturgical awareness-----	† 1.80 †		
	† 1.85 †		
'Ordinary music' qual.-----	† 1.90 †	-----	Church-music qual.
	† 1.95 †	-----	Non-traditional music
	† 2.00 †	-----	Solo organist
	† 2.05 †	-----	Pastoral gifts
Solo organist-----	† 2.10 †	-----	Admin. ability
Admin. ability-----	† 2.15 †	-----	Other church activities
	† 2.20 †		
Church-music qual.-----	† 2.25 †	-----	School-teaching qual.
Pastoral gifts-----	† 2.30 †		
Other church activities-----	† 2.35 †		
	† 2.40 †		
Non-traditional music-----	† 2.45 †		
	† 2.50 †		
School-teaching qual.-----	† 2.55 †		
	† 2.60 †		

1 = Very advantageous  
 2 = Advantageous  
 3 = Not relevant

Even a school-teaching qualification, at the bottom of the list for both parties, is perceived as being beneficial (half way between 'Advantageous' and 'Not relevant' by the musical directors, rather more favourably viewed by the clergy). At the top of the list for both is hymn-playing ability. As might be expected, the musical directors tend to place more emphasis on the purely musical aspects of their work than do the clergy, resulting in a wider range of mean figures (from 1.25 to 2.56, compared with 1.28 to 2.24). To put it another way, the directors are looking for specialist musicians, whilst the clergy are looking more for all-rounders.

However, there appear to be further similarities between the figures of the two groups. They select the same seven most important criteria (Hymn playing, Attract/retain choir, Willingness to co-operate, Practising Christian, Children's choir training, Adult choir training, Liturgical awareness), even though they do not agree on the order of the seven. In both cases there is then a gap, followed by 'Ordinary-Music' qualification. There is then a further gap followed by the seven remaining, less important, criteria. Again the parties do not agree on the ordering of these criteria.

Within the set of the seven more important criteria, there seems to be significant disagreement on the placing of Liturgical Awareness. Within the set of less important criteria, disagreement is particularly noticeable over the musical directors' involvement in non-traditional music.

MD-A10, PC-A16      'Have you ever as a child and/or as an adult sung  
in a church choir for a year or longer?'

This question was included to ascertain the proportion of musical directors and clergy who had at some time in their lives been receiving regular training, however minimal, in church music.

Child		Freq	Cum.	%	Cum.
			Freq		%
<u>MD</u>					
No	1 +*****	56	56	35.22	35.22
Yes	2 +*****	103	159	64.78	100.00
+-----+-----+-----+-----+-----+-----+					
10 20 30 40 50 60 %					
<u>PC</u>					
No	1 +*****	59	59	47.97	47.97
Yes	2 +*****	64	123	52.03	100.00
+-----+-----+-----+-----+-----+-----+					
10 20 30 40 50 60 %					

Roughly two thirds of the musical directors and slightly over half of the clergy were in the choir when a child (i.e. about 30-50 years ago, when church choirs were more common than today). The mean figures were 1.65 and 1.52 respectively ( $t=2.2$ ,  $P=0.03$ ).

Adult		Freq	Cum.	%	Cum.
			Freq		%
<u>MD</u>					
No	1 +*****	60	60	39.22	39.22
Yes	2 +*****	93	153	60.78	100.00
+-----+-----+-----+-----+-----+-----+					
10 20 30 40 50 60 %					
<u>PC</u>					
No	1 +*****	71	71	59.17	59.17
Yes	2 +*****	49	120	40.83	100.00
+-----+-----+-----+-----+-----+-----+					
10 20 30 40 50 60 %					

In both cases, somewhat fewer have sung in a choir in their adulthood, especially in the case of the clergy. The mean value for musical directors was 1.61, for clergy 1.41 ( $t=3.3$ ,  $P=0.001$ ).

In the following set of charts, the results of the previous two are merged.

At any time		Freq	Cum.	%	Cum.
			Freq		%
<u>MD</u>					
Neither	+*****	38	38	23.03	23.03
Child	+*****	34	72	20.61	43.64
Adult	+*****	24	96	14.55	58.18
Both	+*****	69	165	41.82	100.00
+-----+-----+-----+-----+-----+-----+					
10 20 30 40 %					
<u>PC</u>					
Neither	+*****	48	48	38.40	38.40
Child	+*****	28	76	22.40	60.80
Adult	+*****	13	89	10.40	71.20
Both	+*****	36	125	28.80	100.00
+-----+-----+-----+-----+-----+-----+					
10 20 30 40 %					

More than three quarters of musical directors and over 60% of the clergy have at some time sung in a church choir. It may at first sight be surprising that as many as 23% of the musical directors have never been in a church choir. However, it so happens that half of these are women, to whom the traditional all-male choir would be a closed door.

MD-A13, PC-A14 'Do you think that, in general, a musical director should be a member of the PCC ex officio?'

The worship in church on a Sunday is crucial to the Christian life and witness of every parish. Few people have so vital a part in it as the organist. How odd it is, then, that some PCCs do not include the organist as a member.... If matters concerning his salary etc. are discussed, he can follow the normal practice of leaving the room for that item.... To the objection that the organist is a paid servant of the PCC and ought not to be a member, one might note that, as PCCs are being asked to pay more and more of their vicar's salary and all his expenses, the vicar as Chairman of the PCC is often more in receipt of the PCC's finances than the organist.

In these days of increasing lay involvement, few people qualify more for inclusion on the PCC than the organist. Furthermore the opportunity which his presence provides for deepening the relationship and understanding between him, the incumbent, the churchwardens and the other parishioners can be of great benefit to the life of the church - and prevent those misunderstandings which all too often appear in the press.<sup>9</sup>

			Freq	Cum.	%	Cum.
				Freq		%
<u>MD</u>						
No	1	+*****	60	60	36.36	36.36
Yes	2	+*****	99	159	60.00	96.36
DK	9	+*	6	165	3.64	100.00
		+---+---+---+---+---+---+				
		10 20 30 40 50 60 %				
<u>PC</u>						
No	1	+*****	52	52	41.94	41.94
Yes	2	+*****	52	104	41.94	83.87
DK	9	+*****	20	124	16.13	100.00
		+---+---+---+---+---+---+				
		10 20 30 40 50 60 %				

<sup>9</sup> Nigel McCulloch, Archdeacon of Sarum, quoted by Lionel Dakers: 'From the Director' in Church Music Quarterly, April 1983, p.3.

Owing to an oversight in proof-reading, the 'Don't Know' box was unfortunately omitted from the Musical Director's questionnaire. In order partially to compensate for this, Nil responses are shown on the chart as 'Don't Know's.

Although neither party is particularly keen, there seems to be a greater willingness amongst the directors to participate than amongst the clergy to allow them to do so. After the 9-values had been excluded, the mean figures were respectively 1.62 and 1.50 ( $t=2.0$ ,  $P=0.05$ ).

Clergy may possibly look upon the musical director as a rival, whilst the director may see the PCC as one of the 'other church activities' for which, it has been established in questions MD-A8(k) and PC-18(k), there is no great enthusiasm.

This question provoked a number of additional comments. When the question was originally phrased, the term 'in general' was intended to mean 'at churches in general rather than specifically at this church'. One priest felt that it should apply 'in general but not in every case'. The criterion for selecting the churches at which it should not apply would itself make an interesting question. Another priest felt that the musical director should be on the PCC, but not ex officio (presumably he hoped that the director would be sufficiently popular with the congregation to be elected). Another felt it important that the choir should be represented in some way, although he replied 'Don't know' to the specific question.

Amongst the musical directors the comments included: 'Yes for a certain number of years, then stand down'; 'Yes - unless spouse is also on PCC'; and 'Yes, but only if he wants to be'.

The situation in practice at the churches taking part in the survey will be considered in question MD-B10 in section 8.3.1.

MD-A14, PC-A23     'Please describe your personal preferred approach to worship, in terms of: (a) charismatic/non-charismatic and (b) catholic/evangelical.'

These questions were asked so that the general churchmanship of clergy could be compared with musical directors. Differences between

preferred worship and that adopted in practice at their churches will be considered in question MD-B1/PC-B1 in section 8.3.1.

The questions prompted a number of comments, some hostile. From the directors these included:

- 'Don't understand'; or more extremely
- 'Don't understand and don't want to';
- 'Don't understand in the context of music' (it was not intended to be taken in this context);
- 'Does not apply' (probably a variation of the previous comment);
- 'I am not prepared to answer';
- 'I want traditional' (a frequent response); or even
- 'Agnostic (traditional)'.

From the clergy there were fewer comments. One indicated that he had attempted to answer the questions in a musical sense (e.g. evangelical choruses vs. gregorian chants). Others expressed dissatisfaction at being asked to categorise worship in this way.

(a) Charismatic/Non-charismatic

-3 = Very charismatic  
 3 = Very non-charismatic

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
Ch	-3	+*****	8	8	5.88	5.88
	-2	+*****	13	21	9.56	15.44
	-1	+*****	14	35	10.29	25.74
	0	+*****	21	56	15.44	41.18
	1	+*****	16	72	11.76	52.94
	2	+*****	24	96	17.65	70.59
Non-Ch	3	+*****	40	136	29.41	100.00
		+-----+-----+-----+-----+-----				
		5 10 15 20 25 %				
<u>PC</u>						
Ch	-3	+*****	6	6	5.22	5.22
	-2	+*****	12	18	10.43	15.65
	-1	+*****	28	46	24.35	40.00
	0	+*****	23	69	20.00	60.00
	1	+*****	13	82	11.30	71.30
	2	+*****	9	91	7.83	79.13
Non-Ch	3	+*****	24	115	20.87	100.00
		+-----+-----+-----+-----+-----				
		5 10 15 20 25 %				

This question produced a significantly lower response rate than other questions, especially amongst the musical directors. This may

well be because, unless they were involved in the Charismatic Movement, many would not understand the meaning of the word. The comments mentioned above provide some evidence of this.

It is to be hoped that the same allegation could not be made against the clergy, several of whom felt that the word was too imprecise. In addition to its colloquial sense of freedom of expression in worship, even possibly speaking in tongues as at Pentecost ('glossalia'), it could also simply mean worship guided by the Holy Spirit.

The form of the graphs is strange. In the case of the musical directors, with the exception of a minor peak in the middle, there is a clear majority preferring to avoid charismatic worship. For the clergy, there is a peak of those preferring mildly charismatic worship and a second, smaller, peak of those preferring to avoid it. The means of the two groups are respectively 0.8 and 0.3 (t=2.5, P=0.01, although such an analysis is not entirely valid with such a distribution of results).

(b) Catholic/Evangelical

-3 = Very catholic  
3 = Very evangelical

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
Ca	-3	+*****	26	26	17.81	17.81
	-2	+*****	29	55	19.86	37.67
	-1	+*****	25	80	17.12	54.79
	0	+*****	18	98	12.33	67.12
	1	+*****	20	118	13.70	80.82
	2	+*****	17	135	11.64	92.47
Ev	3	+****	11	146	7.53	100.00
		+-----+-----+-----+--				
		10 20 30 %				
<u>PC</u>						
Ca	-3	+*****	24	24	20.00	20.00
	-2	+*****	40	64	33.33	53.33
	-1	+*****	21	85	17.50	70.83
	0	+*****	11	96	9.17	80.00
	1	+*	2	98	1.67	81.67
	2	+***	7	105	5.83	87.50
Ev	3	+*****	15	120	12.50	100.00
		+-----+-----+-----+--				
		10 20 30 %				

Most musical directors seem to favour worship towards the catholic end of the spectrum, although there is a secondary peak in the mildly

evangelical area. This, strangely, is a viewpoint which finds least favour amongst the clergy, whose chart has a main peak at the fairly strong catholic stance, and a smaller one at the strongly evangelical.

The mean figure for musical directors is -0.5, for clergy -0.9 (t=1.8, P=0.07, but again such an analysis is not entirely valid with such a distribution of results).

### 8.2.2 QUESTIONS ONLY TO THE MUSICAL DIRECTOR

MD-A9 'Please indicate your view of each of the following criteria which a musical director might apply in deciding whether to accept a church appointment.'

- 1 = Very advantageous
- 2 = Advantageous
- 3 = Not relevant
- 4 = Disadvantageous
- 5 = Seriously disadvantageous

#### (a) Church near to home

			Freq	Cum. Freq	%	Cum. %
VA	1	+*****	49	49	31.61	31.61
A	2	+*****	91	140	58.71	90.32
NR	3	+****	15	155	9.68	100.00
D	4	+	0	155	0.00	100.00
SD	5	+	0	155	0.00	100.00
+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 %						

The importance of a church near to home is for reasons of both convenience and expense. Overall, this criterion was viewed with considerable favour: the mean figure was 1.78. In some cases there may well also be a wish to be involved in the local community. It would probably facilitate the recruitment of a choir.

One item of information taken from the chart of Question MD-A2 is that 25% of the musical directors are aged 60 or over. It is possible that a significant proportion of these will not have a car. For such people, the dearth of public transport on a Sunday makes a local church even more desirable. Apparent confirmation of this is provided by the fact that the mean figure for the group is lower at 1.73 than the 1.80 of their under-sixties counterparts. However, it must be





(h) Priest/minister-in-charge and director share a common approach to worship

			Freq	Cum. Freq	%	Cum. %
VA	1	+*****	59	59	38.31	38.31
A	2	+*****	78	137	50.65	88.96
NR	3	+*****	17	154	11.04	100.00
D	4	+	0	154	0.00	100.00
SD	5	+	0	154	0.00	100.00

+-----+-----+-----+-----+-----+

10 20 30 40 50 %

This criterion, on average marginally less advantageous at 1.73, is at least spared the 'Disadvantageous' votes.

## Summary of Criteria (a) - (h)

In a similar way to the first set, the criteria have been ranked in order of their mean priorities.

† 1.70	†	†-Good organ	
	†	†-PC and MD share common approach to music	
† 1.75	†	-----PC and MD share common approach to worship	
	†		
† 1.80	†	-----Church near to home	
	†		
† 1.85	†	-----Good choir	
	†		
† 1.90	†		
	†		
† 1.95	†		
	†		
† 2.00	†		
	†		
† 2.05	†		
	†		
† 2.10	†		
	†		
† 2.15	†		
	†		
† 2.20	†		
	†		
† 2.25	†		
	†		
† 2.30	†		
	†		
† 2.35	†		
	†		
† 2.40	†		
	†		
† 2.45	†		
	†		
† 2.50	†	-----Large congregation	
	†	-----High salary	
† 2.65	†		
	†		
† 2.70	†		
	†		
† 2.75	†		
	†		
† 2.80	†		
	†		
† 2.85	†	-----PC has music qual.	
	†		
† 2.90	†		

1 = Very advantageous  
 2 = Advantageous  
 3 = Not relevant

Several points emerge from the table. Firstly, in the cluster of priorities at the top, the directors see the importance of agreeing with the clergy on music. Agreeing on the worship is seen as marginally less important. This is perhaps partly because the two parties are less likely to be drawn into direct conflict, and partly because the directors in their response to Question MD-A8(g) place less emphasis on worship anyway.

The relative positions of 'Good organ' and 'Good choir' suggest that directors see themselves primarily as organists. However, this view is almost certainly coloured by the fact that many may have never had a choir to direct.

The importance of a church near to home has already been mentioned. It is interesting that directors give little attention to the salary: this point will be discussed further in question MD-B4. Equally irrelevant seems to be the question of whether the church is 'successful' in terms of congregation size. Finally, the most controversial matter was the question of the desirability of the priest holding a music qualification, and it was this that caused it to come bottom of the list.

It will be noted that the directors' range of mean figures for the above criteria in selecting a church was 1.70 to 2.90. However their range for a church selecting a musical director (question MD-A8) was markedly different (perceived as more important?) at 1.25 to 2.56.

Finally, one director added a further criterion, which was marked as 'Very advantageous' - that the priest should be able to sing well and in tune. It would be interesting to know whether the absence of such an ability is a widespread problem.

MD-A11 'Have you ever attended any adult theological or pastoral training course?'

		Freq	Cum. Freq	%	Cum. %
No	+*****	131	131	82.39	82.39
Yes	+****	28	159	17.61	100.00
+-----+-----+					
		20	40	60	80 %

It is perhaps surprising that even as many as one in six of the directors have attended a theological or pastoral training course.

MD-A12 'Is/was your main profession in the field of music?'

The question was phrased in this way for two reasons. If the question had been: 'Are/were you a professional musician?', some of those who are class teachers of music in school might have answered 'No'. Equally, those organists who are paid for only an occasional wedding might have answered 'Yes'.

		Freq	Cum. Freq	%	Cum. %				
No	*****	113	113	70.19	70.19				
Yes	*****	48	161	29.81	100.00				
+-----+-----+-----+-----+-----+-----+									
		10	20	30	40	50	60	70	%

Just over a quarter of the directors were professional musicians including, of course, music teachers.

8.2.3 QUESTIONS ONLY TO THE PRIEST/MINISTER-IN-CHARGE

PC-A2 'Before ministerial training, for how many years were you in secular employment? (Please specify type.)'

		Freq	Cum. Freq	%	Cum. %	
Less than 3	*****	52	52	42.62	42.62	
3 - 9	*****	40	92	32.79	75.41	
10 or more	*****	30	122	24.59	100.00	
+-----+-----+-----+-----+						
		10	20	30	40	%

Of those taking part in the survey, to enter the ministry later in life seems to be the exception rather than the rule. Those called have come from a wide variety of secular jobs: armed services, catering, civil service, engineering, finance, insurance, local government, pharmacy, science, social work, teaching, etc.





Although there is something of general trend towards feelings of adequacy of time as the number of hours increases, there is also some evidence of complacency, that whatever time had been spent was sufficient.

PC-A7 'Do you feel that in quality the musical training was: Very unhelpful (1); Unhelpful (2); Neither helpful nor unhelpful (3); Helpful (4); Very helpful (5)?'

		Freq	Cum. Freq	%	Cum. %
1	+***	8	8	6.67	6.67
2	+****	10	18	8.33	15.00
3	+*****	34	52	28.33	43.33
4	+*****	56	108	46.67	90.00
5	+*****	12	120	10.00	100.00

+-----+-----+-----+-----+-----+-----  
10 20 30 40 %

Almost half of the clergy felt that they had derived no benefit from their musical training. The mean figure was 3.45, which can perhaps appropriately be expressed as 'not particularly helpful'.

A comparison of the results of this question and the previous one yields the following table (one asterisk per member of the clergy).

Very unhelpful	Unhelpful	Neither	Helpful	Very helpful	
	*	***** ***	***** ***** ***** ***** **	***** **	Time about right
***	****	***** ***** ****	***** *****		Too little time
*****	*****	***	*****	**	Much too little time

Those occupying the two rightmost boxes on the top line comprise 37% of the total. The remaining 63% are not satisfied with the quantity and/or the quality of their training on the use of music in worship.

With data from question PC-A23(b), it is possible to establish whether the training time on music varies significantly between the catholic and evangelical wings of the Church. (The numbering classification of -3 to 3 is that used in question PC-A23(b).)

(-3, -2)	(-1, 0, 1)	(2, 3)	
Catholic	Middle	Evangelical	
*****			Over 79 hours
*****	*	*	40-79 hours
*****	****	*	20-39 hours
***** *	*****	****	5-19 hours
***** ***** *****	***** ***** **	***** *****	0- 4 hours

Mean time:

27 hours      8 hours      8 hours

The difference in the amount of musical training in the catholic theological colleges, compared with their evangelical or middle-of-the-road counterparts, namely a factor of three and a half, is quite remarkable. However the table does not show whether the catholic colleges have always given the most musical training, or whether the catholic priests in the survey were predominantly from the same age group. The position over the last half-century is indicated in the table below. The figures in brackets are the number of clergy in each group.

(-3, -2) Catholic	(-1, 0, 1) Middle	(2, 3) Evangelical	
42 hours (12)	20 hours ( 7)	16 hours ( 5)	30 years ago or more
17 hours (22)	7 hours (17)	5 hours ( 4)	20 - 29 years ago
20 hours (17)	2 hours ( 3)	9 hours (12)	10 - 19 years ago
26 hours ( 9)	4 hours ( 5)	4 hours ( 8)	9 years ago or less

It is dangerous to read too much significance into any one figure. However, the clear pattern overall is that the catholic colleges have always spent more time in music-training than their counterparts elsewhere. Moreover, the proportional difference appears to have widened in recent years.

PC-A15 'Do you think that, in general, the level of funds provided by the Church of England for lay training in music is: Too high (3); About right (2); Too low (1); Don't know (9)?'

		Freq	Cum. Freq	%	Cum. %
1	*****	41	41	33.33	33.33
2	*****	20	61	16.26	49.59
3	+	1	62	0.81	50.41
9	*****	61	123	49.59	100.00

+-----+-----+-----+-----+-----+-----+  
10 20 30 40 50 %

One third felt that the funding was inadequate, half did not know. If the 'Don't know's are excluded, the mean response is 1.35.

There was, however, a deliberate catch in the question: the Church of England does not provide any funds at all for lay training in music. Only one respondent seemed to notice. He commented: 'I was unaware the C. of E. provided any!'. Another priest pointed out that his church paid for the musical director and members of the worship group to attend courses.

PC-A17 'Do you sing (even if occasionally) in any church choir?'

		Freq	Cum. Freq	%	Cum. %
Yes	+*****	80	80	68.38	68.38
No	+*****	37	117	31.62	100.00
	+-----+-----+-----+-----+-----+-----+				
	10 20 30 40 50 60 %				

It is perhaps surprising that as many as about a third of clergy sometimes sing in a church choir, a very definite point of contact between the clergy and the musical director. Indeed, with such a high figure there is some risk that the question was misinterpreted to mean simply singing the Office. Indeed one respondent<sup>re</sup> marked that this task was more than enough singing for him.

PC-A19 'In your view, should the appointment of a musical director remain the sole ultimate responsibility of the priest/minister-in-charge?'

		Freq	Cum. Freq	%	Cum. %
No	+*****	62	62	50.00	50.00
Yes	+*****	57	119	45.97	95.97
DK	+**	5	124	4.03	100.00
	+-----+-----+-----+-----+-----+				
	10 20 30 40 50 %				

The clergy seem quite evenly divided on this issue. Of those voting 'Yes', some indicated that their vote was for ultimate rather than sole ultimate responsibility. Another commented: 'impossible to answer without knowing the priest, but I know that I would want the last word!'.  
I

This question and PC-A21 ('In the event of dispute with the priest/minister-in-charge, to which if any of the following do you think that a musical director should have appeal?') were very topical at the time of the survey. The hiring and, more controversially, the firing of organists or choirmasters had been solely in the hands of the priest-in-charge. However in 1988, after many years' discussion by a working party of the RSCM, and subsequently by General Synod, an amendment to Canon B20 ('Of the Hymns, Anthems and Music of the Church') was finally ratified by Parliament. It now read:

In all [parish] churches and chapels... the functions of appointing any organist or choirmaster (by whatever name called), and of terminating the appointment ... shall be exercisable by the minister with the agreement of the parochial church council, except that if the archdeacon of the archdeaconry in which the parish is situated, in the case of termination of an appointment, considers that the circumstances are such that the agreement of the parochial church council should be dispensed with, the archdeacon may direct accordingly. Where the minister is also the archdeacon....<sup>10</sup>

The working party had originally requested that the appointment and its termination be in the hands of the PCC with the agreement of the priest, but this was found to be unacceptable to General Synod on the grounds that the powers of the clergy were being undermined. However, in the words of the chairman of the working party:

On reflection we felt that [the measure as adopted] would bring about what we were so anxious to achieve, namely the involvement of other persons in addition to the Incumbent as a safeguard against summary dismissal on inadequate grounds.<sup>11</sup>

PC-A20 'From whom would you seek advice before appointing a new musical director?'

(a) Other clergy

		Freq	Cum. Freq	%	Cum. %
No	+*****	34	34	34.69	34.69
Yes	+*****	64	98	65.31	100.00
	+-----+-----+-----+-----+-----+-----+-----				
	10 20 30 40 50 60 %				

In questions of this type, the most likely inference to be drawn from a 'Nil' response (in this case there were over 25) is 'Don't know' and, as such, has been excluded from the charts. This is unlike the questions concerning qualifications and membership of associations, where 'Nil' response is more likely to mean 'No'.

<sup>10</sup> Quoted by Vincent Waterhouse: 'Organists' contracts: law change brings in PCCs' in Church Music Quarterly, October 1988, p.8.

<sup>11</sup> Dame Betty Ridley: 'The security of parish church organists' in Church Music Quarterly, October 1985, p.20.

Two thirds of clergy would consult their colleagues before making an appointment. (It will be noted that the question gave as much scope as possible for a positive answer, by not specifying whether 'other clergy' meant the priest's assistant, his peers in other parishes, or the rural dean.)

## (b) Church wardens

		Freq	Cum. Freq	%	Cum. %
No	+++	12	12	10.43	10.43
Yes	*****	103	115	89.57	100.00
	+-----+-----+-----+				
	20 40 60 80 %				

Church wardens would be consulted in about 90% of cases before an appointment is made.

## (c) The PCC

		Freq	Cum. Freq	%	Cum. %
No	*****	22	22	19.82	19.82
Yes	*****	89	111	80.18	100.00
	+-----+-----+-----+				
	20 40 60 80 %				

The PCC would be consulted in roughly four fifths of cases. It has already been noted that the clergy are now obliged to obtain the agreement of the PCC.

## (d) The choir (assuming that there were one)

		Freq	Cum. Freq	%	Cum. %
No	****	18	18	16.82	16.82
Yes	*****	89	107	83.18	100.00
	+-----+-----+-----+				
	20 40 60 80 %				

Again, the choir would be very likely to be consulted.

## (e) Independent adviser (e.g. RSCM commissioner)

		Freq	Cum. Freq	%	Cum. %
No	+*****	42	42	47.19	47.19
Yes	+*****	47	89	52.81	100.00
	+-----+-----+-----+-----+-----+				
	10 20 30 40 50 %				

Clergy were less inclined to seek the advice of an outsider.

## (f) Others

		Freq	Cum. Freq	%	Cum. %
No	+*****	41	41	74.55	74.55
Yes	+*****	14	55	25.45	100.00
	+-----+-----+-----+				
	20 40 60 %				

A quarter of the clergy would, before making the appointment, consult other parties not included above. In the 'Please specify' box the following were given: the Organists' Association, other local organists, the priest's wife, referees (although it is to be hoped that no organist would be appointed without references being taken up!), the entire church membership, and the heads of music at local schools.

## Summary of PC-A20

Before appointing a new musical director, the clergy would consult the following:

Church wardens	90%
The choir	83%
The PCC	80%
Other clergy	66%
Independent adviser	53%
Others	25%

The above table shows the extent to which clergy would seek advice from the various different quarters. The following table, on the other hand, demonstrates the number of different parties from whom the advice would be sought.

## Number of parties from whom advice would be sought

		Freq	Cum. Freq	%	Cum. %
0	+	1	1	0.80	0.80
1	+***	8	9	6.40	7.20
2	+*****	19	28	15.20	22.40
3	+*****	50	78	40.00	62.40
4	+*****	28	106	22.40	84.80
5	+*****	16	122	12.80	97.60
6	+*	3	125	2.40	100.00

+-----+-----+-----+-----+  
10 20 30 40 %

It is encouraging that, in almost 80% of the cases, the priest would seek advice from three or more parties. The mean figure is 3.3. However, as one clergyman wryly remarked: 'There is seldom a choice'.

PC-A21 'In the event of dispute with the priest/minister-in-charge, to which if any of the following do you think that a musical director should have the right of appeal?'

## (a) Other clergy

		Freq	Cum. Freq	%	Cum. %
No	+*****	72	72	79.12	79.12
Yes	+*****	19	91	20.88	100.00

+-----+-----+-----+-----+  
20 40 60 80 %

Only one in five would wish their fellow-clergy to become involved in a dispute. This is notwithstanding the fact that, as in a previous question, as much scope as possible was given for a positive answer, by not specifying whether 'other clergy' meant the priest's assistant, his peers in other parishes, or the rural dean, etc. (Two respondents did in fact specify the rural dean under 'Others'(e)).

Overall, this perhaps suggests a feeling of insecurity.

## (b) Church wardens

		Freq	Cum. Freq	%	Cum. %
No	+*****	33	33	29.73	29.73
Yes	+*****	78	111	70.27	100.00

+-----+-----+-----+-----+  
20 40 60 %

Over two thirds of the clergy would be willing for the wardens to be approached, but to what extent they would be allowed to overturn a clergy decision is unclear. Indeed one clergyman wrote: 'Would the appeal seek to resolve differences, or override the vicar's authority? If the latter, it would be an impossible situation.'

## (c) The PCC

		Freq	Cum. Freq	%	Cum. %
No	+*****	43	43	39.81	39.81
Yes	+*****	65	108	60.19	100.00
	+-----+				
	10 20 30 40 50 60 %				

The PCC was deemed to be rather less suitable for this task than the wardens, possibly for reasons of maintaining confidentiality. However, it will be recalled that, in accordance with Canon B20, the PCC would nowadays have to be involved if the dispute led to a dismissal.

## (d) Independent adviser (e.g. RSCM commissioner)

		Freq	Cum. Freq	%	Cum. %
No	+*****	48	48	51.06	51.06
Yes	+*****	46	94	48.94	100.00
	+-----+				
	10 20 30 40 50 %				

Less popular was the prospect of bringing in an outsider, another possible sign of clergy insecurity.

## (e) Others

		Freq	Cum. Freq	%	Cum. %
No	+*****	48	48	87.27	87.27
Yes	+***	7	55	12.73	100.00
	+-----+				
	20 40 60 80 %				

Of the seven clergy indicating that they would allow an appeal elsewhere, some specified that it should be to deanery or diocesan level presumably, but not necessarily to be heard by a senior member of the clergy. Others suggested a mutually acceptable conciliator.

## Summary of PC-A21

In the event of a dispute with a musical director, the clergy would give a musical director right of appeal to the following:

Church wardens	70%
The PCC	60%
Independent adviser	49%
Other clergy	21%
Others	16%

The above table shows the extent to which clergy would allow appeal to various different parties. The following table demonstrates the number of different parties to which the appeal would be allowed.

## Number of parties to whom appeal would be allowed

		Freq	Cum. Freq	%	Cum. %
0	+*****	12	12	9.60	9.60
1	+*****	44	56	35.20	44.80
2	+*****	43	99	34.40	79.20
3	+*****	20	119	16.00	95.20
4	+**	5	124	4.00	99.20
5	+	1	125	0.80	100.00
	+-----+-----+-----+-----				
	10 20 30 %				

It is remarkable that one in ten of the clergy would not seem to allow appeal to anyone at all. In virtually all such cases, the response consistently took the form of 'No' rather than merely a blank. Over a third would allow appeal to just one party, the remainder to two or more. The mean figure was 1.7.

It was not of course possible in the questionnaire to ascertain the extent to which disputes had actually arisen, and the success or otherwise of any appeals.

## PC-A22 'Please specify your present type of ministry'

		Freq	Cum. Freq	%	Cum. %
Stipendiary	+*****	122	122	97.60	97.60
Post-retirement	+	1	123	0.80	98.40
Non-stipendiary	+	2	125	1.60	100.00
	+-----+-----+-----+-----				
	20 40 60 80 100 %				

As might be expected, virtually all of the clergy are in stipendiary ministry. The number of non-stipendiary clergy in charge of a church is likely to increase in the coming years, notwithstanding the fact that the total workload of such clergy is even more demanding than for their stipendiary colleagues.

#### 8.2.4 SUMMARY OF GENERAL INFORMATION AND VIEWS OF MUSICAL DIRECTOR AND PRIEST/MINISTER-IN-CHARGE

It is perhaps helpful at this stage to summarise the points in common and those of difference between the clergy and musical directors.

The clergy are almost exclusively male and the musical directors predominantly so. The clergy are marginally older. There is a wide range of musical ability amongst musical directors, whilst that of the clergy is heavily concentrated at the lower end. In the same way, the directors' knowledge of theology is extremely limited.

Overall, clergy seem to be more highly qualified academically than musical directors. Very few of the directors and none of the clergy have taken any formal qualification in church music, nor does either party see any great value in such a qualification. However, clergy are in general dissatisfied with their theological-college training on the use of music in worship.

There seems to be little interest, especially amongst the clergy, in membership of church-related musical associations. Few of either group have attended courses (formal or informal) in church music, nor does there appear to be any great enthusiasm for joining a discussion group on the subject. However, those that have attended courses have found them helpful.

Clergy and directors have different views on what is expected of directors. The greatest differences seem to lie in the importance of directors' liturgical awareness, and involvement in non-traditional music.

### 8.3 PART B OF THE QUESTIONNAIRES: THE CHURCHES AND THEIR MUSIC

Part B of the questionnaires can be divided into two sections:

- 1 General information, both objective and subjective, from both parties on their specific church;
- 2 Information, both objective and subjective, from both parties on each of the different types of service with music regularly taking place at their church.

These are considered in turn.

#### 8.3.1 GENERAL INFORMATION

In this section there are several different types of question:

- a questions relating primarily to the musical director (e.g. 'How long have you been musical director at this church?');
- b questions relating primarily to the priest (e.g. 'How long have you been priest-in-charge at this church?');
- c questions of a more general nature, and to which the answer should be beyond reasonable dispute (e.g. 'Is the church affiliated to the Royal School of Church Music?');
- d purely subjective questions (e.g. 'How satisfied are you with your adult choir members' musical competence?');
- e seemingly objective questions, but capable of varying interpretation (e.g. 'Who generally chooses the tunes for the hymns?').

The questions in a and b were naturally included only in the relevant questionnaire. To have duplicated questions in category c would have been wasteful: in practice they were shared between the parties as seemed most appropriate. Questions in categories d and e were duplicated between the questionnaires.

There seems to be no wholly satisfactory order for discussing the questions in this section. Reference has already been made to the fact that, in the interests of space, questions were not always asked in the most logical order. Most questions in this section seem to fall naturally into one of the above categories a to e. However, to deal with each category independently would be unsatisfactory, since some correlation needs to be made between various questions in

different categories. The order of discussion has therefore had to be a compromise between logical order, numerical order, and the categories described above.

It was stated in section 8.1.1 that, in certain cases, the priest-in-charge and musical director were one and the same person. In these cases, the results for questions in categories d and e were included only in a clergy capacity.

PC-B2 'Approximate number of Easter Communicants, 1987'

The first questions in this section do not relate directly to music, but instead provide a background to the life and worship at the church.

Two of the standard measures of congregation size adopted by the Church of England are the numbers of Easter and Christmas communicants, and electoral roll sizes.<sup>1</sup> These were asked in the survey. However, Francis<sup>2</sup> has warned that these are not wholly reliable since communicant figures under-estimate attendance by ignoring non-communicants and those attending non-eucharistic services. However, festival figures tend to be abnormally high because of the number of casual attenders. Equally, electoral roll figures will depend on how rigorously the priest encourages only active church members to join.

At the start of the survey, information was not readily available on the range of figures likely to be encountered. Therefore, instead of ticking the appropriate box, on this occasion the clergy were asked to specify a number. In the light of these results, the groupings were subsequently determined.

The number of instances of this question (and the following two) not being answered was higher than normal. This was probably because such information could not immediately be called to mind, the problem

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<sup>1</sup> Church Statistics: Some facts and figures about the Church of England (London, 1989), pp.1-39.

<sup>2</sup> Leslie J. Francis: Rural Anglicanism (London, 1985), p.22.

being accentuated by the request for a specific number, even if only approximate, rather than a mere tick in a box.

		Freq	Cum. Freq	%	Cum. %
0- 9	+*	3	3	1.47	1.47
10- 19	+***	13	16	6.37	7.84
20- 49	+*****	69	85	33.82	41.67
50- 99	+*****	44	129	21.57	63.24
100-199	+*****	50	179	24.51	87.75
200-499	+*****	23	202	11.27	99.02
Over 499	+	2	204	0.98	100.00

+-----+-----+-----+-----+  
10 20 30 %

Over 40% of the churches had fewer than 50 communicants. One church in thirteen had less than twenty. The range is enormous: from less than ten to over 500. It will be noted that, in order to accommodate this on the chart, a different type of scale has been used. Instead of increasing linearly (1, 2, 3 etc), each group represents a number roughly twice as big as the previous one (10, 20, 50, 100 etc). Exact doubling (or any other constant factor) is known as a logarithmic scale.

Half of the churches had fewer than 60 communicants, the other half had more than 60, thus the median of this set of data was 60. The mean was 96.

PC-B3 'Approximate number of Christmas Communicants, 1987'

		Freq	Cum. Freq	%	Cum. %
1- 9	+++	5	5	2.46	2.46
10- 19	+*****	11	16	5.42	7.88
20- 49	+*****	48	64	23.65	31.53
50- 99	+*****	46	110	22.66	54.19
100-199	+*****	53	163	26.11	80.30
200-499	+*****	39	202	19.21	99.51
Over 499	+	1	203	0.49	100.00

+-----+-----+-----+-----+  
5 10 15 20 25 %

Again, one church in thirteen had fewer than twenty communicants, On the other hand, the larger churches seem to do better at Christmas than at Easter, resulting in median and mean figures of 84 and 120 respectively. The largest figure reported was 700.

## PC-B4 'Approximate number on electoral roll'

	Freq	Cum. Freq	%	Cum. %
1- 9 +*	3	3	1.38	1.38
10- 19 +*****	24	27	11.06	12.44
20- 49 +*****	67	94	30.88	43.32
50- 99 +*****	43	137	19.82	63.13
100-299 +*****	47	184	21.66	84.79
200-499 +*****	32	216	14.75	99.54
Over 499 +	1	217	0.46	100.00

+-----+-----+-----+-----+-----+-----+  
5 10 15 20 25 30 %

One church in eight had fewer than twenty people on its electoral roll. Since those on the roll are probably bearing most of the costs, not least repair of the fabric, there must be some doubt as to how long the present situation can continue at these churches.

The median and mean figures were 66 and 96 respectively. The overall mean figures in 1987 for the Oxford Diocese and for the Church of England were respectively 80 and 96.<sup>3</sup>

## PC-B5 'Please give a rough estimate of the population in this church's catchment area'

	Freq	Cum. Freq	%	Cum. %
1- 199 +*****	34	34	15.53	15.53
200- 499 +*****	40	74	18.26	33.79
500- 999 +*****	22	96	10.05	43.84
1000-1999 +*****	23	119	10.50	54.34
2000-4999 +*****	35	154	15.98	70.32
5000-9999 +*****	42	196	19.18	89.50
Over 9999 +*****	23	219	10.50	100.00

+---+---+---+---+---+---+---+---+---+---+  
3 6 9 12 15 18 %

The range is vast: the smallest is 27, the greatest 25,000. Indeed one church in ten is responsible for 10,000 souls, an extremely heavy pastoral burden. The median and mean were 1200 and 3402 respectively. The overall mean figures in 1987 for the Oxford Diocese and for the

<sup>3</sup> Church Statistics: Some facts and figures about the Church of England (London, 1989), [p.4].

Church of England were respectively 2358 and 2897.<sup>4</sup> While the clergy estimates are less likely to be accurate than the official statistics, the level of agreement nonetheless points to the representative nature of the sample.

For each church, the ratio of population to electoral roll size was calculated. The median and mean were 17.5 to 1 and 36 to 1 respectively. The biggest ratio was 500 to 1, and the smallest 1 to 1. (The latter seems likely to have been an error on the part of the correspondent; however there were two instances of 2 to 1). The variations in this ratio are discussed further in Appendix 9.

PC-B7            'Please give approximate numbers of those (leaders and children) attending a regular Sunday School or crèche.'

This and the next two questions investigate three indicators of the spiritual life of a church: the crèche, the young people's group, and the adult bible-study/Christian discussion group. Within each question, if a figure was placed in one box but not in another, the blank box was interpreted as meaning zero.

Before dealing with the numbers of those attending a crèche, the preliminary question must be whether there is a crèche at all.

Is there a crèche?		Freq	Cum. Freq	%	Cum. %
No	+*****	95	95	41.13	41.13
Yes	+*****	136	231	58.87	100.00
+-----+-----+-----+-----+-----+-----					
	10    20    30    40    50 %				

In the above chart, the '231' represents the number of questionnaires completed, and the 136 the number of those clergy who put a figure in the 'Leaders' box and/or the 'Children' box. Strictly speaking, therefore, 'No' really means 'No or nil response', but it seems unlikely that the clergy would fail to answer the question unless there were indeed no crèche.

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<sup>4</sup> ibid.



Number of leaders		Freq	Cum. Freq	%	Cum. %
0- 1	+*****	11	11	13.92	13.92
2- 3	+*****	42	53	53.16	67.09
4- 7	+*****	22	75	27.85	94.94
8-15	+***	4	79	5.06	100.00
	+-----+-----+-----+-----+-----+-----+				
	10 20 30 40 50 %				

Slightly over half of the groups have between two and three leaders. The mean and median were both 3.

Number of young people		Freq	Cum. Freq	%	Cum. %
1- 4	+***	5	5	6.33	6.33
5- 9	+****	7	12	8.86	15.19
10-19	+*****	35	47	44.30	59.49
20-49	+*****	29	76	36.71	96.20
Over 49	+**	3	79	3.80	100.00
	+-----+-----+-----+-----+-----+				
	10 20 30 40 %				

The membership of young people's groups seems to be smaller than that of crèches in addition to their being fewer of them. The mean and median are respectively nineteen and fifteen.

The ratio of young people to leaders is slightly greater than five to one.

PC-B9 'Please give approximate numbers of those (ordained/lay leaders and other participants) attending any regular adult Bible-study or Christian discussion group.'

Is there a group?		Freq	Cum. Freq	%	Cum. %
No	+*****	92	92	39.83	39.83
Yes	+*****	139	231	60.17	100.00
	+-----+-----+-----+-----+-----+-----+				
	10 20 30 40 50 60 %				

This type of group is more common than a crèche, taking place at, or being available to, members of 60% of the churches taking part in the survey.

Number of ordained leaders		Freq	Cum. Freq	%	Cum. %	
0	+*****	43	43	30.94	30.94	
1	+*****	76	119	54.68	85.61	
2	+*****	12	131	8.63	94.24	
3 or more	+***	8	139	5.76	100.00	
+-----+-----+-----+-----+-----+-----						
		10	20	30	40	50 %

Roughly a third of the groups met without an ordained leader. In some cases the priest attended, but not as a leader.

Number of lay leaders		Freq	Cum. Freq	%	Cum. %	
0	+	0	0	0.00	0.00	
1	+*****	35	35	25.18	25.18	
2- 4	+*****	80	115	57.55	82.73	
5- 9	+*****	11	126	7.91	90.65	
10-19	+***	9	135	6.47	97.12	
20-49	+*	3	138	2.16	99.28	
Over 49	+	1	139	0.72	100.00	
+-----+-----+-----+-----+-----+-----						
		10	20	30	40	50 %

Over half of the groups have between two and four lay leaders. The mean and median figures are four and three respectively. It is perhaps reassuring that not a single group is without some measure of lay leadership. A priest who discourages lay leadership of this form may also be unwilling to delegate responsibility to others such as, for example, the musical director.

Other participants		Freq	Cum. Freq	%	Cum. %
1- 4	+*****	17	17	12.23	12.23
5- 9	+*****	32	49	23.02	35.25
10-19	+*****	33	82	23.74	58.99
20-49	+*****	41	123	29.50	88.49
50-99	+***	9	132	6.47	94.96
Over 99	+***	7	139	5.04	100.00
+-----+-----+-----+-----					
		10	20	30	%

There would appear to be a reasonably high level of participation in these events, not as high numerically as the crèche or young people's group, but almost certainly with a deeper level of commitment.

PC-B10 'How would you describe the area served by this church?'

- 1 = Scattered rural
- 2 = Village
- 3 = Market town
- 4 = Large town
- 5 = New town
- 6 = Large housing estate
- 7 = Suburban
- 8 = Urban or inner city

		Freq	Cum. Freq	%	Cum. %
1	+*****	31	31	14.22	14.22
2	+*****	104	135	47.71	61.93
3	+***	13	148	5.96	67.89
4	+**	7	155	3.21	71.10
5	+	0	172	0.00	71.00
6	+****	17	172	7.80	78.90
7	+*****	28	200	12.84	91.74
8	+****	18	218	8.26	100.00

+-----+-----+-----+-----+-----+-----  
 10 20 30 40 %

Churches in a village comprise the largest single group category, just under half of the total. The last five categories may be termed non-rural, and comprise a third.

PC-B15 'Is there a working group for worship?'

		Freq	Cum. Freq	%	Cum. %
No	+*****	161	161	74.19	74.19
Yes	+*****	56	217	25.81	100.00

+-----+-----+-----+-----+-----+-----  
 20 40 60 %

Only a quarter of churches taking part in the survey have a working group for worship. Unfortunately there is no information as to whether the clergy are in general in favour of such a group, although the presence of one does tend to point towards an openness in decision making.

PC-B16 'Is there a working group specifically for music?'

		Freq	Cum. Freq	%	Cum. %
No	+*****	194	194	90.23	90.23
Yes	+**	21	215	9.77	100.00
	+-----+-----+-----+-----+-----				
	20 40 60 80 %				

Less than one church in ten has a working group devoted to music. Again it is unclear whether clergy and/or musical directors are hostile to such an idea. Perhaps they see nothing to be gained by the presence of such a group, or simply that no-one is prepared to serve on it, or even that no-one has thought of it.

MD-B2 'Is the church affiliated to the Royal School of Church Music?'

		Freq	Cum. Freq	%	Cum. %
No	+*****	105	105	57.69	57.69
Yes	+*****	77	182	42.31	100.00
	+-----+-----+-----+-----+-----				
	10 20 30 40 50 %				

It may be seen that less than half of the churches taking part in the survey are affiliated to the RSCM.

MD-B1, PC-B1 'What in practice is the approach to worship adopted at this church, in terms of (a) charismatic/non-charismatic and (b) catholic/evangelical?'

It will be recalled that, in questions MD-A14 and PC-A23 (section 8.2.1), both parties were asked to describe their personal preferred approach to worship. The present questions concern the worship actually adopted at the specific churches.

For reasons already discussed, a significantly lower response rate was encountered in MD-A14 and PC-A23 (especially in (a)) than in other questions in Part A of the questionnaires. A corresponding reduction in the response rate was detected in the present questions also.

## (a) Charismatic/Non-charismatic

-3 = Very charismatic

3 = Very non-charismatic

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
Ch	-3	++++	9	9	6.43	6.43
	-2	+++++	10	19	7.14	13.57
	-1	+++++++	20	39	14.29	27.86
	0	+++++++	22	61	15.71	43.57
	1	+++++++	19	80	13.57	57.14
	2	+++++++	25	105	17.86	75.00
Non-Ch	3	+++++++	35	140	25.00	100.00
		+-----+-----+-----+--				
		10 20 30 %				
<u>PC</u>						
Ch	-3	++	4	4	2.08	2.08
	-2	+++	8	12	4.17	6.25
	-1	+++++++	29	41	15.10	21.35
	0	+++++++	50	91	26.04	47.40
	1	++++	13	104	6.77	54.17
	2	+++++++	25	129	13.02	67.19
Non-Ch	3	+++++++	63	192	32.81	100.00
		+-----+-----+-----+--				
		10 20 30 %				

The means for musical director and clergy are respectively 0.8 and 1.0 (i.e. verging slightly towards non-charismatic). Since the grading of charismatic worship is inevitably subjective, the extent of the agreement of the two parties on the overall trend from -3 to 3 (even if not the precise percentages) was greater than anticipated. That having been said, the clergy figures are probably the more reliable because of their greater knowledge of differing types of charismatic worship. It appears that most churches are either middle-of-the-road, or strongly non-charismatic.

For each church where this question had been answered by both parties, a quantity 'A' was calculated according to the following formula:

$$A = [\text{Musical director's perception of charismatic content of worship at church}] - [\text{Priest's perception}]$$

Thus if the two parties agree, A will be zero but, if they do not, the magnitude of A is a measure of their disagreement, and the sign of A shows the direction of that disagreement. If positive, the priest feels the services to be more charismatic; if negative, the musical director does.

A = Difference in perception of charismatic content of services

		Freq	Cum. Freq	%	Cum. %
-6	+*	2	2	1.77	1.77
-5	+	1	3	0.88	2.65
-4	+	1	4	0.88	3.54
-3	+*****	12	16	10.62	14.16
-2	+*****	13	29	11.50	25.66
-1	+*****	19	48	16.81	42.48
0	+*****	34	82	30.09	72.57
1	+*****	12	94	10.62	83.19
2	+*****	10	104	8.85	92.04
3	+*****	9	113	7.96	100.00
4	+	0	113	0.00	100.00
5	+	0	113	0.00	100.00
6	+	0	113	0.00	100.00

-----+-----+-----+  
10 20 30 %

The above chart indicates that, of those responding, 30% are in full agreement of their perception, 57% agree to within plus or minus one, and 78% agree to within plus or minus two.

With data from questions MD-A14(a) and PC-A23(a), it is possible to examine the extent to which each party feels out of sympathy with the charismatic content of the worship taking place at the church. For each party, 'B' was calculated as follows:

$$B = [\text{Perceived charismatic content of worship at church}] \\ - [\text{personal preferred charismatic content of worship}]$$

B will be zero if the respondent is entirely satisfied, negative if the worship is felt to be too charismatic, positive if not charismatic enough.

B = Deviation in perceived charismatic content of worship from own preference

MD		Freq	Cum. Freq	%	Cum. %
-6	+	1	1	0.74	0.74
-4	+	1	2	0.74	1.47
-5	+	0	2	0.00	1.47
-3	***	5	7	3.68	5.15
-2	***	9	16	6.62	11.76
-1	*****	21	37	15.44	27.21
0	*****	70	107	51.47	78.68
1	*****	13	120	9.56	88.24
2	***	9	129	6.62	94.85
3	**	5	134	3.68	98.53
4	+	1	135	0.74	99.26
5	+	1	136	0.74	100.00
6	+	0	136	0.00	100.00

+-----+-----+-----+-----+-----+-----+  
10 20 30 40 50 %

PC		Freq	Cum. Freq	%	Cum. %
-6	+	1	1	0.53	0.53
-4	+	1	2	0.53	1.06
-5	+	0	2	0.00	1.06
-3	*	3	5	1.59	2.65
-2	+	1	6	0.53	3.17
-1	***	11	17	5.82	8.99
0	*****	99	116	52.38	61.38
1	*****	34	150	17.99	79.37
2	*****	21	171	11.11	90.48
3	***	10	181	5.29	95.77
4	**	8	189	4.23	100.00
5	+	0	189	0.00	100.00
6	+	0	189	0.00	100.00

+-----+-----+-----+-----+-----+-----+  
10 20 30 40 50 %

A musical director may be at variance not only with the charismatic content of the worship per se, but also with the type of music associated with it. Of those directors responding, 51% perceived no difference, and 76% were within plus or minus one. Almost 90% were within plus or minus two. A difference of greater than plus or minus two suggests either significant dissatisfaction, or an error in understanding or answering the questions. The mean value was -0.07. At the forty churches where the director did not answer one or both of the questions, it may reasonably be inferred that the perceived difference, if any, was not a point of issue.

Of the clergy responding, 52% perceived no difference, 76% were within plus or minus one, and 88% within plus or minus two. These figures are remarkably close to those for musical directors,



marginally more so). Again there is good agreement in the overall trend from -3 to 3.

For each church where this question had been answered by both parties, a quantity 'C' was calculated according to the following formula:

$$C = [\text{Musical director's perception of catholic/evangelical approach to worship at church}] - [\text{Priest's perception}]$$

Thus if the two parties agree, C will be zero but, if they do not, the magnitude of C is a measure of their disagreement, and the sign of C shows the direction of that disagreement. If positive, the priest feels the services to be more catholic; if negative, the musical director does.

C = Difference in perception of catholic/evangelical content of services

		Freq	Cum. Freq	%	Cum. %
-6	+	0	0	0.00	0.00
-5	+	0	0	0.00	0.00
-4	+	0	0	0.00	0.00
-3	++	2	2	1.47	1.47
-2	+*****	13	15	9.56	11.03
-1	+*****	28	43	20.59	31.62
0	+*****	46	89	33.82	65.44
1	+*****	32	121	23.53	88.97
2	+++	9	130	6.62	95.59
3	++	6	136	4.41	100.00
4	+	0	136	0.00	100.00
5	+	0	136	0.00	100.00
6	+	0	136	0.00	100.00

+-----+-----+-----+--  
10 20 30 %

The chart shows that, of those responding, 34% are in full agreement of their perception, 78% agree to within plus or minus one, whilst 94% agree to within plus or minus two. The fact that there is a greater measure of agreement than in the case of charismatic/non-charismatic, is probably because the catholic/evangelical divide is more clearly recognised.

With data from questions MD-A14(b) and PC-A23(b) (in section 8.2.1), it is possible to examine the extent to which each party feels out of sympathy with catholic/evangelical emphasis in the worship taking place at the church. For each party, 'D' was calculated as follows:



directors did not answer one or both of the questions, it is likely that the deviation, if any, was not a point of issue.

Of the clergy responding, 48% reported zero deviation, 79% were within plus or minus one, 93% within plus or minus two. Again it is remarkable that these figures are so close to the corresponding ones for musical directors. For reasons explained in part (a) of this question, relating to charismatic/non-charismatic worship, a deviation of greater than plus or minus two should not necessarily be seen as a source of dissatisfaction. The mean value of D for the clergy was 0.48.

At the same time, it was also suggested that any director who felt it important for priest and director to share a common approach to worship, might feel particularly unhappy if his/her value of the deviation differed significantly from zero. This may well be even more true in a catholic/evangelical context.

MD-B3 'What is the annual salary, including normal expenses if applicable, but excluding fees, offered to you?'

The question was phrased in this way because it was known that directors often refuse to accept some or all of their nominal salary. Despite this, the high frequency of the figure zero suggests that the question was answered by many in terms of salary received rather than salary offered. One may, however, be confident that the salary received will not be greater than the figures below. (The chart does not include data for any assistant priests serving as musical director.)

£		Freq	Cum. Freq	%	Cum. %
0	+*****	63	63	40.38	40.38
1- 99	+***	8	71	5.13	45.51
100- 199	+**	6	77	3.85	49.36
200- 499	+*****	41	118	26.28	75.64
500- 999	+*****	28	146	17.95	93.59
1000-1999	+***	9	155	5.77	99.36
Over 1999	+	1	156	0.64	100.00
	+-----+-----+-----+				
	10 20 30 40 %				

The salary for 40% of the posts surveyed is zero, whilst for only

about a fifth is it greater than £500. The median is £200, whilst the mean is £343. The high level of the latter is to a large extent caused by one unusually high salary of £9800. (It is understood that the post in question includes considerable pastoral responsibility - the title 'minister of music' would seem particularly appropriate in this instance.)

One of the 63 directors who reported receiving no payment conceded that he received 'an ex gratia capon at Christmas'.

It would seem reasonable to suppose that the salary should be related to the number of services and, if applicable, choir practices per year in which the director is involved. This information is, at any rate in part, available from other questions subsequently to be considered, namely MD-B33 and MD-B23 respectively.

It was somewhat arbitrarily assumed that:

- if the director was involved in a total of 'N' services per month, after allowance for holidays, this would amount to 11 x N services per year;
- if choir practices were held, the director would be involved in 45 practices per year.

Thus it was possible to obtain an estimate of the number of visits per year and, from this, evaluate the payment per visit. This is shown below.

£		Freq	Cum. Freq	%	Cum. %
0	*****	63	63	41.45	41.45
0.01-0.99	+	3	66	1.97	43.42
1.00-1.99	***	10	76	6.58	50.00
2.00-4.99	*****	34	110	22.37	72.37
5.00-9.99	*****	32	142	21.05	93.42
Over 9.99	***	10	152	6.58	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 %				

The median for all the posts, including the unpaid ones, is £2.00. If the director is paid at all, it is most unlikely to be less than £2.00 or more than £10.00 per visit. The wide variation, namely a factor of five, almost certainly represents not only the differences in skills required for different appointments, but also the varying financial strengths of individual churches.

An interesting field of further study might be to examine salary variations against these and other parameters, for example churchmanship.

MD-B4, PC-B13 'Do you think that the offered salary is: Too high; About right; Too low?'

Many directors and clergy did not directly answer this question, but simply wrote the word 'voluntary' beside it. One director went further and wrote: 'I don't think church musicians should be paid'. The responses of those that did answer are given below. (Unfortunately, owing to an oversight, the 'Don't know' option was omitted from the directors' questionnaire. Because of frequency of the word 'voluntary', it would be inappropriate in this instance to interpret this non-coded response to the question as 'Don't know'. For consistency, therefore, 'Don't know's in the clergy questionnaires have been omitted from the charts below.)

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
Too low	*****	37	37	31.09	31.09
About right	*****	80	117	67.23	98.32
Too high	**	2	119	1.68	100.00
	+-----+-----+-----+-----+-----+-----+				
	10 20 30 40 50 60 %				
<u>PC</u>					
Too low	*****	44	44	33.33	33.33
About right	*****	86	130	65.15	98.48
Too high	**	2	132	1.52	100.00
	+-----+-----+-----+-----+-----+-----+				
	10 20 30 40 50 60 %				

There is remarkable consistency in the views of the two parties, with almost a third feeling that the salary is too low. The means are respectively 1.70 and 1.68 ( $t=0.4$ , NS), i.e. no significant difference. (If those who wrote 'Voluntary' had actually answered the question, presumably most would have ticked the 'About right' box.)

One director who ticked the 'About right' box added: 'It is right because obviously the church cannot afford more, but in worldly terms it's senseless'. Another, ticking the same box, added that it would be far too low for anyone relying on the income. Another stated that

his salary had been unchanged for six years, but it could, if he wished, be increased. Then were added the words: 'Yes I will!'.

The directors' perceptions of the adequacy of their salary were examined in terms of the salary itself. (The appointment at £9800 was excluded from this particular study, although in passing it may be noted that both parties at that church felt the salary to be about right.)

	Median salary	Median payment per visit
'Too low'	£280	£3.00
'About right'	£300	£3.24
'Too high'	£265	£6.00

An increase of less than 10% seems to be sufficient to change directors' feelings on salary from inadequacy to adequacy, and it may therefore be concluded that the difference is more of attitude than the level of payment itself.

The results in the case of salary being perceived to be too high are based on only two appointments of considerably differing nature. In view of this, together with the conclusion from the previous two groups, these particular results should be treated with caution.

It will be recalled that, in question MD-A9 (in section 8.2.2), musical directors were invited to give their views on various criteria that a director might apply in deciding whether to accept a church appointment, ranging from 1 (Very advantageous), through 2 (Advantageous), 3 (Not relevant), and so on. The mean figure of those who felt that their present salary was too low was 2.20, compared with 2.58 for all the others ( $t=2.9$ ,  $P=0.004$ ). Thus those who felt their present salary was too low were more concerned about salary in general. This would seem to confirm the view that perception of adequacy of salary depends more on the attitude of the individual than on the level of payment.

In its survey of church music, Administry received contrasting views concerning the paying of church musicians:<sup>5</sup>

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<sup>5</sup> A joyful noise (Administry Resource Paper 84:7), (St. Albans, 1984), p.6.



For each church, the amount spent per year per member of the electoral roll was calculated.

		Freq	Cum. Freq	%	Cum. %
0- 1p	+*****	76	76	46.63	46.63
2- 4p	+	0	76	0.00	46.63
5- 9p	+	1	77	0.61	47.24
10- 19p	+**	6	83	3.68	50.92
20- 49p	+*****	25	108	15.34	66.26
50- 99p	+*****	22	130	13.50	79.75
100-199p	+*****	22	152	13.50	93.25
200-499p	+**	7	159	4.29	97.55
Over 499p	+*	4	163	2.45	100.00

+-----+-----+-----+-----+-----+  
10 20 30 40 %

The mean and median figures for the annual music expenditure per head are respectively 74 and 19 pence. However, these figures fail to reveal the seriousness of the situation at many of the churches. At almost half of them, the annual expenditure is less than two pence per head, a truly appalling situation. To take a specific example, a church buying a replacement set of hymn books might, with a grant from the publishers, expect to pay around £2.80 per words-only book. On this basis, the new set would take the entire music budget for the next 280 years!

MD-B13, PC-B17 'Who generally chooses the congregational hymns/  
songs?'

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
Clergy alone	+*****	87	87	49.43	49.43
MD alone	+*****	31	118	17.61	67.05
Clergy & MD	+*****	51	169	28.98	96.02
Workg. group	+**	7	176	3.98	100.00

+-----+-----+-----+-----+-----+  
10 20 30 40 50 %

		Freq	Cum. Freq	%	Cum. %
<u>PC</u>					
Clergy alone	+*****	106	106	48.85	48.85
MD alone	+*****	25	131	11.52	60.37
Clergy & MD	+*****	67	198	30.88	91.24
Workg. group	+****	19	217	8.76	100.00

+-----+-----+-----+-----+-----+  
10 20 30 40 50 %

In this and other questions of this type, it should be borne in mind that these figures have been obtained from all the

questionnaires completed, thus the overall clergy perception is based on 217 churches, compared with the musical directors' 176. Neither 'set' entirely contains the other, although there is of course a high measure of overlap. Despite this limitation, there is general agreement that the clergy are solely responsible for the choice of hymns in about half of the churches. The musical director is solely responsible in roughly 15% of cases, and that some sort of corporate decision is taken in the remainder.

Dakers makes the comment:

In an ideal situation the choice and use of hymns is a matter of joint concern and a joint responsibility, something which should apply to all aspects of the work of clergy and musicians.<sup>7</sup>

The survey undertaken by Administry<sup>8</sup> reported four other means of selecting hymns:

- Songs of Praise services (as in the television programme, the person choosing the hymn explains the reasons for the choice);
- Choices in advance (via a 'favourite hymns' box);
- Spontaneous choices from the congregation (although other churches in the same survey pointed out that this negated the objectivity of liturgical worship);
- Spontaneous leadership from the congregation (in which a member can start a song on the spur of the moment; this was not felt to be suitable aesthetically in other than the merest handful of cases *there would also be problems of pitch*).

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<sup>7</sup> Lionel Dakers: Choosing and Using Hymns (London, 1985), p.4.

<sup>8</sup> op.cit., p.8.

MD-B14, PC-B18 'Who generally chooses the tunes for these hymns/songs?'

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
Clergy alone	*****	23	23	13.14	13.14
MD alone	*****	87	110	49.71	62.86
Clergy & MD	*****	57	167	32.57	95.43
Workg. group	***	8	175	4.57	100.00
+-----+-----+-----+-----+-----+					
10 20 30 40 50 %					
<u>PC</u>					
Clergy alone	*****	41	41	19.07	19.07
MD alone	*****	59	100	27.44	46.51
Clergy & MD	*****	100	200	46.51	93.02
Workg. group	***	15	215	6.98	100.00
+-----+-----+-----+-----+-----+					
10 20 30 40 50 %					

There seems to be considerably less agreement as to who chooses the tunes. It is perhaps surprising that the clergy seem to be in total control in as many as about 15% of the cases. Given the small number of working groups for music, it is to be expected that the groups seem to play so limited a part (see question PC-B15).

Respondents may well have had difficulty deciding which of two boxes to tick. For example, a musical director might actually choose a tune, but informally ask the priest for his agreement. Thus the director would tick the second box, the priest the third.

MD-B15, PC-B19 'Who generally chooses all other music sung at  
regular services?'

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
Clergy alone	+*****	20	20	11.43	11.43
MD alone	+*****	81	101	46.29	57.71
Clergy & MD	+*****	47	148	26.86	84.57
Workg. group	+**	7	155	4.00	88.57
Not applicable	+*****	20	175	11.43	100.00
	+-----+-----+-----+-----+-----				
	10 20 30 40 %				
<u>PC</u>					
Clergy alone	+*****	26	26	12.04	12.04
MD alone	+*****	101	127	46.76	58.80
Clergy & MD	+*****	49	176	22.69	81.48
Workg. group	+**	8	184	3.70	85.19
Not applicable	+*****	32	216	14.81	100.00
	+-----+-----+-----+-----+-----				
	10 20 30 40 %				

There seems to be clear agreement that, in just under half of the churches, the musical director is given full control over the other music and, in about half of the remaining cases, the decision is a joint one. In one church in ten, the clergy have full jurisdiction.

One director indicated that at one time the congregation used to put in requests. One can only speculate on why this practice was discontinued.

MD-B6, PC-B6 'How long have you been [musical director (MD-B6)]  
[priest/minister-in-charge (PC-B6)] at this  
church?'

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
	0- 4 yrs +*****	79	79	46.47	46.47
	5- 9 yrs +*****	34	113	20.00	66.47
	10-19 yrs +*****	25	138	14.71	81.18
	20-29 yrs +*****	19	157	11.18	92.35
	30-39 yrs +***	10	167	5.88	98.24
	Over 39 yrs +*	3	170	1.76	100.00
	+-----+-----+-----+-----+-----+				
	10 20 30 40 50 %				
<u>PC</u>					
	0- 4 yrs +*****	117	117	54.42	54.42
	5- 9 yrs +*****	57	174	26.51	80.93
	10-19 yrs +*****	26	200	12.09	93.02
	20-29 yrs +**	10	210	4.65	97.67
	30-39 yrs +*	4	214	1.86	99.53
	Above 39 yrs +	1	215	0.47	100.00
	+-----+-----+-----+-----+-----+				
	10 20 30 40 50 %				

The two charts are superficially similar. However, whilst a third of musical directors have held their post for a period of more than ten years, only a fifth of clergy have done so. The mean periods are estimated to be 10.2 and 7.0 years respectively ( $t=3.5$ ,  $P=0.0006$ ). Although a mean figure for organists is not given by Hill<sup>9</sup>, it may be inferred from the relevant table to be 9.6, remarkably close to the figure of 10.2 found here.

In the occasional leaflet Parish and People<sup>10</sup>, edited by a group of clergy in the Oxford Diocese, the following text appears:

'The Minister & the Organist - a study in role conflict' could be the title for a post-graduate's thesis. To begin with, a survey would be likely to reveal that the organist has seen the back of several vicars (not only at the altar) - seemingly he goes on for ever. His seat on the organ stool is more permanent than that of the man with the 'real actual and corporeal possession of the vicarage'. The parson may have his freehold, but the organist may have a stranglehold on the parish.

<sup>9</sup> Berkeley Hill: A Survey of Church Music, 1982 (Addington, 1983), p.41.

<sup>10</sup> 'The Lost Accord' in Parish and People, 27 (1986), [pp.1-4].

These are strong words, no doubt written from bitter personal experience. However, there is a simple explanation of this situation. In the course of their professional working lives, both priest and musical director may expect to move from one 'job' to another, not infrequently through promotion. In the case of the musical director, unless there is associated with the job change a geographical relocation as well, there is no intrinsic reason why he/she will not be able to continue as musical director at the same church. On the other hand, a change of job for a priest almost always involves a change of church. It is therefore only to be expected that the turnover of clergy will be faster than that of musical directors. Indeed, a larger differential than that actually found would not have been entirely surprising..

The question of turnover will be discussed further in the following two questions.

MD-B9            'How many priests/ministers-in-charge have there been at this church during your period as musical director?'

		Freq	Cum. Freq	%	Cum. %
1	+*****	80	80	47.62	47.62
2	+*****	44	124	26.19	73.81
3	+*****	20	144	11.90	85.71
4 and over	+*****	24	168	14.29	100.00
	+-----+-----+-----+-----+-----				
	10    20    30    40 %				

Just under half of the directors have served only one priest-in-charge at their present church. Since more directors have served four or more priests than have served three, it seems reasonable to infer that a significant proportion have served five or more. Given this, any calculation of the mean must be treated with some caution, but it is likely to be around 1.9.

Clearly the number of priests-in-charge will depend primarily on the length of time that a director has served at a church. This is seen in the following chart, in which each asterisk represents one church.





the priest-in-charge was acting as the musical director. In these cases, the question takes on a somewhat different meaning, namely that they have never had a separate musical director at all. However, two of the dual-role priests responded '2' (they themselves presumably being the second or third such appointment).

Despite the inherent complications of analysing data including such anomalous situations, it was felt that to exclude them from the chart would present an incomplete overall picture.

Again, the number of appointments made will depend mainly on the length of time that a priest has been in charge of a church. This is illustrated in the following chart, each asterisk representing one church.



new musical director) to the top fourth-from-the-left box (20-29 years, 4 or more new musical directors). Any church whose asterisk is significantly to the right of this line has, during the office of the present priest-in-charge, had a lower turnover of musical directors than the norm. Conversely, any church whose asterisk is significantly to the left, has had a higher turnover of directors than the norm.

From these figures, it is possible to make rough estimates of long-term changes in rates of turnover of musical directors. If the table at the foot of the chart is modified and extended in the same way as before, it takes the form as shown below.

No. of years as PC	2	7	14.5	24.5	34.5	44.5
No. of new MDs	0.3	0.7	1.2	2.3	3.5	2(*)
No. of changes of MD		0.4	0.5	1.1	1.2	
No. of years		5	7.5	10	10	
Rate of change of MD		0.08	0.07	0.11	0.12	

(\* Based on very limited data)

These figures are rather less clear than the corresponding ones three pages earlier. Application of the same principle as before produces a figure of 12.5 years for the average length of stay of a present-day musical director. This compares with the mean figure of 10.2 calculated from the directors' own data in question MD-B6. Given the uncertainties in both calculations, the agreement seems to be within tolerable bounds. There seems to be some evidence of a higher rate of change 15-35 years ago, although it would perhaps be unwise to draw any firm conclusions from somewhat limited data.

MD-B27

'What is the longest period that you have served as musical director at any other church?'

		Freq	Cum. Freq	%	Cum. %
No such appt. +*****	85	85	50.30	50.30	
0- 4 years +*****	38	123	22.49	72.78	
5- 9 years +*****	29	152	17.16	89.94	
10-19 years +***	11	163	6.51	96.45	
20-29 years +*	4	167	2.37	98.82	
30-39 years +*	2	169	1.18	100.00	

+-----+-----+-----+-----+  
10 20 30 40 50 %

At slightly over half of the churches taking part in the survey, this was their musical director's first appointment as such. Thus *the* median period of previous experience was 0: the mean was 3.7 years. At only one church in nine had a director been appointed who already held ten or more years' experience.

#### Total number of years as musical director

If the results of question MD-B27 are merged with those of MD-B6 (the number of years as musical director at the present church), it is possible to obtain an approximate measure of the total number of years' experience as musical director. It is of course necessary to assume that no significant further time was spent as musical director at a third church. However, in general this seems a valid assumption in view of the high proportion of musical directors who have never held another appointment. In addition, it may be the case that the experience may have been gained as musical director in two posts concurrently, but this should not invalidate the method.

		Freq	Cum. Freq	%	Cum. %
0- 4 yrs +*****	35	35	21.08	21.08	
5- 9 yrs +*****	62	97	37.35	58.43	
10-19 yrs +*****	26	123	15.66	74.10	
20-29 yrs +*****	23	146	13.86	87.95	
30-39 yrs +****	12	158	7.23	95.18	
Over 39 yrs +**	8	166	4.82	100.00	

+-----+-----+-----+-----+  
10 20 30 %

The mean and median figures are 13.7 and 9.5 years respectively. In fact more than half of the musical directors have held such appointments for only ten years or less. This seems a surprisingly

short period, given the evidence in the chart that it is perfectly possible to be a musical director for 40 years or more of one's life. Moreover, figures taken from or inferred from Hill's survey<sup>11</sup> of 1982, reveal significantly higher total lengths of service at that time, the mean and median being 17.4 and 18 years respectively.

One must be cautious about drawing hasty conclusions from limited data. However, it does appear that an unusually large number of musical directors were appointed about ten years ago, presumably to replace others who had resigned. As has already been noted in section 2.3.1, the Alternative Service Book was published in 1980.

MD-B5            'What is the nature of your present contract as musical director?'

The Legal Advisory Commission of the General Synod has advised that it is essential for the appointment of an organist to be subject to an agreement in writing which must reflect the present law in regard to appointment and dismissal.<sup>12</sup>

The Royal College of Organists' contract has now been superseded by a more detailed and comprehensive document [reflecting the proposed changes in Canon Law discussed in question PC-A19 in section 8.2.3]. The contract has been issued on the authority of the Incorporated Association of Organists, the Incorporated Society of Musicians, the RSCM, and the Legal Adviser to the General Synod. [It had also the authority of the RCO, although for some reason this was not stated.] Whether or not organists do in fact have a contract as of now, we strongly urge all concerned to enter into this new agreement which we believe to be much more satisfactory than the old one and in the best interests of all parties.<sup>13</sup>

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<sup>11</sup> op.cit., p.41.

<sup>12</sup> Incorporated Society of Musicians: Organists' guide to employment, (London, 1985), p.1.

<sup>13</sup> Lionel Dakers: 'A revised form of agreement for organists and choir directors' in Church Music Quarterly, January 1987, p.13.

- 1 = No written contract  
 2 = 'Local' written; non-fixed term  
 3 = 'Local' written; fixed term  
 4 = Standard RCO/RSCM etc. written; non-fixed term  
 5 = Standard RCO/RSCM etc. written; fixed term

		Freq	Cum. Freq	%	Cum. %
1	+*****	141	141	83.43	83.43
2	++	10	151	5.92	89.35
3	++	6	157	3.55	92.90
4	++	10	167	5.92	98.82
5	+	2	169	1.18	100.00

+---+---+---+---+  
 20 40 60 80 %

Only 17% of the musical directors taking part in the survey have any form of written contract. One director simply responded: 'Until death!'.

Respondents to the Administry survey reported that giving the musical director a written job description removed a number of 'pockets of confusion and unease'.<sup>14</sup>

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<sup>14</sup> op.cit., p.6.



MD-B8, PC-B12 'Was there more than one suitable candidate for the post?

<u>MD</u>		Freq	Cum. Freq	%	Cum. %
Yes	+*****	19	19	11.45	11.45
No	+*****	113	132	68.07	79.52
DK	+*****	34	166	20.48	100.00
	+---+---+---+---+---+---+---				
	10 20 30 40 50 60 %				
<u>PC</u>					
Yes	+***	13	13	6.84	6.84
No	+*****	100	113	52.63	59.47
DK	+*****	77	190	40.53	100.00
	+---+---+---+---+---+---+---				
	10 20 30 40 50 60 %				

It is perhaps a little surprising that there should be a higher percentage of 'Don't know's amongst the clergy as employers than amongst the directors as employees. This may be caused by the director having been at the church longer than the priest, or the fact that the director would take a greater interest in the subject.

The fact remains, however, that both parties agree that there was more than one suitable candidate in only a very few cases - one in six in the view of the directors, worse than one in seven in the view of the clergy. Such figures could have serious implications for the availability of the next generation of musical directors.

One of the directors admitted that there had been another suitable candidate - her husband.

MD-B10 'Are you a member of the PCC at this church?'

1 = No

2 = Yes, in some capacity other than as musical director

3 = Yes, ex officio as musical director

		Freq	Cum. Freq	%	Cum. %
1	+*****	111	111	64.53	64.53
2	+*****	51	162	29.65	94.19
3	+**	10	172	5.81	100.00
	+---+---+---+---+---+---+---				
	10 20 30 40 50 60 %				

In only one church in twenty is the musical director a member of PCC (or its nearest equivalent) ex officio. In only a third is he/she

on the PCC at all. This is seen by the author to be a somewhat discouraging situation.

The response of one director: 'No, thank God' is perhaps the private view of many others.

MD-B11 'Have you ever been invited to be on this PCC?'

		Freq	Cum. Freq	%	Cum. %
Yes	+*****	81	81	50.31	50.31
No	+*****	80	161	49.69	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 50				

In half of the churches, the musical director has never been invited to serve on the PCC. These figures too are discouraging since they indicate that it is not merely the reluctance of the musical director to serve (see question MD-A13 in section 8.2.1), but also the lack of desire on the part of others that he/she should do so.

MD-B12 'Have you and the priest/minister-in charge an agreed policy on music in worship?'

PC-B23 'Have you and the musical director an agreed policy on music in worship?'

<u>MD</u>		Freq	Cum. Freq	%	Cum. %
Yes:					
formal	+*****	31	31	18.13	18.13
informal	+*****	120	151	70.18	88.30
No	+***	14	165	8.19	96.49
DK	+*	6	171	3.51	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 50 60 70 %				

<u>PC</u>		Freq	Cum. Freq	%	Cum. %
Yes:					
formal	+*****	65	65	33.68	33.68
informal	+*****	109	174	56.48	90.16
No	+**	12	186	6.22	96.37
DK	+*	7	193	3.63	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 50 60 70 %				

It is encouraging that roughly 90% of both parties feel that they have an agreed policy with their 'other half' on the use of music in

worship. However, the size of the discrepancy between the figures on formal agreement is a little surprising.

In at least one of the churches where the parties did not know whether they agreed, one or other of the parties had only recently arrived. In the others it is to be hoped that the questionnaires will have caused them to give the matter some thought.

MD-B16, PC-B20      'Roughly how often do you have a meeting with the [priest/minister-in-charge (MD-B16)] [musical director (PC-B20)] to discuss the music? If never, would you welcome such meetings?'

- 1 = Never, and meetings would not be welcome
- 2 = Never, but meetings would be welcome
- 3 = Rarely
- 4 = Monthly
- 5 = Fortnightly
- 6 = Weekly

In this question it was naturally necessary to exclude, both from the priest's data and from the musical director's, those priests-in-charge who served as their own musical directors.

It will be noted that in this case two separate questions were condensed into one. This was necessary owing to pressure of space.

The first relates to responses '1' and '2', the situation where no meeting currently takes place. The number of churches at which the musical directors responded in this way to the question, namely 25, compares with 145 who gave some other response, and is thus equivalent to 14.7% of the total. Similarly for the priest, 31 compares with 159, equivalent to 16.3% of the total. There is therefore a good measure of agreement that no meeting at all takes place in only around 15% of churches.

## No meeting at present: would one be welcome?

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
No	1	+*****	8	8	32.00	32.00
Yes	2	+*****	17	25	68.00	100.00
		+-----+				
		10 20 30 40 50 60 70 %				

			Freq	Cum. Freq	%	Cum. %
<u>PC</u>						
No	1	+*****	8	8	25.81	25.81
Yes	2	+*****	23	31	74.19	100.00
		+-----+				
		10 20 30 40 50 60 70 %				

At no fewer than two thirds of the churches where there is no meeting at present the musical director would welcome one. In the case of the priests-in-charge this figure is even higher, at three quarters. Perhaps the author ought to write to the priest and musical director at those churches where both parties would like to hold meetings, but have never actually initiated them.

## Where the meetings do take place, how frequent are they?

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
Rarely	3	+*****	73	73	50.34	50.34
Monthly	4	+*****	40	113	27.59	77.93
Fortnightly	5	+***	10	123	6.90	84.83
Weekly	6	+*****	22	145	15.17	100.00
		+-----+				
		10 20 30 40 50 %				

			Freq	Cum. Freq	%	Cum. %
<u>PC</u>						
Rarely	3	+*****	70	70	44.03	44.03
Monthly	4	+*****	48	118	30.19	74.21
Fortnightly	5	+***	10	128	6.29	80.50
Weekly	6	+*****	31	159	19.50	100.00
		+-----+				
		10 20 30 40 50 %				

As might be expected, the two charts above are very similar. There is some difference of opinion on '3', and it may well be the case that 'Rarely' in one person's eyes is 'Never' in another's. Equally, there is scope for interpretation concerning a meeting that takes place usually, but not always, each week.

The median frequency in both cases is monthly.

MD-B17, PC-B21 '(If applicable) What is the duration of a typical meeting?'

		Freq	Cum.	%	Cum.
			Freq		%
<u>MD</u>					
	1- 9 mins. +*****	55	55	41.67	41.67
	10-19 mins. +*****	27	82	20.45	62.12
	20-39 mins. +*****	13	95	9.85	71.97
	Over 39 mins. +*****	37	132	28.03	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 %				
<u>PC</u>					
	1- 9 mins. +*****	38	38	26.57	26.57
	10-19 mins. +*****	40	78	27.97	54.55
	20-39 mins. +*****	21	99	14.69	69.23
	Over 39 mins. +*****	44	143	30.77	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 %				

There is an unusually high level of disagreement as to the length of meetings, in particular the first two categories. This could easily happen if meetings are, for example, about 10 minutes long, thus potentially fitting into either category. However, both parties agree that the median duration is 10-19 minutes, and that the least common duration is between 20 and 39 minutes. Furthermore, it has already been noted that the two groups of data are not for exactly the same set of churches, although there is of course a high measure of overlap.

The mean length of meeting estimated from the musical directors' figures is 20.6 minutes; from the clergy figures it is 23.6 minutes ( $t=1.4$  NS).

One director indicated that the normal 'meeting' comprised being given the hymn list on a scrap of paper three minutes before the service. On the other hand, a member of clergy asked whether the time was inclusive or exclusive of drinks.

By combining the results of the frequency of meetings with their duration (questions MD-B16 with MD-B17, and PC-B20 with PC-B21), it is possible to obtain an estimate of the total time spent per year in meetings between the two parties.

For this calculation, the figure for the range 'over 39 minutes' was somewhat arbitrarily chosen to be 45 minutes. Particularly

difficult was 'rarely', which again was arbitrarily assigned, in this instance to being three times per year.

Total time spent per year in meetings between musical director and priest-in-charge

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
Less than 1 hr	*****	41	41	31.54	31.54
Less than 2 hrs	*****	14	55	10.77	42.31
Less than 5 hrs	*****	34	89	26.15	68.46
Less than 10 hrs	*****	24	113	18.46	86.92
Less than 20 hrs	*****	11	124	8.46	95.38
20 hours or more	***	6	130	4.62	100.00
	+-----+-----+				
	10 20 30 %				
<u>PC</u>					
Less than 1 hr	*****	31	31	21.68	21.68
Less than 2 hrs	*****	12	43	8.39	30.07
Less than 5 hrs	*****	45	88	31.47	61.54
Less than 10 hrs	*****	34	122	23.78	85.31
Less than 20 hrs	*****	17	139	11.89	97.20
20 hours or more	**	4	143	2.80	100.00
	+-----+-----+				
	10 20 30 %				

Given the uncertainties, the charts are reasonably similar. The mean times were 5.3 and 5.5 hours from the musical directors' figures and those of the clergy respectively ( $t=0.3$  NS). The medians were 2.3 and 2.9 hours respectively. This agreement between the two parties is remarkable and, it must be admitted, to some extent coincidental.

It will be recalled, however, that these figures do not include the cases where there is no meeting at all. The musical directors reported 66 cases where there was no meeting, or where the total annual duration was an hour or less. The clergy reported 62 cases. These amount to 42% and 35% of their respective totals. Thus in over a third of the churches there seems to be virtually no communication between clergy and musical director of even a semi-formal nature. (It will be recalled that one of the time ranges was 'less than 10 minutes', which scarcely constitutes a formal meeting anyway.)

In those cases where a priest-in-charge is sharing pastoral responsibility, 'staff meetings' often take place weekly, with a total annual duration of 100 hours or more. The times spent with musical directors contrast sharply with such a figure. As has already been seen, in many cases not only does the priest not have any assistant, he also has to spread himself over several churches. It is

therefore all the more distressing that clearly the musical director is not seen as a colleague with whom matters, not necessarily of a directly pastoral nature, can be discussed.

MD-B18, PC-B22 '(If applicable) How helpful do you find these meetings?'

1 = Very unhelpful  
2 = Unhelpful  
3 = Neither helpful nor unhelpful  
4 = Helpful  
5 = Very helpful

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
1	+	2	2	1.50	1.50
2	+	2	4	1.50	3.01
3	*****	21	25	15.79	18.80
4	*****	71	96	53.38	72.18
5	*****	37	133	27.82	100.00
	+---+---+---+---+---+---+---				
	10 20 30 40 50 60 %				
<u>PC</u>					
1	+	0	0	0.00	0.00
2	+	0	0	0.00	0.00
3	****	11	11	7.80	7.80
4	*****	89	100	63.12	70.92
5	*****	41	141	29.08	100.00
	+---+---+---+---+---+---+---				
	10 20 30 40 50 60 %				

With the exception of the unfortunate directors in the first two categories, the overall form of the charts is somewhat similar. The mean scores for directors and clergy are 4.05 and 4.21 respectively ( $t=2.0$ ,  $P=0.04$ ). Thus the clergy find the meetings marginally more helpful.

Furthermore, it will be recalled that questions MD-B16 and PC-B20 revealed that, in those cases where there is currently no meeting, three quarters of the clergy would welcome one, whereas somewhat fewer of the directors would do so. It is possible therefore that to some extent both parties see meetings as a method of reducing the director's autonomy although, equally, they do provide opportunities for the director to express his/her point of view.

One priest did not answer the question directly, but simply wrote 'necessary' against it. One musical director confessed to finding the

question difficult to answer, since the priest-in-charge was her husband.

MD-B28, PC-B29 'At how many churches, including this one, are you currently [musical director (MD-B28)] [priest/ minister-in-charge (PC-B29)]?'

These questions were included primarily as a check for the author, such that if a group of questionnaires from the same respondent became accidentally separated, they could be reunited. (It will be recalled from section 7.1.3.1 that the information in Part A of the questionnaires was to be completed only once per respondent.)

		Freq	Cum.	%	Cum.
<u>MD</u>			Freq		%
0	+*****	31	31	17.61	17.61
1	+*****	110	141	62.50	80.11
2	+*****	24	165	13.64	93.75
3	+***	7	172	3.98	97.73
4	+*	4	176	2.27	100.00
5	+	0	176	0.00	100.00
6	+	0	176	0.00	100.00
	+---+---+---+---+---+---+---+				
	10 20 30 40 50 60 %				
<u>PC</u>					
0	+	0	0	0.00	0.00
1	+*****	80	80	26.94	26.94
2	+*****	83	163	27.95	54.88
3	+*****	44	207	14.81	69.70
4	+*****	56	263	18.86	88.55
5	+***	22	285	7.41	95.96
6	+**	12	297	4.04	100.00
	+---+---+---+---+---+---+---+				
	10 20 30 40 50 60 %				

However, the musical directors and, to a smaller extent the clergy, seemed to experience unusual difficulty in correctly interpreting the question. Despite the underlining of the word 'including', many answered the question as if it had read 'excluding'. This is evident in the 31 musical directors who answered '0'. The results for musical directors are therefore unreliable since, although '0' presumably means '1', responses '1', '2' and '3' may in a number of cases mean one more in each case. The '4' response is known to be correct, since the respondent was also priest-in-charge of the four churches of which he was also musical director.

A possible alternative explanation of the '0' response was that the person completing the questionnaire did not feel that he/she was really justified in using the term 'musical director' to describe him/herself.

It seems almost an insult to the collective intelligence of musical directors to suggest that the proportion misinterpreting the question was anything other than very low. Thus overall, the clear inference is that very few are musical directors at more than one church. If, however, the national shortage of organists continues, this may well change, or more churches will be without 'live' music altogether.

Information on the number of churches in a priest's charge was required for a related investigation of clergy response rates to questionnaires (Appendix 8). For that work, not only was the priest's response to this question checked against the Diocesan Year Book<sup>15</sup>, and any discrepancy investigated, but also the figures for non-responding clergy were included. This explains the unusually high number of responses. Far fewer clergy seemed to misunderstand the question than did the musical directors.

Only a quarter of the churches in the survey are in the care of a priest who has no pastoral responsibilities elsewhere, whilst almost half are in the care of one who has responsibilities at two or more other churches. Such is the shortage of clergy and such is the pastoral load that they must bear. For a priest to be in charge of six churches (and have to attend six PCC meetings instead of one) is surely too much of a burden. The reader will recall the comment at the end of section 2.3.1 concerning the unseemly rush between eucharists on Sunday mornings.

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<sup>15</sup> Oxford Diocesan Year Book, 1988 (Oxford, 1987).

MD-B26 'Do you have at this church an assistant musical director who regularly shares responsibility with you either as choirmaster or organist?'

		Freq	Cum. Freq	%	Cum. %			
No	+*****	101	101	59.41	59.41			
Yes, unsalaried	+*****	57	158	33.53	92.94			
Yes, salaried	+***	12	170	7.06	100.00			
+-----+-----+-----+-----+								
		10	20	30	40	50	60	%

Unless a choir is very competent, it ideally needs to be conducted, and this is of course not possible in accompanied works without a regular assistant. The word 'regular' was emphasised so as to exclude what might be termed 'holiday-locum' organists.

At one church in three the musical director had an unsalaried assistant, but at only one in fourteen a salaried one. At almost 60% of the churches, there was no regular assistant at all.

It will be recalled that the priests-in-charge at eleven churches saw themselves also as musical director, and completed that questionnaire accordingly. Their responses to this question were excluded from the above figures, but are given separately below.

No assistant	4
Unsalaried assistant	3
Salaried assistant	3
(Blank)	1

It would therefore appear that, in about 60% of these cases, there was a separate person who better fitted the title of musical director as defined in section 7.1.3.2. Whether that person was unwilling or unable to complete the questionnaire, or why the priest was unwilling for him/her to do so, must remain a matter of conjecture.

At only four of these churches was there no assistant. The picture of an already overworked clergyman darting between pulpit, lectern and organ console is thus not quite as common as might at first have been feared. It does, however, provide further evidence of a shortage of organists.



and, where the figure was unknown, by a question mark. However, many left the question blank, thus making the figures a little more difficult to interpret.

The first question to be examined is whether there was a choir at all.

Was there a choir?

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
No	+*****	40	40	29.63	29.63
Yes	+*****	95	135	70.37	100.00
	+---+---+---+---+---+---+---+				
	10 20 30 40 50 60 70 %				
<u>PC</u>					
No	+*****	61	61	40.94	40.94
Yes	+*****	88	149	59.06	100.00
	+---+---+---+---+---+---+---+				
	10 20 30 40 50 60 70 %				

In the above charts, 'Yes' represents non-zero adult and/or non-zero children's membership. Blank responses were not included in the 'No's. If they had been, the percentage of 'Yes' responses would have been correspondingly reduced.

The musical directors' figure of 70% three years ago compares with 62% today, a factor of 1.14. The clergy figure of 59% compares with 54% today, a factor of 1.08. These two factors are in reasonable agreement. However, because several respondents failed to complete the question, the extent to which choirs have genuinely reduced in number is unclear.

## Number of adults three years ago

	Freq	Cum. Freq	%	Cum. %		
<u>MD</u>						
0 +*****	9	9	9.47	9.47		
1 +****	4	13	4.21	13.68		
2- 4 +*****	18	31	18.95	32.63		
5- 9 +*****	22	53	23.16	55.79		
10-14 +*****	28	81	29.47	85.26		
15-19 +*****	12	93	12.63	97.89		
Over 19 +**	2	95	2.11	100.00		
	+-----+-----+-----+-----+-----+-----+					
	5	10	15	20	25	30 %
<u>PC</u>						
0 +*****	4	4	4.55	4.55		
1 +*	1	5	1.14	5.68		
2- 4 +*****	20	25	22.73	28.41		
5- 9 +*****	27	52	30.68	59.09		
10-14 +*****	21	73	23.86	82.95		
15-19 +*****	7	80	7.95	90.91		
Over 19 +*****	8	88	9.09	100.00		
	+-----+-----+-----+-----+-----+-----+					
	5	10	15	20	25	30 %

The above charts are based on churches where there was a choir of some sort. Zero adult membership denotes a children's choir.

It is only to be expected that the recollections of clergy and musical directors concerning choir size three years ago differ somewhat. Since this is a matter of greater interest to the directors, their figures are probably more accurate. Again there is the effect of the two sets of data being for not exactly the same churches.

Despite these limitations, the overall form of the charts is similar. The mean and median number of adult choir members as perceived by musical directors were both 8. The corresponding figures for clergy were 9 and 8 respectively, an encouragingly high level of overall agreement between the two parties.

## Number of children three years ago

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>	0 +*****	17	17	17.89	17.89
	1 +*	1	18	1.05	18.95
	2- 4 +*****	17	35	17.89	36.84
	5- 9 +*****	29	64	30.53	67.37
	10-14 +*****	19	83	20.00	87.37
	15-19 +****	8	91	8.42	95.79
	Over 19 +**	4	95	4.21	100.00
	+-----+-----+-----+--				
	10 20 30 %				
<u>PC</u>	0 +*****	23	23	26.14	26.14
	1 +**	3	26	3.41	29.55
	2- 4 +*****	14	40	15.91	45.45
	5- 9 +*****	29	69	32.95	78.41
	10-14 +*****	14	83	15.91	94.32
	15-19 +*	2	85	2.27	96.59
	Over 19 +**	3	88	3.41	100.00
	+-----+-----+-----+--				
	10 20 30 %				

Again the form of the two charts is reasonably similar, given the same limitations as before. The mean and median figures for musical directors are respectively 7 and 6: those for the clergy 6 and 5. This again represents a high level of overall agreement between the parties.

Roughly one church in five had no children in the choir, not a particularly encouraging omen. Given the self-consciousness of children, it is not at all surprising that there were very few choirs with only one child.



its sound may be. If the choir is enthusiastic, it will continually be wanting to buy new music and, if it is a robed choir, there is the expense of maintaining the robes as well. Does the choir attempt to cover these expenses, or does it believe that its enriching of the church's worship is contribution enough?

Over three quarters of the choirs do not undertake their own fund-raising (although individual members may of course contribute generously to such funds). By implication, they do not corporately contribute to church funds either. It is possible that, if they did so, expressions of resentment sometimes heard especially in evangelical circles against choirs, might be dispelled. One director, however, reported that the choir did indeed assist in raising general church funds.

Of the remaining choirs that do undertake fund raising, two thirds have full control of the funds. Of those that do not, there have been instances (privately reported to the author) of the choir members feeling resentful at 'their' money being controlled by non-members (e.g. the PCC). However, this in turn causes concern within the church that the choir apparently sees itself as an autonomous body, wishing to be outside the normal decision-making processes.

One of the directors responding '1' added: 'I am also the church treasurer!', whilst another put the situation in a nutshell: 'The PCC gives; the choir spends'.

MD-B22            'At roughly how many weddings at this church do members of the choir sing per year?'

Weddings can provide an additional opportunity for the choir to sing and, especially for the younger members, the bonus of a fee as well.

Directors were invited to supply two figures for each of two groups: the numbers of paid and unpaid weddings, both for adult members and for the child members. In several cases this question was left blank, even though there was a choir. Directors may have intended this to mean that the choir does not sing at any weddings.

However, it was felt that this could not reasonably be assumed in the analysis.

There are several ways of analysing these figures. Since a wedding must fall into one (and only one) of the categories 'paid' or 'unpaid', the sum of the number of paid and unpaid weddings per year yields the total number of weddings for either the adults or the children. However the sum of adult and children's choir members' weddings is not meaningful, since both adults and children may be singing at the same wedding. For this reason, the figures for adults and children are treated separately.

#### Adult members

As in other questions of this type, the first matter to be established is whether the adult members of the choir sing at any weddings at all.

Does the adult choir sing at any weddings?

		Freq	Cum. Freq	%	Cum. %
No	+*****	37	37	38.14	38.14
Yes	+*****	60	97	61.86	100.00

+-----+-----+-----+-----+-----+-----+  
 10 20 30 40 50 60 %

Roughly two thirds of adult choirs sing at least occasionally at weddings.

#### Number of choir weddings per year for adults

All of the following charts are based on those churches where there is at least one wedding (paid or unpaid) per year.

		Freq	Cum. Freq	%	Cum. %
<b>Paid</b>					
0	+*****	21	21	35.00	35.00
1	+***	3	24	5.00	40.00
2- 4	+*****	13	37	21.67	61.67
5- 9	+*****	10	47	16.67	78.33
10-19	+*****	11	58	18.33	96.67
Over 19	+**	2	60	3.33	100.00
+-----+-----+-----+-----+-----+-----					
10 20 30 40 50 %					
<b>Unpaid</b>					
0	+*****	34	34	56.67	56.67
1	+*****	7	41	11.67	68.33
2- 4	+*****	13	54	21.67	90.00
5- 9	+****	5	59	8.33	98.33
10-19	+	0	59	0.00	98.33
Over 19	+*	1	60	1.67	100.00
+-----+-----+-----+-----+-----+-----					
10 20 30 40 50 %					

From the first chart it may be seen that roughly a third of adult choirs are not paid for weddings at all. Conversely, one fifth receive payment for ten or more weddings per year. The mean and median figures for the number of paid weddings per year are respectively 5 and 3.

Over half of adult choirs are always paid for weddings. One reason for some churches imposing a policy of paying a fee for some weddings and not others is that it depends on whether the couple are regular worshippers at the church. The mean and median figures for the number of unpaid weddings per year are respectively 2 and 0. Thus clearly it is much more common to pay adults for singing at weddings than not to do so.

Total		Freq	Cum. Freq	%	Cum. %
1	+****	5	5	8.33	8.33
2- 4	+*****	26	31	43.33	51.67
5- 9	+*****	15	46	25.00	76.67
10-19	+*****	11	57	18.33	95.00
Over 19	+***	3	60	5.00	100.00
+-----+-----+-----+-----+-----					
10 20 30 40 %					

The total number of weddings attended by adult choir members per year is shown in the chart above. The maximum number is 20, and the mean and median 6 and 4 respectively.

Child members

As before, the first question to be established is whether the child members of the choir sing at weddings at all.

Do the children of the choir sing at any weddings?

		Freq	Cum. Freq	%	Cum. %
No	+*****	34	34	36.96	36.96
Yes	+*****	58	92	63.04	100.00

+---+---+---+---+---+---+  
10 20 30 40 50 60 %

Roughly two thirds of choirs include children who sing at weddings at least occasionally. This is a comparable figure to that for adults.

Number of choir weddings per year for children

The following charts are based on those churches where there is at least one wedding (paid or unpaid) per year.

		Freq	Cum. Freq	%	Cum. %	
Paid	0	+++	5	5	8.62	8.62
	1	++	3	8	5.17	13.79
	2- 4	+*****	14	22	24.14	37.93
	5- 9	+*****	14	36	24.14	62.07
	10-19	+****	13	49	22.41	84.48
	Over 19	+++	9	58	15.52	100.00

+---+---+---+---+---+---+  
20 40 60 80 %

		Freq	Cum. Freq	%	Cum. %	
Unpaid	0	+*****	48	48	82.76	82.76
	1	+++	7	55	12.07	94.83
	2- 4	++	3	58	5.17	100.00
	5- 9	+	0	58	0.00	100.00
	10-19	+	0	58	0.00	100.00
	Over 19	+	0	58	0.00	100.00

+---+---+---+---+---+---+  
20 40 60 80 %

From the first chart it may be seen that the children of only one in twelve choirs are not paid for weddings at all. On the other hand, more than a third receive payment for ten or more weddings per year. The maximum number of weddings is 80, whilst the mean and medians are 10 and 6 respectively.

From the second chart it will be noted that over 80% of the choirs always pay their children for weddings. Not surprisingly, the number of weddings at which the children sing without payment is very few.

Total		Freq	Cum. Freq	%	Cum. %
1	+*****	6	6	10.34	10.34
2- 4	+*****	16	22	27.59	37.93
5- 9	+*****	14	36	24.14	62.07
10-19	+*****	13	49	22.41	84.48
20-29	+*****	4	53	6.90	91.38
Over 29	+*****	5	58	8.62	100.00
	+-----+-----+-----+-----+-----+-----				
	5 10 15 20 25 %				

The total number of weddings attended by child choir members per year is shown in the chart above. The maximum number is 81, with mean and median figures of 11 and 6 respectively.

Overall therefore it would appear that the children of choirs take part in weddings roughly one and half times as frequently as their adult counterparts. It will be noted that the numbers of children or adults taking part have not been under consideration, merely the number of weddings.

MD-B23 'The priest/minister-in-charge and choir practice: in your view which of the following most closely describes the situation at your church.'

- 1 = No regular choir practice
- 2 = P/M-in-C does not regularly attend and would not be welcome
- 3 = P/M-in-C does not regularly attend but would be welcome
- 4 = P/M-in-C regularly attends and is not welcome
- 5 = P/M-in-C regularly attends and is welcome

		Freq	Cum. Freq	%	Cum. %
1	+*****	14	14	13.86	13.86
2	+*****	10	24	9.90	23.76
3	+*****	61	85	60.40	84.16
4	+	0	85	0.00	84.16
5	+*****	16	101	15.84	100.00
	+-----+-----+-----+-----+-----+-----				
	10 20 30 40 50 60 %				

While the draft questionnaires were being circulated to senior church musicians and clergy for their comments, one of them received a letter of appeal from an organist who felt that his vicar was

trying to spy on him. The vicar's presence at every choir practice was proving intolerable. Whatever other problems the musical directors taking part in the survey may have been suffering, this was not one of them, since not a single one voted for '4'.

Ten per cent would not welcome the priest's presence, but six times as many would. In fifteen per cent of cases the priest attends and is welcome.

Returning briefly to the unfortunate organist mentioned above: it is quite surprising that the vicar found time to attend choir practice but, given the fact that he did, it is quite possible that his intentions were being entirely misinterpreted.

MD-B24            'At how many churches, including this one, does the choir sing on a regular basis?'

This was another question using the word 'including', and again some musical directors answered the question as if it had read 'excluding', thus the results must be treated with some caution.

		Freq	Cum. Freq	%	Cum. %
0	***	11	11	10.68	10.68
1	*****	77	88	74.76	85.44
2	***	8	96	7.77	93.20
3	***	3	99	2.91	96.12
4	**	4	103	3.88	100.00

+-----+-----+-----+-----  
20 40 60 %

A few answered '0' where there was no choir at all, despite the fact that, in those circumstances, they had been asked to ignore the questions in that section of the questionnaire. These responses were excluded from the analysis. The remaining eleven who answered '0' must presumably have meant '1', whilst a few of those answering '1', '2', or '3' may have meant one more in each case.

Again, it seems unreasonable to suggest that the proportion misinterpreting the question was anything other than very low. Overall therefore, the clear balance of evidence is that peripatetic choirs are not a common phenomenon.

## PC-B26 'Where does the choir normally sit?'

1 = At some distance from congregation (e.g. chancel or gallery)

2 = Close to congregation (e.g. nave)

		Freq	Cum. Freq	%	Cum. %
1	+*****	75	75	61.48	61.48
2	+*****	47	122	38.52	100.00
	+-----+				
	10 20 30 40 50 60 %				

The traditional seating position of the choir has in certain quarters given rise to accusations of elitism. In other cases, the choir is simply so far away from the congregation that it cannot be heard. Furthermore, the increasing use of nave altars can leave the choir appearing to be isolated. Thus, in certain churches, having the choir close to the congregation may be seen to have certain advantages. In just over a third of those churches where there are choirs, this is now the case.

The question does not reveal whether the choir has been located near the congregation for many years, or whether this is a recent innovation. This is remedied in the following question.

## PC-B27 'Has the location of the choir changed within the last three years?'

		Freq	Cum. Freq	%	Cum. %
No	+*****	110	110	89.43	89.43
Yes	***	11	121	8.94	98.37
DK	+	2	123	1.63	100.00
	+-----+				
	20 40 60 80 %				

It is remarkable that, in as short a space as three years, almost 10% of the choirs have been moved. In all but one of the cases, the move had been such that the choir is now located near the congregation. Whether the moves had the whole-hearted co-operation of the choirs in question, and whether in retrospect the moves have been generally perceived as beneficial, would make an interesting study. Limits on the size of the questionnaires prevented investigation of this point.

Although the reasons for bringing the choir to the congregation may be strong and in accord with current thinking on worship, other factors such as the church architecture, acoustics, and 'visibility' between choir and organist, may make the matter less clear-cut than it might at first sight appear.

MD-B25, PC-B28      'How satisfied are you with each of the following?'

- 1 = Very satisfied
- 2 = Satisfied
- 3 = Uncertain
- 4 = Dissatisfied
- 5 = Very dissatisfied

These questions examine and compare the levels of satisfaction of the musical director and priest-in-charge with each other, and also their satisfaction with the choir.

As in other questions of this type, a scale of 1-5, rather than 1-10, was chosen so that the question could be answered quickly without too much thought on the part of the respondent. Respondents left several of the questions blank. The most likely interpretation of this seems to be 'Not applicable'. For example, when encountering a whole series of questions relating to the choir, a respondent at a church without a choir would often ignore the question, rather than putting a circle around the 'NA' option in each case. Both blanks and 'NA' responses have therefore been removed from this analysis.

After each item has been considered in turn, they are tabled in a summary.

PC(a)              Your musical director's musical competence

In those cases where the priest-in-charge and musical director are one and the same person, clearly the former's views of the latter are not relevant (however entertaining they may be), and have therefore been excluded from the next three sets of results.

			Freq	Cum. Freq	%	Cum. %
VS	1	+*****	77	77	40.96	40.96
S	2	+*****	85	162	45.21	86.17
UC	3	+****	15	177	7.98	94.15
D	4	+**	9	186	4.79	98.94
VD	5	+*	2	188	1.06	100.00
		+-----+-----+-----+-----+-----				
		10 20 30 40 %				

It would appear that the clergy are in general well satisfied with their directors' musical competence, the mean figure being 1.80. As has already been indicated, the corresponding question to directors concerning the priest's theological and liturgical competence could not reasonably be asked, although the answers might have been very interesting.

MD(a) Your priest/minister-in-charge's understanding of the use of music in worship

PC(b) Your musical director's understanding of the forms of worship used

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	68	68	40.72	40.72
S	2	+*****	71	139	42.51	83.23
UC	3	+****	17	156	10.18	93.41
D	4	+**	9	165	5.39	98.80
VD	5	+*	2	167	1.20	100.00
		+-----+-----+-----+-----+-----				
		10 20 30 40 %				

			Freq	Cum. Freq	%	Cum. %
<u>PC</u>						
VS	1	+*****	72	72	38.50	38.50
S	2	+*****	84	156	44.92	83.42
UC	3	+****	22	178	11.76	95.19
D	4	+**	8	186	4.28	99.47
VD	5	+	1	187	0.53	100.00
		+-----+-----+-----+-----+-----				
		10 20 30 40 %				

Again, a reasonably high level of satisfaction was indicated. The similarity of response between the two parties is quite remarkable, especially so since they are being asked equivalent rather than identical questions. The mean for musical directors was 1.84, that for the clergy 1.83 (t=0.04, NS).



## MD(c), PC(d)      Your young choir members' musical competence

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	8	8	9.30	9.30
S	2	+*****	48	56	55.81	65.12
UC	3	+*****	18	74	20.93	86.05
D	4	+*****	10	84	11.63	97.67
VD	5	+*	2	86	2.33	100.00
+-----+-----+-----+-----+-----+-----						
10    20    30    40    50 %						
<u>PC</u>						
VS	1	+*****	8	8	8.89	8.89
S	2	+*****	45	53	50.00	58.89
UC	3	+*****	25	78	27.78	86.67
D	4	+*****	9	87	10.00	96.67
VD	5	+**	3	90	3.33	100.00
+-----+-----+-----+-----+-----+-----						
10    20    30    40    50 %						

The musical directors and clergy were considerably less happy about the level of musical competence among the younger choir members: the proportions who were at least satisfied being 65% and 59% respectively. Their mean responses were 2.42 and 2.49 respectively ( $t=0.5$ , NS). It will be noted that the smaller number of responses from each party is a reminder of the relatively low number of churches possessing a choir.

To what extent the lack of musical ability is a reflection on the type of musical education provided by schools must remain for the present a matter of speculation. Perhaps it is simply that those who are more talented prefer to make music elsewhere.

## MD(d), PC(e) Your young choir members' overall conduct

<u>MD</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+*****	25	25	29.76	29.76
S	2	+*****	51	76	60.71	90.48
UC	3	+**	5	81	5.95	96.43
D	4	+*	2	83	2.38	98.81
VD	5	+	1	84	1.19	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						
<u>PC</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+*****	18	18	20.22	20.22
S	2	+*****	57	75	64.04	84.27
UC	3	+****	10	85	11.24	95.51
D	4	+*	3	88	3.37	98.88
VD	5	+	1	89	1.12	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						

Both parties are more satisfied with the conduct of young choir members than with their musical ability. The mean for musical directors is 1.86, that for the clergy is 2.01 ( $t=1.4$ , NS).

Although no statistical significance can be deduced from this difference, it may be the case that some musical directors have interpreted the question in terms of musical conduct, whilst the clergy have considered a wider religious context. It may be also that directors are particularly anxious not to lose 'the adult choir of tomorrow', and thus feel obliged to be correspondingly tolerant.

## MD(e), PC(f) Your adult choir members' musical competence

<u>MD</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+*****	20	20	20.00	20.00
S	2	+*****	51	71	51.00	71.00
UC	3	+*****	13	84	13.00	84.00
D	4	+*****	15	99	15.00	99.00
VD	5	+*	1	100	1.00	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 %						
<u>PC</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+*****	19	19	17.43	17.43
S	2	+*****	63	82	57.80	75.23
UC	3	+*****	17	99	15.60	90.83
D	4	+****	9	108	8.26	99.08
VD	5	+	1	109	0.92	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 %						

Both parties seem to be more satisfied with the musical competence of the adult members of the choir than with the younger members. The mean figures for musical directors and clergy are respectively 2.26 and 2.17 ( $t=0.7$ , NS).

MD(f), PC(g)                      Your adult choir members' overall attitude

			Freq	Cum. Freq	%	Cum. %	
<u>MD</u>							
VS	1	+*****	45	45	45.45	45.45	
S	2	+*****	39	84	39.39	84.85	
UC	3	+****	8	92	8.08	92.93	
D	4	+****	7	99	7.07	100.00	
VD	5	+	0	99	0.00	100.00	
			+-----+-----+-----+-----+-----+-----				
			10	20	30	40	50 %
<u>PC</u>							
VS	1	+*****	30	30	27.52	27.52	
S	2	+*****	61	91	55.96	83.49	
UC	3	+****	8	99	7.34	90.83	
D	4	+****	9	108	8.26	99.08	
VD	5	+	1	109	0.92	100.00	
			+-----+-----+-----+-----+-----+-----				
			10	20	30	40	50 %

Over 80% of both parties are satisfied or very satisfied with the overall attitude of their adult choir members. The mean figures are 1.77 and 1.99 respectively ( $t=1.8$ , NS).

Respectively 7% and 9% are dissatisfied in some way, although the nature of this dissatisfaction may well be different in the two cases (differing views, for example, on the relative seriousness of missing choir practice and talking during the sermon).

One priest regretted the unwillingness of the adults to assist in the training of the younger members of the choir.

## Summary of levels of satisfaction

In the following table, the items have been ranked in order of satisfaction.

1 = Very satisfied

2 = Satisfied

3 = Uncertain

	<u>MD</u>	<u>PC</u>
	† 1.50 †	
	† 1.55 †	
	† 1.60 †	
Working rel. with PC-----	† 1.65 †	-----Working rel. with MD
	† 1.70 †	
Adult choir's attitude-----	† 1.75 †	
PC's understanding of mus. in worship-----	† 1.80 †	-----MD's mus. competence
Young choir's conduct-----	† 1.85 †	-----MD's understanding of forms of worship
	† 1.90 †	
	† 1.95 †	
	† 2.00 †	-----Adult choir's attitude
	† 2.05 †	-----Young choir's conduct
	† 2.10 †	
	† 2.15 †	
	† 2.20 †	-----Adult choir's mus. competence
Adult choir's mus. competence-----	† 2.25 †	
	† 2.30 †	
	† 2.35 †	
Young choir's mus. competence-----	† 2.40 †	
	† 2.45 †	
	† 2.50 †	-----Young choir's mus. competence

It is encouraging that, in general, the working relationship between the two parties is considered to be better than merely satisfactory. Both the musical director and the priest seem to be satisfied with the other's understanding of what might be termed the grey area between their roles. The choir, where there is one, is believed to have the right attitude.

Less encouraging, however, are the perceptions of musical competence of both adult and younger members of the choir, the latter especially so since they will be the core of the adult choir (or even of the adult church) of tomorrow. Moreover, in most of the churches where there is no choir at all, the most common reason is likely to be the lack of competent singers, rather than a conscious decision not to have one. (One exception to this is in evangelical churches where a choir is sometimes perceived to be elitist.)

#### SUMMARY OF GENERAL INFORMATION ON CHURCHES

It would appear that, at the churches taking part in the survey, music takes a relatively low profile. Only one church in ten has a working group specifically for music, although just under half of the churches are affiliated to the RSCM.

Where a fee is paid at all to a musical director, £2 per visit is typical (i.e. including choir practice, if any). However a clear majority feel that their rate of pay is satisfactory. A typical annual budget for new music at a church is only £10.

Hymns tend to be chosen by the clergy, whilst the musical director has at least a major say in the choice of tunes and, where applicable, even more influence in the choice of any other music.

Musical directors tend to remain in post at a church somewhat longer than the priest-in-charge, and the priest will often encounter a sitting tenant on his arrival. However, the number of musical directors with long periods of experience, either in the present church or elsewhere, is unexpectedly small. Very few directors have any written contract. In still fewer cases was there more than one suitable candidate when the director was appointed. Rare too is the director who is on the PCC ex officio.

In general, musical directors seem to be reasonably in sympathy with the type of worship taking place at their churches. Although there usually seems to be some sort of 'understanding' between the priest and musical director on the role of music in worship, they devote very little time actually to discussing it. Where meetings do not currently take place, a majority of both parties nonetheless expressed the wish that they did. Where meetings do take place, both parties usually find them helpful.

At just over a third of the churches there is a regular assistant musical director and, at just over half, a choir.

### 8.3.2 THE SERVICES

It will be recalled from section 7.1.3.1 that respondents were asked to supply information on up to three different types of service with music. The guidance notes preceding these questions included the following:

The remaining questions relate to the various types of service with music (e.g. Sung Matins, Family Eucharist, Evensong) regularly taking place at this church. If there is only one type of service with music, please complete merely the first column, Type 'A'. If there are two types of service, use columns 'A' and 'B'. If there are three types, use columns 'A', 'B' and 'C'. If there are more than three, please give details of the three most frequent.

If two different liturgies are regularly used at the same time on different Sundays (e.g. Rite A and BCP Communion alternately), please show these as separate types of service.

In general, respondents complied with this request very well although, in a few cases, the author had to attempt a little 'unscrambling' of information.

As in previous sections, the order in which the questions are discussed is a compromise between the most logical order and the numerical order (which itself was dictated by considerations of space in the questionnaires). As before, in those instances where the question is duplicated between the two questionnaires, and the priest/minister-in-charge and musical director are one and the same person, the result is included only in a clergy capacity.

MD-B29, PC-B30 'Name by which service is locally known'

This question was included primarily to facilitate the matching of the responses of musical director and priest-in-charge for the three different types of service. In most, but not all cases, this response enabled an unambiguous matching to be made.

Names of services included all the expected ones, such as: Holy/Parish/Family Communion/Eucharist, Family Service, Informal Family Service, Mass, Solemn Mass, Sung Mass, Rite A, Rite B, Matins, Morning/Evening Prayer, Evensong, Choral Evensong, Parish Evensong,

Compline and Benediction, Hymns of Praise, The ten o'clock, etc., etc.

MD-B30, PC-B31 'Day of week'

The musical directors reported one weekly Tuesday evening eucharist, one weekly Saturday evensong, and one weekly informal evening prayer on various days. The clergy reported one weekly eucharist on Tuesday evenings, another elsewhere on Wednesday evenings, and another elsewhere on Saturday evenings. There were also weekly mothers' and toddlers' services on Friday mornings and, elsewhere, on Tuesday mornings.

In all other cases, the services were held on Sundays.

MD-B33, PC-B35 'Average number of times that the service takes place per month'

This question provided information on the absolute and relative frequency of the different types of service. The figures were then used as 'weighting factors' in the analysis of responses to other questions.

The options for the respondent were: 'Once', 'Twice', 'Three times', and 'Each week'. For the last of these, the figure of 4.3 was used in the calculations. The following tables show the sum of frequencies for service types 'A', 'B' and 'C', in other words the total number of services with music taking place at each church per month.

## Total number of services per month

<u>MD</u>		Freq	Cum. Freq	%	Cum. %
1	+*	5	5	2.99	2.99
2	+***	11	16	6.59	9.58
3	+***	11	27	6.59	16.17
4-5	+*****	82	109	49.10	65.27
6-7	+****	15	124	8.98	74.25
8-9	+*****	39	163	23.35	97.60
10 or more	+*	4	167	2.40	100.00

+-----+-----+-----+-----+-----  
 10 20 30 40 %

<u>PC</u>		Freq	Cum. Freq	%	Cum. %
1	+*	5	5	2.33	2.33
2	+****	19	24	8.84	11.16
3	+*****	26	50	12.09	23.26
4-5	+*****	92	142	42.79	66.05
6-7	+*****	23	165	10.70	76.74
8-9	+*****	44	209	20.47	97.21
10 or more	+*	6	215	2.79	100.00

+-----+-----+-----+-----+-----  
 10 20 30 40 %

There seems to be good agreement between the two parties, with the possible exception of a measure of uncertainty as to whether there are three services, or four/five services per month. This may simply be the result of differing interpretation of some complicated local formula for determining the number of services (some respondents indicated that the frequency depended on the number of Sundays in the month), or the fact that the two sets of observations are not based on exactly the same set of churches. (It will be recalled that the latter point was mentioned in the discussion to questions MD-B13 and PC-B17, in section 8.3.1.)

The most common frequency, accounting for just under half of the total, is between four and five services per month, which in most cases is one service per week. The second most common appears to be two per week. However, two thirds of the churches have one service per week or less, whilst only a quarter have two or more per week.

## MD-B31, PC-B32 'Time of start of service'

This question was used for matching the 'A', 'B' and 'C' responses of the two parties in those cases where the responses to other questions failed to provide conclusive evidence. However, in its own right, the question provides useful information on the most common

times of services. Services occurring on days other than Sunday have been excluded from the analysis of the responses to this question.

As in the previous tables relating to frequency of service, the following tables represent the total of 'A', 'B' and 'C'. They have been weighted according to that frequency. Thus, for example in the musical directors' table, the figure '171.7' means that on average there are 171.7 services per month starting between 9.15 and 9.44 a.m. The fact that the absolute frequencies in the musical directors' table are smaller than those of the clergy is simply because fewer questionnaires were returned by the former than by the latter.

<u>MD</u>		Freq	%	Cum. %
08.15-08.44	+	1	0.1	0.1
08.45-09.14	+***	23.9	3.0	3.1
09.15-09.44	+*****	171.7	21.2	24.3
09.45-10.14	+*****	133.9	16.6	40.9
10.15-10.44	+*****	117.2	14.5	55.4
10.45-11.14	+*****	112.3	13.9	69.2
11.15-11.44	+**	13.3	1.6	70.9
14.45-15.14	+*	4.3	0.5	71.4
15.15-15.44	+	0	0.0	71.4
17.15-17.44	+	1	0.1	71.5
17.45-18.14	+*****	134.7	16.7	88.2
18.15-18.44	+*****	91.2	11.3	99.5
18.45-19.14	+*	4.3	0.5	100.0
	+-----+-----+-----+-----+-----			
	5 10 15 20 %			

<u>PC</u>		Freq	%	Cum. %
08.15-08.44	+	1	0.1	0.1
08.45-09.14	+*****	48.4	4.9	5.0
09.15-09.44	+*****	189.6	19.0	24.0
09.45-10.14	+*****	179.8	18.1	42.1
10.15-10.44	+*****	127.1	12.8	54.8
10.45-11.14	+*****	142.2	14.3	69.1
11.15-11.44	+***	27.9	2.8	71.9
14.45-15.14	+	1	0.1	72.0
15.15-15.44	+	1	0.1	72.1
17.15-17.44	+*	9.3	0.9	73.1
17.45-18.14	+*****	169.5	17.0	90.1
18.15-18.44	+*****	94.2	9.5	99.6
18.45-19.15	+	4.3	0.4	100.0
	+-----+-----+-----+-----+-----			
	5 10 15 20 %			

There is good agreement between the two parties. The most popular single time is now 9.30, closely followed by 10.00. Between them, they account for over a third of the services. Presumably the reason for these relatively early times is to allow the rest of Sunday for



The mean and median figures were respectively 293 and 172: the minimum and maximum respectively 5 and 5160, a proportional difference of more than 1000.

Lastly, the mean size of congregation is obtained by dividing the total number of attendances by the total number of services. The results of this are shown below.

#### Mean size of congregation

		Freq	Cum. Freq	%	Cum. %
1- 9	***	8	8	3.85	3.85
10- 19	*****	43	51	20.67	24.52
20- 49	*****	85	136	40.87	65.38
50- 99	*****	53	189	25.48	90.87
100-199	*****	15	204	7.21	98.08
Over 199	**	4	208	1.92	100.00

+-----+-----+-----+-----+  
10 20 30 40 %

At a quarter of the churches, the mean congregation is less than 20. The mean value of the mean congregation is 49 and the median value of the mean congregation is 35. The relationship of mean congregation size to other variables is discussed in Appendix 9.

## MD-B32, PC-B34 'Liturgy'

- 1 = Rite A communion  
 2 = Rite B communion  
 3 = BCP communion  
 4 = Non-eucharistic family service  
 5 = ASB Matins  
 6 = BCP Matins  
 7 = ASB Evening Prayer  
 8 = BCP Evening Prayer  
 9 = Other (please specify)

The figure in the Frequency column represents the total number of occasions per month on which the respective liturgy is used at the churches.

<u>MD</u>		Freq	%	Cum. %			
1	*****	253.1	28.5	28.5			
2	*****	125.8	14.2	42.6			
3	+	12	1.4	44.0			
4	*****	43.6	4.9	48.9			
5	**	18	2.0	50.9			
6	*****	56.5	6.4	56.5			
7	*****	36.5	4.1	61.4			
8	*****	182.7	20.6	81.9			
9	*****	160.6	18.1	100.0			
+-----+-----+-----+-----+-----+							
		5	10	15	20	25	30 %
<u>PC</u>							
1	*****	333.4	29.8	29.8			
2	*****	171.2	15.3	45.1			
3	***	27.6	2.5	47.6			
4	*****	64.9	5.8	53.4			
5	+	12	1.1	54.5			
6	*****	56.9	5.1	59.5			
7	*****	40.8	3.6	63.2			
8	*****	233.9	20.9	84.1			
9	*****	177.7	15.9	100.0			
+-----+-----+-----+-----+-----+							
		5	10	15	20	25	30 %

The two parties are in good agreement concerning the relative usage of the liturgies. In particular, Rite A is seen to account for almost a third of all services. Moreover, there was evidence that it was being contemplated by further churches. On the other hand, the BCP version of evensong is roughly five times as widespread as its ASB counterpart.

Figures obtained by Hill<sup>1</sup> were for services sung by choirs at churches affiliated to the RSCM, but they nonetheless provide some sort of comparison. So soon after its introduction, Rite A was already the most frequent, even then being used at just under a third of services. At that stage, however, Rite A was three times as widely used as Rite B, compared with only twice now. According to Hill, some 45% of services were eucharistic, a similar figure being reported by both parties in the present survey. BCP evensong accounted for 29% of services (cf. 21% now): however, the ratio of its usage relative to that of ASB evensong appears to have remained at about five to one.

Those services consigned to the 'Other' box could be broadly categorised as follows:

- services no longer in widespread use, for example Series 2 communion;
- home-grown hybrid services; for example matins and communion in the same service;
- different types of service at the same time on different Sundays within the month. (Strictly speaking, they should have been shown in two separate columns in the questionnaire, but this did not always happen, either because the other columns were occupied or because the respondent had not heeded the guidance notes.)

MD-B34, PC-B36      'Psalms: for each type of service please show most frequent usage (for texts) with a "1", the 2nd with a "2", up to a maximum of 4.'

The question appeared in this form to provide information on:

1. the extent to which psalms are currently sung;
2. the relative usage of the various types of psalter for singing;
3. (when combined with data from questions MD-B48(a) and PC-B38(a),) the level of satisfaction of each party with each psalter.

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<sup>1</sup> Berkeley Hill: A Survey of Church Music <sup>, 1982</sup> (Addington, 1983), pp.69-72.

Items 1 and 2 are discussed now; 3 will be discussed when attention is turned to questions MD-B48 and PC-B38 later in this section.

Since some churches use more than one psalter for singing (one in the survey reported three), it was necessary to invoke scaling factors to account for the relative usage that respondents had been asked to specify. These factors, of necessity chosen arbitrarily, were: most frequent usage = 6 points, second most frequent = 4 points, third most frequent = 3 points. Provision was also made for a fourth most frequent usage at 2 points. Although it was not needed for psalters, the same scoring system was used in analysis of questions MD-B37 and PC-B37 on hymnals, where it was required.

Superimposed on these scaling factors were the factors to allow for the number of times that each of the service types 'A', 'B' and 'C' took place each month. The following charts indicate the combined result.

- (a) Psalms said or not used  
 (b) Psalms sung: ASB Psalter  
 (c) Psalms sung: Parish Psalter  
 (d) Psalms sung: Revised Psalter  
 (e) Psalms sung: Psalm Praise  
 (f) Psalms sung: New Cathedral Psalter  
 (g) Psalms sung: Oxford Psalter  
 (h) Psalms sung: Worcester Psalter  
 (i) Psalms sung: Grail Psalter  
 (j) Psalms sung: BCP Plainsong  
 (k) Psalms sung: Other (please specify)

	Points	%	Cum. %
<u>MD</u>			
(a) +*****	2298	41.8	41.8
(b) +****	395	7.2	49.0
(c) +*****	1284	23.4	72.4
(d) +*	137	2.5	74.9
(e) +**	237	4.3	79.2
(f) +***	294	5.3	84.6
(g) +**	255	4.6	89.2
(h) +	0	0.0	89.2
(i) +	52	0.9	90.1
(j) +	29	0.5	90.7
(k) +*****	512	9.3	100.0

+-----+-----+-----+-----+-----  
 10 20 30 40 %

<u>PC</u>			
(a) +*****	2979	47.2	47.2
(b) +***	367	5.8	53.1
(c) +*****	1142	18.1	71.2
(d) +**	283	4.5	75.6
(e) +*	153	2.4	78.1
(f) +***	354	5.6	83.7
(g) +**	225	3.6	87.3
(h) +	0	0.0	87.3
(i) +**	232	3.7	90.9
(j) +**	226	3.6	94.5
(k) +***	345	5.5	100.0

+-----+-----+-----+-----+-----  
 10 20 30 40 %

It will be noted that in just under half of all services in which there is at least some music, the psalms are either not sung or not used at all.

Several respondents, whilst answering other questions, left this one blank. A likely inference of this is that psalms are either said or not used, in other words, option (a) above. Such an assumption would increase the directors' and priests' mean value for (a) to 47.8% and 53.1% respectively, the values for (b) - (k) being reduced in proportion.

Where psalms are sung, the Parish Psalter appears to be the most prevalent. This is followed some way behind by the ASB Psalter, perhaps chosen in part because of the convenience of having Rites A and B and the psalms all in the same volume.

Of the remaining psalters, none seems to be making any real headway, and indeed the two parties are not really in accord as to their usage. In particular, there may have been some confusion between (b) and (d). There was also confusion between (f) and (k). Inspection of individual pairs of questionnaires revealed that at some churches one party indicated (f) - New Cathedral, while the other indicated (k) and wrote in Old Cathedral. In such cases one may reasonably infer that the Old Cathedral was in fact the psalter being used.

In Hill's survey of parish churches<sup>2</sup>, the Parish Psalter was found to be six times as widely used as the ASB Psalter (cf. three times now), with the New Cathedral, Old Cathedral, and Oxford all quite close behind the ASB. Only 2% of churches reported that psalms were not sung. Even allowing for differences between the two sets of churches taking part in the different surveys (RSCM-member churches tending to be of conservative nature), it would appear that in only a few years attitudes towards the singing of psalms have changed substantially. (In his more recent survey, Hill<sup>3</sup> has reported the usage of psalters in cathedrals to be: Oxford 30%, Worcester 20%, Revised and Parish each 10%, own compilation and others 30%.)

Items in the 'Other (please specify)' category also included: Psalms for the Eucharist, responsorial psalms from the New English Hymnal, other settings of a responsorial nature such as Psalms for Sunday and Taizé-type settings. An interesting variation at one church was to say the psalms over a quiet instrumental background.

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<sup>2</sup> ibid., pp.55,61.

<sup>3</sup> Berkeley Hill: The Organisation of Music in Cathedrals in the United Kingdom (Addington, 1989), [p.47].

Overall, despite many predictions of its imminent demise (for example <sup>4</sup>), Anglican chanting appears still to be by far the most widely used method of singing the psalms.

MD-B35            'If applicable and not already indicated in your answer above, please give the name of psalm music book(s) (chants, tones, antiphons, etc.).

Certain psalters provide music, either adjacent to the text (for example the Parish) or as a companion volume (for example New Cathedral). Other psalters provide no music, and even sometimes in the case of those that do, users take the music from another publication. This question was included to provide data on such situations, although in practice it was not widely answered, implying widespread usage of the set music.

Six churches had compiled their own set of chants, while a further three were each using more than one published book. The number of churches reported to be using specific chant books was as follows: Anglican 6, Old Cathedral 5, RSCM and Parish each 4, New Cathedral 2, and four other books each being used at only one church. One of these was A Manual of Plainsong, and it seems likely that this volume, although not reported as such, was in use at most if not all of the churches using BCP plainsong (option (j) in question MD-B34/PC-B36).

Pressure of space in the questionnaire prevented the inclusion of a list of chant books for the respondent to indicate usage, as for example in question MD-B34. If this had been included, the words: 'and not included in your answer above' would have been omitted from the question. These words, which were used to ease the burden of respondents, unfortunately prevented any direct comparison with the results of either of Hill's surveys from being made. However, it may be noted in passing that the chants in the Parish Psalter and the New Cathedral Chant Book amounted respectively to 39% and 27% of

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<sup>4</sup> A joyful noise (Administry Resource Paper 84:7) (St. Albans, 1984), p.4.

parish-church usage.<sup>5</sup> In cathedrals<sup>6</sup>, 71% used their own compilations, whilst the Anglican Chant Book came second with 14%.

MD-B36, PC-B41 'For each type of service at which psalms are sung, please show most frequent usage with a "1", the 2nd with a "2", etc.'

- (a) Sung by all  
 (b) Sung alternately by choir and congregation  
 (c) Sung by choir alone

	Points	%	Cum. %						
<u>MD</u>									
(a) +*****	2669	83.0	83.0						
(b) +****	264	8.2	91.3						
(c) +****	281	8.7	100.0						
+-----+-----+-----+-----+-----+-----+-----+-----+-----+-----									
	10	20	30	40	50	60	70	80	
<u>PC</u>									
(a) +*****	2632	80.9	80.9						
(b) +*****	407	12.5	93.5						
(c) +***	213	6.5	100.0						
+-----+-----+-----+-----+-----+-----+-----+-----+-----+-----									
	10	20	30	40	50	60	70	80	%

Not surprisingly, where psalms are sung at all, the normal practice is for them to be sung by everybody. Option (b) implies the use of responsorial psalms (two respondents indicated that the singing was alternately by congregation and cantor), but it is also not unknown for choir and congregation to sing alternate verses in a similar way to decani and cantoris in cathedral choirs. The clergy report a marginally lower proportion of choir-alone singing than that reported by the musical directors. This may simply be because the former describe what is supposed to happen in theory, the latter tell what happens in practice: in the words of one director: 'sung by choir, muttered by congregation'.

<sup>5</sup> Hill (1983), p.62.

<sup>6</sup> Hill (1989), p.21.

MD-B37, PC-B37     'Hymn books, song books, etc for congregational singing: for each type of service please show most frequent usage with a "1", the 2nd with a "2", up to a maximum of 4.'

This question provided information on:

- the relative usage of the various hymnals;
- (when combined with data from questions MD-B48(b/c) and PC-B38(b/c)), the level of satisfaction of each party with each hymnal.

As might be expected, multiple usage of hymnals is more common than in the case of psalters. One church used no fewer than five in the same type of service, although the maximum number used on any one occasion is unclear. Whatever the figure, when combined perhaps with an ASB and a weekly leaflet, it must surely represent a formidable task for the sidesmen.

The analysis of data was performed in the same way as that described above for the psalters.

- (a) Ancient and Modern New Standard (1983)  
 (b) A & M Revised (1950)  
 (c) A & M original (blue covers)  
 (d) Anglican Hymn Book  
 (e) New English Hymnal (1986)  
 (f) English Hymnal  
 (g) Songs of Praise  
 (h) Hymns for Today's Church  
 (i) 100 Hymns for Today / More Hymns for Today / Hymns for Today  
 (j) English Praise  
 (k) Mission Praise  
 (l) Jesus Praise  
 (m) Sound of Living Waters / Fresh Sounds  
 (n) Other (please specify)

	Points	%	Cum. %
<u>MD</u>			
(a) +*****	839	10.5	10.5
(b) +*****	1832	22.9	33.3
(c) +****	291	3.6	37.0
(d) +****	320	4.0	40.9
(e) +*****	522	6.5	47.5
(f) +*****	1065	13.3	60.7
(g) +*	100	1.2	62.0
(h) +****	307	3.8	65.8
(i) +*****	1160	14.5	80.3
(j) +**	137	1.7	82.0
(k) +*****	423	5.3	87.3
(l) +	18	0.2	87.5
(m) +**	136	1.7	89.2
(n) +*****	866	10.8	100.0

+-----+-----+-----+-----+-----+  
 5 10 15 20 25 %

<u>PC</u>			
(a) +*****	1093	11.4	11.4
(b) +*****	2336	24.3	35.7
(c) +***	321	3.3	39.0
(d) +***	315	3.3	42.3
(e) +****	419	4.4	46.7
(f) +*****	1449	15.1	61.8
(g) +	25	0.3	62.0
(h) +***	294	3.1	65.1
(i) +*****	1306	13.6	78.7
(j) +*	107	1.1	79.8
(k) +*****	640	6.7	86.5
(l) +	17	0.2	86.6
(m) +**	173	1.8	88.4
(n) +*****	1111	11.6	100.0

+-----+-----+-----+-----+-----+  
 5 10 15 20 25 %

There seems in general to be good agreement between the parties. Any discrepancy can in part be explained by the fact that musical directors sometimes listed amongst their lesser-used hymnals those that were used for alternative tunes or harmonies.

The leading position of Ancient and Modern Revised (b) at almost a quarter is likely to be increasingly overtaken by Ancient and Modern New Standard (a). Even the old Standard edition (c) still commands 3%. Whilst some respondents may mistakenly have voted for it instead of (a) or (b), the fact remains that it is still often to be seen in the pews of village churches.

These three hymnals between them account for almost half of the total usage. If one adds to this the supplements to (b), namely 100 Hymns for Today, More Hymns for Today, and their merged volume Hymns for Today (all included in (i)), the figure exceeds 50%. It is in fact remarkable that the usage of these supplementary volumes is comparable to that of the long-established English Hymnal (f) to the extent that the two parties seem unable to agree as to which is the more widely used. The New English Hymnal (e), published only two years before the distribution of the first questionnaires, seems to be making an encouraging start.

Mission Praise (k) appears to be rather more widespread than either Anglican Hymn Book (d) or Hymns for Today's Church (h).

Books listed in the 'Other (please specify)' category (n) were, in decreasing order of usage: church's own compilation, Celebration Hymnal, Songs of Fellowship, Come and Praise, Junior Praise, With One Voice and five others. One priest commented: 'overhead projector slides from all over the place'.

Three major Anglican hymn books and several interdenominational ones have been published since Hill's parish-church survey. Ancient and Modern Revised was then being used in 66% of the churches, and 100 Hymns for Today in 60%. Next was English Hymnal at 26%, followed by Ancient and Modern Standard at 11%, and Anglican Hymnal at 7%.<sup>7</sup> Hill's presentation of results is slightly different from that adopted in the present work, (being in terms of percentages of churches rather than percentages of usage). Clearly, however, AMR was significantly more widespread than EH (a 'dominance factor' of 2.5).

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<sup>7</sup> Hill (1983), pp.54-55.

In the present survey, the sum of usage of EH and NEH has been reported by musical directors and clergy to be 19.8% and 19.5% respectively. The corresponding sums for usage of AMNS and AMR are 33.3% and 35.7%. The dominance factors are thus 1.7 and 1.8 respectively, a reasonable agreement between the two parties. Again it must be acknowledged that the two surveys included different sets of churches, those affiliated to the RSCM tending to be more conservative, and thus less likely to try hymnals of a non-traditional nature. Furthermore, the dominance factors have been calculated by two slightly different methods. However, its reduction from 2.5 to 1.7/1.8 suggests that possibly the English Hymnal family has suffered less from the influx of other books than its cousins Ancient and Modern. It may nonetheless be noted that a survey in the city deaneries of Norwich and York in 1981<sup>8</sup> yielded a dominance factor of 1.6, in good agreement with the results of the present work. In central London, usage of English Hymnal was found to exceed that of Ancient and Modern.

In cathedrals,<sup>9</sup> the major books are NEH 28%, EH 25%, AMR 20%, and AMNS 13%.

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<sup>8</sup> John Winter: Music in London Churches, 1945-1982 (PhD thesis, University of East Anglia), p.229.

<sup>9</sup> Hill (1989), p.47. <sup>1, 1984</sup>

MD-B38 'Canticles and other parts of service that can be sung (e.g. Te Deum, Sanctus, etc.): please show most frequent usage with a "1" the 2nd with a "2", etc.'

- (a) Said, or not applicable
- (b) Sung to a chant
- (c) Sung in English to a setting (metrical or non-metrical) \*
- (d) Sung in Latin \*

(\* Respondents were asked to specify typical settings in question

MD-B39.)

	Freq	%	Cum. %
(a) +*****	1526	26.8	26.8
(b) +*****	1878	33.0	59.8
(c) +*****	2207	38.7	98.5
(d) +**	85	1.5	100.0

+-----+-----+-----+-----+-----+-----+-----+-----+-----+-----  
5 10 15 20 25 30 35 %

In only a quarter of cases are the canticles etc. not sung, and in only a tiny proportion are they sung in Latin. There is roughly an equal division of the remainder between chanting (almost certainly the canticles at the morning and evening offices) and English settings (in most cases communion settings). These settings will now be examined in detail.

MD-B39 'If applicable please give, for each type of service, title and composer of up to three settings used.'

A total of 79 churches specified their eucharistic settings. After each of the following settings is given the number of churches reporting its usage: Merbecke 22, Richard Shephard 18 (comprising Addington 13, the remainder Wiltshire or unspecified), Dom Gregory Murray People's Mass 13, Patrick Appleford New English Mass 12, Martin Shaw Folk Mass 10, Ian Hubbard 8 (comprising his own setting 3, the remainder the Salisbury setting composed jointly with Neil Cocking), John Rutter 6, local composition 5, Darke in F 3. Some thirty other eucharistic settings were also reported. One of the churches using Merbecke was doing so in a Rite A service - it is unclear whether the words had been changed to the Rite A version. Dakers, in particular, regards such manipulation of the text as a

poor compromise<sup>10</sup>, whilst Winter has drawn attention to the fact that a similar adaption of Shaw's Folk Mass was withdrawn at the request of the composer's widow.<sup>11</sup>

In a survey<sup>12</sup> of music sung at services in British cathedrals during 1986, Darke in F was first among the communion services (being sung 265 times), Merbecke 13th (73 times) and the Addington Mass 48th= (15 times).

Twelve churches were, at least occasionally, singing the evening canticles to a setting. Of these, nine reported using Stanford in B flat, six Stanford in C, and three Noble in B minor. In the FCM survey, Stanford in C was first in the evening-canticles section (332 times), Noble in B minor third (251 times), and Stanford in B flat fourth (248 times).

Three churches were, at least occasionally, singing the morning canticles to a setting. At all three, Stanford in B flat was one of the services sung. It was top of the FCM morning canticles (174 times).

MD-B40, PC-B39 'For each type of service please tick to indicate whether there is a choir.'

In this and subsequent questions, the weighting factor to allow for the relative frequency of services has not been used. Its use would have resulted in more-complex charts of results, in which the clarity of the three options: (a) Never, (b) Sometimes, (c) Always / nearly always, would in part have been lost. Furthermore, 'sometimes' does not lend itself to precise evaluation!

Thus in the following charts, each of the types of service described by each party is given equal weighting, 334 services altogether in the case of the musical directors.

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<sup>10</sup> Lionel Dakers: Church Music in a Changing World (Oxford, 1984), p.55.

<sup>11</sup> op.cit., p.87.

<sup>12</sup> John Patton: Survey of Music and Repertoire (Chichester, 1990), [pp.3-7].

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
Never	+*****	128	128	38.32	38.32
Sometimes	+*****	38	166	11.38	49.70
Always/nearly always	+*****	168	334	50.30	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 50 %				
<u>PC</u>					
Never	+*****	178	178	43.41	43.41
Sometimes	+*****	46	224	11.22	54.63
Always/nearly always	+*****	186	410	45.37	100.00
	+-----+-----+-----+-----+				
	10 20 30 40 50 %				

The musical directors and clergy agree that at roughly half of the services a choir is always in attendance, and that at relatively few a choir is present only on an occasional basis.

Any disagreement may have been caused by several factors. First it will be recalled that, in those instances where the question is duplicated between questionnaires, and the priest-in-charge and director are one and the same person, the result is included only in a clergy capacity. At a church where such a situation exists, a choir seems less likely than elsewhere. (If joint-office holders are included on the musical directors' chart the percentage of 'Never' rises to 40.6, thus confirming the hypothesis). Three other factors contributing to the discrepancy would be a respondent intending a blank response to mean 'Never', or again the fact that the two sets of observations are not based on exactly the same set of churches. (It will be recalled that this point was mentioned in the discussion to questions MD-B13 and PC-B17, in section 8.3.1.) Finally, despite a note drawing the respondent's attention to the definition of a choir within the questionnaire, there may have been minor confusion between it and any separate adult singing group, which is considered in question MD-B42(b) later in this section.

## MD-B41 'Instrumentalist(s) accompanying congregational singing'

## (a) Organist

		Freq	Cum. Freq	%	Cum. %
Never	+	7	7	1.97	1.97
Sometimes	+*	17	24	4.79	6.76
Always/nearly always	+*****	331	355	93.24	100.00
	+-----+-----+-----+-----				
	20 40 60 80 %				

At almost nineteen out of twenty of the services reported, there is (effectively) always an organist. At first sight this may seem very encouraging, but a word of caution is necessary. The question would of course fail to reveal a service which had become entirely said because an organist was no longer available. One respondent remarked sadly: 'Unfortunately the organist can only be an occasional treat.'

(b) Pianist (but not organist acting in two separate capacities)

		Freq	Cum. Freq	%	Cum. %
Never	+*****	251	251	80.71	80.71
Sometimes	+***	43	294	13.83	94.53
Always/nearly always	+*	17	311	5.47	100.00
	+-----+-----+-----+-----				
	20 40 60 80 %				

At only one service in twenty is a pianist always present, and at only one in seven sometimes present.

## (c) Other instrumentalist(s) (please specify)

		Freq	Cum. Freq	%	Cum. %
Never	+*****	208	208	75.64	75.64
Sometimes	+****	56	264	20.36	96.00
Always/nearly always	+*	11	275	4.00	100.00
	+-----+-----+-----+-----				
	20 40 60 %				

The use of other instrumentalists is slightly more widespread than that of pianists. This is perhaps because different skills and hence different people are involved, and because the pianist will in most cases tend to be guided towards the organ console.

Information on the nature of the instruments was provided by 43 churches. Although in some cases the information was no more than 'instrumental group', at least this implied a range of talents being used. In the case of, for example, 'guitar', the number of players was unclear.

In the following list, each instrument (or group of instruments) is followed by the number of churches at which it is, at least sometimes, played: orchestra 2, instrumental group 6, brass group 2, percussion group 3, string group 4, woodwind group 1; clarinet 4, digital horn 1, electronic keyboard 3, flute 7, guitar 23, recorder 5, oboe 1, tape recorder (as a substitute for the organist) 2, trumpet 2. The percussion group at one church included bongo drums, highly effective no doubt, but possibly for some an acquired taste in the context of worship.

MD-B42 'Apart from the choir and instrumentalist(s) above, does any other person or group take more than a purely congregational part in the service?'

(a) Sunday-school choir or equivalent

		Freq.	Cum. Freq	%	Cum. %
Never	+*****	258	258	80.37	80.37
Sometimes	+****	62	320	19.31	99.69
Always/nearly always	+ +---+---+---+---+	1	321	0.31	100.00
	20 40 60 80 %				

At four out of five of the services reported, Sunday-school choirs never sing (other than in perhaps a congregational capacity). This is despite the fact that the members of today might in so doing be encouraged to join (or even to form) the adult choir of tomorrow.

(b) Adult singing group

It will be recalled that in the present work the choir has somewhat arbitrarily been defined as: 'a group of singers (robed or unrobed) remaining together during a service, even when they are not singing'. In some churches, especially those of charismatic or evangelical outlook, music groups of a less formal nature have

developed, sometimes being referred to as 'worship groups', and existing either alongside or instead of the traditional choir. (Choirs as such often seem to be regarded, rightly or wrongly, by such churches as 'elitist'.)

		Freq	Cum. Freq	%	Cum. %
Never	+*****	275	275	85.67	85.67
Sometimes	+**	34	309	10.59	96.26
Always/nearly always	+* +-----+-----+-----+-----	12	321	3.74	100.00
		20	40	60	80 %

Adult singing groups seem to find little place at those churches taking part in the survey. In contrast, in a survey of mainly evangelical churches, singing groups were found in 34% of the cases.<sup>13</sup>

The author has been unable to find widely held definitions which differentiate between 'choir' and 'worship group' (other than the type of music sung, the persuasion of the church, and possibly in which part of it the music is sung). It was therefore with some interest that he read the following, written by a vicar of charismatic persuasion:

It would be tragic if, within renewed worship, the worship group took on [the] negative traits previously belonging to the choir, yet in some places I can detect this happening in very small ways.<sup>14</sup>

Plus ça change?

(c) Other (please specify)

		Freq	Cum. Freq	%	Cum. %
Never	+*****	248	248	91.51	91.51
Sometimes	+*	20	268	7.38	98.89
Always/nearly always	+ +-----+-----+-----+-----	3	271	1.11	100.00
		20	40	60	80 %

Even less widespread is the use of any other musician(s). These (together with the number of churches using them) were: solo singer

<sup>13</sup> 'Results of Your Completed Questionnaire Forms' in Music in Worship, 39 (Summer 1987), p.5.

<sup>14</sup> John Leach: Liturgy and Liberty (Eastbourne, 1989), p.82.

7, visiting choir 3, young-people's singing group 1, mixed-age singing group 1, instrumental group 2, handbell ringers 1. (The last two groups were being used in their own right, either instead of or in addition to accompanying any singing. It would have been interesting to know the age ranges of these groups.)

The director at one church reported that the priest/minister-in-charge occasionally sings and accompanies himself on the guitar at family services. This prompted the author to check whether they were one and the same person - they were not - but further scrutiny of the questionnaire revealed a less than complimentary description of the standard of playing. One wonders whether the priest has ever considered asking someone else to play and/or sing - one or more of the older children perhaps? At another church it was reported that the clergy and servers join the choir for the anthem: the author feels (or at least hopes) that at this church there is a high level of cooperation between parties.

MD-B43            'If applicable please give, for each type of service, examples of the music performed in question MD-B42.'

In general there appears to be little overlap in the types of music performed by the above musicians in MD-B42, where indeed they exist at all. Children's choirs seem to perform only music *written* for children and, although the answers tended not to be specific, the clear impression was that in general it had not come from the pen of a classical composer. Adult singing groups tend to be polarised in outlook within their 'adult repertoire', singing either from one of the more charismatic hymnbooks or, in a few cases, items from the traditional repertoire, but in general not both. Only one such group sings the works of both Thomas Tallis and Graham Kendrick (the two names were adjacent in the list). At three churches the singing group sings music from Taizé. Several churches appear to see one function of the singing group as teaching the latest music to the congregation.

Solo singers too tend to be polarised between contemporary songs on the one hand, and classical arias on the other (Messiah, Crucifixion, and Olivet to Calvary receiving special mention).

MD-B44 'On average, how often is an anthem sung by the choir at this type of service?'

Clearly a major factor affecting the frequency of singing an anthem is the frequency of the choir's attendance at a service (considered in question MD-B40/PC-B39, above). For this reason, three separate charts have been prepared, showing: (a) all services, (b) services where a choir is 'sometimes' present, (c) services where a choir is always / nearly always present.

- 1 = Never  
 2 = Rarely  
 3 = One per three or four services  
 4 = One per two services  
 5 = One per service  
 6 = Two per service

(a) All services

		Freq	Cum. Freq	%	Cum. %
1	+*****	149	149	47.60	47.60
2	+*****	78	227	24.92	72.52
3	+****	27	254	8.63	81.15
4	+*	7	261	2.24	83.39
5	+*****	43	304	13.74	97.12
6	+*	9	313	2.88	100.00

+-----+-----+-----+-----+-----+-----  
 10 20 30 40 %

Chart (a) demonstrates the overall probability of encountering an anthem at any one of the services for which respondents have provided data. At almost half of the services an anthem is never sung, whilst at a further quarter one is performed only rarely. Overall, therefore, an anthem is a most uncommon event. One director added the word 'alas' to his tick against category 1.

(b) Services where choir is sometimes present

		Freq	Cum. Freq	%	Cum. %
1	+*****	14	14	43.75	43.75
2	+*****	14	28	43.75	87.50
3	+***	2	30	6.25	93.75
4	+	0	30	0.00	93.75
5	+***	2	32	6.25	100.00
6	+	0	32	0.00	100.00

+-----+-----+-----+-----+-----+-----  
 10 20 30 40 %

At almost half of services attended by 'occasional choirs' an anthem is never sung: thus presumably the function of the choir at such services is merely to lead the congregational singing. Why, however, a group should do this at some times and not others is unclear. Possibly the level of commitment of the group is such that it can function only at the major festivals.

(c) Services where choir is always/nearly always present

		Freq	Cum. Freq	%	Cum. %
1	+*****	24	24	14.63	14.63
2	+*****	59	83	35.98	50.61
3	+*****	25	108	15.24	65.85
4	+**	7	115	4.27	70.12
5	+*****	40	155	24.39	94.51
6	+***	9	164	5.49	100.00

+-----+-----+-----+-----  
10 20 30 %

At marginally over half of the services at which a choir is always or nearly always present, it either never sings an anthem or does so only rarely, and its only role appears to be to lead the congregational singing. Such a scarcity of anthems implies either that the choir is incapable of singing them (in which case its ability to lead the congregational singing must also be in some doubt), or begs the question of whether the choir ought perhaps to be used more fully.

MD-B45 'If applicable please give, for each type of service, title and composer of up to three such anthems.'

This question provides not only some indication of the repertoire of the choirs at churches taking part in the survey, but also by implication a measure of the choirs' competence. In the following table are listed in order the thirteen most-cited anthems. Figures from <sup>Patton's</sup> FCM survey<sup>15</sup> are shown alongside as a comparison. These are the number of times that each anthem was performed in British Cathedrals in 1986, and its position in the order of the 250 most-performed anthems.

<sup>15</sup> op.cit., [pp.7-12].

Composer	Title	<u>This survey</u>		<u>FCM survey</u>	
		No. times cited	Pos.	No. times sung	Pos.
S.S. Wesley	Lead me, Lord	14	1	57	61=
W.A. Mozart	Ave verum	10*	2	138	4=
Edward Elgar	Ave verum	8	3	101	17
S.S. Wesley	Blessed be the God and Father	6	4	103	16
William Byrd	Ave verum	5	5=	145	2=
Maurice Greene	Thou visitest the earth	5	5=	42	98=
John Stainer	God so loved the world	5	5=	31	139=
J.S. Bach	Jesu, joy of man's desiring	4	8	69	44
Thomas Attwood	Come, Holy Ghost	3	9=	43	94=
Adrian Batten	O, sing joyfully	3	9=	66	45=
William Harris	Behold, the tabernacle of God	3	9=	18	234=
John Goss	O, Saviour of the world	3	9=	23	187=
Charles Wood	O thou the central orb	3	9=	108	12

\* Nine in Latin, one in English

It is reassuring that all of the most-cited anthems in the survey find their way onto cathedral music lists, although it is perhaps not surprising that there seems to be no correlation between their relative positions. Possibly less encouraging is the fact that Lead me, Lord appears to be the most widespread of all. Approximately a hundred other anthems were also cited. The most-widely performed anthem in the FCM survey, Stanford's Beati quorum via (162 times), was cited only twice in the present survey.

If composers are considered, instead of their specific anthems, the position is as follows (the number of citations being given in brackets): S.S. Wesley (22), Attwood (12), Mozart (11), Elgar (9), Bach (8), Martin How (7), Byrd (6), and Stanford (6).

For each church, the choir's ability was assessed according to the most difficult of the anthems cited. For example, if its most ambitious anthem was Lead me, Lord or Mozart's Ave verum, this was classified as '1'. Blessed be the God and Father, or O thou the central orb were classified as '2', whilst This is the record of John

by Orlando Gibbons, or Faire is the heaven by William Harris brought the choir into category '3'. The result of this classification is shown below.

#### Levels of Choir Ability

		Freq	Cum. Freq	%	Cum. %
1	+*****	35	35	58.33	58.33
2	+*****	18	53	30.00	88.33
3	+*****	7	60	11.67	100.00
	+-----+-----+-----+-----+-----+-----+				
	10 20 30 40 50 60 %				

More than half of the choirs appear to perform only music which presents little challenge either to performers or to listeners. This is not necessarily through any fault of either the musical directors or the choirs themselves, but it may well be a serious disincentive for recruiting additional members, especially those with some knowledge of music.

#### MD-B46 'If applicable, are anthems always in English at this service?'

It is a thing plainly repugnant to the Word of God, and the custom of the primitive Church, to have publick Prayer in the Church ... in a tongue not understood of the people.<sup>16</sup>

		Freq	Cum. Freq	%	Cum. %
No	0 +*****	72	72	49.66	49.66
Yes	1 +*****	73	145	50.34	100.00
	+-----+-----+-----+-----+-----+				
	10 20 30 40 50 %				

The chart shows the extent to which attitudes have changed since the publication of the 39 Articles. The mean value of 1.503 is almost exactly in the middle.

When, however, the figures were grouped according to the director's perception of the church's level of churchmanship, a pattern emerged. The mean figure was 1.39 for catholic churches (i.e. those with negative values in question MD-B1(b) in section 8.3.1),

<sup>16</sup> Article No. 24 of the Thirty Nine Articles of Religion, (London, 1562).

1.56 for those in the centre, and 1.74 for the evangelicals. As might be expected, the evangelicals were much more inclined than their catholic colleagues to use only English.

MD-B47            'For each type of service, please give the approximate numbers of members, male and female, in each of the following\* groups in the choir.'

\* The eight age groups are defined in the following chart.

For a church where there are three types of service, this question provides a table with a maximum of no fewer than 48 separate items of data. Perhaps not surprisingly, respondents sometimes grew tired of completing the table for the second or third services. In order to overcome this problem and to simplify matters, it was decided that the overall choir size for each church be defined as: the one and only total, or the greater of the two totals, or the greatest of the three, as applicable. This represents the choir's potential, even if it is not exploited at all services. In those cases where there was at least one non-blank value in the table, all blank items in the table were taken to be zero. If, however, the table was entirely blank, it was assumed that data had not been supplied on the size of the choir, and it was thus excluded from the analysis.

There are many different ways of presenting the results, even after simplifying them in this way. The chart below shows the total number of members, namely 1704, classified by age and sex in the 108 choirs for which the musical directors provided data.

## Age distribution of all singers in church choirs in survey

1 = Less than 10 years      m = Male  
 2 = 10-19 years            f = Female  
 3 = 20-29 years  
 4 = 30-39 years  
 5 = 40-49 years  
 6 = 50-59 years  
 7 = 60-69 years  
 8 = 70 or more years

		Freq	Cum. Freq	%	Cum. %
1	+mmmmmmmmmmmmmm	115	115	6.7	6.7
	+fffffffffffffffffff	158	273	9.3	16.0
2	+mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm	213	486	12.5	28.5
	+fff	330	816	19.4	47.9
3	+mmmmmmmmmm	73	889	4.3	52.2
	+fffffffffff	84	973	4.9	57.1
4	+mmmmmmmmmm	67	1040	3.9	61.0
	+fffffffffff	113	1153	6.6	67.7
5	+mmmmmmmmmmmmmm	100	1253	5.9	73.5
	+fffffffffff	123	1376	7.2	80.8
6	+mmmmmmmmmm	70	1446	4.1	84.9
	+fffffffffff	85	1531	5.0	89.8
7	+mmmmmmmm	50	1581	2.9	92.8
	+fffffffffff	75	1656	4.4	97.2
8	+mmm	26	1682	1.5	98.7
	+fff	22	1704	1.3	100.0

+---+---+---+---+---+---+---+---+---+---+  
 2 4 6 8 10 12 14 16 18 20 %

The age group of highest membership, for both males and females, is 10-19 years, followed by the under-tens. Membership falls away in the twenties, possibly as a result of leaving home and setting up one's own, but picks up a little in middle age. There is then a gradual decline.

It may be noted that only in the highest age range do males exceed females. This may be because the male voice seems to 'wear' better with age. An alternative explanation may be that the singing careers of those over 70 would in many cases have begun in the days when all-male choirs were much more common, thus resulting in a disproportionate number of men at the top of the scale. The retirement, either voluntary or involuntary, of senior choristers who perhaps have served the same choir for forty years or more, is clearly a most sensitive issue. Some years ago there appeared in the correspondence column of Church Music Quarterly an (anonymous) proposal that distress to all parties might be minimised if the RSCM officially advocated retirement of choir members at the age of

sixty.<sup>17</sup> This evoked a very hostile response from many, including one who commented:

Age per se cannot be the criterion. When a chorister, be he a bass of 70 or a 'growler' of 12, begins to upset the performance of a choir, his choirmaster must grasp the nettle and be rid of him. But until that time comes, what possible justification can there be for arbitrary termination of a service to the Kingdom of God, an offering to Him of the talents He has given.<sup>18</sup>

Another wrote:

I concede that in choirs of a high quality it is possible that the over-60s may not be able to achieve all that they could once, but there must be countless churches with choirs relying heavily on the faithful support of older members who support both church and choir through thick and thin, and to whom both are a very necessary part of their life.<sup>19</sup>

How drastic would this policy be in practice? It will be seen from the chart that in the present survey 10.1% of the singers were 60 or above. (This is in fact better than Hill's findings of 13% of members being over 65.<sup>20</sup>) Removing only one in ten of singers may not seem too damaging, but it is necessary to consider two points.

Firstly, the age distribution shown is that of the singers in all choirs, and clearly will not be the same as that of individual choirs. As a demonstration of this, the mean age of members was calculated for each choir. The results are summarised in the following chart.

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<sup>17</sup> "Name and address supplied": 'Letters to the Editor' in Church Music Quarterly, April 1985, p.22.

<sup>18</sup> Brian Wright: 'Senior Choristers and Retirement' in ibid., October 1985, p.17.

<sup>19</sup> Sylvia Copestick: ibid., July 1985, p.8.

<sup>20</sup> Hill (1982), p.19.

## Distribution of Mean Ages of Choirs

		Freq	Cum. Freq	%	Cum. %
Under 20	+*****	19	19	17.59	17.59
20 - 29	+*****	35	54	32.41	50.00
30 - 39	+*****	28	82	25.93	75.93
40 - 49	+*****	19	101	17.59	93.52
50 - 59	+**	4	105	3.70	97.22
Over 59	+*	3	108	2.78	100.00
	+-----+-----+				
	10 20 30 %				

The most common mean age of a choir is in the age range 20-29 years. It is probably also the most healthy since it implies at least a moderately wide spread of ages, which in turn implies potential further recruitment from all those ages. (In only a very few cases will most of its members be between 20 and 29, since the previous chart demonstrated a shortage of members in this age range.)

There must be considerable doubt over even the medium-term future of choirs in the top two age ranges, whilst choirs in the 40-49 range must surely be wondering what the longer-term future holds. Thus at least a quarter of the choirs seem to be heading towards difficulties in levels of membership. Implementation of the retirement at 60 proposal would be a severe blow. Indeed one director commented: 'We are a geriatric group.'

The second point emerges from considering the sizes of choirs. It will be recalled that question MD-B20/PC-B25 (in section 8.3.1) was: 'What was the approximate membership of the choir [in terms of adults 16 years and over, and children 15 years and less] three years ago?'. This provides a straightforward split of data, and steps were taken to group the data of the present question into the same form for comparison purposes. In order to do this, a decision had to be taken concerning those in the 10-19 age group. Whilst it would have been mathematically elegant to assume that the ages of those members were uniformly distributed throughout the range, and classify 60% of them as children, and 40% as adults, this would have posed two problems.

1. A significant proportion of 10-15 year-olds in an all-children's choir would result in that choir's being falsely classified as containing adults.

2. There is of course a tendency amongst those in their late teens to move away from home, either to work or to college, or simply to lose interest in the choir. Thus there is almost certainly a concentration of singers towards the lower end of the age range.

On balance, therefore, it was felt that the most satisfactory solution was to classify all those in the 10-19 age as 'children', but to bear this point in mind when examining the results.

#### Number of adults now

		Freq	Cum. Freq	%	Cum. %
0	****	7	7	6.48	6.48
1	***	4	11	3.70	10.19
2- 4	*****	18	29	16.67	26.85
5- 9	*****	33	62	30.56	57.41
10-14	*****	35	97	32.41	89.81
15-19	*****	10	107	9.26	99.07
Over 19	+	1	108	0.93	100.00

+-----+-----+-----+  
10 20 30 %

As before, zero adult membership denotes a children's choir. The mean and median numbers of adult members in a choir are respectively 8 and 9. This agrees well with the figures of three years ago, suggesting neither significant increase nor decline of adult membership. Moreover, the overall forms of the charts now and then are in reasonable agreement (although it will be recalled that there was some evidence of disbandment of choirs in the intervening period). In order to provide a more direct comparison, the mean and median membership figures for the same choirs three years ago were also calculated. Both figures were found to be 8, indicating that in these choirs numbers are at least being maintained. (Where possible, the figures of three years ago were taken from the musical director's questionnaire but, where these were not available, the priest's figures were used instead. In 15 of the 108 cases, neither party had supplied data, and the figures of three years ago were calculated on the basis of the remaining 93.)

## Number of children now

		Freq	Cum. Freq	%	Cum. %
0	*****	20	20	18.52	18.52
1	*****	4	24	3.70	22.22
2- 4	*****	21	45	19.44	41.67
5- 9	*****	24	69	22.22	63.89
10-14	*****	26	95	24.07	87.96
15-19	*****	4	99	3.70	91.67
Over 19	*****	9	108	8.33	100.00

+-----+-----+-----+-----+-----+-----  
5 10 15 20 %

The mean and median numbers of children in choirs were found to be 8 and 6. The chart compares only moderately well with the one of three years ago, the cause quite possibly being the inclusion of the 16-19 year-olds in the more recent data for the reasons discussed earlier in this question. The mean and median membership figures for the present choirs three years ago were 7 and 6. However, this is unlikely to represent a real increase. Because of 'rounding' to whole numbers, the increase implied in the means is less than it appears, and is in fact only 0.3. This again is likely to be caused by the inclusion of the late teens in the more recent figures.

## Number of adults and children now

		Freq	Cum. Freq	%	Cum. %
1	+	0	0	0.00	0.00
2- 4	*****	5	5	4.63	4.63
5- 9	*****	22	27	20.37	25.00
10-14	*****	22	49	20.37	45.37
15-19	*****	26	75	24.07	69.44
20-29	*****	25	100	23.15	92.59
Over 29	*****	8	108	7.41	100.00

+-----+-----+-----+-----+-----+-----  
5 10 15 20 %

Fortunately the figures for total membership are unaffected by the distribution of teenage membership. The chart above agrees well with that of three years ago. The present mean and median figures are respectively 16 and 15, whilst the corresponding figures for the same choirs three years ago were both 15. No statistical significance can be ascribed to the small increase in the mean. Overall however, at least in those churches where there are still choirs, the status quo appears to have been maintained.

The mean size of choir found by Hill<sup>21</sup> in 1982 was 22. (It would have been even higher if he had excluded from his calculations the 2% of churches without a choir.) This implies a significant drop since 1982 (it will be recalled that question MD-B27 in section 8.3.1 provided some evidence of an unusually large number of resignations of musical directors at about that time). Alternatively it may simply be the effect of the differing types of church in the two surveys.

From the obvious statement that a choir must have at least four members (and moderately competent ones at that) before it can attempt even simple hymns in four-part harmony, it follows that there must be a certain minimum size of choir for it to be viable. (Anything below this figure will seriously discourage any new members, and the existing ones just gradually fade away.) It will be noted that fewer than one choir in twenty has four members or less. There are roughly equal numbers of choirs in each of the following membership categories: 5-9, 10-14, 15-19, and 20-29. It would seem likely therefore that the 5-9 range encompasses this critical size (eight members perhaps?). One choir in four is in this critical range and, if compulsory retirement at sixty were adopted, affecting on average 10% of members, some at least of these choirs might well cease to exist.

#### Distribution of Males and Females

The mean and median numbers of males in a choir are 7 and 5 respectively. The corresponding figures for females are 9 and 8. (It may be noted in passing that the sum of two medians will not necessarily be equal to the median of the sums.) The mean and median figures for the mean age of males are 34 and 33, compared with 31 and 29 for females.

Hill<sup>22</sup> compares his own findings for the relative proportions of boys, girls, men and women with those cited in Temperley<sup>23</sup>, which in

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<sup>21</sup> Hill (1983), p.13.

<sup>22</sup> Hill (1983), p.20.

<sup>23</sup> Nicholas Temperley: The Music of the English Parish Church (Cambridge, 1979), p.337.

turn had been taken from Reports of the Chief Commissioner of the School of English Church Music (now RSCM).<sup>24</sup> The following table shows these and the corresponding figures from the present survey.

Year	-----Percentages-----				Sample size
	Boys	Girls	Men	Women	
1951	54.7	2.7	29.1	13.5	244
1982	24.5	24.5	25.7	25.4	1223
1988/9	19.2	28.7	22.6	29.5	108

Thus the proportion of males, and boys in particular, seems to be continuing to decline.

Consideration may also be given to the special situation of the traditional all-male choir of which there were seven reported in the survey (6% of the total). The present mean and median membership figures for these choirs are 19 and 20 respectively, compared with 16 and 15 for choirs as a whole. In this respect the all-male choir is faring well. Three years ago the mean and median membership figures for the all-male choirs were 23 and 20. Care should be taken not to draw too many inferences from limited data - only seven cases - but the clear discrepancy between the two implied trends of membership, namely falling and constant, merited further investigation.

If the membership of each all-male choir today is expressed in terms of the figure three years ago, the results are: 130%, 50%, 68%, 103%, 60%, 91%, 53%. Thus one choir has shown significant growth, two have shown relatively little change, whilst four have significantly declined. Thus, subject to the caveat of limited data, the all-male choir seems to be on the decline. The recruitment and retention of boys would appear to be the problem. The total of 89 in the under-16 age group of the seven choirs three years ago compares with only 80 in the under-20 group of the same choirs now.

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<sup>24</sup> Reports of the SECM Chief Commissioner: in English Church Music 20 (September - November 1949), p.14; 20 (December 1949 - February 1950), p.35; 22 (June - November 1951), p.10; 22 (December 1951 - February 1952), p.63.

MD-B50 '(If applicable) Is the choir paid for this service (other than travelling expenses in special personal cases)?'

1 = No-one in age group paid  
 2 = At least one person in age group paid  
 3 = All in age group paid

		Freq	Cum. Freq	%	Cum. %
<b>Adults</b>					
1	+*****	192	192	97.96	97.96
2	+	0	192	0.00	97.96
3	+	4	196	2.04	100.00
	+-----+-----+-----+				
	20 40 60 80 100 %				
<b>Children</b>					
1	+*****	93	93	57.41	57.41
2	+	1	94	0.62	58.02
3	+*****	68	162	41.98	100.00
	+-----+-----+-----+				
	20 40 60 80 100 %				

Whilst the adults are paid in only 2% of the services reported, children are paid at just under half of the services (which in practice means at roughly this proportion of the churches). The paying of certain children and not others is very rare indeed, and does not occur at all in the case of adults. This is unlike some churches, notably in London, where a professional quartet forms the core of an otherwise volunteer choir. (See also <sup>25</sup>.)

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<sup>25</sup> John Winter: Music in London Churches, 1945-1982 (PhD thesis, University of East Anglia), p.228.

MD-B49, PC-B40 '(If applicable) If the choir disbanded for this service, in your view how would the standard of congregational singing alter?'

1 = Much worse  
2 = Worse  
3 = About the same  
4 = Better  
5 = Much better

<u>MD</u>		Freq	Cum. Freq	%	Cum. %
1	+*****	62	62	30.24	30.24
2	+*****	91	153	44.39	74.63
3	+*****	50	203	24.39	99.02
4	+	1	204	0.49	99.51
5	+	1	205	0.49	100.00
	+---+---+---+---+---+				
	10 20 30 40 50 %				

<u>PC</u>		Freq	Cum. Freq	%	Cum. %
1	+****	20	20	8.97	8.97
2	+*****	111	131	49.78	58.74
3	+*****	82	213	36.77	95.52
4	+*	6	219	2.69	98.21
5	+*	4	223	1.79	100.00
	+---+---+---+---+---+				
	10 20 30 40 50 %				

The musical directors and clergy take substantially different views on this issue, the respective mean values being 1.97 and 2.39 ( $t=5.6$ ,  $P=0.0001$ ). Dakers takes issue with the view possibly in the minds of some of the clergy:

We should have no illusions, nor should we be unduly influenced by the thinking which dictates that if a choir is present the congregation will not sing. The fact is that even when there is no choir there is no automatic guarantee that the congregation will sing,... because Anglican parish church worship is conditioned to the presence of a choir.... The belief, however fashionable in some quarters, that if you dispense with the choir the congregation will take on a more active musical role is not borne out by the results.<sup>26</sup>

<sup>26</sup> Lionel Dakers: Church Music in a Changing World (Oxford, 1984), pp.89-90.

MD-B51, PC-B42 '(If applicable) In some churches, the choir sings alone for a considerable part of the service. For each type of service please tick which in your view most closely describes the situation.'

- 1 = Choir does not sing alone and does not wish to do so.  
 2 = Choir does not sing alone, but would like to do so.  
 3 = Choir sings alone with general assent.  
 4 = Choir sings alone, causing some resentment.

		Freq	Cum. Freq	%	Cum. %
<u>MD</u>					
1	+*****	86	86	43.88	43.88
2	+****	17	103	8.67	52.55
3	+*****	92	195	46.94	99.49
4	+	1	196	0.51	100.00
	+-----+-----+-----+-----+-----				
	10 20 30 40 %				
<u>PC</u>					
1	+*****	99	99	48.29	48.29
2	+*	5	104	2.44	50.73
3	+*****	88	192	42.93	93.66
4	+***	13	205	6.34	100.00
	+-----+-----+-----+-----+-----				
	10 20 30 40 %				

Several points emerge from these charts. Firstly, the directors and clergy agree that the choir sings alone for a considerable part of the service in roughly 50% of cases, although their perceptions of how much constitutes 'considerable' may well vary.

Secondly, in the case where the choir does not sing alone, the musical directors report that one choir in six is not entirely happy with the situation, compared with only one choir in 21 reported by the clergy. Finally, in the case where the choir does sing alone, the clergy report that there is resentment amongst one congregation in eight, compared with only one congregation in 93 reported by the musical directors. The discrepancies in the figures are even greater than the author anticipated, and point to a failure of clergy and musical directors to communicate: with each other, the musical director with the congregation, and the clergy with the choir.

MD-B48, PC-B38 'In each of the following questions, please indicate the appropriate level of satisfaction.'

- 1 = Very satisfied
- 2 = Satisfied
- 3 = Uncertain
- 4 = Dissatisfied
- 5 = Very dissatisfied

This group of questions examines the levels of satisfaction of the musical director and priest-in-charge at various aspects of the music in each of the service types 'A', 'B' and 'C'. Also examined are their perceptions of the levels of satisfaction of others within the church. In this latter category, 'Uncertain' covers two situations:

- the other party is neither satisfied nor dissatisfied;
- the respondent him/herself is uncertain. (Were it not for pressure of space in the questionnaires, a separate category of 'Don't Know' would have been included.)

However, it seems likely that in many cases these two situations are effectively the same.

Some respondents answered this group of questions only for service type 'A', although responses for more than one service type were given to other questions. This may have meant that the responses were to be duplicated for 'B' and, if applicable, 'C'. However, such an assumption could not be made with any certainty, and it is unlikely that the inclusion of these inferred extra responses would have significantly altered the overall results presented below.

There was also a 'Not applicable' category: these responses have been removed from the analysis.

(a) 'If psalms are sung, how satisfied are you as to the suitability of the main psalter in this service?'

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	51	51	29.65	29.65
S	2	+*****	84	135	48.84	78.49
UC	3	+*****	18	153	10.47	88.95
D	4	+***	12	165	6.98	95.93
VD	5	+**	7	172	4.07	100.00
+-----+-----+-----+-----+						
10 20 30 40 50 %						
<u>PC</u>						
VS	1	+*****	29	29	14.57	14.57
S	2	+*****	102	131	51.26	65.83
UC	3	+*****	36	167	18.09	83.92
D	4	+*****	23	190	11.56	95.48
VD	5	+**	9	199	4.52	100.00
+-----+-----+-----+-----+						
10 20 30 40 50 %						

In those churches where psalms were sung at all, more than three quarters of the musical directors were satisfied or very satisfied with the psalter (in this context meaning psalm texts), compared with only two thirds of the clergy. Roughly one in twenty of both parties were very dissatisfied. The means were respectively 2.07 and 2.40 ( $t=3.1$ ,  $P=0.002$ ).

However, a matter of greater interest is likely to be the level of satisfaction of each of the parties with specific psalters. This information is obtained by combining the results of this question with those of MD-B34/PC-B36, and is discussed below.

#### ASB Psalter

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	7	7	36.84	36.84
S	2	+*****	8	15	42.11	78.95
UC	3	+*****	3	18	15.79	94.74
D	4	+***	1	19	5.26	100.00
VD	5	+	0	19	0.00	100.00
+-----+-----+-----+-----+						
10 20 30 40 %						
<u>PC</u>						
VS	1	+***	1	1	5.56	5.56
S	2	+*****	11	12	61.11	66.67
UC	3	+*****	2	14	11.11	77.78
D	4	+*****	4	18	22.22	100.00
VD	5	+	0	18	0.00	100.00
+-----+-----+-----+-----+						
10 20 30 40 50 60 %						

The ASB psalter appears to be held in reasonably high esteem by directors, with a mean figure of 1.89. The clergy appear to be rather less happy, with a mean of 2.5 ( $t=2.0$ ,  $P=0.05$ ).

#### Parish Psalter

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	15	15	27.27	27.27
S	2	+*****	34	49	61.82	89.09
UC	3	+**	2	51	3.64	92.73
D	4	+***	3	54	5.45	98.18
VD	5	+*	1	55	1.82	100.00
		+-----+-----+-----+-----+-----+-----+				
		10 20 30 40 50 60 %				
<u>PC</u>						
VS	1	+****	5	5	8.47	8.47
S	2	+*****	33	38	55.93	64.41
UC	3	+*****	15	53	25.42	89.83
D	4	+*****	6	59	10.17	100.00
VD	5	+	0	59	0.00	100.00
		+-----+-----+-----+-----+-----+-----+				
		10 20 30 40 50 60 %				

The mean figure for musical directors was 1.93, for clergy 2.37 ( $t=2.9$ ,  $P=0.004$ ).

#### Revised Psalter

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	4	4	50.00	50.00
S	2	+*****	3	7	37.50	87.50
UC	3	+*****	1	8	12.50	100.00
D	4	+	0	8	0.00	100.00
VD	5	+	0	8	0.00	100.00
		+-----+-----+-----+-----+				
		10 20 30 40 50 %				
<u>PC</u>						
VS	1	+*****	3	3	27.27	27.27
S	2	+*****	4	7	36.36	63.64
UC	3	+*****	2	9	18.18	81.82
D	4	+*****	2	11	18.18	100.00
VD	5	+	0	11	0.00	100.00
		+-----+-----+-----+-----+				
		10 20 30 40 50 %				

Although this volume is not widely used, both parties rate it higher than the ASB. The mean figure for musical directors is 1.62, for clergy it is 2.27 ( $t=1.5$ , NS).

## Psalm Praise

			Freq	Cum.	%	Cum.
				Freq		%
<u>MD</u>						
VS	1	*****	3	3	50.00	50.00
S	2	*****	1	4	16.67	66.67
UC	3	*****	1	5	16.67	83.33
D	4	+	0	5	0.00	83.33
VD	5	*****	1	6	16.67	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						
<u>PC</u>						
VS	1	*****	2	2	33.33	33.33
S	2	*****	4	6	66.67	100.00
UC	3	+	0	6	0.00	100.00
D	4	+	0	6	0.00	100.00
VD	5	+	0	6	0.00	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						

Few of those in the survey used Psalm Praise as their principal psalter. Of those who did, the clergy were very enthusiastic, with a mean value of 1.67: on the other hand some directors were not at all happy with it, resulting in a mean of 2.17 ( $t=0.7$ , NS).

## New Cathedral Psalter

			Freq	Cum.	%	Cum.
				Freq		%
<u>MD</u>						
VS	1	*****	4	4	23.53	23.53
S	2	*****	11	15	64.71	88.24
UC	3	+	0	15	0.0	88.24
D	4	*****	2	17	11.76	100.00
VD	5	+	0	17	0.00	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						
<u>PC</u>						
VS	1	***	2	2	7.41	7.41
S	2	*****	11	13	40.74	48.15
UC	3	*****	7	20	25.93	74.07
D	4	****	3	23	11.11	85.19
VD	5	*****	4	27	14.81	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						

Again a significant proportion of both parties had misgivings about the New Cathedral Psalter, especially the clergy, where the figure rose to a quarter. The means for directors and clergy were respectively 2.0 and 2.9 ( $t=2.5$ ,  $P=0.02$ ).

## Oxford Psalter

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	5	5	38.46	38.46
S	2	+*****	8	13	61.54	100.00
UC	3	+	0	13	0.00	100.00
D	4	+	0	13	0.00	100.00
VD	5	+	0	13	0.00	100.00
		+-----+-----+-----+-----+				
		10 20 30 40 50 60 %				
<u>PC</u>						
VS	1	+*****	5	5	50.00	50.00
S	2	+*****	4	9	40.00	90.00
UC	3	+	0	9	0.00	90.00
D	4	+*****	1	10	10.00	100.00
VD	5	+	0	10	0.00	100.00
		+-----+-----+-----+-----+				
		10 20 30 40 50 60 %				

Among the select group of its users, the Oxford Psalter found much favour. The means for directors and clergy were respectively 1.62 and 1.70 ( $t=0.3$ , NS).

## Grail Psalter

Little information is available on the Grail Psalter. The only response from musical directors was one 'very satisfied', whilst the clergy recorded a mixture of six 'satisfied' and three 'uncertain', a mean value of 2.3.

## BCP Plainsong

			Freq	Cum. Freq	%	Cum. %
<u>PC</u>						
VS	1	+*****	3	3	25.00	25.00
S	2	+*****	3	6	25.00	50.00
UC	3	+*****	2	8	16.67	66.67
D	4	+*****	1	9	8.33	75.00
VD	5	+*****	3	12	25.00	100.00
		+-----+-----+-----+-----+				
		5 10 15 20 25 %				

No musical director, having indicated that BCP plainsong was the method by which the psalms were principally sung, then proceeded to specify his/her level of satisfaction with it. Although the mean figure for the clergy is 2.83, it will be noted that there is an unusually high level of disagreement as to the suitability of this type of psalm singing.

## Other Psalters

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	3	3	15.79	15.79
S	2	+*****	6	9	31.58	47.37
UC	3	+*****	5	14	26.32	73.68
D	4	+*****	3	17	15.79	89.47
VD	5	+*****	2	19	10.53	100.00
		+-----+-----+-----+-----+				
		10 20 30 40 %				
<u>PC</u>						
VS	1	+*****	5	5	38.46	38.46
S	2	+*****	5	10	38.46	76.92
UC	3	+*****	2	12	15.38	92.31
D	4	+****	1	13	7.69	100.00
VS	5	+	0	13	0.00	100.00
		+-----+-----+-----+-----+				
		10 20 30 40 %				

There was a wide variation in the views of the musical directors, in fact a quarter were dissatisfied or very dissatisfied with psalters in the 'Other' category. The clergy appeared to be rather happier. Their respective means were 2.74 and 1.92 ( $t=2.0$ ,  $P=0.06$ ).

## Summary of Views on Psalters

The views of musical directors and clergy are summarised in the following table.

1 = Very satisfied  
 2 = Satisfied  
 3 = Uncertain

	<u>MD</u>		<u>PC</u>
	Oxford-----	† 1.60 †	
	(Revised)-----	† 1.65 †	
		† 1.70 †	----- (Psalm Praise)
		† 1.75 †	----- Oxford
		† 1.80 †	
		† 1.85 †	
	ASB-----	† 1.90 †	
	Parish-----	† 1.95 †	----- Other
		† 2.00 †	
	New Cathedral-----	† 2.05 †	
		† 2.10 †	
		† 2.15 †	
	(Psalm Praise)-----	† 2.20 †	
Results based on fewer than 10 observations are shown in brackets.		† 2.25 †	----- (Revised)
		† 2.30 †	
		† 2.35 †	----- (Grail)
		† 2.40 †	----- Parish
		† 2.45 †	
Results based on fewer than 5 observations are not shown.		† 2.50 †	----- ASB
		† 2.55 †	
		† 2.60 †	
		† 2.65 †	
		† 2.70 †	
	Other-----	† 2.75 †	
		† 2.80 †	
		† 2.85 †	----- BCP Plainsong
		† 2.90 †	----- New Cathedral

There seems to be a very wide variation of opinion as to the suitability of the various types of psalter used. The only book to be rated highly by both parties is, perhaps surprisingly, the Oxford Psalter. It would be gratifying to the editors of the Alternative Service Book if they knew how well their psalter was being received by musical directors, although this would be tempered by the poor mark given to it by the clergy.

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Comment has already been made on the fact that psalm singing is now much less common than in earlier years, with the result that the above results are based on data for fewer churches than in the remainder of the survey. Thus some caution needs to be exercised in an examination of these results. The same problem will not arise in the case of hymnals, now to be examined.

(b) 'How satisfied are you as to the suitability of the main hymn/song book in this service?'

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	83	83	28.72	28.72
S	2	+*****	149	232	51.56	80.28
UC	3	+***	18	250	6.23	86.51
D	4	+***	25	275	8.65	95.16
VD	5	+**	14	289	4.84	100.00
		+---+---+---+---+---+---+				
		10 20 30 40 50 60 %				
<u>PC</u>						
VS	1	+*****	52	52	14.53	14.53
S	2	+*****	217	269	60.61	75.14
UC	3	+****	34	303	9.50	84.64
D	4	+*****	47	350	13.13	97.77
VD	5	+*	8	358	2.23	100.00
		+---+---+---+---+---+---+				
		10 20 30 40 50 60 %				

Whilst almost 29% of musical directors were very satisfied with the hymnal principally used, only half this proportion of clergy shared this view. Whilst three quarters of both parties are at least satisfied, there is still a significant tail of discontent. The means are respectively 2.09 and 2.28 ( $t=2.3$ ,  $P=0.02$ ).

(c) 'How satisfied are you as to the suitability of the second hymn/ song book in this service?'

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+****	36	36	21.69	21.69
S	2	+*****	91	127	54.82	76.51
UC	3	+***	21	148	12.65	89.16
D	4	+**	15	163	9.04	98.19
VD	5	+	3	166	1.81	100.00
+-----+-----+-----+-----						
20 40 60 %						
<u>PC</u>						
VS	1	+*	6	6	3.13	3.13
S	2	+*****	142	148	73.96	77.08
UC	3	+***	31	179	16.15	93.23
D	4	+*	11	190	5.73	98.96
VD	5	+	2	192	1.04	100.00
+-----+-----+-----+-----						
20 40 60 %						

The musical directors' chart is somewhat similar to the respective one for the main hymnal whilst, in the clergy one, the peak seems to be rather more pronounced. The mean values are respectively 2.14 and 2.28 ( $t=1.5$ , NS). It is perhaps hardly surprising that these values are close to the mean figures for the main hymnal.

Again, a matter of interest is the level of satisfaction of each of the parties with specific books. The information is obtained by combining the results of this question with those of MD-B37/PC-B37. Larger quantities of data are available than in the corresponding analysis of psalters. This is firstly because hymnals are more widely used and, secondly, because satisfaction levels are known not only for the principal book used, but also the second. The results for first and second books have been given equal weighting, and are shown below. (As a test on the validity of this method, a separate analysis was performed on data merely for the main book. The results in general were very similar, but in some cases were based on limited data. For example, it is hardly to be expected that a supplementary book such as English Praise would normally be the main hymnal in a service.)

## Ancient and Modern New Standard

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	12	12	28.57	28.57
S	2	+*****	24	36	57.14	85.71
UC	3	+****	3	39	7.14	92.86
D	4	+	0	39	0.0	92.86
VD	5	+****	3	42	7.14	100.00
+-----+-----+-----+-----+-----+-----						
10    20    30    40    50 %						
<u>PC</u>						
VS	1	+*****	18	18	29.51	29.51
S	2	+*****	35	53	57.38	86.89
UC	3	+**	3	56	4.92	91.80
D	4	+****	5	61	8.20	100.00
VD	5	+	0	61	0.00	100.00
+-----+-----+-----+-----+-----+-----						
10    20    30    40    50 %						

Both musical directors and the clergy seem well satisfied with AMNS. More than 85% of both parties are either satisfied or very satisfied with it. Their means are respectively 2.0 and 1.92 ( $t=0.5$ , NS). It would be interesting to know the reason why some directors are very dissatisfied with it.

## A &amp; M Revised

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	32	32	30.48	30.48
S	2	+*****	64	96	60.95	91.43
UC	3	+*	2	98	1.90	93.33
D	4	+***	7	105	6.67	100.00
VD	5	+	0	105	0.00	100.00
+-----+-----+-----+-----+-----+-----						
10  20  30  40  50  60 %						
<u>PC</u>						
VS	1	+***	12	12	8.45	8.45
S	2	+*****	91	103	64.08	72.54
UC	3	+*****	17	120	11.97	84.51
D	4	+*****	22	142	15.49	100.00
VD	5	+	0	142	0.00	100.00
+-----+-----+-----+-----+-----+-----						
10  20  30  40  50  60 %						

Ancient and Modern Revised is somewhat more popular than AMNS with musical directors, but considerably less popular with the clergy. The mean figures are 1.85 and 2.35 respectively ( $t=4.9$ ,  $P=0.0001$ ).

## A &amp; M Standard

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+	0	0	0.00	0.00
S	2	+*****	13	13	52.00	52.00
UC	3	+*****	3	16	12.00	64.00
D	4	+*****	5	21	20.00	84.00
VD	5	+*****	4	25	16.00	100.00

+-----+-----+-----+-----+-----+  
10 20 30 40 50 %

			Freq	Cum. Freq	%	Cum. %
<u>PC</u>						
VS	1	+	0	0	0.00	0.00
S	2	+*****	8	8	36.36	36.36
UC	3	+*****	4	12	18.18	54.55
D	4	+*****	5	17	22.73	77.27
VD	5	+*****	5	22	22.73	100.00

+-----+-----+-----+-----+-----+  
10 20 30 40 50 %

Not entirely surprisingly, neither party was really happy with Ancient and Modern Standard edition, with over a third of musical directors and almost half of the clergy expressing some level of dissatisfaction. The means were respectively 3.0 and 3.32 ( $t=0.9$ , NS).

## Anglican Hymn Book

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	5	5	31.25	31.25
S	2	+*****	5	10	31.25	62.50
UC	3	+****	3	13	18.75	81.25
D	4	+***	2	15	12.50	93.75
VD	5	+*	1	16	6.25	100.00

+-----+-----+-----+-----+  
20 40 60 80 %

			Freq	Cum. Freq	%	Cum. %
<u>PC</u>						
VS	1	+	0	0	0.00	0.00
S	2	+*****	12	12	85.71	85.71
UC	3	+***	2	14	14.29	100.00
D	4	+	0	14	0.00	100.00
VD	5	+	0	14	0.00	100.00

+-----+-----+-----+-----+  
20 40 60 80 %

Whilst a third of the directors were really enthusiastic about the Anglican Hymn Book, one in five were dissatisfied or worse. Although none of the clergy expressed dissatisfaction, none was very satisfied either. The means for the two parties were 2.31 and 2.14 respectively ( $t=0.5$ , NS).

## New English Hymnal

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	20	20	76.92	76.92
S	2	+*****	4	24	15.38	92.31
UC	3	+	0	24	0.0	92.31
D	4	+***	2	26	7.69	100.00
VD	5	+	0	26	0.00	100.00
		+-----+-----+-----+-----+-----+-----+-----+-----+-----+-----				
		10 20 30 40 50 60 70 %				

			Freq	Cum. Freq	%	Cum. %
<u>PC</u>						
VS	1	+*****	6	6	35.29	35.29
S	2	+*****	10	16	58.82	94.12
UC	3	+**	1	17	5.88	100.00
D	4	+	0	17	0.00	100.00
VD	5	+	0	17	0.00	100.00
		+-----+-----+-----+-----+-----+-----+-----+-----+-----+-----				
		10 20 30 40 50 60 70 %				

The New English Hymnal seems in a short period to have become remarkably well accepted by musical directors and clergy alike. Over 90% of both parties were either satisfied or very satisfied with it. The mean figures are respectively 1.38 and 1.71 ( $t=1.5$ , NS).

## English Hymnal

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	8	8	18.60	18.60
S	2	+*****	20	28	46.51	65.12
UC	3	+*****	6	34	13.95	79.07
D	4	+*****	8	42	18.60	97.67
VD	5	+*	1	43	2.33	100.00
		+-----+-----+-----+-----+-----+-----+-----+-----+-----+-----				
		10 20 30 40 50 %				
<u>PC</u>						
VS	1	+***	4	4	6.45	6.45
S	2	+*****	36	40	58.06	64.52
UC	3	+*****	6	46	9.68	74.19
D	4	+*****	13	59	20.97	95.16
VD	5	+**	3	62	4.84	100.00
		+-----+-----+-----+-----+-----+-----+-----+-----+-----+-----				
		10 20 30 40 50 %				

The standard English Hymnal was markedly less popular than NEH, its successor. Two thirds of both parties found the book to be at least satisfactory, whilst roughly a quarter were dissatisfied in some way. The mean figure for musical directors was 2.40: for clergy it was 2.60 ( $t=1.0$ , NS).



100 Hymns for Today / More Hymns for Today / Hymns for Today

Despite their current widespread usage, these supplementary hymnals will gradually fall into abeyance, since all of their material is in Ancient and Modern New Standard.

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	*****	17	17	20.24	20.24
S	2	*****	53	70	63.10	83.33
UC	3	*****	8	78	9.52	92.86
D	4	****	6	84	7.14	100.00
VD	5	+	0	84	0.00	100.00
+-----+-----+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 70 %						

			Freq	Cum. Freq	%	Cum. %
<u>PC</u>						
VS	1	**	2	2	2.20	2.20
S	2	*****	71	73	78.02	80.22
UC	3	*****	13	86	14.29	94.51
D	4	**	4	90	4.40	98.90
VD	5	+	1	91	1.10	100.00
+-----+-----+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 70 %						

Although widely considered by both parties to be 'satisfactory', very few of the clergy are really enthusiastic about these books (cf. Ancient and Modern New Standard, or the New English Hymnal). The means for musical directors and clergy are respectively 2.04 and 2.24 (t=1.9, P=0.05).

English Praise

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+	0	0	0.00	0.00
S	2	*****	4	4	57.14	57.14
UC	3	*****	3	7	42.86	100.00
D	4	+	0	7	0.00	100.00
VD	5	+	0	7	0.00	100.00
+-----+-----+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 70 %						
<u>PC</u>						
VS	1	+	0	0	0.00	0.00
S	2	*****	3	3	75.00	75.00
UC	3	*****	1	4	25.00	100.00
D	4	+	0	4	0.00	100.00
VD	5	+	0	4	0.00	100.00
+-----+-----+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 70 %						

On the admittedly limited data available, musical directors and clergy are neither enthusiastic nor hostile in their view of English Praise. The means are 2.43 and 2.25 ( $t=0.5$ , NS).

#### Mission Praise

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	8	8	29.63	29.63
S	2	+*****	10	18	37.04	66.67
UC	3	+***	2	20	7.41	74.07
D	4	+*****	5	25	18.52	92.59
VD	5	+***	2	27	7.41	100.00
+-----+-----+-----+-----+-----+						
10 20 30 40 50 60 70 80 %						
<u>PC</u>						
VS	1	+*****	5	5	11.36	11.36
S	2	+*****	35	40	79.55	90.91
UC	3	+***	3	43	6.82	97.73
D	4	+	0	43	0.0	97.73
VD	5	+*	1	44	2.27	100.00
+-----+-----+-----+-----+-----+						
10 20 30 40 50 60 70 80 %						

Musical directors seem to be somewhat polarised in their attitude toward Mission Praise, with less than 10% undecided. On the other hand, there was only one instance of the clergy being in any way dissatisfied. The means were respectively 2.37 and 2.02 ( $t=1.29$ , NS).

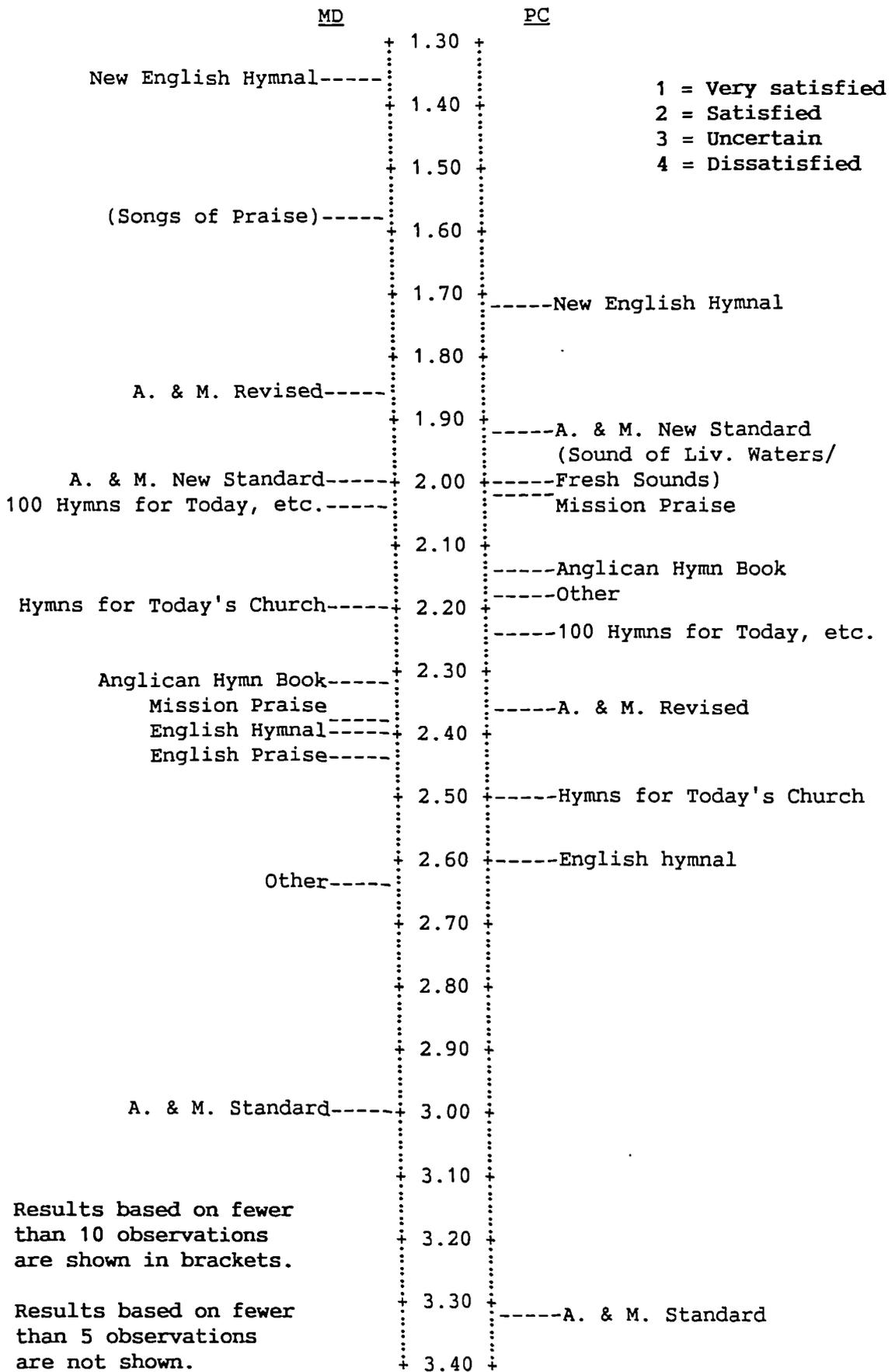
#### Jesus Praise

Such books as Jesus Praise tend to be somewhat transitory in nature. There was only one instance reported by musical directors, and another one by the clergy. In each case the respondent was 'satisfied'. Again, the only conclusion to be drawn is that the book is not widely used.

#### Sound of Living Waters / Fresh Sounds

These books also are of a transitory nature.. There were four responses from the musical directors; three in the 'very satisfied' category, the other 'satisfied'. The five responses from the clergy were all in the 'satisfied' category. Thus the means were 1.25 and 2.0 ( $t=3.0$ ,  $P=0.06$ : however, although there is a statistically significant difference between these two results, owing to the limited data their absolute values must be treated with caution.





Comment has already been made on the unexpectedly widespread usage of the New English Hymnal so quickly after its first publication, especially in view of its high-church overtones. Perhaps even more surprising is that it is already the best received of all hymnals, not only amongst the musical directors, but the clergy as well. However, in the latter case, because of the limited data available, statistically its lead over AMNS is not significant ( $t=1.2$ ).

Of the two relatively recent editions of Ancient and Modern, the musicians prefer the Revised version, the clergy the New Standard. Given the musicians' views of the Revised and 100 Hymns for Today [et al], their level of enthusiasm for the New Standard is not surprising. However, the same cannot be said in the case of the clergy views of the same books, nor in the case of the musicians' relative views of English Hymnal, English Praise and the New English Hymnal.

The least satisfactory book is deemed to be Ancient and Modern Standard but, in view of its age, this is scarcely surprising.

It will be recalled that, in question PC-A7 (section 8.2.3), the priests' responses in connection with musical training within theological courses were analysed in terms of each respondent's churchmanship. In the following table, each of the hymnals has been analysed in terms of the churchmanship of the church, in order to ascertain whether this plays any significant part in determining the level of satisfaction. Results based on fewer than ten observations are marked with a single asterisk, those on fewer than five bear a double asterisk. Caution is necessary when examining either of these. A dash denotes the absence of data.

-----MD-----			-----PC-----			
Cath.	Middle	Evan.		Evan.	Middle	Cath.
(-3,-2)	(-1,0,1)	(2,3)		(3,2)	(1,0,-1)	(-2,-3)
2.3	2.0	1.3**	A. & M. New Std.	2.0**	2.0	1.6
1.5	1.9	2.3	A. & M. Rev.	2.4	2.5	2.1
3.5**	3.0	3.0*	A. & M. Std.	2.0*	3.7	4.0**
1.0**	4.0**	2.0*	Anglican	2.1	-	3.0**
1.0*	1.3	-	New Eng. Hy.	-	2.0*	1.4*
2.1	2.6	4.5	Eng. Hy	2.7**	2.8	2.4
-	1.3**	2.0**	Songs of Pr.	-	-	-
-	2.6*	2.1*	Hy. for T.C.	2.7*	1.3**	3.7**
2.2	2.1	1.8*	100 Hy. for T.	1.7**	2.7	2.4
2.8**	2.0**	-	Eng. Pr.	-	2.5**	2.0**
-	2.0	2.8	Mission Pr.	1.9	2.0	2.2*
-	-	2.0**	Jesus Pr.	2.0**	-	-
-	1.5**	1.0**	Sound of L. W.	2.0*	-	-
3.6*	2.4	2.3	Other	2.3	2.5	4.0

This chart provides a clue to relative usage as well as levels of satisfaction. As might be expected, New English Hymnal has not become established at evangelical churches, likewise Mission Praise at catholic.

It will be noted how satisfaction with the English Hymnal and NEH increases with the level of catholicity. The same can be said of Ancient and Modern New Standard as far as the clergy are concerned but, strangely, the reverse seems to be true for the musical directors. Another trend, but one on which both parties agree, is that 'Other' hymnals (often own compilations) become progressively more acceptable with increasing evangelical zeal.

Questions (d) - (j) relate to the overall use of music in the worship at each of the service types 'A', 'B' and 'C'.

The following questions:

- MD/PC(d) 'How satisfied are you?';
  - MD(f) 'In your view, how satisfied is the priest/minister-in-charge?';
  - PC(f) 'In your view, how satisfied is the musical director?';
- can be analysed both individually and together. First, the musical director's level of satisfaction can be compared with that of the priest. Second, the actual level of satisfaction of each party can be compared with the other party's perception of it. These comparisons

are discussed below. (In those cases where the priest and musical director were one and the same person, the responses to MD(d), MD(f) and PC(f) have been excluded from the analysis.)

MD(d), PC(d) 'How satisfied are you?'

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	36	36	11.61	11.61
S	2	+*****	191	227	61.61	73.23
UC	3	+*****	40	267	12.90	86.13
D	4	+*****	36	303	11.61	97.74
VD	5	+*	7	310	2.26	100.00
			+-----+-----+-----+-----+-----+-----+			
			10 20 30 40 50 60 %			
<u>PC</u>						
VS	1	+***	27	27	6.67	6.67
S	2	+*****	227	254	56.05	62.72
UC	3	+*****	93	347	22.96	85.68
D	4	+*****	50	397	12.35	98.02
VD	5	+*	8	405	1.98	100.00
			+-----+-----+-----+-----+-----+-----+			
			10 20 30 40 50 60 %			

Musical directors and clergy are less than satisfied in a significant proportion of the services (a quarter and a third respectively). The means for the two parties are 2.31 and 2.47 respectively ( $t=2.3$ ,  $P=0.02$ ). The fact that it is the clergy who are the less satisfied is perhaps surprising.

MD(f) 'In your view, how satisfied is the priest/minister-in-charge?'

<u>MD's view</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+*****	57	57	18.63	18.63
S	2	+*****	178	235	58.17	76.80
UC	3	+*****	57	292	18.63	95.42
D	4	+**	13	305	4.25	99.67
VD	5	+	1	306	0.33	100.00
			+-----+-----+-----+-----+-----+-----+			
			10 20 30 40 50 %			
<u>Priest - actual</u>						
VS	1	+***	27	27	6.67	6.67
S	2	+*****	227	254	56.05	62.72
UC	3	+*****	93	347	22.96	85.68
D	4	+*****	50	397	12.35	98.02
VD	5	+*	8	405	1.98	100.00
			+-----+-----+-----+-----+-----+-----+			
			10 20 30 40 50 %			

Whilst there is some similarity between the two charts, the musical directors have been a little over-optimistic in their assessments, especially in the 'very satisfied' category. The mean assessment of the directors was 2.09, the real value of the priests markedly different at 2.47 ( $t=6.0$ ,  $P=0.0001$ ).

PC(f) 'In your view, how satisfied is the musical director?'

<u>Priest's view</u>			Freq	Cum. Freq	%	Cum. %
VS	1	***	22	22	5.88	5.88
S	2	*****	213	235	56.95	62.83
UC	3	*****	114	349	30.48	93.32
D	4	***	20	369	5.35	98.66
VD	5	***	5	374	1.34	100.00

+---+---+---+---+---+---+  
10 20 30 40 50 60 %

MD - actual

VS	1	*****	36	36	11.61	11.61
S	2	*****	191	227	61.61	73.23
UC	3	*****	40	267	12.90	86.13
D	4	*****	36	303	11.61	97.74
VD	5	***	7	310	2.26	100.00

+---+---+---+---+---+---+  
10 20 30 40 50 60 %

Now the situation is reversed. The mean figure perceived by the priests is 2.39, compares well with the actual mean of the musical directors at 2.31 ( $t=1.3$ , NS). Thus the priests are much more accurate than the musical directors in perceiving the other party's view. However, if the parties discussed matters more, each might have a clearer idea of how the other felt.

(e) 'In your view, how satisfied is the congregation?'

<u>MD</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+*****	35	35	11.33	11.33
S	2	+*****	204	239	66.02	77.35
UC	3	+*****	52	291	16.83	94.17
D	4	+**	14	305	4.53	98.71
VD	5	+*	4	309	1.29	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						
<u>PC</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+**	24	24	5.83	5.83
S	2	+*****	255	279	61.89	67.72
UC	3	+*****	114	393	27.67	95.39
D	4	+*	15	408	3.64	99.03
VD	5	+	4	412	0.97	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						

The musical directors' perception of the congregation's level of satisfaction was marginally more optimistic than the clergy's perception, the means being respectively 2.18 and 2.32 ( $t=2.5$ ,  $P=0.01$ ). One director suggested that the congregation's state of satisfaction was more strictly one of apathy.

However impracticable, it would have been interesting to learn the actual views of the congregations.

(g) 'In your view, how satisfied is the choir?'

<u>MD</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+*****	36	36	18.75	18.75
S	2	+*****	111	147	57.81	76.56
UC	3	+*****	24	171	12.50	89.06
D	4	+****	18	189	9.38	98.44
VD	5	+*	3	192	1.56	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						
<u>PC</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+***	16	16	7.34	7.34
S	2	+*****	138	154	63.30	70.64
UC	3	+*****	53	207	24.31	94.95
D	4	+**	9	216	4.13	99.08
VD	5	+	2	218	0.92	100.00
+-----+-----+-----+-----+-----+-----+-----						
10 20 30 40 50 60 %						

Where there was a choir at all, the mean levels of satisfaction as perceived by musical directors and clergy were 2.17 and 2.28 respectively ( $t=1.4$ , NS).

(h) 'In your view, how satisfied would be an ordinary non-churchgoer visiting the church?'

<u>MD</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+*****	30	30	9.97	9.97
S	2	+*****	138	168	45.85	55.81
UC	3	+*****	105	273	34.88	90.70
D	4	+***	20	293	6.64	97.34
VD	5	+*	8	301	2.66	100.00
+-----+-----+-----+-----+-----						
10 20 30 40 %						
<u>PC</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+*	11	11	2.70	2.70
S	2	+*****	168	179	41.28	43.98
UC	3	+*****	162	341	39.80	83.78
D	4	+*****	53	394	13.02	96.81
VD	5	+**	13	407	3.19	100.00
+-----+-----+-----+-----+-----						
10 20 30 40 %						

Neither party rated the level of satisfaction of a non-churchgoer very highly, namely 2.46 and 2.73 respectively ( $t=4.1$ ,  $P=0.0001$ ). It would have been interesting to invite each party to comment on the likely reasons for this.

(i) 'In your view, how satisfied would be a Christian visitor with a reasonable amateur interest in serious music?'

<u>MD</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+***	19	19	6.21	6.21
S	2	+*****	139	158	45.42	51.63
UC	3	+*****	95	253	31.05	82.68
D	4	+*****	40	293	13.07	95.75
VD	5	+**	13	306	4.25	100.00
+-----+-----+-----+-----+-----						
10 20 30 40 %						
<u>PC</u>			Freq	Cum. Freq	%	Cum. %
VS	1	+**	19	19	4.69	4.69
S	2	+*****	133	152	32.84	37.53
UC	3	+*****	131	283	32.35	69.88
D	4	+*****	91	374	22.47	92.35
VD	5	+****	31	405	7.65	100.00
+-----+-----+-----+-----+-----						
10 20 30 40 %						

Even more pessimistic were the views expressed concerning the lot of a musical Christian visitor. Half of the musical directors and almost two thirds of the clergy could not be confident that such a

person would feel satisfied. Their mean perceptions were 2.64 and 2.96 respectively ( $t=4.3$ ,  $P=0.0001$ ).

(j) 'In your view, how satisfied would be the Christian visitor in (i) if he/she joined the choir?'

			Freq	Cum. Freq	%	Cum. %
<u>MD</u>						
VS	1	+*****	20	20	10.42	10.42
S	2	+*****	93	113	48.44	58.85
UC	3	+*****	61	174	31.77	90.63
D	4	+****	17	191	8.85	99.48
VD	5	+	1	192	0.52	100.00
+-----+-----+-----+-----+-----						
10 20 30 40 %						
<u>PC</u>						
VS	1	+***	12	12	5.04	5.04
S	2	+*****	92	104	38.66	43.70
UC	3	+*****	92	196	38.66	82.35
D	4	+*****	27	223	11.34	93.70
VD	5	+***	15	238	6.30	100.00
+-----+-----+-----+-----+-----						
10 20 30 %						

Sadly, the position of the musical visitor would be but little improved if he/she were to join the choir - if indeed such existed at the church in question. Roughly one in five of the clergy felt that such a person would be dissatisfied or very dissatisfied in the choir, whilst only one in ten of the musical directors felt that their new chorister would be very satisfied.

The mean perceptions of directors and clergy are respectively 2.41 and 2.75 ( $t=4.1$ ,  $P=0.0001$ ). Again it would be interesting to know the reasons for such pessimism, especially among the clergy, and the extent to which this is perceived to be a serious problem.

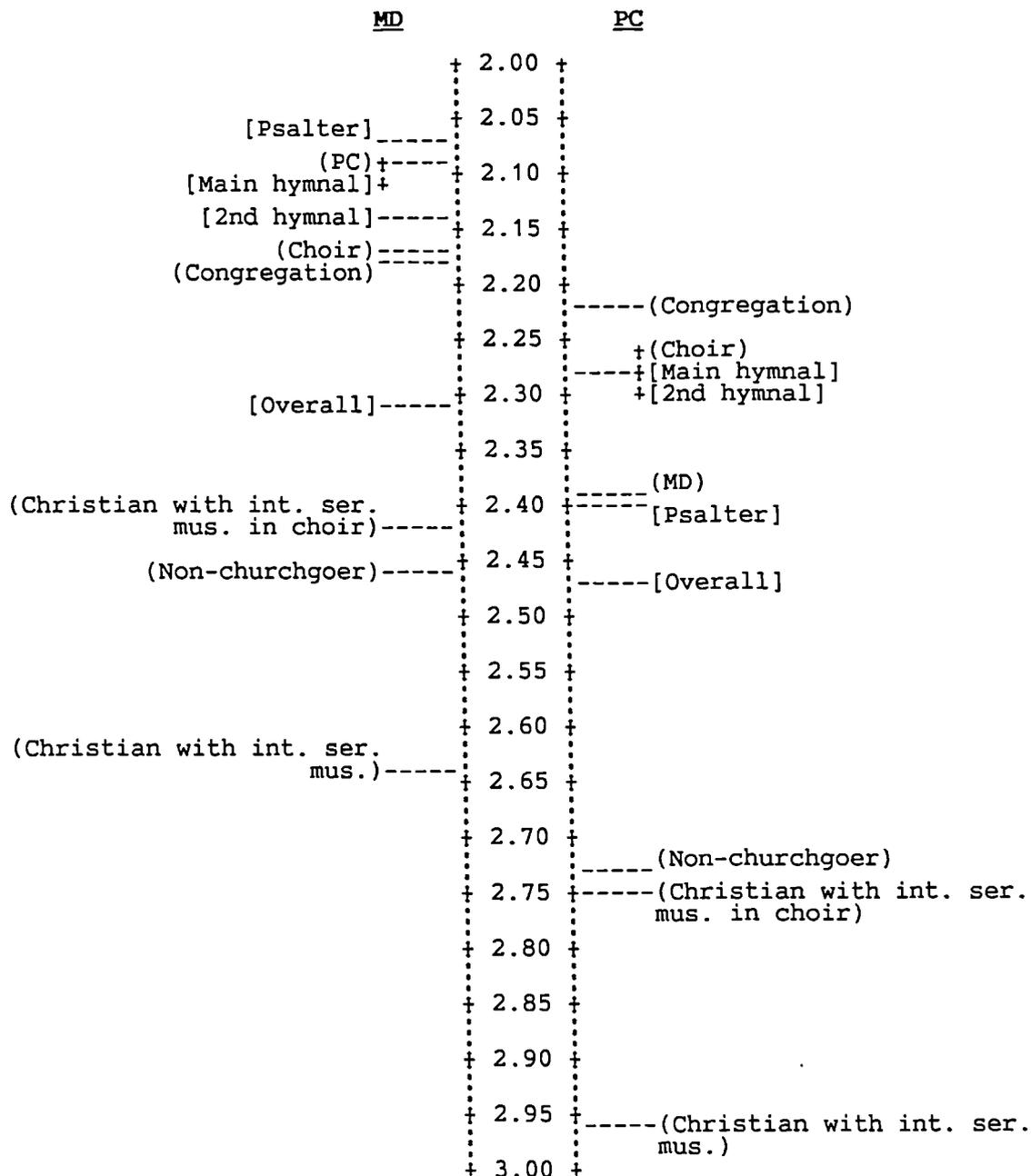
#### Summary of Levels of Satisfaction

Before the Summary, it may be noted that several respondents suggested that there should be a further question, (k). This was: 'In your view, how satisfied is God?'. The author believes this to be a valid question, and had even considered including it, but on balance decided against it lest the question be thought flippant.

Responses to questions (a) - (j) are summarised overleaf.

Levels of Own Satisfaction [ ]  
 and  
 Perception of Overall Levels of Satisfaction of Others ( )

- 1 = Very satisfied
- 2 = Satisfied
- 3 = Uncertain



It may be noted that the range of levels of satisfaction in this chart, namely 2.07 to 2.96 compares with 1.64 to 2.49 in the chart at the end of question MD-B25/PC-B28 in section 8.3.1. It is readily apparent from the present chart that, in the view of both parties, those least likely to be satisfied with the role played by music are 'an ordinary non-churchgoer visiting the church' and 'a Christian visitor with a reasonable amateur interest in serious music', whether or not the latter joined the choir. It may reasonably be inferred that a non-Christian musical visitor would be equally dissatisfied. For whatever reasons, both parties perceive the levels of satisfaction of both the existing congregation and the existing choir to be much higher.

If the Christian Church exists for those outside it, as has been periodically advocated, then on the musical front at least, the churches taking part in the survey seem to be fighting a losing battle. (Of course there is no reason to suppose that the situation is significantly different elsewhere.) Furthermore, if the Christian musical visitor is frustrated by the music as it currently exists, there is surely a risk that he/she will not wish to become involved, thus exacerbating the situation.

The following table shows the results in terms of the level of churchmanship.

Levels of Own Satisfaction [ ]						
Perception of Overall Levels of Satisfaction of Others ( )						
-----MD-----				-----PC-----		
Cath.	Middle	Evan.		Evan.	Middle	Cath.
(-3,-2)	(-1,0,1)	(2,3)		(3,2)	(1,0,-1)	(-2,-3)
-----						
2.1	2.0	2.5	[Psalter]	2.7	2.5	2.2
2.0	2.1	2.2	[Main hymnal]	2.2	2.4	2.1
2.2	2.1	2.3	[2nd hymnal]	2.1	2.3	2.4
2.3	2.3	2.3	[Overall]	2.3	2.6	2.4
1.9	2.1	2.2	(PC) [PC]	2.3	2.6	2.4
2.3	2.3	2.3	[MD] (MD)	2.4	2.4	2.3
2.1	2.2	2.3	(Cong)	2.2	2.4	2.2
2.1	2.2	2.3	(Choir)	2.4	2.4	2.1
2.4	2.4	2.7	(Non-churchgoer)	2.5	2.9	2.6
2.6	2.6	2.9	(Am.mus.)	2.8	3.1	2.8
2.3	2.3	2.8	(Am.mus.in choir)	2.8	2.8	2.6

It will be noted that, for all three levels of churchmanship, the lot of the last three types of person is not a happy one. In fact, with few exceptions, there seems to be little variation with churchmanship in any of these results. One exception is the psalter (neither of the evangelical parties seems very happy). A further point of interest is that the amateur musician would be more satisfied in the choir of a catholic or middle-of-the-road church than in the congregation. The same does not seem to be the case in an evangelical church.

#### Summary of Information on the Services

Two thirds of the churches in the survey hold only one service with music per week, or less, the most common time being between 09.15 and 11.15 on Sunday. At a quarter of the churches, the mean congregation is less than 20. Rite A Communion accounts for almost a third of all services, although BCP Evensong is still reasonably widespread.

Where psalms are still sung at all, Anglican chanting (notably the Parish Psalter) appears still to be by far the most widely used method. At the time of the survey, Ancient and Modern Revised was still the most common hymn book, although The New English Hymnal had become more widespread than might have been expected in the short space of time since its publication. In addition to being widespread, it was also widely acclaimed by clergy and musical directors alike.

A surprising degree of common ground was noted between the eucharistic settings reported in this survey and those sung in cathedrals.

At most services with music, an organist is by far the most common instrumentalist. At roughly half of all services, a choir is in attendance, but an anthem is a rare event and, when it does take place, it is likely to be very straightforward such as S.S. Wesley's Lead me, Lord. The average age of most choirs is between 20 and 29, the most common age group of members being 10 to 19. With the exception of all-male choirs (which appear to be on the decline), membership levels appear to have been maintained over the last three

years. In all age groups except 70 and above, the number of females exceeds that of males: in particular there is evidence of a long-term decline in the number of boys in choirs.

The responses to several of the questions point to a failure of the clergy and musical directors to communicate with each other.

Both parties seem to agree that an interest in serious music may perhaps be a handicap to worship at those churches taking part in the survey.

## 9 FURTHER ANALYSIS: WHAT MAKES FOR A FRUITFUL PARTNERSHIP?

In the questionnaires of this survey, the priests and the musical directors were each asked some 150 questions. Analysis of these individual questions, with minimal cross-referencing, has occupied roughly 200 pages of this thesis. However, in a sense this is just the beginning, because we now have some 300 variables on which correlation tests can be run. A correlation test provides an answer to the question: 'Is the value of one variable "X" related to another variable "Y" such that, when X increases, Y shows a systematic tendency to change (either to increase or decrease)?'. In the present instance, the 300 variables, taken in pairs, give rise to roughly 45,000 correlation possibilities! (To be precise, the figure is 300, multiplied by 299, and divided by 2.)

The selection of variables on which to run correlation tests must therefore be somewhat arbitrary, depending on the particular interest of the person undertaking the tests. One research student might, for example, wish to examine whether there was any evidence of younger musical directors being more (or less) qualified than their older colleagues. However, an area of particular interest and concern to the author is the amity or enmity between the priest-in-charge and the musical director. A correlation of personal attributes to levels of satisfaction may in the long term enable a better match of priest and director to take place.

### 9.1 DIFFERENCES OF PERCEPTION OF THE WORKING RELATIONSHIP

As a first step, each priest's level of satisfaction at his working relationship with the musical director (question PC-B28(c)) was compared with the latter's view (MD-B25(b)) of the same relationship. In the following chart, each asterisk represents one church.

Priest-in-charge's  
view of working  
relationship with  
musical director

					5
???	??	?			Very dis- satisfied
*	**				4
??	?				Dis- satisfied
*****	*		*		3
?				?	Uncertain
***** ***** ***** ***** ***** ***	***** ***** ***** ***** **	*****	*	*	2
***** ***** ***** ***** *****	***** ***** *****	**	***	*	Satisfied
				?	??
			?	??	1
				???	Very satisfied
1	2	3	4	5	
Very satisfied	Satisfied	Uncertain	Dis- satisfied	Very dis- satisfied	

Musical director's view of working relationship with  
priest-in-charge

The form of this chart is somewhat surprising. One might expect both parties to have roughly the same view of the relationship, such that the asterisks were clustered around the diagonal from bottom left to top right. Naturally there is some scope for difference of perception (for example a priest to be very satisfied and a director to be merely satisfied). However, it seems strange for the director to be satisfied and the priest to be dissatisfied (denoted by '?'), or for the priest to be very satisfied and the director to be dissatisfied ('??') or even very dissatisfied ('???'). Such situations point to:

- one party's unwillingness to admit that there is a problem; or
- a failure of the parties to communicate effectively with each other; or even, as a specific example of this,
- a differing perception of what constitutes a satisfactory working relationship. (A priest might regard as ideal a relationship of total subservience on the part of the musical director!)

Before delving further into the data, it is perhaps helpful to consider certain mathematical definitions.

## 9.2 CORRELATION COEFFICIENTS

If, in a group of people, the weight of each person is plotted against his/her height, in general it will be found that the height increases with increasing weight, although naturally there will be many specific exceptions to this. These values are said to be 'positively correlated'. If, on the other hand, the weights of ten-pence pieces are plotted against their age, in general the weight decreases with increasing age as a result of wear, although again there will be many exceptions. These two quantities are 'negatively correlated'.

The measure of correlation is termed the 'correlation coefficient' or ' $r$ '. The precise method of calculating correlation coefficients is discussed, for example, by Moroney.<sup>1</sup> Suffice it to say here that if all the points were to lie perfectly on a straight line, then  $r$  would be 1 (+1 for positive correlation, -1 for negative correlation). In the case of no relationship being detected (for example between the Financial Times Index and the phases of the moon), the correlation coefficient should be zero. An intermediate value between 0 and 1, or 0 and -1, provides a measure of the strength of the relationship between the two quantities being examined.

It should not necessarily be inferred that any relationship detected is a causal one, in other words either that changes in X cause changes in Y or vice versa. The changes may either both be caused by some further (but possibly unknown) variable Z, or be completely by chance. The probability of three points randomly happening to lie on a straight line (and hence falsely implying a perfect correlation) is clearly very much greater than the probability of 100 doing so, which in turn is much greater than 1,000 doing so. Correlation tests take account of this.

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<sup>1</sup> M.J. Moroney: Facts from Figures (Harmondsworth, 1951), pp. 286-291.

It will be recalled that in section 8.1.2 measures of probability 'P' were discussed. Values of P are supplied also in correlation tests. Thus if P is 0.05, then there is a 1 in 20 possibility of the calculated value of r differing from zero merely by chance, and the correlation is termed 'probably significant'. If P is 0.01, there is a 1 in 100 possibility, and the correlation is 'significant'. If P is 0.001, there is a 1 in 1,000 possibility, and the correlation becomes 'highly significant'.

As an illustration of the above, a correlation between the number on the electoral roll, and the population in the church's catchment area (questions PC-B4 and PC-B5) yielded the results  $r=0.54$  and  $P=0.0001$ . Naturally the relationship is nowhere near a straight line but, since there is only a 1 in 10,000 possibility of the observed relationship being caused by chance, this represents a very high level of significance, as might be expected. Conversely, a correlation of the levels of satisfaction of priest and musical director at the working relationship (illustrated two pages earlier) yielded the results  $r=-0.0085$  and  $P=0.91$ . The value of r is minimal, but even a detected correlation as small as this must be treated with caution, since there is a 90% probability of its differing from zero merely by chance.

In the circumstances, it was considered appropriate to examine separately each party's level of satisfaction at the working relationship. It was difficult to predict which of the other variables for which data had been collected might be associated with each party's level of satisfaction, and in the event more than a hundred were investigated. These included not merely direct variables, such as the highest level of musical qualification of the musical director (question MD-A5), but also derived variables such as:

- |             |  |
|-------------|--|
| MDQU        | the total number of qualifications of the musical director (derived from MD-A5 and MD-A6, and discussed at the end of question MD-A6); |
| MDQU - PCQU | the total number of qualifications of the musical director, minus the total number of qualifications of the priest;                    |

ABS(MDQU - PCQU)	The 'absolute value' of (MDQU - PCQU), in other words the difference between their total number of qualifications, but disregarding whether the difference is positive or negative.
MDPERMEM & MDTOTMEM	Respectively the number of church-music associations of which the musical director is a personal member; and number of associations including, if applicable, church affiliation of the RSCM (derived from questions MD-A7 and MD-B2).
TOTIM	The mean of the two parties' estimates of the total time spent per year in discussion between priest and director (derived from questions MD-B16, MD-B17, PC-B20 and PC-B21).

In the following lists, the correlations found to be 'probably significant' or better are given in decreasing order of significance.

- \*\* denotes a correlation which is less significant than that with another variable higher in the list, with which the present variable is by intuition closely associated.
- \* denotes a correlation which is less significant than that with another variable higher in the list, with which the present variable is by intuition loosely associated.

### 9.3 CORRELATIONS WITH MD-B25(b): MUSICAL DIRECTOR'S VIEW OF RELATIONSHIP WITH PRIEST

r	P	Highly significant
0.335	0.0001	ABS(MD-A8(a) - PC-A18(a)): the more that the two parties agree on the advantage/disadvantage of an MD holding a church-music qualification, the greater the satisfaction.
0.297	0.0001	MD-A9(g): the more that the MD perceives a PC and MD sharing a common approach to music to be advantageous, the greater the satisfaction.

**Significant**

0.245	0.0018	MD-A8(j): the more that the MD perceives an MD's willingness to co-operate in a flexible way to be advantageous, the greater the satisfaction.
-0.228	0.0034	(MD-A2 - PC-A1): the older the MD compared with the PC, the greater the satisfaction.
0.220	0.0089*	ABS(MD-A8(f) - PC-A18(f)): the more that the two parties agree on the advantage/disadvantage of an MD being 'liturgically aware', the greater the satisfaction.
0.206	0.0089	MD-A8(d): the more that the MD perceives an MD's ability to play hymns etc. to be advantageous, the greater the satisfaction.
0.211	0.0090*	PC-B6: the longer the PC has been in charge, the lower the satisfaction.
-0.209	0.0093	PC-A18(j): the more that the PC perceives an MD's willingness to co-operate in a flexible way to be advantageous, the lower the satisfaction.
0.194	0.0147	MD-A9(h): the more that the MD perceives the two parties' sharing a common approach to worship to be advantageous, the greater the satisfaction.

**Probably Significant**

0.192	0.0161	MD-A9(f): the more that the MD perceives a PC's holding a music qualification to be advantageous, the greater the satisfaction.
-0.192	0.0183**	(MD-B6 - PC-B6): the longer the MD has been in post in excess of the PC, the greater the satisfaction.
0.183	0.0264	ABS(MD-A8(n) - PC-A18(n)): the more that the two parties agree on the advantage/disadvantage of the MD's ability to train adult choir members, the greater the satisfaction.
-0.166	0.0330**	MD-A2: the older the MD, the greater the satisfaction.

-0.171	0.0342	MD-A8(l): the more that the MD perceives an MD's involvement with 'non-traditional' music to be advantageous, the lower the satisfaction.
0.168	0.0358*	PC-A3: the more recently that the PC has completed theological training, the greater the satisfaction.
-0.167	0.0401	PC-A18(i): the more that the PC perceives an MD's administrative ability to be advantageous, the lower the satisfaction.
-0.161	0.0464	PC-A18(h): the more that the PC perceives an MD's pastoral gifts to be advantageous, the lower the satisfaction.

#### 9.4 CORRELATIONS WITH PC-B28(c): PRIEST'S VIEW OF RELATIONSHIP WITH MUSICAL DIRECTOR

r	P	
		Highly significant
0.298	0.0001	PC-A18(e): the more that the PC perceives an MD's ability as a solo organist to be advantageous, the greater the satisfaction.
-0.275	0.0001	(MDQU - PCQU): the greater the MD's number of qualifications in excess of those of the PC, the greater the satisfaction.
-0.248	0.0006**	MDQU: the greater the MD's number of qualifications, the greater the satisfaction.
		Significant
-0.228	0.0016**	MD-A5: the higher the MD's level of musical qualification, the greater the satisfaction.
0.245	0.0032	ABS(MD-A8(b) - PC-A18(b)): the more that the two parties agree on the advantage/disadvantage of an MD holding an 'ordinary-music' qualification, the greater the satisfaction.

-0.213	0.0033	MDTOTMEM: the more church-music associations of which the MD is a member, the greater the satisfaction.
0.223	0.0069	(MD-B6 - PC-B6): the longer that the MD has been in post in excess of that of PC, the lower the satisfaction (cf. the correlation in the case of the MD, previously).
-0.197	0.0077	TOTIM: the more time spent in discussion, the greater the satisfaction.
		Probably Significant
0.204	0.0129**	MD-B6: the longer that the MD has been in post, the lower the satisfaction.
0.213	0.0146	ABS(MD-A14(b) - PC-A23(b)): the more that the two parties share the same preference on Catholic/Evangelical worship, the greater the satisfaction.
0.196	0.0193	ABS(MD-A8(i) - PC-A18(i)): the more that the two parties agree on the extent to which it is advantageous for an MD to possess administrative ability, the greater the satisfaction.
-0.167	0.0216**	MDPERMEM: the more church-music associations of which the MD is a personal member, the greater the satisfaction.
0.190	0.0218	MD-A8(m): the more that the MD perceives an MD's ability to train young choir members to be advantageous, the greater the satisfaction.
0.185	0.0257**	ABS(MD-B6 - PC-B6): the longer that either party has been in post in excess of the other, the lower the satisfaction.
0.181	0.0263*	MD-A2: the older the MD, the lower the satisfaction.
-0.180	0.0288	MD-A12: satisfaction greater if MD is professional musician than if not.

- 0.158 0.0315 PC-A18(h): the more that the PC perceives an MD's pastoral gifts to be advantageous, the greater the satisfaction.
- 0.181 0.0318 ABS(MD-A8(k) - PC-A18(k)): the more that the two parties agree on the extent to which it is advantageous for an MD to be involved with other church-based activities, the greater the satisfaction.
- 0.168 0.0387\*\* (MD-A2 - PC-A1): the older the MD compared with the PC, the lower the satisfaction.
- 0.149 0.0421 PC-A18(j): the more that the PC perceives an MD's willingness to co-operate in a flexible way to be advantageous, the greater the satisfaction.
- 0.165 0.0470 MD-A8(e): the more that the MD perceives an MD's ability as a solo organist to be advantageous, the lower the satisfaction.

#### 9.5 SUMMARY OF CORRELATIONS WITH MD-B25(b) AND PC-B28(c)

It is difficult to detect any overall pattern in the correlation coefficients listed above for the two variables defining the state of the parties' working relationship: indeed, this is perhaps to be expected, since the two variables do not correlate with each other, However, a few points may be noted.

Of special interest is the fact that each party feels that the relationship is better if the other party is younger than him/her. Similarly, each party prefers to have been in post longer than the other.

If the musical director feels that it is advantageous for a director to co-operate in a flexible way, he/she is more likely to be satisfied with the working relationship with the priest. On the other hand, if the priest feels that it is advantageous, then the musical director is less likely to be satisfied. As Professor Joad would have said: 'It all depends what you mean by "flexible".'

If a priest feels that a musical director's ability as a solo organist is an advantage, then this bodes, in the priest's eyes, for a satisfactory working relationship. If, however, the musical director feels it to be advantageous, then this points (again from the priest's point of view) to an unsatisfactory working relationship. Corresponding correlations were not found in the case of the musical director's view of the working relationship.

If a musical director is involved with other church-music interests outside his/her own church, the priest finds the relationship easier. Again, in the priest's eyes, a satisfactory relationship is associated with much time spent in discussion. However, a word of caution is necessary. If a priest finds a relationship with a director difficult, is their failure to hold meetings a cause of this - or an effect?

Some of the results are more surprising than others. For example, it was not expected that agreement on the value of a church-music qualification would appear to be so central to the musical director's satisfaction. This merits further analysis in due course.

The two correlation tables have included only those variables whose correlation was at worst 'probably significant' (i.e. at worst only a one-in-twenty probability that it existed purely by chance). Other correlations which might have been anticipated were found to be not significant (or, as might be said, 'not proven'). Three such were:

- the musical director's view of how advantageous it is for a director to be a practising Christian (MD-A8(g));
- the number of years that the priest had spent in secular employment prior to ministerial training (PC-A2) (i.e. would someone who had spent longer in the 'real world' be more tolerant?);
- the number of parties to whom a musical director should have the right of appeal in the event of dispute with the priest (derived from PC-A21) (i.e. would someone allowing appeal in such circumstances to a wider court be more tolerant?).

The figures are shown in the following table.

Correlation with MD-B25(b)		Variable	Correlation with PC-B28(c)	
r	P		r	P
0.101	0.2051	MD-A8(g)	0.055	0.5117
0.064	0.4208	PC-A2	-0.092	0.2098
-0.060	0.4418	from PC-A21	-0.001	0.9847

The most 'promising' of the correlations is the first, namely that the more advantageous that the musical director perceives it for a director to be a practising Christian, the greater the director's satisfaction at the working relationship with the priest. Although the results makes sense intuitively, it should be seen in its statistical context. The one-in-five probability of its having occurred by chance would not impress a statistician. Equally, the longer the priest's period in secular employment, the greater his satisfaction with his working relationship with the musical director is in agreement with intuition but is unconvincing statistically. In short, the least promising of the correlations listed in the main tables was more than four times as likely as the most promising here.

#### 9.6 THE DISSATISFACTION INDEX, DI

As has already been indicated, there is less agreement than might be expected on the state of the working relationship. Since any relationship is ultimately a two-way process, it may be argued that a truer view of each relationship may be obtained by combining the views of the two parties rather than looking at each in isolation. Furthermore, as has previously been suggested, there may have been some reticence about completely revealing the perceived state of the relationship.

There are other possible pointers to the state of affairs (e.g. how satisfied each party is with the use of music in the worship at services), and it is thus possible to build up a more complete picture of the overall level of musical satisfaction of the two parties. A 'Dissatisfaction Index', DI was defined in the following way.

DI = MD-B25(a)	MD's view of PC's understanding of use of music in worship
+ MD-B25(b)	MD's view of working relationship with PC
+ PC-B28(a)	PC's view of MD's musical competence
+ PC-B28(b)	PC's view of MD's understanding of the forms of worship used
+ PC-B28(c)	PC's view of working relationship with MD
+ MD-B48(d)	MD's view of use of music in the worship at the services
+ PC-B38(d)	PC's view of use of music in the worship at the services
- 7	

It will be recalled that each of the above was scored from 1 (Very Satisfied) to 5 (Very Dissatisfied). Thus DI could take any value from 0 (all items being marked as Very Satisfied) to 28 (all Very Dissatisfied). The items comprising DI are not entirely arbitrary: they are the ones most closely affecting the priest and musical director. (The views of the choir, congregation, etc. are all of interest, and merit further investigation at some stage, but they do not directly affect the priest and the musical director.) For each of the questions MD-B48 and PC-B38 there are up to three separate values (for the three separate services): in each case the lowest (i.e. the most satisfactory) was selected.

#### 9.7 CORRELATIONS WITH THE DI

The correlation coefficients of variables with DI are listed below in the same way as before.

r	P	
		Highly significant
-0.306	0.0003	(MDQU - PCQU): the greater the MD's number of qualifications in excess of those of the PC, the greater the satisfaction.
		Significant
-0.256	0.0030	TOTIM: the more time spent in discussion, the greater the satisfaction.

-0.249	0.0037**	MDQU: the greater the MD's number of qualifications, the greater the satisfaction.
0.255	0.0039	MD-A9(h): the more that the MD perceives the two parties' sharing a common approach to worship to be advantageous, the greater the satisfaction.
-0.245	0.0049*	MD-A12: dissatisfaction lower if MD is professional musician than if not.
0.253	0.0059	ABS(MD-A14(b) - PC-A23(b)): the more that the two parties share the same preference on Catholic/ Evangelical worship, the greater the satisfaction.
-0.227	0.0083	MDTOTMEM: the more church-music associations of which the MD is a member, the greater the satisfaction.
-0.227	0.0084*	PC-A10: the higher the PC's level of musical qualification, the greater the satisfaction.
		<b>Probably Significant</b>
0.226	0.0101	MD-A8(d): the more that the MD perceives an MD's ability to play hymns etc. to be advantageous, the greater the satisfaction.
0.213	0.0155**	ABS(MD-A8(d) - PC-A18(d)): the more that the two parties agree on the extent to which it is advantageous for an MD to be able to play hymns etc., the greater the satisfaction.
-0.206	0.0170**	MD-A5: the higher the MD's level of musical qualification, the greater the satisfaction.
0.201	0.0222	ABS(MD-B6 - PC-B6): the longer that either party has been in post in excess of the other, the lower the satisfaction.
0.199	0.0247	MD-A8(c): the more that the MD perceives an MD's holding a teaching qualification to be advantageous, the greater the satisfaction.

0.192	0.0271	PC-A18(e): the more that the PC perceives an MD's ability as a solo organist to be advantageous, the greater the satisfaction.
-0.189	0.0299	PC-A18(o): the more that the PC perceives an MD's ability to attract and retain a choir to be advantageous, the lower the satisfaction.
0.200	0.0353	ABS(MD-A14(a) - PC-A23(a)): the more that the two parties share a preference on Charismatic/Non-charismatic worship, the greater the satisfaction.
0.178	0.0397	PC-A1: the older the PC, the lower the satisfaction.

#### 9.8 SUMMARY OF CORRELATIONS WITH THE DI

It would thus appear that each of the above factors, to a greater or lesser extent, affects the Dissatisfaction Index, DI. It is suggested that a priest might care to bear them in mind when appointing a new musical director, and possibly discuss them at the interview.

To the best of the author's knowledge, no previous attempt has ever been made to analyse such a matter. Clearly the level of satisfaction is an extremely subtle concept, defying precise quantification. No doubt there are other factors systematically affecting it, some being complex combinations of variables in the questionnaire, some not asked at all (the distance that the musical director has to travel to church may be one possible factor). Over and above the systematic factors will be the traits of human unpredictability. This having been said, any attempt at systematically matching priest and musical director is surely better than no attempt at all.

Since the DI is affected by many factors, the effect of each factor individually is only small, and on a graph would not be apparent to the naked eye. When, however the factors are combined, the effect becomes more noticeable. The way in which this is achieved is described below.

### 9.9 THE DISSATISFACTION PREDICTOR, DP

For each church, a 'Dissatisfaction Predictor', 'DP' is calculated.

$$DP = X - Y$$

where:

$$X = \begin{array}{l} MD-A9(h) \quad + \quad ABS(MD-A14(b) - PC-A23(b)) \\ + \quad MD-A8(d) \quad + \quad ABS(MD-B6 - PC-B6) \quad + \quad MD-A8(c) \\ + \quad PC-A18(e) \quad + \quad ABS(MD-A14(a) - PC-A23(a)) \quad + \quad PC-A1 \end{array}$$

(in other words, variables positively correlated with DI), and:

$$Y = \begin{array}{l} (MDQU - PCQU) \quad + \quad TOTIM \quad + \quad MD-A12 \quad + \quad MDTOTMEM \\ + \quad PC-A10 \quad + \quad PC-A18(o) \end{array}$$

(variables negatively correlated with DI).

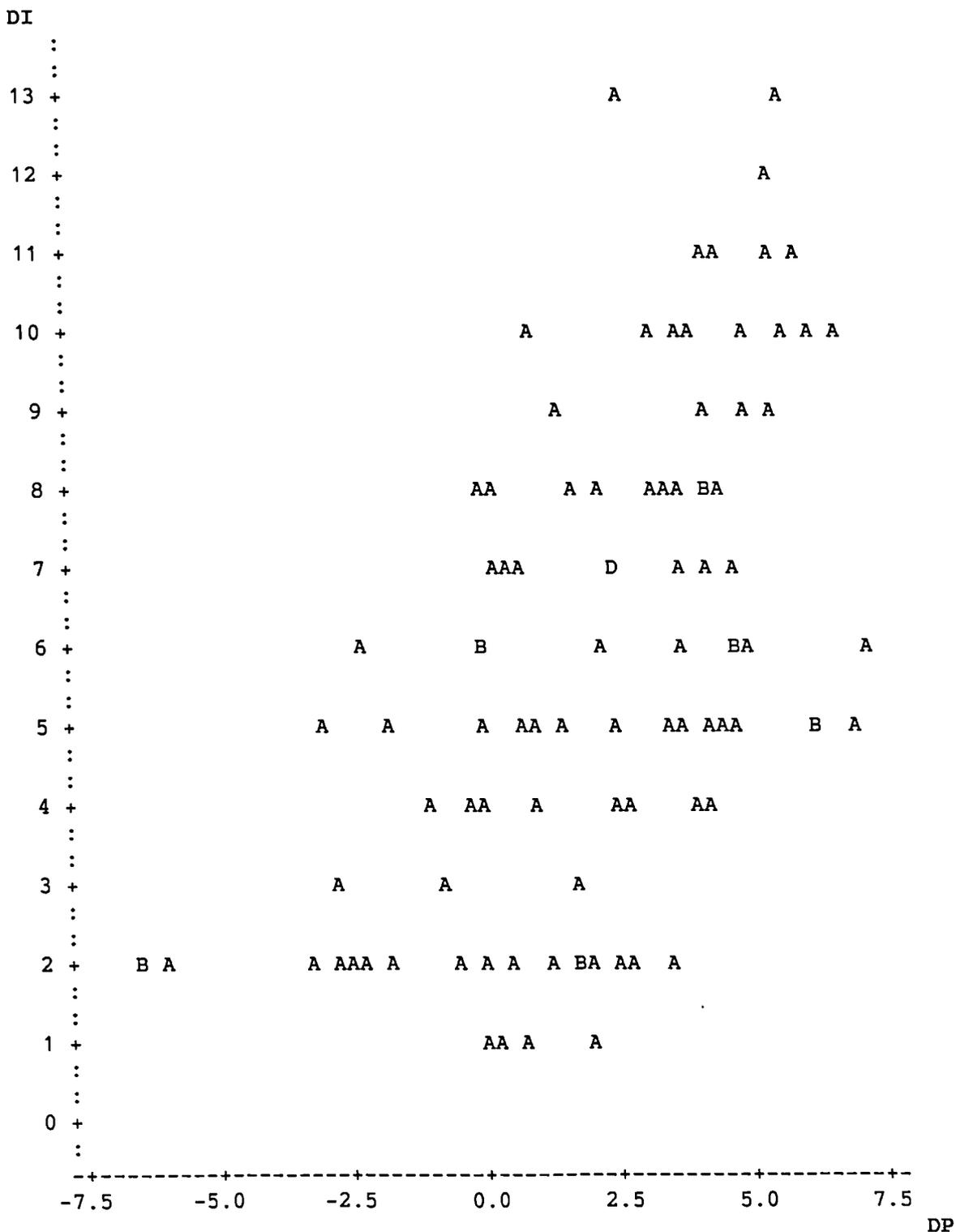
It will be noted that those variables marked with a double asterisk have been excluded. This is because the correlation has already been covered by another variable in the list. To include both variables would give undue prominence to the single root cause of the two correlations.

Whilst the formula for DP is conceptually correct, it is however necessary to apply 'normalising factors' to each of the contributory variables. As the variables stand, MD-A9(h) for example is on a scale of 1 to 5,  $ABS(MD-A14(b) - PC-A23(b))$  is on a scale of 0 to 6, whilst TOTIM ranges from 0 to 35 (the number of hours per year spent in meetings between the musical director and the priest). In order to prevent TOTIM in particular from having a disproportionate effect on DP, all variables were adjusted so as to lie within the range 0 to 2. In this way, DP can in principle take any value from -14 to +14.

The resulting graph is shown overleaf.

Comparison of Dissatisfaction Index (DI)  
with Dissatisfaction Predictor (DP)

'A' denotes 1 church.  
'B' denotes 2 churches.  
'D' denotes 4 churches.



There is a clear tendency for DI to increase with increasing DP. The values of  $r$  and  $P$  are 0.570 and 0.0001 respectively, a very highly significant result. (It will be recalled that the value of  $r$  for the correlation between the number on the electoral roll, and the population in the church's catchment area was marginally lower at 0.54).

The author believes that further statistical analysis of the questionnaires will bring to light additional predictors of the state of the relationship between the musical director and the priest. However, in the meantime, the graph provides clear visual evidence that some progress has already been made.

Thus if a church receives more than one application for the post of musical director, we have here an objective test to determine which of the candidates is likely to be the most suitable for the specific priest. Of course the crucial word is 'if', but yesterday's poor clergy/organist relationships are in no small measure responsible for today's dearth of organists. Have we at last found a means of breaking the vicious circle?

## 10 CONCLUSION AND SUGGESTIONS FOR FURTHER STUDY

Amidst all the other issues confronting the Church of England, there emerged in 1980 a powerful catalyst to the age-old debate on the role that music should play in worship. That catalyst was the Alternative Service Book, and 'ten years on' is perhaps an appropriate time to be bringing the present project to a close.

In this project, the author has undertaken:

- a review of the principles governing the use of music in worship;
- a discussion of the background to the liturgical changes in the ASB;
- a discussion of the 'hymn explosion', and a review of hymnals and psalters;
- a survey of the courses and qualifications in church music currently or until recently available in Great Britain, in addition to those courses currently proposed;
- three case studies demonstrating the problems that can arise when clergy and church musicians are in conflict;
- a review of surveys in church music undertaken since 1950;
- a detailed survey by questionnaire to the priest-in-charge and musical director (organist) at almost half the churches in a large diocese. These questionnaires have enabled the author to construct a composite picture of:
  - respondents' personal backgrounds and general attitudes;
  - respondents' perceptions, both objective and subjective, of the situation at their church, and of each other.

The overall response rate to the questionnaires was over 74%. This, combined with the fact that the diocese has been shown to be a typical one, strongly suggests that any conclusions drawn from the survey may be applied to the Church of England as a whole.

There appears to be little common ground between clergy and musical directors. The former have little knowledge of, or ability in, music (the same can perhaps be said of some of the latter), whilst the latter's knowledge of theology is very limited. Moreover,

there seems to be little desire to develop the common ground, with little interest in either church-related musical associations or discussion groups. Added to this, neither party places much value on a formal qualification in church music.

Worthy of particular note is the dissatisfaction expressed by the clergy at the quantity and/or quality of their music training at theological college. The extent to which this perceived inadequacy is causing major problems in parish-church music is unclear. However, a full survey of the music training programmes of theological colleges would seem to be a most worthwhile future project. Indeed, reference to no more than the present data and Crockford's<sup>1</sup> would enable a comparison of levels of satisfaction between different colleges to be compiled.

Alarming little time and money are currently being spent on developing the churches' musical resources:

- a typical annual music budget per member of the electoral roll is less than 20 pence;
- in over a third of the churches the total time spent per year in discussion between the priest-in-charge and the musical director is an hour or less (responses elsewhere in the questionnaires provided additional evidence of the two parties' failure to communicate with each other);
- at only one church in three is the musical director a member of the PCC;
- at only one in four churches is there a working group for worship, and at only one in ten a working group for music.

Also somewhat alarming is the fact that at only one church in six was there more than one suitable candidate when the present musical director was appointed. It is to be hoped that the seeds sown in 'National Learn the Organ Year' will in due course yield the required harvest.

The shock waves of the 'hymn explosion' have reached many churches, with Hymns Ancient and Modern New Standard, New English

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<sup>1</sup> Crockford's Clerical Directory (89th edn), (London, 1985).

Hymnal and many other compilations taking their places in the pews. Psalms, on the other hand, are not widely sung in today's parish churches.

Apart from all-male choirs (where numbers are declining, as are the numbers of boys in all choirs), membership of choirs seems to have been maintained in the most recent three-year period. This says much for the choirs' forbearance, as S.S. Wesley's Lead me, Lord was the anthem most commonly cited.

Both the clergy and the musical directors seem to agree that an interest in serious music may be something of an impediment to worship in many of today's services. If true, and in the opinion of the author it is, this must be a matter meriting further attention. Admittedly thirty years ago, the Church of England may have had too much of a 'middle-class' approach to its worship and music. Now the musical pendulum seems in danger of swinging too far in the opposite direction in some churches. Music should be an aid to worship, not an impediment to it, and every effort must be made for this to apply to all.

It is, however, a fact of life that people's musical tastes differ (even Radios 1, 2 and 3 can barely cover the spectrum), and finding a solution to this in the church environment is not easy:

The relationship between music, Christian worship and culture is very complex.... I suspect it is something with which we shall always be struggling, because what is culturally meaningful and acceptable to one person is anathema to another.<sup>2</sup>

The forceful comment of Robert Bridges, poet laureate is no less relevant eighty years later:

It seems to me that the clergy are responsible. If they say that the hymns (words and music) which keep me away from the church door draw others thither and excite useful religious emotions ... all I can urge is that they

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<sup>2</sup> Alan Reeve: 'One Man's Meat' in Christian Music (Summer 1990), p.18.

should have at least one service a week where people like myself can attend without being moved to laughter.<sup>3</sup>

Finding the right balance for a particular church between traditional and non-traditional music is a very sensitive issue, requiring much discussion between the priest and musical director, and preferably other parties as well. In the view of the author, the following piece of advice is well worth noting.

One Incumbent stressed the importance of treating all styles of music seriously, so that modern choruses are sung well and not treated lightheartedly. In this way he had found new material was acceptable to most people.<sup>4</sup>

It will be interesting to learn the views of the Archbishops' Commission on Church Music concerning this and other matters.

It is a strange coincidence for two somewhat similar projects, namely the present one and the Archbishops' Commission, to have been independently initiated within two years of each other. The fact that they have remained independent of each other is not through lack of effort on the part of the present author: indeed their independence has been a matter of some regret to him.

Overall then, the present survey suggests that parish church music is not in a particularly healthy state. However there are one or two rays of hope. Firstly, the unusually high response rate from both the clergy and musical directors to the questionnaires implies a measure of concern. This can perhaps be seen as encouraging in the longer term: a problem cannot be resolved until it is perceived to be a problem.

Secondly, section 9 of this work has suggested ways of predicting how 'successful' a musical director will be in a particular church with a given priest. This will perhaps encourage priests to give further thought to the appointment of a new director. In fact, one of the priests taking part in the survey reported that he had found the questionnaire most helpful in this respect. Clergy and musical

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<sup>3</sup> R. Bridges: 'About hymns' in Church Music Society Occasional Papers, 2, (1911): quoted by Nicholas Temperley: The Music of the English Church (Cambridge, 1979), p.321.

<sup>4</sup> A joyful noise (Administry Resource Paper 84:7) (St. Albans, 1984), p.3.

directors may even be persuaded that to spend more time in discussion will probably be in the best interests of both of them. The absence of adequate discussion was a factor common to all three of the case studies reviewed in section 5.

It must, however, be stressed that the analysis undertaken here is only a first step, and many more interesting correlations undoubtedly lie beneath the surface of the data, merely waiting to be trawled.

In response to a report in Church Times<sup>5</sup> concerning the present project, the author was sent a poem<sup>6</sup> which provides a fitting epilogue. Not only does the poem confirm at least two of the findings of the survey, but one may infer from it a further project, namely a survey of congregational tastes in church music.

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<sup>5</sup> 'Role Conflict' in Church Times, 6461 (12 December 1986), p.8.

<sup>6</sup> H. Ford Benson.  
The poem is believed to have appeared in a Baptist publication c.1920. It is derived from a poem by Lewis Carroll in Through the Looking Glass.

## THE PARSON AND THE ORGANIST

The Parson and the Organist  
 Were walking side by side,  
 Said the Parson to the Organist,  
 'Your tunes I can't abide'.  
 'I'm sorry,' said the latter,  
 That our tastes should disagree,  
 But I really must say frankly  
 That your sermons don't touch me'.  
 And so they fell discussing  
 From their different points of view,  
 The pulpit and the organ-loft,  
 But quite forgot the Pew.  
 Till up came Sidesman Johnson,  
 Who was passing by that way,  
 And hearing the discussion  
 He just thought he'd have his say.  
 'Look here,' said he, 'my brothers,  
 You both are in the wrong!  
 One shows the way to heaven  
 And the other leads the song.  
 'Let each to his vocation  
 His best endeavours bring,  
 For when we get to Heaven  
 We must all know how to sing.'  
 This ended the discussion,  
 For they felt that he was right,  
 So the Parson and the Organist  
 Shook hands and said 'Good-night'.

.....

To these words the author has nothing to add except possibly  
 'Amen'.

APPENDIX 1

## QUESTIONNAIRE TO MUSICAL DIRECTOR



The University of Sheffield

Department of Music

Sheffield S10 2TN

Survey co-ordinator:  
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Abingdon, Oxon, OX14 3AJ  
Tel. Abingdon (0235) 27905

CONFIDENTIAL

## SURVEY IN CHURCH MUSIC

Questionnaire  
for  
Musical Director

\*\*\*\*\*  
\* Please read accompanying letter \*  
\* before starting the questionnaire \*  
\* \*  
\*\*\*\*\*

## NOTES

- a By *Musical Director* in this questionnaire is meant the person who for practical purposes bears overall responsibility for music at a church.
- b By *Choir* is meant a group of singers (robed or unrobed) remaining together during the service, even when they are not singing.
- c If a church does not have its own PCC (e.g. because it is a daughter church), in those questions relating to PCC please answer in terms of the church's nearest equivalent.

A      **MUSICAL DIRECTOR: GENERAL INFORMATION AND VIEWS**

*If you have already completed this section in the questionnaire for another church, and are returning both questionnaires together, please turn to Part B (page 6).*

1. What is your sex?

Male	1	
Female	2	

2. Please indicate your age.

Under 20 years	1	
20 - 29 years	2	
30 - 39 years	3	
40 - 49 years	4	
50 - 59 years	5	
60 - 69 years	6	
70 years or more	7	

3. If in the last two years you have attended any church music course, either on your own or with your church choir, how helpful did you find it?

(No course attended)	9	
Very helpful	5	
Helpful	4	
Neither helpful nor unhelpful	3	
Unhelpful	2	
Very unhelpful	1	

4. Would you be interested to join with clergy and church musicians in a discussion group on music in worship?

Very interested	4	
Interested	3	
Fairly interested	2	
Not interested	1	

5. If you have at any time attended instrumental or singing lessons, approximately to what level?

(No lessons attended)	9	
Grade 2 or lower	1	
Grades 3 - 5	2	
Grades 6 - 8	3	
Licentiate-ship or above	4	

6. Do you hold the following qualifications? (Please tick Yes or No for each qualification.)

	Yes	No
Music: Fellowship and/or first degree		
Theology: first degree		
Other subjects: first degree		
Higher degree in any subject		
Church Music qualification with <u>liturgical</u> content (e.g. Archbishop's Diploma or Certificate)		
Teacher-training certificate		
Other qualification (please specify)		

..... →

7. Are you a member of the following church-related musical associations? (Please tick Yes or No for each association.)

	Yes	No
<u>Personal Member</u> of Royal School of Church Music		
Guild of Church Musicians		
Local branch of Organists' Association		
Royal College of Organists		
Friends of Cathedral Music		
Music in Worship Trust		
Other (please specify)		

..... →

8. Please put a ring round your view of each of the following criteria for appointing a musical director* at a church. (* See Note <u>a</u> on front cover.)	<u>Key:</u> Very Advantageous - VA Advantageous - A Not Relevant - NR Disadvantageous - D Seriously Disadvantageous - SD
(a) Church Music qualification with <u>liturgical</u> content (e.g. Archbishop's Diploma or Certificate)	VA A NR D SD
(b) Other qualifications in Music	VA A NR D SD
(c) School-teaching qualification	VA A NR D SD
(d) Ability to play hymns and other congregational music well	VA A NR D SD
(e) Ability as solo organist	VA A NR D SD
(f) Liturgical awareness	VA A NR D SD
(g) Is a practising Christian	VA A NR D SD
(h) Pastoral gifts	VA A NR D SD
(i) Administrative ability	VA A NR D SD
(j) Willingness to co-operate in a flexible way	VA A NR D SD
(k) Involvement with other church-based activities	VA A NR D SD
(l) Involvement with "non-traditional" church music	VA A NR D SD
(m) Ability in training young (under-16) choir members	VA A NR D SD
(n) Ability in training adult (16+) choir members	VA A NR D SD
(o) Ability to attract and retain a choir	VA A NR D SD

9. Please put a ring round your view of each of the following criteria which a musical director might apply when deciding whether to accept a church appointment.

- |  |    |   |    |   |    |
|--|----|---|----|---|----|
| (a) Church near to home                                      | VA | A | NR | D | SD |
| (b) Large congregation                                       | VA | A | NR | D | SD |
| (c) High salary  | VA | A | NR | D | SD |
| (d) Good choir   | VA | A | NR | D | SD |
| (e) Good organ   | VA | A | NR | D | SD |
| (f) Priest/minister-in-charge has qualification in music     | VA | A | NR | D | SD |
| (g) P/M-in-C and director share a common approach to music   | VA | A | NR | D | SD |
| (h) P/M-in-C and director share a common approach to worship | VA | A | NR | D | SD |

10. Have you ever as a child and/or as an adult sung in a church choir for a year or longer? (Please tick Yes or No for each.)

	Yes	No
As a child		
As an adult		

11. Have you ever attended any adult theological or pastoral training course?

Yes	2	
No	1	

12. Is/was your main profession in the field of music?

Yes	2	
No	1	

13. Do you think that, in general, a musical director should be a member of the PCC\* *ex officio*? (\* See Note c on front cover.)

Yes	2	
No	1	

14. Please describe your personal preferred approach to worship, in terms of charismatic/non-charismatic and catholic/evangelical, by drawing a circle round one number on each of these two lines. For example, if you are charismatic evangelical, draw one circle near the charismatic end of the 1st line, and another circle near the evangelical end of the 2nd line.

Charismatic	3	2	1	0	1	2	3	Non-charismatic
Catholic	3	2	1	0	1	2	3	Evangelical

**B THE CHURCH AND ITS MUSIC**

1. What in practice is the approach to worship adopted at this church?

Charismatic	3	2	1	0	1	2	3	Non-charismatic
Catholic	3	2	1	0	1	2	3	Evangelical

2. Is the church affiliated to the Royal School of Church Music?

Yes	2	
No	1	

3. What is the annual salary, including normal expenses if applicable, but excluding fees, offered to you?

£
---

4. Do you think that the offered salary is:

Too high	3	
About right	2	
Too low	1	

5. What is the nature of your present contract?

Standard RCO/RSCM etc. written; fixed term	5	
Standard RCO/RSCM etc. written; non-fixed term	4	
"Local" written; fixed term	3	
"Local" written; non-fixed term	2	
No written contract	1	

6. How long have you been musical director at this church?

Less than 5 years	1	
5 - 9 years	2	
10 - 19 years	3	
20 - 29 years	4	
30 - 39 years	5	
40 years or more	6	

7. How did you hear of the post?

<i>Church Times or Church of England Newspaper</i>	1	
A music periodical	2	
Other press	3	
A friend	4	
Already assistant organist or member of the choir	5	
Already member of the congregation	6	
Other (please specify)	7	

8. Was there more than one suitable candidate for the post?

Yes	1	
No	2	
Don't know	9	

9. How many priest/ministers-in-charge have there been at this church during your time as musical director?

One	1	
Two	2	
Three	3	
Four or more	4	

10. Are you a member of the PCC\* at this church? (\* See Note c on front cover.)
- |                                     |   |  |
|-------------------------------------|---|--|
| Yes, ex officio as musical director | 3 |  |
| Yes, in some other capacity         | 2 |  |
| No                                  | 1 |  |
11. Have you ever been invited to be on this PCC?
- |     |   |  |
|-----|---|--|
| Yes | 2 |  |
| No  | 1 |  |
12. Have you and the present priest/minister-in-charge an agreed policy on music in worship?
- |               |   |  |
|---------------|---|--|
| Yes, formal   | 3 |  |
| Yes, informal | 2 |  |
| No            | 1 |  |
| Don't know    | 9 |  |
13. Who generally chooses the hymns/congregational songs?
- |                                 |   |  |
|---------------------------------|---|--|
| The clergy alone                | 1 |  |
| The musical director alone      | 2 |  |
| The clergy and musical director | 3 |  |
| A working group                 | 4 |  |
14. Who generally chooses the tunes for these hymns/songs?
- |                                 |   |  |
|---------------------------------|---|--|
| The clergy alone                | 1 |  |
| The musical director alone      | 2 |  |
| The clergy and musical director | 3 |  |
| A working group                 | 4 |  |
15. Who generally chooses all other music sung at regular services?
- |                                 |   |  |
|---------------------------------|---|--|
| The clergy alone                | 1 |  |
| The musical director alone      | 2 |  |
| The clergy and musical director | 3 |  |
| A working group                 | 4 |  |
| (Not applicable)                | 9 |  |

16. Roughly how often do you have a meeting with the priest/minister-in-charge to discuss the music? If never, would you welcome such meetings?

Weekly	6	
Fortnightly	5	
Monthly	4	
Rarely	3	
Never, but meetings would be welcome.	2	
Never, and meetings would not be welcome.	1	

17. (If applicable) What is the duration of a typical meeting?

Less than 10 minutes	1	
10 - 19 minutes	2	
20 -39 minutes	3	
40 minutes or more	4	

18. (If applicable) How helpful do you find these meetings?

Very helpful	5	
Helpful	4	
Neither helpful nor unhelpful	3	
Unhelpful	2	
Very unhelpful	1	

19. Is there now a regular choir\* at this church? (\* See Note b on front cover.)

Yes	2	
No	1	

20. What was the approximate membership of the choir 3 years ago? (If not known please put "?", if no choir please put "0".)

Adults (16 years or more)		
Children (15 years or less)		

*If there is now no choir, please omit questions 21-24.*

21. Does the choir initiate its own fund-raising and, if so, does it have full control over these funds?

Choir raises funds and has full control.	3	
Choir raises funds and does not have full control.	2	
Choir does not raise funds.	1	

22. At roughly how many weddings at this church do members of the choir sing per year?	Paid weddings per year (adult members)	
	Unpaid weddings per year (adult members)	
	Paid weddings per year (child members)	
	Unpaid weddings per year (child members)	

23. The priest/minister-in-charge and choir practice: please tick whichever box in your view most closely describes the situation at this church.	P/M-in-C regularly attends and is welcome.	5
	P/M-in-C regularly attends and is not welcome.	4
	P/M-in-C does not regularly attend but would be welcome.	3
	P/M-in-C does not regularly attend and would not be welcome.	2
	No regular choir practice.	1

24. At how many churches, including this one, does the choir sing on a regular basis?	
---	--

25. How satisfied are you with each of the following? (Please put a ring round the appropriate level of satisfaction.)
- Key:** Very Satisfied - VS  
 Satisfied - S  
 Uncertain - UC  
 Dissatisfied - D  
 Very Dissatisfied - VD  
 Not Applicable - NA

(a) Your priest/minister-in-charge's understanding of the use of music in worship	VS	S	UC	D	VD	NA
(b) Your working relationship with the P/M-in-C	VS	S	UC	D	VD	NA
(c) Your young choir members' musical competence	VS	S	UC	D	VD	NA

- (d) Your young choir members' overall conduct VS S UC D VD NA
- (e) Your adult choir members' musical competence VS S UC D VD NA
- (f) Your adult choir members' overall attitude VS S UC D VD NA

26. Do you have at this church an assistant musical director who regularly shares responsibility with you either as choirmaster or organist?

Salaried assistant	3	
Unsalariated assistant	2	
No assistant	1	

27. What is the longest period that you have served as musical director at any other church?

No such appointment	0	
0 - 4 years	1	
5 - 9 years	2	
10 - 19 years	3	
20 - 29 years	4	
30 - 39 years	5	
40 years or more	6	

28. At how many churches, including this one, are you currently musical director?

--

Regular Services Containing Music

The remaining questions relate to the various types of service with music (e.g. Sung Matins, Family Eucharist, Evensong) regularly taking place at this church. If there is only one type of service with music, please complete merely the first column, Type "A". If there are two types of service, use columns "A" and "B". If there are three types, use columns "A", "B" and "C". If there are more than three, please give details of the three most frequent.

If two different liturgies are regularly used at the same time on different Sundays (e.g. Rite A and BCP Communion alternately), please show these as two separate types of service.

	Type "A"	Type "B"	Type "C"
29. Name by which the service is locally known.			
	Type "A"	Type "B"	Type "C"
30. Day of week.			
	Type "A"	Type "B"	Type "C"
31. Time of start of service.			

The following questions apply to each of the types of service that you have listed above. Please answer separately for each type of service in the same order as you have listed them ("A", "B", "C"). If in a question the same answer applies to more than one type of service, please complete two or three boxes as appropriate.

		"A"	"B"	"C"	
32. Liturgy. (For each type of service please put a tick in the one box most closely corresponding to the correct answer.)	Rite A	1			
	Communion				
	Rite B	2			
	Communion				
	BCP	3			
	Communion				
	Non-Eucharistic family service	4			
	ASB	5			
	Matins				
	BCP	6			
	Matins				
	ASB Evening Prayer	7			
	BCP Evening Prayer	8			
..... →	Other (please specify)	9			

		"A"	"B"	"C"
33. Average number of times that each type of service takes place per month.	Once	1		
	Twice	2		
	Three times	3		
	Each week	4		

34. Psalms: for each type of service please show most frequent usage (for texts) with a "1", the 2nd with a "2", up to a maximum of 4. For example, if at "A" you mainly use *Psalm Praise* but sometimes *Oxford*, then under "A" put a "1" on line (e) and a "2" on line (g). Repeat the procedure ("1", "2", etc.) for "B" and "C".

..... →

		"A"	"B"	"C"
(a)	Psalms said or not used			
(b)	Psalms sung: <i>ASB Psalter</i>			
(c)	Psalms sung: <i>Parish Psalter</i>			
(d)	Psalms sung: <i>Revised Psalter</i>			
(e)	Psalms sung: <i>Psalm Praise</i>			
(f)	Psalms sung: <i>New Cathedral Psr.</i>			
(g)	Psalms sung: <i>Oxford Psalter</i>			
(h)	Psalms sung: <i>Worcester Psalter</i>			
(i)	Psalms sung: <i>Grail Psalter</i>			
(j)	Psalms sung: <i>BCP Plainsong</i>			
(k)	Other(s) (please specify)			

35. If applicable and not already indicated in your answer above, please give the name of psalm music book(s) (chants, tones, antiphons, etc.).

"A"	"B"	"C"

36. For each type of service at which psalms are sung please show most frequent usage with a "1", the 2nd with a "2", etc. (in the same way as in question 34).

		"A"	"B"	"C"
(a)	Sung by all			
(b)	Sung alternately by choir and congregation			
(c)	Sung by choir alone			

37. Hymn books, song books, etc. for congregational singing: for each type of service please show most frequent usage with a "1", the 2nd with a "2", up to a maximum of 4.

		"A"	"B"	"C"
(a)	Ancient and Modern New Standard (1983)			
(b)	A & M Revised (1950)			
(c)	A & M original (blue covers)			
(d)	Anglican Hymn Book			
(e)	New English Hymnal (1986)			
(f)	English Hymnal			
(g)	Songs of Praise			
(h)	Hymns for Today's Church			
(i)	100 Hymns for Today or More Hymns for Today or Hymns for Today			
(j)	English Praise			
(k)	Mission Praise			
(l)	Jesus Praise			
(m)	Sound of Living Waters or Fresh Sounds			
(n)	Other(s) (please specify)			

38. Canticles and other parts of service that can be sung (e.g. *Te Deum*, *Sanctus*, etc.): please show most frequent usage with a "1", the 2nd with a "2", etc.

		"A"	"B"	"C"
(a)	Said, or not applicable			
(b)	Sung to a chant			
(c)	Sung in English to a setting <sup>+</sup> (metrical or non-metrical)			
(d)	Sung in Latin to a setting <sup>+</sup>			

39. + If applicable please give, for each type of service, title and composer of up to three typical settings used.

"A"	"B"	"C"

40. For each type of service please tick to indicate whether there is a choir\*. (\* See Note b on front cover.)

		"A"	"B"	"C"
On all or nearly all occasions	3			
Sometimes	2			
Never	1			

41. Instrumentalist(s) accompanying congregational singing:

		"A"	"B"	"C"
(a) Organist	On all or nearly all occasions	3		
	Sometimes	2		
	Never	1		
(b) Pianist (but not organist acting in two separate capacities)	On all or nearly all occasions	3		
	Sometimes	2		
	Never	1		
(c) Other (please specify) † .....	On all or nearly all occasions	3		
	Sometimes	2		
	Never	1		

42. Apart from the choir and instrumentalist(s) above, does any other person or group take more than a purely congregational part in the music-making?

		"A"	"B"	"C"
(a) Sunday-school choir or equivalent	On all or nearly all occasions	3		
	Sometimes	2		
	Never	1		
(b) Adult singing group	On all or nearly all occasions	3		
	Sometimes	2		
	Never	1		
(c) Other (please specify) † .....	On all or nearly all occasions	3		
	Sometimes	2		
	Never	1		

43. If applicable please give, for each type of service, examples of the music performed by those in question 42.

"A"	"B"	"C"

44. On average, how often is an anthem sung by the choir\* at this type of service?  
(\* See Note b.)

		"A"	"B"	"C"
2 per service	6			
1 per service	5			
1 per 2 services	4			
1 per 3 or 4 services	3			
Rarely	2			
Never	1			

45. If applicable please give, for each type of service, title and composer of up to 3 such anthems.

"A"	"B"	"C"

46. If applicable, are anthems always in English at this type of service?

		"A"	"B"	"C"
Yes	2			
No	1			

47. For each type of service please give the approximate numbers of members in each of the following groups in the choir.

	"A"		"B"		"C"	
	Male	Female	Male	Female	Male	Female
Less than 10 years of age						
10 - 19 years of age						
20 - 29 years of age						
30 - 39 years of age						
40 - 49 years of age						
50 - 59 years of age						
60 - 69 years of age						
70 or more years of age						

Please see overleaf.

48. In each of the following questions, please put a ring round the appropriate level of satisfaction.

Key: Very Satisfied - VS  
 Satisfied - S  
 Uncertain - UC  
 Dissatisfied - D  
 Very Dissatisfied - VD  
 Not Applicable - NA

(a) If psalms are sung, how satisfied are you as to the suitability of the main psalter in this service (question 34)?

How satisfied are you as to the suitability of the hymn/song book(s) in this service (qu. 37)?

(b) Main book

(c) Second book

"A"

VS S UC D VD NA

VS S UC D VD NA

VS S UC D VD NA

*Questions (d) - (j) relate to the overall use of music in the worship at this service.*

(d) How satisfied are you?

(e) In your view, how satisfied is the congregation?

(f) In your view, how satisfied is the priest/minister-in-charge?

(g) In your view, how satisfied is the choir?

(h) In your view, how satisfied would be an ordinary non-churchgoer visiting the church?

(i) In your view, how satisfied would be a Christian visitor with a reasonable amateur interest in serious music?

(j) In your view, how satisfied would be the Christian visitor in (i) if he/she joined the choir?

"A"

VS S UC D VD NA

"A"

"B"						"C"						
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(a)
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(b)
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(c)

"B"						"C"						
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(d)
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(e)
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(f)
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(g)
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(h)
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(i)
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(j)

49. (If applicable)  
If the choir disbanded for this service, in your view would the standard of congregational singing be:  
(Please tick as appropriate.)

		"A"	"B"	"C"
Much better	5			
Better	4			
About the same	3			
Worse	2			
Much worse	1			

50. (If applicable)  
Is the choir paid for this service (other than travelling expenses in special personal cases)?

(a) Adults

		"A"	"B"	"C"
All adults paid	3			
At least one adult paid	2			
No adult paid	1			

(b) Children

		"A"	"B"	"C"
All children paid	3			
At least one child paid	2			
No child paid	1			

51. (If applicable)  
In some churches, the choir sings alone for a considerable part of the service. For each type of service please tick whichever box in your view most closely describes the situation.

		"A"	"B"	"C"
Choir does not sing alone and does not wish to do so.	1			
Choir does not sing alone, but would like to do so.	2			
Choir sings alone with general assent.	3			
Choir sings alone, causing some resentment.	4			

*Thank you for your help.*

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APPENDIX 2

## QUESTIONNAIRE TO PRIEST/MINISTER-IN-CHARGE



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Department of Music

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CONFIDENTIAL

## SURVEY IN CHURCH MUSIC

Questionnaire  
for  
Priest/Minister-in-Charge

\*\*\*\*\*  
\* Please read accompanying letter \*  
\* before starting the questionnaire \*  
\*  
\*\*\*\*\*

## NOTES

- a By *Musical Director* in this questionnaire is meant the person who for practical purposes bears overall responsibility for music at a church.
- b By *Choir* is meant a group of singers (robed or unrobed) remaining together during the service, even when they are not singing.
- c If a church does not have its own PCC (e.g. because it is a daughter church), in those questions relating to PCC please answer in terms of the church's nearest equivalent.

A      **PRIEST/MINISTER-IN-CHARGE: GENERAL INFORMATION AND VIEWS**

If you have already completed this section in the questionnaire for another church, please turn to Part B (page 7).

1. Please indicate your age.

Under 30 years	1	
30 - 39 years	2	
40 - 49 years	3	
50 - 59 years	4	
60 - 69 years	5	
70 years or more	6	

2. Before ministerial training, for how long were you in secular employment? (Please specify type.)  
↓

Less than 3 years	1	
3 - 9 years	2	
10 years or more	3	

.....

3. Number of years since completion of training.

Less than 10	1	
10 - 19	2	
20 - 29	3	
30 - 39	4	
40 - 49	5	
50 or more	6	

4. Training course.

Full-time	2	
Part-time	1	

5. How many hours of your training course were devoted to studying the use of music in worship?

0 - 4	1	
5 - 19	2	
20 - 39	3	
40 - 79	4	
80 or more	5	

6. Do you feel that in quantity, this was:
- |                 |   |  |
|-----------------|---|--|
| Much too little | 1 |  |
| Too little      | 2 |  |
| About right     | 3 |  |
| Too much        | 4 |  |
| Much too much   | 5 |  |
7. Do you feel that in quality, this was:
- |                               |   |  |
|-------------------------------|---|--|
| Very helpful                  | 5 |  |
| Helpful                       | 4 |  |
| Neither helpful nor unhelpful | 3 |  |
| Unhelpful                     | 2 |  |
| Very unhelpful                | 1 |  |
8. If you have attended during your ministry any church music course, either on your own or with your church choir, how helpful did you find it?
- |                               |   |  |
|-------------------------------|---|--|
| (No course attended)          | 9 |  |
| Very helpful                  | 5 |  |
| Helpful                       | 4 |  |
| Neither helpful nor unhelpful | 3 |  |
| Unhelpful                     | 2 |  |
| Very unhelpful                | 1 |  |
9. Would you be interested to join with clergy and church musicians in a discussion group on music in worship?
- |                   |   |  |
|-------------------|---|--|
| Very interested   | 4 |  |
| Interested        | 3 |  |
| Fairly interested | 2 |  |
| Not interested    | 1 |  |
10. If you have at any time attended instrumental or singing lessons, approximately to what level?
- |                         |   |  |
|-------------------------|---|--|
| (No lessons attended)   | 9 |  |
| Grade 2 or lower        | 1 |  |
| Grades 3 - 5            | 2 |  |
| Grades 6 - 8            | 3 |  |
| Licentiateship or above | 4 |  |

		Yes	No
11. Do you hold the following qualifications? (Please tick Yes or No for each qualification.)	Music: Fellowship and/or first degree		
	Theology: first degree		
	Other subjects: first degree		
	Higher degree in any subject		
	Church Music qualification with <u>liturgical</u> content (e.g. Archbishop's Diploma or Certificate)		
	Teacher-training certificate		
	Other qualification (please specify)		
..... →			

		Yes	No
12. Are you a member of the following church-related musical associations? (Please tick Yes or No for each association.)	<u>Personal Member</u> of Royal School of Church Music		
	Guild of Church Musicians		
	Local branch of Organists' Association		
	Royal College of Organists		
	Friends of Cathedral Music		
	Music in Worship Trust		
	Other (please specify)		
	..... →		

13. What is your sex?	Male	1	
	Female	2	

14. Do you think that, in general, a musical director* should be a member of the PCC* <i>ex officio</i> ? (* See Notes <u>a</u> and <u>c</u> on front cover.)	Yes	2	
	No	1	
	Don't know	9	

15. Do you think that, in general, the level of funds provided by the Church of England for lay training in music is:	Too high	3	
	About right	2	
	Too low	1	
	Don't know	9	

	Yes	No
16. Have you ever as a child and/or as an adult sung in a church choir for a year or longer? (Please tick Yes or No for each.)		
As a child		
As an adult		

17. Do you now sing (even if occasionally) in any church choir?	Yes	2	
	No	1	

18. Please put a ring round your view of each of the following criteria for appointing a musical director at a church.
- Key: Very Advantageous - VA  
 Advantageous - A  
 Not Relevant - NR  
 Disadvantageous - D  
 Seriously Disadvantageous - SD

(a) Church Music qualification with <u>liturgical</u> content (e.g. Archbishop's Diploma or Certificate)	VA	A	NR	D	SD
(b) Other qualifications in Music	VA	A	NR	D	SD
(c) School-teaching qualification	VA	A	NR	D	SD
(d) Ability to play hymns and other congregational music well	VA	A	NR	D	SD
(e) Ability as solo organist	VA	A	NR	D	SD
(f) Liturgical awareness	VA	A	NR	D	SD
(g) Is a practising Christian	VA	A	NR	D	SD
(h) Pastoral gifts	VA	A	NR	D	SD
(i) Administrative ability	VA	A	NR	D	SD
(j) Willingness to co-operate in a flexible way	VA	A	NR	D	SD
(k) Involvement with other church-based activities	VA	A	NR	D	SD
(l) Involvement with "non-traditional" church music	VA	A	NR	D	SD
(m) Ability in training young (under-16) choir members	VA	A	NR	D	SD
(n) Ability in training adult (16+) choir members	VA	A	NR	D	SD
(o) Ability to attract and retain a choir	VA	A	NR	D	SD

19. In your view, should the appointment of a musical director remain the sole ultimate responsibility of the priest/minister-in-charge?

Yes	2	
No	1	
Don't know	9	

20. From whom would you seek advice before appointing a new musical director? (Please tick Yes or No for each.)

..... →

	Yes	No
Other clergy		
Church wardens		
The PCC		
The choir (assuming that there were one)		
Independent adviser (e.g. RSCM commissioner)		
Other (please specify)		

21. In the event of dispute with the priest/minister-in-charge, to which if any of the following do you think that a musical director should have the right of appeal? (Please tick Yes or No for each.)

..... →

	Yes	No
Other clergy		
Church wardens		
The PCC		
Independent adviser (e.g. RSCM commissioner)		
Other (please specify)		

22. Please specify your present type of ministry.

Stipendiary	1	
Post-retirement	2	
Non-stipendiary	3	

23. Please describe your personal preferred approach to worship, in terms of charismatic/non-charismatic and catholic/evangelical, by drawing a circle round one number on each of these two lines. For example, if you are charismatic evangelical, draw one circle near the charismatic end of the 1st line, and another circle near the evangelical end of the 2nd line.

Charismatic	3	2	1	0	1	2	3	Non-charismatic
Catholic	3	2	1	0	1	2	3	Evangelical

**B THE CHURCH AND ITS MUSIC**

1. What in practice is the approach to worship adopted at this church?

Charismatic	3	2	1	0	1	2	3	Non-charismatic
Catholic	3	2	1	0	1	2	3	Evangelical

2. Approximate number of Easter communicants 1987.

--

3. Approximate number of Christmas communicants 1987.

--

4. Approximate number on electoral roll.

--

5. Please give a rough estimate of the population in this church's catchment area.

--

6. How long have you been priest/minister-in-charge of this church?

Less than 5 years	1	
5 - 9 years	2	
10 - 19 years	3	
20 - 29 years	4	
30 - 39 years	5	
40 years or more	6	

7. Please give approximate numbers of those attending a regular Sunday school or *crèche*.

Leaders	
Children	

8. Please give approximate numbers of those attending a regular young people's group.

Leaders	
Young people	

9. Please give approximate numbers of those attending any regular adult bible-study or Christian-discussion group.

Ordained leaders	
Lay leaders	
Other participants	

10. How would you describe the area served by this church?

Scattered rural	1
Village	2
Market town	3
Large town	4
New town	5
Large housing estate	6
Suburban	7
Urban or inner city	8

11. How many new musical directors\* have been appointed at this church during your time as priest/minister-in-charge? (\* See Note a on front cover.)

None	0
One	1
Two	2
Three	3
Four or more	4

12. When the present musical director was appointed, was there more than one suitable candidate?

Yes	1
No	2
Don't know	3

13. Do you think that the annual salary, including normal expenses if applicable, but excluding fees, offered to the musical director is:

Too high	3
About right	2
Too low	1
Don't know	9

14. What is a typical annual music budget, excluding salaries and organ maintenance?

£	
---	--

15. Is there a working group for worship?	Yes	2	
	No	1	

16. Is there a working group specifically for music?	Yes	2	
	No	1	

17. Who generally chooses the hymns/congregational songs?	The clergy alone	1	
	The musical director alone	2	
	The clergy and musical director	3	
	A working group	4	

18. Who generally chooses the tunes for these hymns/songs?	The clergy alone	1	
	The musical director alone	2	
	The clergy and musical director	3	
	A working group	4	

19. Who generally chooses all other music sung at regular services?	The clergy alone	1	
	The musical director alone	2	
	The clergy and musical director	3	
	A working group	4	
	(Not applicable)	9	

20. Roughly how often do you have a meeting with the musical director to discuss the music? If never, would you welcome such meetings?	Weekly	6	
	Fortnightly	5	
	Monthly	4	
	Rarely	3	
	Never, but such meetings would be welcome.	2	
	Never, and such meetings would not be welcome.	1	

21. (If applicable)  
What is the duration  
of a typical meeting?

Less than 10 minutes	1	
10 - 19 minutes	2	
20 - 39 minutes	3	
40 minutes or more	4	

22. (If applicable)  
How helpful do you  
find these meetings?

Very helpful	5	
Helpful	4	
Neither helpful nor unhelpful	3	
Unhelpful	2	
Very unhelpful	1	

23. Have you and the  
musical director  
an agreed policy on  
music in worship?

Yes, formal	3	
Yes, informal	2	
No	1	
Don't know	9	

24. Is there now a regular choir\* at  
this church and, if so, is it  
robed for at least half of the  
services at which it sings?  
(\* See Note b on front cover.)

Robed choir	3	
Unrobed choir	2	
No choir	1	

25. What was the approximate member-  
ship of the choir 3 years ago?  
(If not known please put "?",  
if no choir please put "0".)

Adults (16 years or more)		
Children (15 years or less)		

26. (If applicable)  
Where does the choir  
normally sit?

Close to congregation (e.g. in nave)	2	
At some distance (e.g. in chancel or gallery)	1	

27. (If applicable)  
Has this location  
changed within the  
last three years?

Yes	2	
No	1	
Don't know	9	

28. How satisfied are you with each of the following?  
(Please put a ring round the appropriate level of satisfaction.)

Key: Very Satisfied - VS  
Satisfied - S  
Uncertain - UC  
Dissatisfied - D  
Very Dissatisfied - VD  
Not Applicable - NA

(a) Your musical director's musical competence	VS	S	UC	D	VD	NA
(b) Your musical director's understanding of the forms of worship used	VS	S	UC	D	VD	NA
(c) Your working relationship with the musical director	VS	S	UC	D	VD	NA
(d) Your young choir members' musical competence	VS	S	UC	D	VD	NA
(e) Your young choir members' overall conduct	VS	S	UC	D	VD	NA
(f) Your adult choir members' musical competence	VS	S	UC	D	VD	NA
(g) Your adult choir members' overall attitude	VS	S	UC	D	VD	NA

29. At how many churches, including this one, are you currently priest/minister-in-charge?

--

### Regular Services Containing Music

The remaining questions relate to the various types of service with music (e.g. Sung Matins, Family Eucharist, Evensong) regularly taking place at this church. If there is only one type of service with music, please complete merely the first column, Type "A". If there are two types of service, use columns "A" and "B". If there are three types, use columns "A", "B" and "C". If there are more than three, please give details of the three most frequent.

If two different liturgies are regularly used at the same time on different Sundays (e.g. Rice A and BCP Communion alternately), please show these as two separate types of service.

30. Name by which the service is locally known.	Type "A" <input type="text"/>	Type "B" <input type="text"/>	Type "C" <input type="text"/>
31. Day of week.	Type "A" <input type="text"/>	Type "B" <input type="text"/>	Type "C" <input type="text"/>
32. Time of start of service.	Type "A" <input type="text"/>	Type "B" <input type="text"/>	Type "C" <input type="text"/>
33. Approx. number in congregation excluding choir.	Type "A" <input type="text"/>	Type "B" <input type="text"/>	Type "C" <input type="text"/>

The following questions apply to each of the types of service that you have listed above. Please answer separately for each type of service in the same order as you have listed them ("A", "B", "C"). If in a question the same answer applies to more than one type of service, please complete two or three boxes as appropriate.

34. Liturgy. (For each type of service please put a tick in the one box most closely corresponding to the correct answer.)	Rite A Communion	1	"A"	"B"	"C"
	Rite B Communion	2			
	BCP Communion	3			
	Non-Eucharistic family service	4			
	ASB Matins	5			
	BCP Matins	6			
	ASB Evening Prayer	7			
	BCP Evening Prayer	8			
	Other (please specify)	9			
	..... →				
35. Average number of times that each type of service takes place per month.	Once	1	"A"	"B"	"C"
	Twice	2			
	Three times	3			
	Each week	4			

36. Psalms: for each type of service please show most frequent usage (for texts) with a "1", the 2nd with a "2", up to a maximum of 4. For example, if at "A" you mainly use *Psalm Praise* but sometimes *Oxford*, then under "A" put a "1" on line (e) and a "2" on line (g). Repeat the procedure ("1", "2", etc.) for "B" and "C".

..... →

		"A"	"B"	"C"
(a)	Psalms said or not used			
(b)	Psalms sung: <i>ASB Psalter</i>			
(c)	Psalms sung: <i>Parish Psalter</i>			
(d)	Psalms sung: <i>Revised Psalter</i>			
(e)	Psalms sung: <i>Psalm Praise</i>			
(f)	Psalms sung: <i>New Cathedral Psr.</i>			
(g)	Psalms sung: <i>Oxford Psalter</i>			
(h)	Psalms sung: <i>Worcester Psalter</i>			
(i)	Psalms sung: <i>Grail Psalter</i>			
(j)	Psalms sung: <i>BCP Plain-song</i>			
(k)	Other(s) (please specify)			

37. Hymn books, song books, etc. for congregational singing: for each type of service please show most frequent usage with a "1", the 2nd with a "2", up to a maximum of 4.

(Please complete in the same way as in the previous question.)

..... →

		"A"	"B"	"C"
(a)	<i>Ancient and Modern New Standard (1983)</i>			
(b)	<i>A &amp; M Revised (1950)</i>			
(c)	<i>A &amp; M original (blue covers)</i>			
(d)	<i>Anglican Hymn Book</i>			
(e)	<i>New English Hymnal (1986)</i>			
(f)	<i>English Hymnal</i>			
(g)	<i>Songs of Praise</i>			
(h)	<i>Hymns for Today's Church</i>			
(i)	<i>100 Hymns for Today or More Hymns for Today or Hymns for Today</i>			
(j)	<i>English Praise</i>			
(k)	<i>Mission Praise</i>			
(l)	<i>Jesus Praise</i>			
(m)	<i>Sound of Living Waters or Fresh Sounds</i>			
(n)	Other(s) (please specify)			

Please see overleaf.

38. In each of the following questions, please put a ring round the appropriate level of satisfaction.

Key: Very Satisfied - VS  
Satisfied - S  
Uncertain - UC  
Dissatisfied - D  
Very Dissatisfied - VD  
Not Applicable - NA

		"A"					
		VS	S	UC	D	VD	NA
(a)	If psalms are <u>sung</u> , how satisfied are you as to the suitability of the main psalter in this service (question 36)?						
	How satisfied are you as to the suitability of the hymn/song book(s) in this service (qu. 37)?						
(b)	Main book	VS	S	UC	D	VD	NA
(c)	Second book	VS	S	UC	D	VD	NA

*Questions (d) - (j) relate to the overall use of music in the worship at this service.*

		"A"					
		VS	S	UC	D	VD	NA
(d)	How satisfied are you?	VS	S	UC	D	VD	NA
(e)	In your view, how satisfied is the congregation?	VS	S	UC	D	VD	NA
(f)	In your view, how satisfied is the musical director?	VS	S	UC	D	VD	NA
(g)	In your view, how satisfied is the choir?	VS	S	UC	D	VD	NA
(h)	In your view, how satisfied would be an ordinary non-churchgoer visiting the church?	VS	S	UC	D	VD	NA
(i)	In your view, how satisfied would be a Christian visitor with a reasonable amateur interest in serious music?	VS	S	UC	D	VD	NA
(j)	In your view, how satisfied would be the Christian visitor in (i) if he/she joined the choir?	VS	S	UC	D	VD	NA

"B"							"C"						
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(a)	
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(b)	
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(c)	

"B"							"C"						
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(d)	
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(e)	
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(f)	
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(g)	
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(h)	
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(i)	
VS	S	UC	D	VD	NA	VS	S	UC	D	VD	NA	(j)	

39. For each type of service please tick to indicate whether there is a choir\*.  
(\* See Note b.)

		"A"	"B"	"C"
On all or nearly all occasions	3			
Sometimes	2			
Never	1			

40. (If applicable) If the choir disbanded for this service, in your view would the standard of congregational singing be:

		"A"	"B"	"C"
Much better	5			
Better	4			
About the same	3			
Worse	2			
Much worse	1			

41. (If applicable) For each type of service at which psalms are sung, please show most frequent usage with a "1", the 2nd with a "2", etc.

		"A"	"B"	"C"
(a) Sung by all				
(b) Sung alternately by choir and congregation				
(c) Sung by choir alone				

42. (If applicable) In some churches, the choir sings alone for a considerable part of the service. For each type of service please tick whichever box in your view most closely describes the situation.

		"A"	"B"	"C"
Choir does not sing alone and does not wish to do so.	1			
Choir does not sing alone, but would like to do so.	2			
Choir sings alone with general assent.	3			
Choir sings alone, causing some resentment.	4			

Thank you for your help.

## APPENDIX 3

## COVERING LETTER TO MUSICAL DIRECTOR



The University of Sheffield

Department of Music

Sheffield S10 2TN

Survey co-ordinator:  
Robin Rees1 Little Howe Close, Radley,  
Abingdon, Oxon, OX14 3AJ  
Tel. Abingdon (0235) 27905

## SURVEY IN CHURCH MUSIC

To: The Musical Director

**Introduction**

I should be very grateful for your help in a survey on the role of music and musicians in current worship in the Church of England.

Having felt for some years that such a study might be helpful to the Church, I eventually decided that I should undertake it myself. The project has been accepted as part of a part-time postgraduate course at the University of Sheffield, and has the encouragement of the Oxford Diocesan Council of Education and Training.

The Secretary of the recently-appointed Archbishops' Commission on Church Music has expressed considerable interest in the project, and has requested a summary of the results.

**Method of Survey**

To each church in this Deanery I am sending two questionnaires:

PINK for the priest/minister-in-charge;  
BLUE for the musical director.

Although the title of *musical director* might appear to be too grandiose to be applicable to certain churches, it means simply the person who for practical purposes bears overall responsibility for the music. I wish to learn about the music performed at all churches, not merely at those where the music is elaborate.

**Confidentiality of Survey**

Your responses will be treated in confidence. The reference number will merely be used to check that I have received each questionnaire, and to compare (on a purely statistical basis) your views with those of your priest/minister-in-charge. The numbers beside the answer boxes are for computer-analysis purposes.

**How you can help**

Would you be kind enough to do the following?

- (1) Please answer the blue questionnaire if you are musical director at this church (or if you share responsibility equally with someone else) irrespective of whether your title is choirmaster, organist, etc. If you are not that person, please pass the questionnaire to whoever is.
- (2) Please complete the questionnaire as fully as you feel able. For each question, put a tick in the one box most nearly corresponding to the correct answer, except where otherwise indicated.
- (3) If you wish to amplify your answers, feel free to do so, on a separate sheet if necessary. However, please do not spend too long on any one question. Do not be daunted by the size of the questionnaire: several musical directors have assured me that they have been able to complete it in a little over ten minutes!
- (4) Please return this questionnaire to me as soon as possible in the stamped addressed envelope provided.
- (5) If you are the musical director of more than one of the churches taking part in the survey, you should be receiving from your priest/minister(s)-in-charge an appropriate number of questionnaires and copies of this letter. At the foot of each letter is shown the number of the questionnaire and the name of the specific church to which it relates. Could you please complete each questionnaire accordingly. However, your answers to Part A will be the same in each case and, provided that you are returning the questionnaires all in the same envelope, are needed only once.

**Summary of Results**

If you would like to receive a summary of the results, please send a stamped addressed envelope to me at the above address. (For reasons of confidentiality, you may wish to send your s.a.e. separately from the completed questionnaire.)

**Conclusion**

I hope that you find this questionnaire interesting and enjoyable.

Thank you for your help.

November 1988

APPENDIX 4

## COVERING LETTER TO PRIEST/MINISTER-IN-CHARGE



The University of Sheffield

Department of Music

Sheffield S10 2TN

Survey co-ordinator:  
Robin Rees1 Little Howe Close, Radley,  
Abingdon, Oxon, OX14 3AJ  
Tel. Abingdon (0235) 27905

## SURVEY IN CHURCH MUSIC

To: The Priest/Minister-in-Charge

**Introduction**

I should be very grateful for your help in a survey on the role of music and musicians in current worship in the Church of England.

Having felt for some years that such a study might be helpful to the Church, I eventually decided that I should undertake it myself. The project has been accepted as part of a part-time postgraduate course at the University of Sheffield, and has the encouragement of the Oxford Diocesan Council of Education and Training.

The Secretary of the recently-appointed Archbishops' Commission on Church Music has expressed considerable interest in the project, and has requested a summary of the results.

**Method of Survey**

To each church in this Deanery I am sending two questionnaires:

PINK for the priest/minister-in-charge;

BLUE for the musical director.

Although the title of *musical director* might appear to be too grandiose to be applicable to certain churches, it means simply the person who for practical purposes bears overall responsibility for the music. I wish to learn about the music performed at all churches, not merely at those where the music is elaborate.

**Confidentiality of Survey**

Your responses will be treated in confidence. The reference number will merely be used to check that I have received each questionnaire, and to compare (on a purely statistical basis) your views with those of your musical director. The numbers beside the answer boxes are for computer-analysis purposes.

**How you can help**

Would you be kind enough to do the following?

- (1) Please complete the pink questionnaire as fully as you feel able. For each question, put a tick in the one box most nearly corresponding to the correct answer, except where otherwise indicated.
- (2) If you wish to amplify your answers, feel free to do so, on a separate sheet if necessary. However, please do not spend too long on any one question. Do not be daunted by the size of this questionnaire: several clergy have assured me that they have been able to complete it in ten minutes!
- (3) Please return this questionnaire to me as soon as possible in one of the stamped addressed envelopes provided.
- (4) Please pass the blue questionnaire, its accompanying letter, and the other stamped addressed envelope to your musical director. If several people share this responsibility equally, please select one of them.
- (5) If you are the priest/minister-in-charge of more than one church, you should find an appropriate number of pairs of questionnaires and, at the foot of this page, a list relating the reference numbers to specific churches. Could you please complete each of the pink questionnaires according to this list. However, your answers to Part A will be the same in each case and are needed only once. Similarly, please give each musical director the appropriately-numbered blue questionnaire and accompanying letter, even if this results in the same person receiving more than one of each.

**Summary of Results**

If you would like to receive a summary of the results, please send a stamped addressed envelope to me at the above address. (For reasons of confidentiality, you may wish to send your s.a.c. separately from the completed questionnaire.)

**Conclusion**

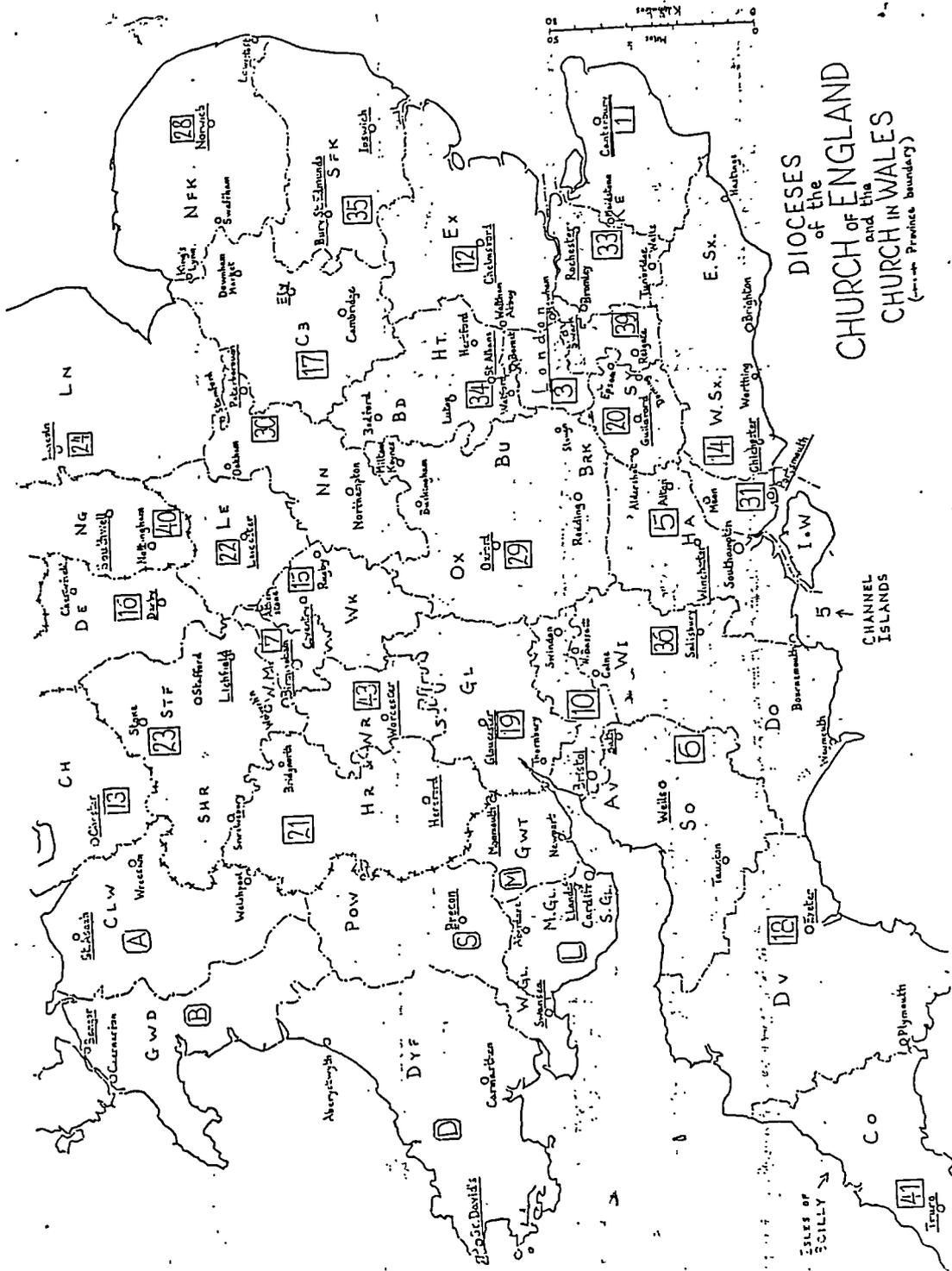
I hope that you find this questionnaire interesting and enjoyable.

Thank you for your help.

November 1988

APPENDIX 5

MAP OF DIOCESES IN THE SOUTHERN PART OF BRITAIN



APPENDIX 6

MAP OF THE DIOCESE OF OXFORD

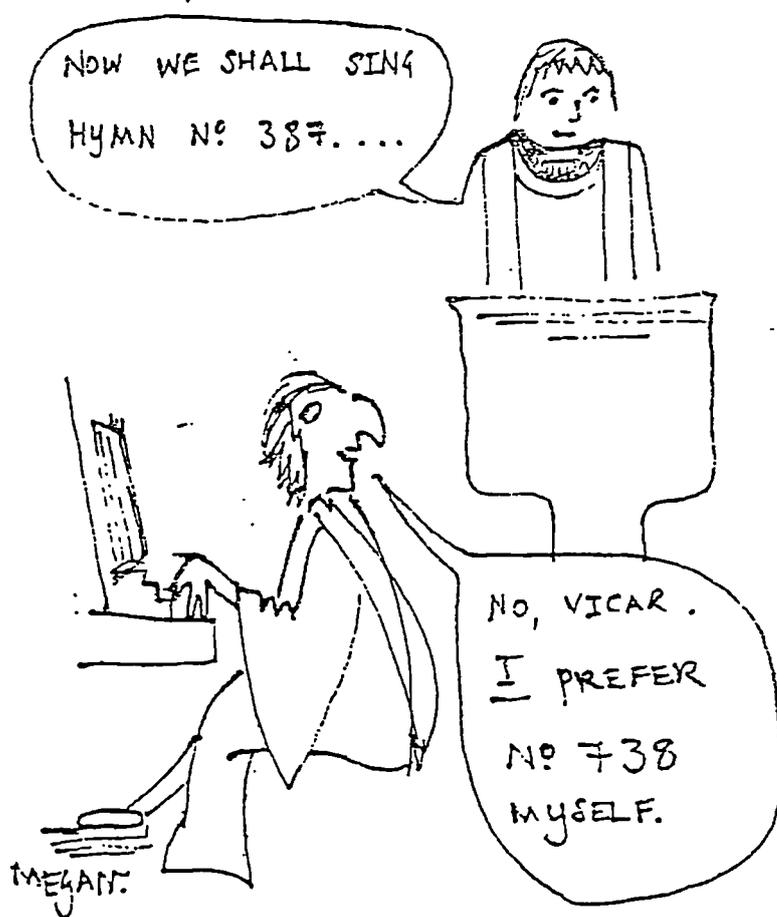


APPENDIX 7

THE CARTOON USED BY THE AUTHOR

AT DEANERY CHAPTER MEETINGS

(Reproduced by kind permission of Megan,  
and the editors of Parish and People)



APPENDIX 8CLERGY RESPONSE RATES TO WORK-RELATED QUESTIONNAIRES:  
A RELATIONSHIP BETWEEN AGE, WORK LOAD AND BURNOUT?<sup>1</sup>Robin L.D. Rees<sup>2</sup>

Department of Music, University of Sheffield, Sheffield, S10 2TN

Leslie J. Francis<sup>3</sup>

Mansel Jones Fellow, Trinity College, Carmarthen, SA31 3EP

## SUMMARY

While previous research has suggested that older clergy are less inclined to respond to work-related questionnaires, the present study among 158 clergy finds that this is the case only among those in multi-parish benefices. This finding is discussed against the background of ministry burnout theory and the suggestion that older clergy find multi-parish benefices especially stressful.

## INTRODUCTION

There has been a long history of research into the many factors likely to influence the response rate to mailed questionnaires (Scott, 1961; Kanuk and Berenson, 1975; Harvey, 1987). Some studies have concentrated on the characteristics of the questionnaires, including length (Adams and Gale, 1982) colour (Crittenden, Crittenden and Hawes, 1985), address personalisation (Wunder and Wynn, 1988), personalised signature (Dodd and Markwiese, 1987), face to face advance contact (Bellizzi and Hite, 1986), type of postage and envelope (Elkind, Tryon and De Vito, 1986), follow-up techniques (Boser, 1988), anonymity (Futrell and Hise, 1982), institutional auspices (Harvey, 1988) and monetary incentives (Denton, Tsai and Chevrette, 1988). Other studies have concentrated on characteristics of the recipients, including educational level (Ognibene, 1970), socio-economic status (De Maio, 1980), marital status (Smith, 1983), religious behaviour (Vincent, 1964) and personality differences

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<sup>1</sup> Submitted to the Journal of Religion and Ageing in June 1990.

<sup>2</sup> who undertook the numerical analysis.

<sup>3</sup> who undertook the review of previous work on response rates.

(Lubin, Levitt and Zuckerman, 1962).

Various studies have drawn attention to the finding that older people are more likely to refuse to participate not only with mailed questionnaires, but also with personal interviews and telephone surveys (Lowe and McCormick, 1955; Sharp and Feldt, 1959; Gannon, Northern and Carroll, 1971; Weaver, Holmes and Glenn, 1975; Hawkins, 1975; Van Westerhoven, 1978; O'Neil, 1979; De Maio, 1980; Smith, 1983; Herzog and Rodgers, 1988b). At the same time the extent to which refusal rates are higher among older adults has been shown to vary both according to personal and demographic characteristics (Mercer and Butler, 1967) and according to the topics under review (McDaniel, Madden and Verille, 1987). The lower response rates among older people have been explained in terms of less willingness to participate (Herzog and Rodgers, 1988a), a greater tendency to regard more questions as sensitive or threatening (Hoinville, 1983) and a susceptibility to a wider range of health problems (Herzog, Rodgers and Kulka, 1983). The salience of such factors may vary from one context to another.

While researchers have given particular attention to the characteristics and motivations of non-responders to surveys among general practitioners and other medical professionals (Cartwright and Ward, 1968; Shosteck and Fairweather, 1979; Gunn and Rhodes, 1981), little attention has been given to the response rates of clergy and ministers of religion to mailed questionnaires, personal interviews and telephone surveys. In his study of the work perceptions of Anglican clergy in one rural diocese in England, Francis (1985) reports a response rate of 92% after repeated telephone follow-up. He also found that the mean age of the clergy completing and returning the questionnaire was 52.6 years, compared with a mean age of 61.2 years among the clergy who did not complete the questionnaire. In line with previous research reporting lower response rates among older people, Francis suggested that the finding may either reflect a general trend that older clergy are less willing to participate in surveys, or indicate a specific problem faced by older clergy working in the context of multi-parish benefices, now common in rural dioceses in England, who may feel particularly threatened by questionnaires reviewing aspects of their work. From the evidence

available, however, Francis is not able to adjudicate between these two theories.

The theory that older clergy may feel particularly threatened by questionnaires reviewing aspects of their work is consistent with recent discussion regarding the nature of professional burnout and stress. Sanford (1982), for example, in his study Ministry Burnout argues that one clear sign of this phenomenon is an unwillingness to face and to discuss the reality of the work situation.

Factors leading to or precipitating clergy stress (Dewe, 1987) and ministry burnout (Fichter, 1984) vary from situation to situation. Coate (1989), in her study of Clergy Stress, suggests that one significant source of pressure comes from the inevitable changes that have taken place in the task of ministry over recent years. In England the rural church in particular has undergone widespread and far-reaching changes during the past two or three decades (Russell, 1986). Following pastoral reorganisation, rural clergy often now find themselves responsible for four or more parishes. Not infrequently such pastoral reorganisation has been accompanied by considerable local discontent (Bowden, 1988). The different form of ministry which this involves may lead to a lower level of job satisfaction, a higher level of stress and a greater sense of failure, resulting in ministry burnout, especially among the older clergy who have themselves lived through and experienced the process of rapid change.

The present paper explores the theory that the lower response rates to work-related questionnaires among older clergy is a function of ministry burnout fostered by the stresses of multi-parish benefices. This is done by comparing the influence of age on response rate between clergy who have responsibility for only one parish and those with responsibility for multi-parish benefices.

#### METHOD

As part of a large survey concerning clergy involvement in church music, questionnaires were distributed to the 158 clergy within twelve deaneries in an English diocese which includes an even mix of single and multi-parish benefices. A stamped addressed envelope was provided for the return of the questionnaire. If after two months the

questionnaire had not been returned, the priest was given a reminder. This took the form of a telephone call, preferably to him personally or, failing that, to a member of his family or his answering machine. A second reminder was given after a further two months.

According to information derived from the diocesan directory and Crockford's (1985), 49% of the clergy were responsible for one parish and 51% responsible for more than one parish; 40% were under the age of fifty, 37% were in their fifties and 23% were aged sixty years or over.

## RESULTS

There is no significant difference ( $t = 0.78$ , NS) between the mean ages of the clergy contacted in single parish benefices (51.3 years) and in multi-parish benefices (52.5 years).

The following table examines the response rate according to the clergyman's age and the number of parishes within his care.

Response rate according to age and number of parishes.

	age of clergy responding			age of clergy not responding			t	P<
	mean	sd	N	mean	sd	N		
single parish	51.0	10.6	61	52.1	12.7	16	0.33	NS
multi-parish	50.7	9.3	64	59.4	8.7	17	3.47	.001

Two conclusions emerge from this table. First, there is no significant relationship between age and response rate among clergy working in single parish benefices. Second, there is a significant relationship between age and response rate for clergy working in multi-parish benefices. This point is illustrated by the example that among the clergy aged sixty years and over, 78% in single parish benefices returned their questionnaires, compared with 55% in multi-parish benefices. By way of contrast, among the clergy aged under sixty years, 80% in single-parish benefices and 86% in multi-parish benefices returned their questionnaires.

## DISCUSSION

These data indicate that age alone does not adequately account for variations in clergy response rate to questionnaires. The number of parishes for which a clergyman is responsible interacts with age. This lends support to the theory that it is primarily in multi-parish benefices that the clergy begin to experience premature ministry burnout around the age of sixty and adopt avoiding strategies to evade issues concerned with self- and work-appraisal. While so much can be inferred from the response rate to questionnaires, further research is now needed in areas of clergy job satisfaction and personal wellbeing in order to identify more precisely the peculiar difficulties associated with multi-parish benefices, especially during the final years leading up to retirement.

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APPENDIX 9

A SURVEY OF THE ROLE OF MUSIC IN WORSHIP:  
SOME PRELIMINARY FINDINGS<sup>1</sup>

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INTRODUCTION

For centuries, clergy and church musicians have tended to hold widely-differing views on the role of music in worship. Sometimes these differences develop into conflict of a type that can seriously undermine a church's ministry. Liturgical change, and the new music that it has evoked, seem in recent years to have heightened this conflict. Many column-inches in Church Times and the Church of England Newspaper are regularly devoted to the vexed subject of church music.

Since 1986 I have been undertaking a part-time research project on the role of music and musicians in contemporary Church of England worship. My principal aim is to find the underlying causes of conflict between clergy and organists, and to suggest long-term ways of overcoming it.

THE SURVEY

A questionnaire was distributed to the priest-in-charge at each church in twelve varying deaneries in the Diocese of Oxford. A somewhat similar questionnaire was sent to each organist ('Musical Director' was in fact the term used). Because of the nature of the investigation, the questionnaires were longer than those recently distributed by the Archbishops' Commission on Church Music.

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<sup>1</sup> This paper was originally presented in October 1989 at a meeting of the Working Party on Young People and Rural Liturgy of The Archbishops' Commission on Rural Areas. References to the paper may be found in the Commission's Report Faith in the Countryside (Worthing, 1990), pp.201,327.

An abridged version of the paper has been published in A Better Country (Journal of the Rural Theology Association), 23 (October 1990), pp.20-23.

Given the length of the questionnaires, the response rate was most satisfactory, as shown in Table 1.

Table 1: Response Rate

Clergy		Musical Director	
No. completed	231	No. completed	186
Churches with		Churches without M.D.	14
Interregnum	6	Churches without music	11
No. not completed	61	No. not completed	87
TOTAL	298	TOTAL	298
Response rate	78%	Response rate	71%

Of the churches for which we have data from the clergy, 135 were classified as either scattered-rural or village. Most of the results here will be in terms of a comparison of rural and non-rural situations and, within rural, comparing churches of the Catholic, Middle-of-the road, and Evangelical traditions.

#### CONGREGATIONS AND ELECTORAL ROLLS

Let us look at the services with music taking place at the various types of church. (Purely spoken services were excluded from the survey.) The first line of Table 2 shows the average number of services per church per month, and the second shows the average size of congregation. It will be seen that non-rural areas are significantly stronger than their rural counterparts, both in terms of frequency of service and the size of congregation. Within the rural environment, the catholics have the most services, and the evangelicals the largest congregation, as might be expected. Rather less strong are those in the middle.

Table 2: Congregational Statistics

	All areas	Non-rural	.....Rural.....			
			All	Cath	Mid	Evan
No. of serv. with mus. per month	5.2	6.6	4.3	5.0	3.6	4.0
Size cong.	49	76	30	33	22	35
Elec. roll	95	144	66	80	46	65
Pop./elec. roll	36	70	15	17	12	18

In all cases the average size of congregation is roughly half of the number on the electoral roll. One measure of 'success' of a church is the proportion of the local population that are on the electoral roll. In this sense the rural church, with a ratio of 1:15, is doing much better than elsewhere, and the middle-of-the-road church best of all. This is because it is serving a population of only about 600 souls, compared with about 1200 served by the evangelical or catholic churches. Why this should be so is itself a matter of some interest, meriting further investigation.

#### LITURGY, PSALTERS AND HYMNALS

Figure 1a [at the conclusion of this paper] displays the liturgical usage at services containing music for all areas, non-rural areas and rural areas. The numbers beside each type of service represent the average number of times per month that the service takes place. The 'OTHER' category on each circle includes those services occurring too infrequently to be drawn separately, or where a mixture of liturgies is used in the same service.

It will be noticed that overall the ASB and, in particular, Rite A, is used far more widely in non-rural areas than in the more conservative rural. However, when evensong does take place, the BCEP version is doing much better than its ASB counterpart. Figure 1b shows the variations within the rural areas. We are perhaps not surprised to see that in the catholic wing over half of the services are eucharistic, in the evangelical only about a quarter.

Turning now to psalters and Figure 2a, the most significant trend seems to be towards either saying the psalms or dispensing with them altogether. Some churches use more than one psalter, and respondents were asked to give 6 points for their most widely used for each type of service held, 4 for their second, 3 for their third and so on. The figures shown beside each psalter are the average values, taking also into account the relative frequency of services. Where psalms are still sung, The Parish Psalter seems to be the most-widely used. There is less psalm singing in rural areas than non-rural, with psalters being of a rather more traditional nature. In rural areas the middle-church sings the psalms less frequently than others: this is shown in Figure 2b.

The choice of hymn books is nowadays quite overwhelming. In addition to the thirteen specified on the questionnaire, a further eleven were written in the 'Other: please specify' box. However, the use in rural areas of any one of these other books is insignificant.

The scoring system for hymnals is the same as for psalters. The difference in Figure 3a between non-rural and rural areas is quite striking: the former opting for a wider selection of hymn books, in particular the newer ones. Once again in Figure 3b the rural middle church seems to opt for a high measure of conservatism, though this may be caused partly by its inability to afford new books.

Mission Praise is a book which is being used in many quarters and I hope, after further analysis of the data, to be able to report on how well it is being received by both clergy and musicians.

#### THE MUSICAL DIRECTOR

We have been asked to consider the hypothetical situation following the death of the village organist. I have two pieces of information, one very encouraging, one much less so. To the question on whether there is an organist at services with music, the possible responses were: On all or nearly all occasions (3); Sometimes (2); Never (1). The average figures are given in the first line of Table 3.

Table 3: Availability of Organists

	All areas	Non-rural	.....Rural.....			
			All	Cath	Mid	Evan
Organist	2.90	2.80	2.96	2.96	2.94	3.00
Suitable cand.	6%	11%	2%	0%	5%	0%

At virtually all such services an organist is present. However, a word of caution is necessary: this question would of course fail to reveal a service which had become entirely said because an organist was no longer available.

The clergy and musical directors were asked: 'When the present musical director was appointed, was there more than one suitable candidate?' The percentage of 'Yes' responses for each group is given

in the second line of Table 3. On this basis, it is far from clear where the next generation of musical directors, especially in rural areas, will be found. Their average age is 50 compared with 45 for their non-rural counterparts.

#### SOME THOUGHTS FROM THE CLERGY

Do the clergy view the musical director as a respected leader of one section of the church on the one hand, or as a rival (rightly or wrongly) on the other? They were asked the question: 'Do you think that, in general, a musical director should be a member of the PCC ex officio?' In rural areas 59% replied 'Yes', in non-rural 28%: the latter figure in particular gives little support to the respected-leader theory.

Clergy were asked how satisfied they were with the overall use of music in the worship at their churches, ranging from Very Satisfied (1), through Uncertain (3), to Very Dissatisfied (5). The average response for each area was of the order of 2.5, somewhere between Satisfied and Uncertain.

Clergy were also asked for their perceptions of the level of musical satisfaction of others attending the service. Among these was a hypothetical Christian visitor with a reasonable amateur interest in serious music. This figure was a little over 3, slightly worse than Uncertain. Is it too far-fetched to suggest that such a person may be reluctant to apply for the post of Musical Director when it falls vacant?

I hope in the coming months to investigate these responses, and the corresponding ones of the musical director, in more detail.

#### CONCLUSION

What interim solution, if any, can we suggest for this less than ideal situation? I believe there is one, and it was contained in the clergy's response to the following question. 'What do you feel about the quantity of time on your theological training course devoted to the use of music in worship?' This is shown in Table 4.

Table 4: Perception of Sufficiency of Clergy Musical Training

Response	No.
Much too little	21 (17%)
Too little	45 (37%)
About right	56 (46%)
Too much	0
Much too much	0

More than half of the clergy taking part in the survey felt that their training on the use of music in worship was insufficient. Would the theological colleges care to take note? Or is there a need to develop a new form of Pastoral Studies Unit concentrating on church music?

FIGURE 1a: USAGE OF LITURGIES

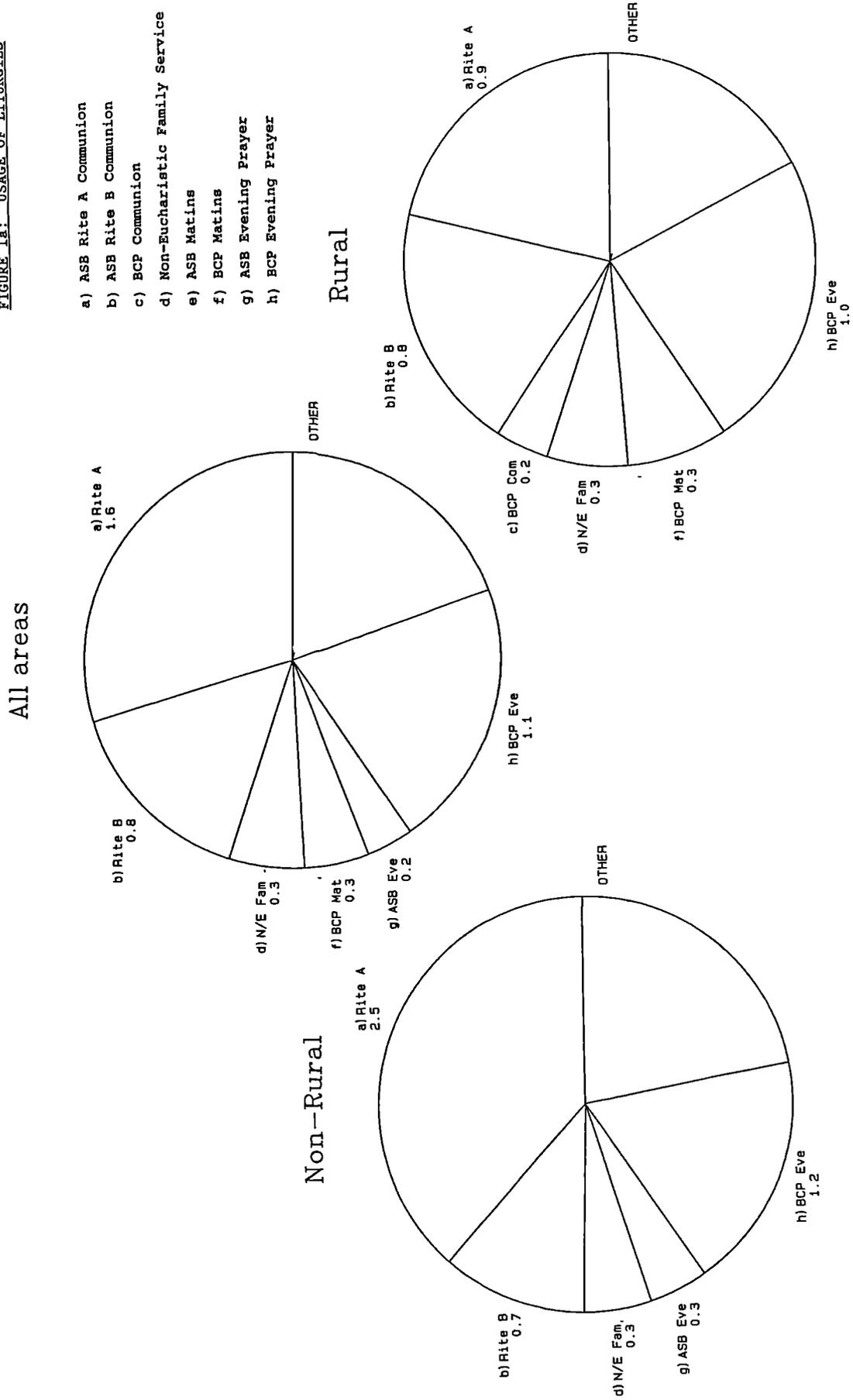
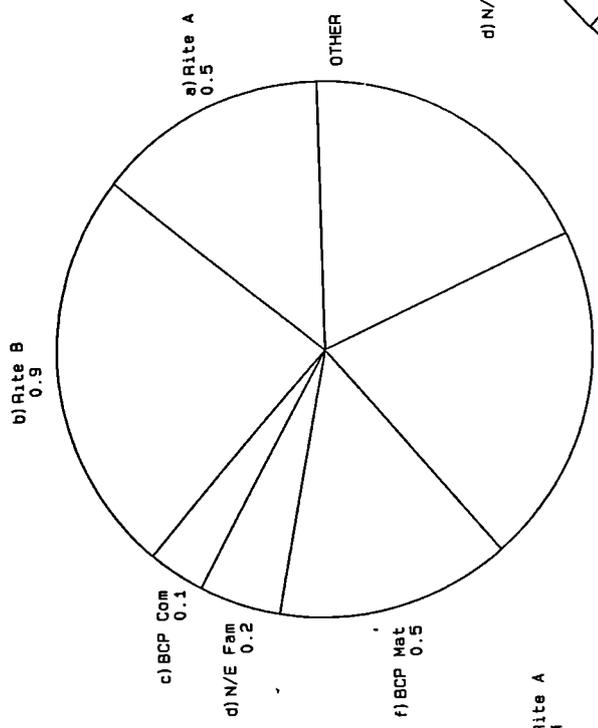


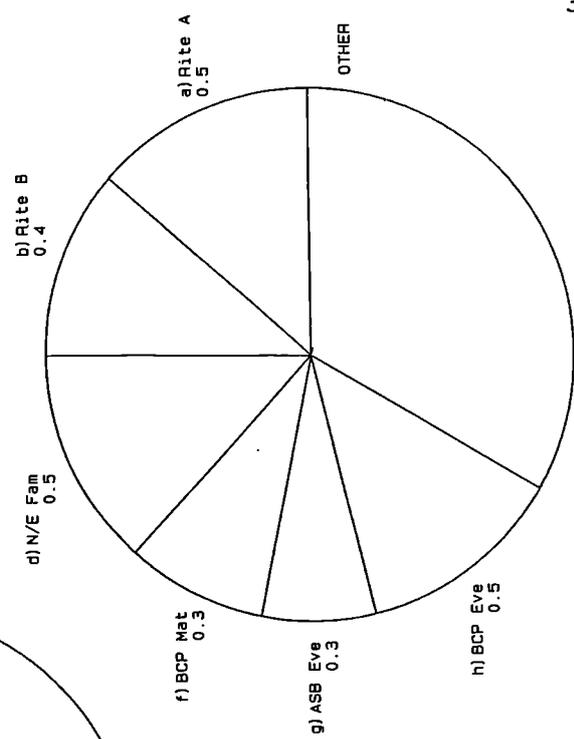
FIGURE 1b: USAGE OF LITURGIES

- a) ASB Rite A Communion
- b) ASB Rite B Communion
- c) BCP Communion
- d) Non-Eucharistic Family Service
- e) ASB Matins
- f) BCP Matins
- g) ASB Evening Prayer
- h) BCP Evening Prayer

Rural: Middle



Rural: Evangelical



Rural: Catholic

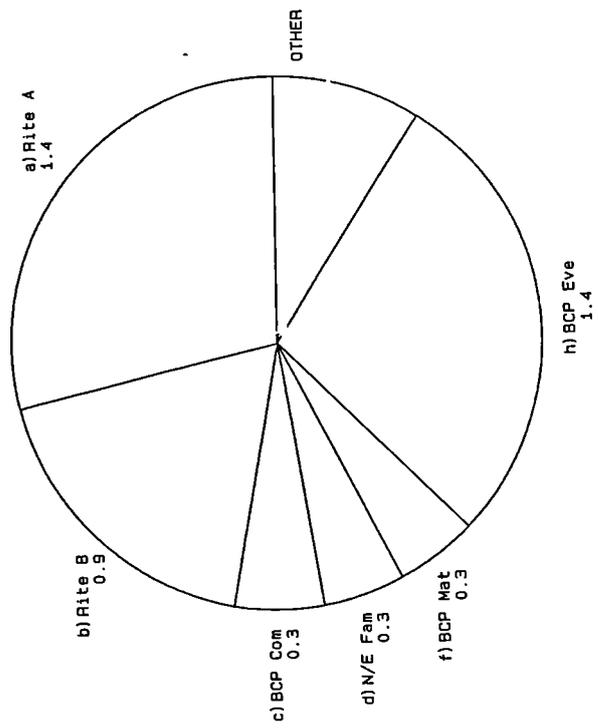
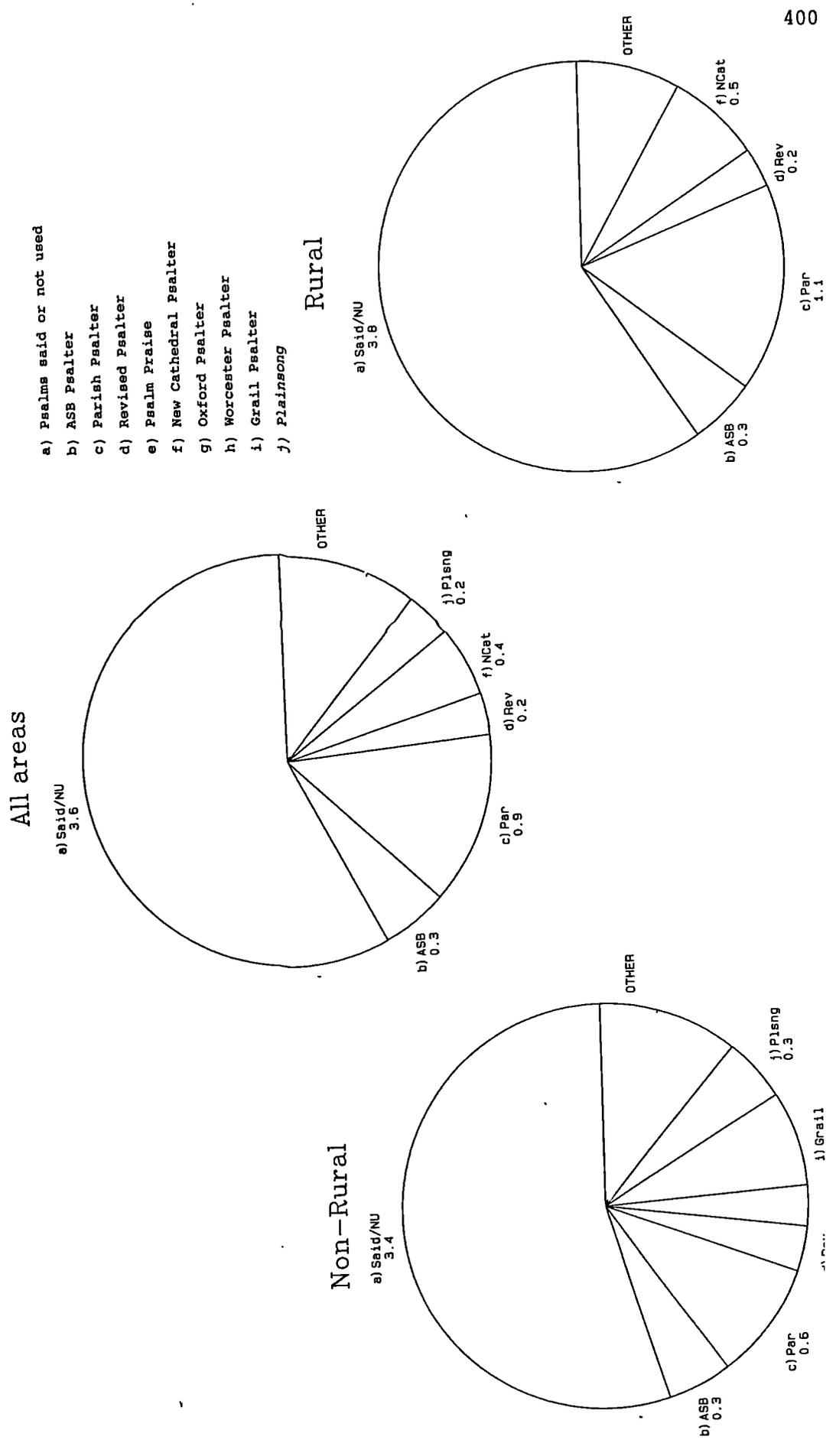


FIGURE 2a: USAGE OF PSALTERS



- a) Psalms said or not used
- b) ASB Psalter
- c) Parish Psalter
- d) Revised Psalter
- e) Psalm Praise
- f) New Cathedral Psalter
- g) Oxford Psalter
- h) Worcester Psalter
- i) Grail Psalter
- j) Plainsong

FIGURE 2b: USAGE OF PSALTERS

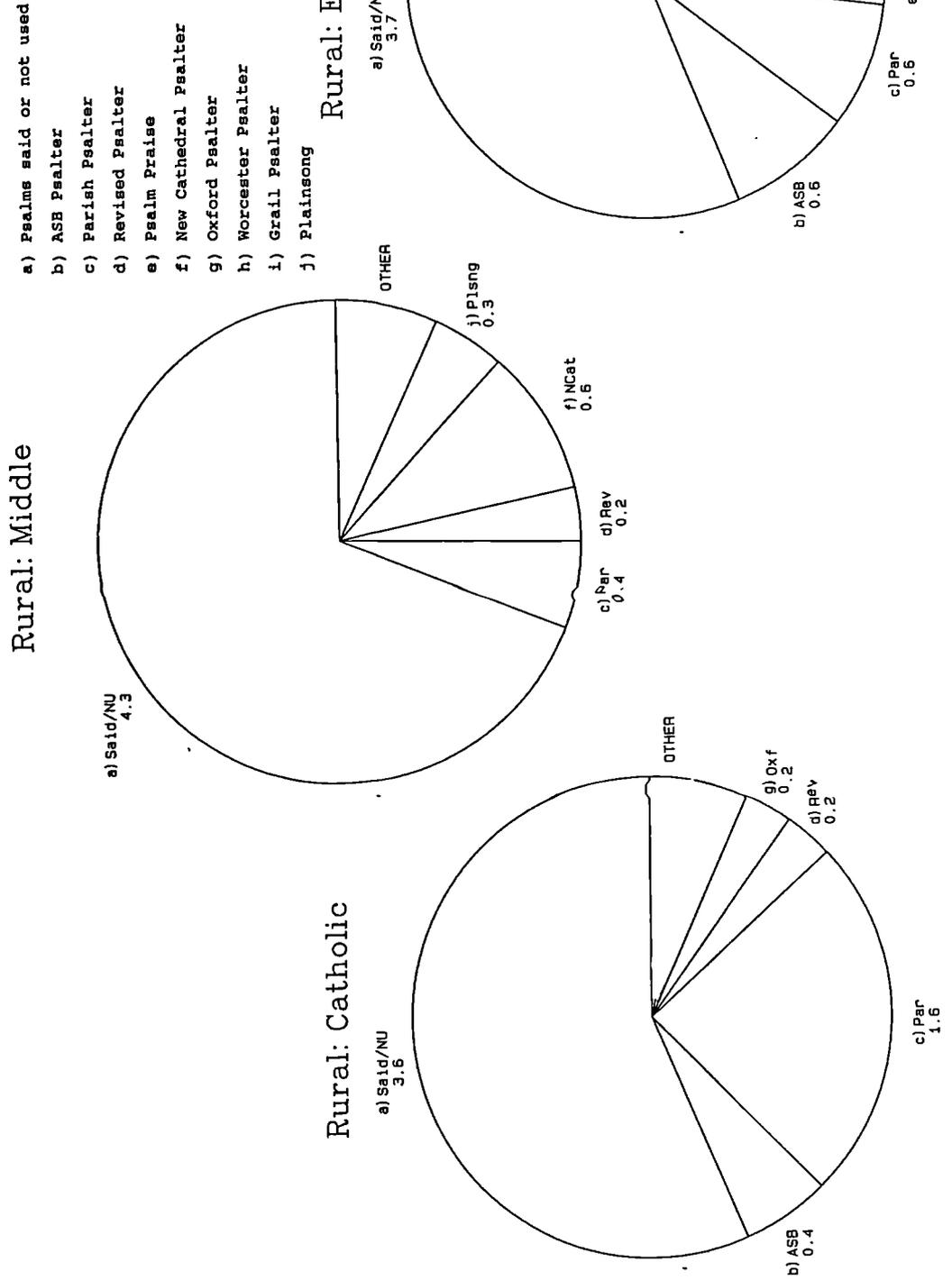
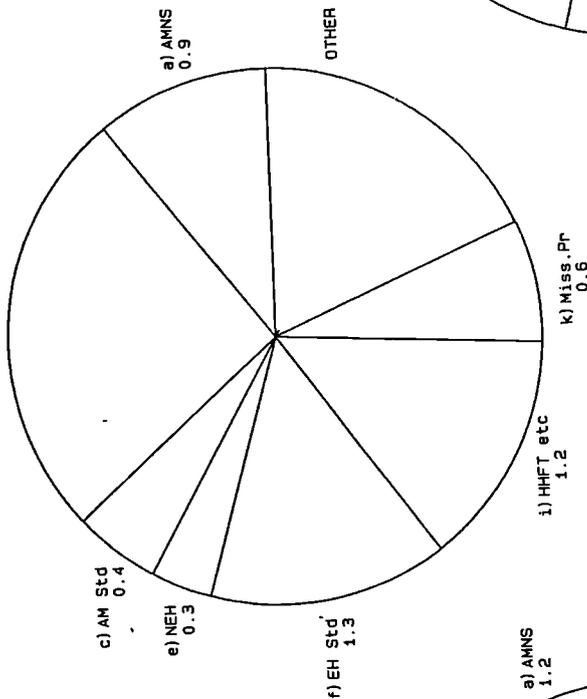


FIGURE 3a: USAGE OF HYMNALS

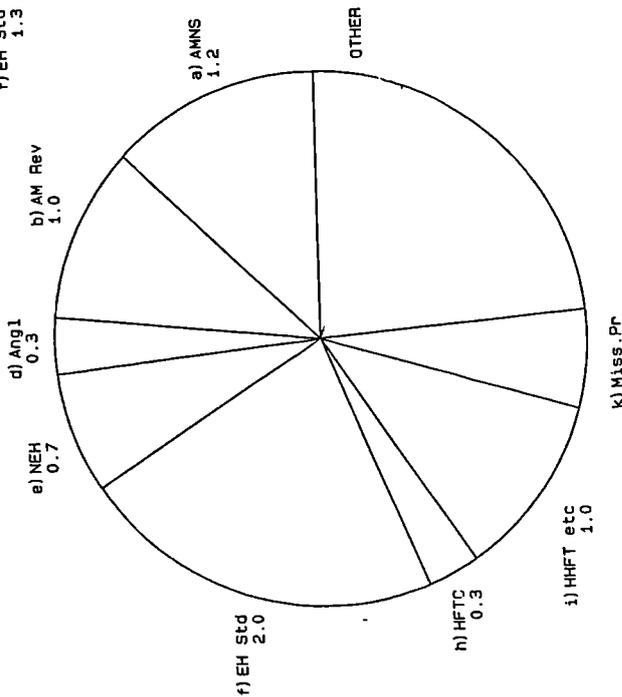
- i) Hundred Hymns For Today / More Hymns For Today / Hymns For Today
- j) English Praise
- k) Mission Praise
- l) Jesus Praise
- m) Sound Of Living Water / Fresh Sounds

- a) Ancient and Modern New Standard
- b) Ancient and Modern Revised
- c) Ancient and Modern (Standard)
- d) Anglican Hymn Book
- e) New English Hymnal
- f) English Hymnal (Standard)
- g) Songs Of Praise
- h) Hymns For Today's Church

All areas



Non-Rural



Rural

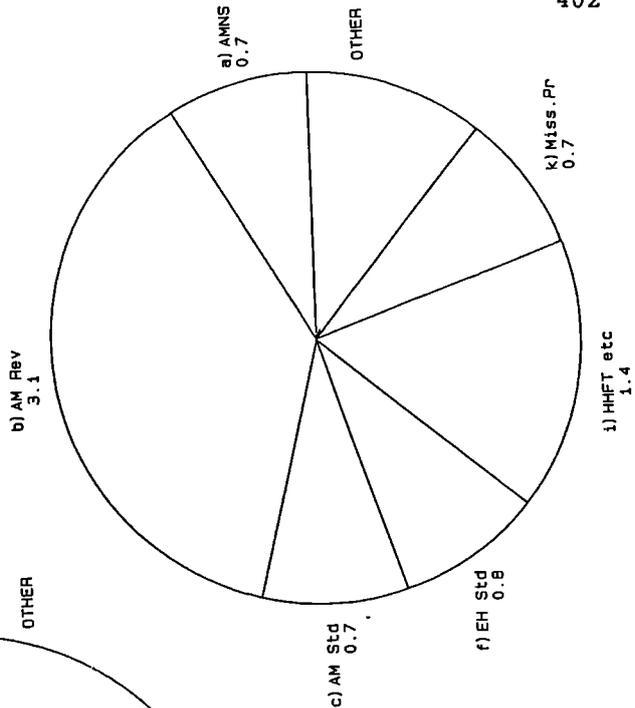
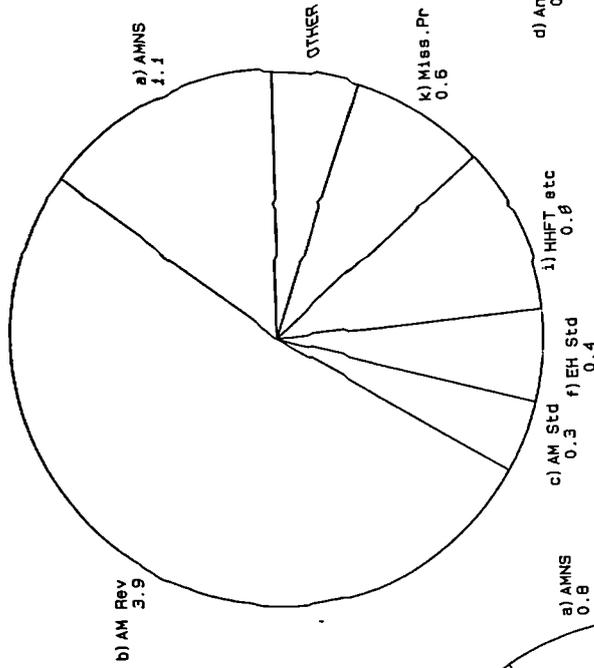


FIGURE 3b: USAGE OF HYMNALS

- i) Hundred Hymns For Today / More Hymns For Today / Hymns For Today
- j) English Praise
- k) Mission Praise
- l) Jesus Praise
- m) Sound Of Living Water / Fresh Sounds

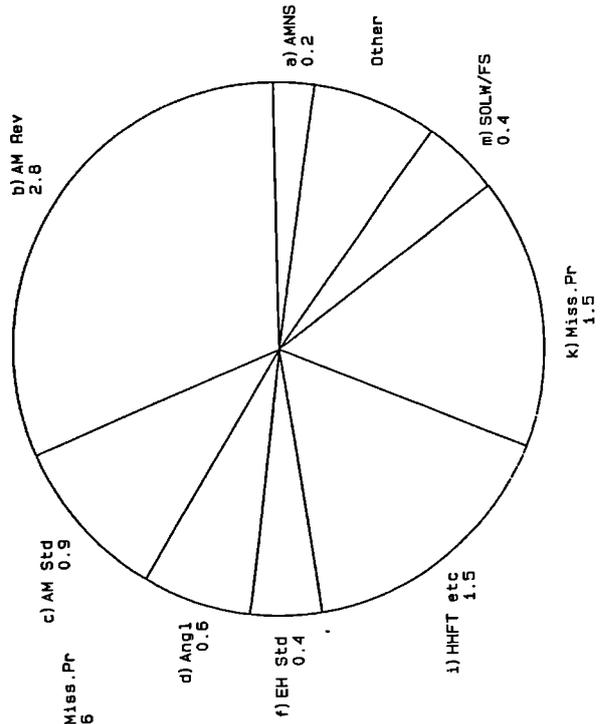
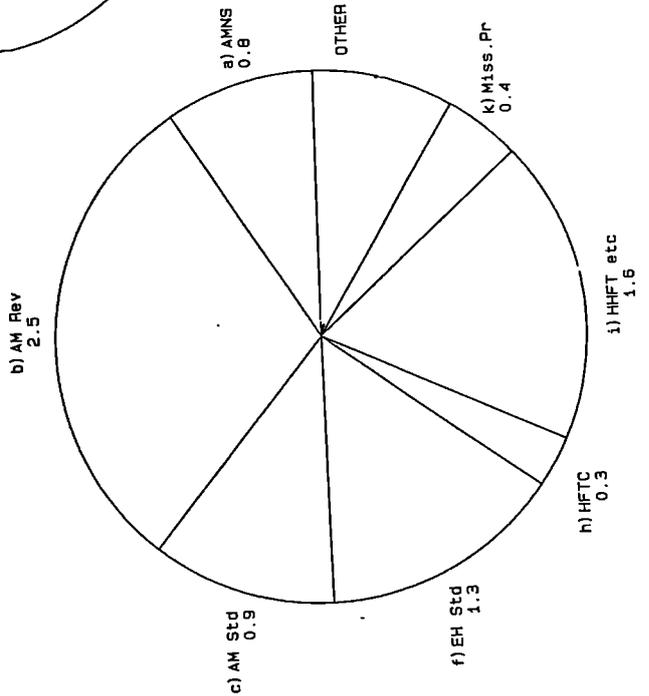
Rural: Middle

- a) Ancient and Modern New Standard
- b) Ancient and Modern Revised
- c) Ancient and Modern (Standard)
- d) Anglican Hymn Book
- e) New English Hymnal
- f) English Hymnal (Standard)
- g) Songs Of Praise
- h) Hymns For Today's Church



Rural: Evangelical

Rural: Catholic



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